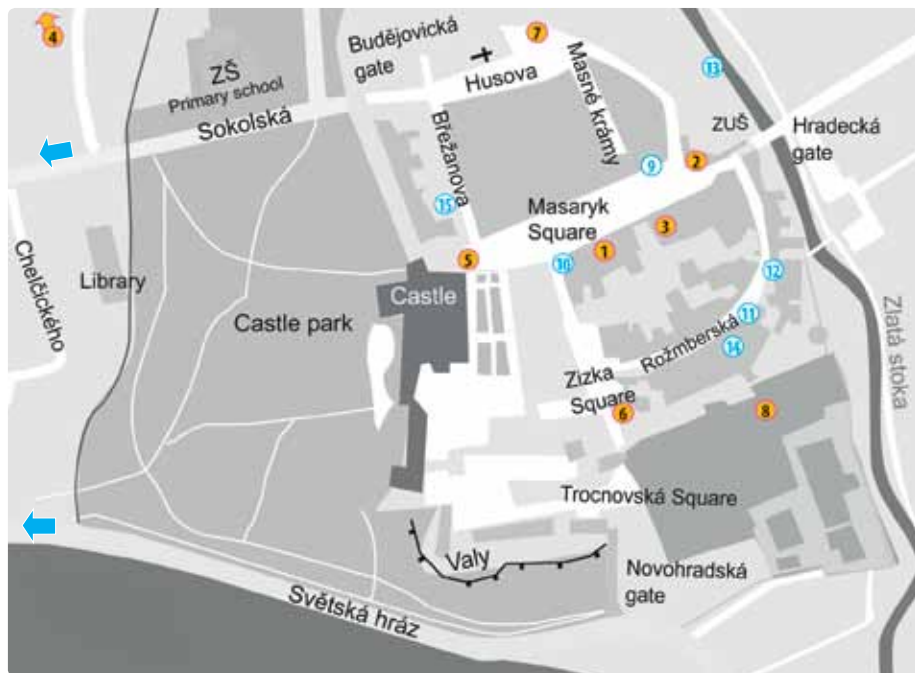


VISEGRAD ANIMATION FORUM



May 3–5, 2016 Třeboň

**The leading pitching event
for animated film in Central
and Eastern Europe**



Třeboň VAF 2016

- 1 Hvězda Hall / Hvězda Workshop Hall
 - 2 House of Animation / Anifilm Festival Centre (guest service, accreditation, festival shuttle stop, Festival cafe)
 - 3 Puppet Theatre
 - 4 Roháč
 - 5 Krčma u Kellyho
 - 6 Bílý jednorožec
 - 7 U Míšků
 - 8 Regent Gold Pivovarská restaurace
 - 9 Bílý Koníček Hotel
 - 10 Zlatá Hvězda Hotel
 - 11 Galerie Hotel
 - 12 Myslivna Hotel
 - 13 Penzion Siesta
 - 14 Penzion U Františka
 - 15 Penzion Elzet Břežanova
- ← Direction to: Penzion Maxim, Hotel Garni, Hotel Svět

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Dear participants in the 2016 Visegrad Animation Forum,

Welcome to this, the fourth year of the event, which over the course of its existence has come to be well-known as a leading platform for the animation industry in Central and Eastern Europe.

Thanks to the tenacious work of our colleagues from the Czech Republic, Poland, Slovakia, Hungary, Slovenia and Croatia we are able to offer you a rich programme this year that focuses on supporting “market access” in the field of animation – a market that is, unfortunately, incomparably weaker than elsewhere in Europe at present.

I am very happy that, over the course of the existence of the VAF, not only has the number of applications grown considerably, but their quality in particular has risen as well.

Selecting the best of these projects was a very complicated process, as many of them received high assessments that differed by a margin of only one or two points (out of 300)! This was hugely encouraging for us, and it is a sign that we need to expand the number of participants as far as our production capacities can allow.

While we are approaching Western standards in terms of the quality offered (the best two projects in the TV series category will advance directly to the 2016 Cartoon Forum), the development of demand has been less visible. In spite of our public broadcasters’ frequent declarations of interest in animation, actual coproduction projects have been more of the exception than the rule. Experience and examples from the rest of Europe have shown that the strength and quality of national animation is tied to the interest of the respective national television broadcaster in children’s animation, or in animation directly.

At present it is rather astonishing that our broadcasters are largely uninterested in projects that can be produced with a smaller nominal investment thanks to the options of co-financing from various sources and European structures. Case studies have shown that our producers are successfully learning to create these kinds of co-productions. Nonetheless, the fact remains that projects on the international field that lack the support of “their own” broadcaster look strange to say the least, and their chances of success are greatly limited. In observing practical examples we find that there are several factors behind national broadcasters’ resistance to co-production. Where there is goodwill and a bit of funding, the greatest handicap tends to be the lack of preparedness of the broadcaster’s internal structures

to cope with collaboration on something as sophisticated as an international co-production. It was for this reason that we launched a new platform within the VAF last year called “RedBricks”, the objective of which is to develop models for the co-production of animated TV series in our regions. These production models, which are based on real projects, should aid the collaborations of producers and could create the needed know-how for national broadcasters. The project is ongoing, and we will be introducing it in Třeboň this year.

National public broadcasters may be dominant forces, but they are not the only drivers of the animation industry. For this reason we invite representatives of other media to Třeboň as well. We are interested for example in the growing influence of internet television. We also think about the genre focus of short films for children’s audiences, and we invite representatives of our national funding bodies in the attempt to raise the question of how to emancipate Eastern European co-production at the Europe-wide level.

I am confident that you will find something that appeals to you in the rich, three-day programme, and that you will make interesting contacts over the pleasant evening events here. You participants are, after all, the most important thing about the VAF!

I hope you will have a pleasant time with us here in Třeboň and great success with your animated projects!



Michal Podhradský
Chairman of the VAF

VAF team / national coordinators

The Visegrad Animation Forum is a set of initiatives aimed at strengthening the animation industry primarily in Central and Eastern Europe, traditionally referred to as “a region with low output in the field of animation”. We are aware that our countries share a very similar situation with regards to animation. A collective approach thus seems logical and considerably effective. The VAF has been organized since 2013 by professionals from the Czech Republic, Hungary, Poland, Slovakia and Slovenia.

Czech Republic – The Association of Animated Film (ASAF)

The long-term aim of this association is to re-establish the animation industry and thus continue the traditions of quality and expertise that were once a hallmark of Czech animation. The producers realise that to achieve these aims it is necessary not only to promote Czech animation, but also to implement several fundamental procedures: in addition to emancipating and educating filmmakers at the international level, it is also necessary to create professional production network relationships within the European Union, to set up rules for systematic and structural professional cooperation, and to create conditions in support of the labour market that are comparable to traditional EU countries.

“VAF has made a lot of progress since the first season. The forum has a very good background and a great professional team. The animators and their associations from Central Europe work on its organization and development. VAF is starting to become well-known across our region too. Thanks to VAF, films are being shot. New European co-productions are coming into existence. The whole animation scene is becoming more refined and opening up very fast,” – **Martin Vandas**, Czech national coordinator.

Hungary – Moholy-Nagy University of Art and Design (MOME)

Moholy-Nagy University is a European-level institution of higher learning for the fields of design, art and media and, as an independent entity, has been coordinating the presence of the Hungarian animation industry in the VAF since the very beginning. The animation community of MOME is one of the defining creative workshops and intellectual centres of Hungarian animation. Its scope of activities covers the operation of the university department running the BA and MA animation education programs, and its work is defined by activities that reach beyond education.

“The VAF is an excellent initiative for bringing together Central Europe’s small but ambitious animation scenes and markets with the aim of gaining a better knowledge of each other’s activities and cooperating. Hopefully we will all find new opportunities through this collaboration, both within the region and internationally, since together we are stronger!” – **Györgyi Falvai**, Hungarian national coordinator.

Poland – Polish Animation Producers Association (SPPA)

The association's main objective is to unite animation producers with a view towards promoting a positive and attractive image of Polish animated films both within Poland and abroad, and focusing especially on contemporary animation. This involves integrating the circle of animated film producers, arranging support for Polish producers of animated films in order to obtain foreign co-producers and distributors, supporting talented young filmmakers, promoting animated films for children and youths, as well as nurturing and educating future animation viewers. Producers involved in SPPA cooperate with major governmental institutions and other organizations connected with cinematography in Poland and abroad

“The VAF gathers like-minded people and serves as an excellent contact platform for those who want to build up or improve upon their professional network.” – Dorota Chmielewska, Polish national coordinator.

Slovakia – Association of Animated Film Producers Slovakia (APAF)

The APAF brings together several independent companies focusing on animation. Since its formation it has focused on production issues in this area in Slovakia. We represent our members in communication with institutions such as the Audiovisual Fund or Radio and Television Slovakia. Our aim is to re-establish the strong tradition of animated production in the region and create a suitable environment for its renewal. One of our main focus points is collaborating on the organisation of the VAF.

“I see the VAF as an opportunity to be a part of a transformational process in field of animation in our region. Another very significant point is to find friends, who share the same enthusiasm for this issue and who are dedicated to working together to support animation.” – Katarína Kerekešová, Slovak national coordinator.

Slovenia – Slovenian Animated Film Association (:D'SAF'!)

:D'SAF! – the Slovenian Animated Film Association – unites professionals (producers, directors, animators, designers, screenwriters, festival programmers etc.) working in the field of animated film, as well as experts in related fields, public and private organisations, students and enthusiasts. Its primary goals are the development and recognition of the art of animated film, both at the national and international level.

“The VAF is a unique opportunity to meet the important players in the animation industry in one place. Thanks to this event, the search for connections between producers and broadcasters or distributors in our region it is getting much easier.” – Matija Šturm, Slovenian national coordinator.

May 2 / Monday

TV Series

Short Films

VAF New Talents

Industry Program

Other

Hvezda **meeting room**

16:30 **Korean Creative
Content Agency**

Presentation of Korean state strategy
for animation see p. 93

17:30

Puppet theatre

20:00 **The BEST of Anifilm**

Screening

21:30

see p. 95

May 3 / Tuesday

Hvezda meeting room

09:00 **Slovenian Animation Today**
see p. 79

09:45 **VAF 2016: opening session**
What's new in VAF, Cartoon Forum and MEDIA programme
see p. 85

11:00 **How to make your pitch successful?**
Presentation see p. 84

11:45 **Pitching preparation 1: TV Series**
Not open to the public

Hvezda workshop room

11:45 **Pitching preparation 1: Short Films**
Hvezda workshop room / House of Animation, 3rd floor
Not open to the public

14:00

..... Lunch break

15:00 **Pitching preparation 2: TV Series**
Not open to the public

15:00 **Pitching preparation 2: Short Films**
Hvezda workshop room / House of Animation, 3rd floor
Not open to the public

17:30 **Pitching preparation 3: TV Series**
Not open to the public

17:00 **National funds of CEE**
Invitation only

Puppet theatre

17:00 **Czech Animation Today**
see p. 78

18:00 **Polish Animation Today**
see p. 80

19:00 **VAF New Talents**
Screening
21:00 see p. 72-75

May 4 / Wednesday

Hvezda meeting room

09:00 Polish Animation Today

09:15 **Pitching competition: TV Series**

10:30

..... Coffee break

11:00 **Pitching competition: TV Series**

12:15 Polish Animation Today

see p. 80

12:45 **Pitching competition: TV Series**

14:00

..... Lunch break

15:00 **CO-OPERATE: Why? How? With Whom?**

East-West: French producer on cooperation with our region

15:45 Across our region: debate with film funds, broadcasters and with producers that manage to work internationally

see p. 82

17:00 **1:1 meetings: TV Series**

Not open to the public

19:00

Hvezda workshop room

09:30 **Pitching preparation 3: Short Films**

Hvezda workshop room / House of Animation, 3rd floor

Not open to the public

15:00 **Pitching preparation 3: Short Films**

Hvezda workshop room / House of Animation, 3rd floor

Not open to the public

17:00

Puppet theatre

17:30 **European Prestigious Studios**

Presentation of producers' know-how
see p. 86-87

18:30 **Distribution of Children Short Films**

Presentation

19:30 see p. 83

House of Animation

20:30 **VAF Industry Party**

Invitation only

23:00

May 5 / Thursday

Hvezda **meeting room**

09:00 **Slovak Animation Today**
see p. 81

09:30 **Pitching competition:
Short Films**

10:45
..... Coffee break

11:15 **Pitching competition:
Short Films**

12:15
..... Coffee break

13:00 **Pitching competition:
Short Films**

14:00
..... Lunch break

15:00 **1:1 meetings:
Short Films**
Not open to the public

17:00

Puppet theatre

15:00 **Works in Progress:
Animated Feature
Films**
Presentation

see p. 88-91

17:00 **VAF CEREMONY
WINNERS, 2016: Short
Films and TV Series**

18:00 **VAF New Talents**
Screening

see p. 72-75

20:00

The Visegrad Animation Forum is also an international platform with the goal of supporting young professionals while helping them to develop their animation projects with experienced international professionals, and to help them create an international network. In order to prepare a public pitching session for the submitted projects selected, we propose a support program of several prep sessions for the authors and producers. These modules focus on the three key elements of every project: good story assets, consultation of a realistic development plan and structuring a good pitch.

Short Films



Short Film Projects: Pitching Preparation

This part of the programme is not open to the public.

Each participating team (producer and author) will get a unique opportunity for in-depth consultation (20 minutes) with an experienced professional on their story concept, project development, financial plan, market or festival strategy, possible coproduction workflow separation etc.

The Tutors for Short Films pitching preparation:

József Fülöp is a rector of MOME, Head of Animation Department and animation artist. He has lead the development of the program and the corporate image of different television channels and animation studios, like Minimax, Varga Studio, Studio Baestarts. Designer of characters for animation series and illustrator for international magazines. Oversees the international training programs and produce MOMA's diploma films.

Philip LaZebnik has written numerous television episodes and motion picture screenplays in Los Angeles and Europe, but he is primarily known for his animated features at Disney and DreamWorks. His screenwriting credits include Disney's *Pocahontas* and *Mulan*, and DreamWorks' *Prince of Egypt* and *The Legend of El Dorado*.

Thom Palmén is a festival director, short film producer and distributor working in Baltic countries and at the European level. With the AIR Productions company he received the International Competition Grand Prix at the 45th Tampere Film Festival for the Latvian fiction film, *Castratus Kuilis* (2014), directed by brothers Raitis and Lauris Abele.

Phil Parker is a co-founder of www.bcre8ive.eu, a multiplatform online development company, and is one of Europe's leading development consultants – productions include *Wallace and Gromit – Curse of the Were Rabbit* and Terry Prachett's *Hogfather*.

Jean-Luc Slock is a founder of the Camera-etc animation studio. He was also the general secretary of the Asifa Workshop Group, a journalist at the Annecy Festival, a jury member in several international animation festivals and for a while taught animation. Since 2005 has produced a number of animation films such as *Orgesticulanismus* by Mathieu Labaye and *Hair* by Delphine Hermans.

TUTORS:



József Fülöp



Philip LaZebnik



Thom Palmen



Phil Parker



Jean-Luc Stock

Short Films Projects: Pitching Competition

Every director and producer will get ten minutes to present their story, idea and future animation film for an audience of potential partners, co-producers and other professionals. Thirteen short films in development will participate in the VAF 2016 pitching competition. The winning short film project will receive **2,000 EUR**. A Special Mention is awarded as well.

Pitching competition of Short films – jury:

Amila Ćirkinagić — Producer, Financing Forum for Kids Content (Sweden)

Barbara Johnsonová — Creative Producer, Czech Television (Czech Republic)

Juraj Krásnohorský — Producer, Artichoke Film Production (Slovakia)

Christian Pfohl — Producer, Lardux Films (France)

Boško Picula — Film Critic (Croatia)

Graham Ralph — Director, Silver Fox Studio (Great Britain)

Kimmo Sillanmikko — Producer, Twisted Films (Finland)

1:1 meeting

This part of the programme is not open to the public.

Each team attending the pitching competition has an opportunity to receive important feedback from the jury members. Every participant's objective is to find partners, distributors, broadcasters and win their interest – and maybe even “sell” their projects. This is a short, but nonetheless unique opportunity to achieve this.

JURY:



Amila Ćirkinagić



Barbara Johnsonová



Juraj Krásnohorský



Christian Pfohl



Boško Picula



Graham Ralph



Kimmo Sillanmikko



Burning Bones

Director: **Marine Duchet**

Producer: **Luce Grosjean**

Country: **France**



Marine Duchet

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Luce Grosjean

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Logline:

A woman leaves her home to sail away to the North Pole.

Synopsis:

Migrating cells are multiplying, glaciers are born, mountains are eroding. A woman leaves her home and sails away to the North Pole. The euphoria of solitude overwhelms her as she tames that wild and unstable nature.

Facts:

Estimated budget: 100 000 EUR

Director's statement:

Burning Bones is an eight-minute short film project, mixing cut-out paper animation and rotoscoping. Inspired by several stories of explorers, *Burning Bones* is a free adaptation of the northern culture of storytelling, following their narrative structure, with a fantastic aspect to the story. The title *Burning Bones* evokes the dance macabre, and that burning desire to explore, while contrasting with the northern ice. It is a strong sensory experience for the viewer, who can project himself into Azkanouche's adventure. He is immersed with her in the snowy mountains, he simultaneously accomplishes this trip on this block of moving ice, which floats, breaks and collides. I wish to convey the desire to go on an adventure; that we want to go outside, be touched by this little breath of air that makes us feel alive. Overall, the trip of Azkanouche reflects our humanity, our similar questions, and shows us that confronting our doubts is of benefit to everyone. *Burning Bones* does not claim to be an ecological fable, but still shows a place that is perhaps destined to disappear. The North Pole is a solid ocean, unstable ground constantly changing, reflecting the evolution of our character but also, by extension, the world we live in.

Director's biography:

2014–2015 : Openworkshop for development for *Burning Bones* project.
2014: ASF, European production adult classes.
2013: Animation residency in Lointaine Machine, Falaise.
2013: director, *Celest*
2012: director, *Cyclope*
2011: Licence de cinema d'animation, Volda University College – Norway
2010: DMA Cinéma d'animation, ESAAT, Roubaix, France

Production company:

Sève Films is a production company founded by Luce Grosjean in 2014. Its purpose is to offer young talents the opportunity to have their films produced and distributed. It also allows numerous films from animation schools to find an audience through diffusion in different festivals everywhere in France and abroad. Sève films is already working in close collaboration with four different animation filmschools: ArtFx, L'École Estienne, GOBELINS and Isart Digital.



Carpel / Carpelle

Director: **Tibor Bánóczy, Sarolta Szabó**
Producer: **Sébastien Hussenot, Orsolya Sipos**
Country: **France, Hungary**



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Sébastien Hussenot
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Logline:

Carpelle is a surreal animated love story of an extraordinary woman who has a strange delusion in which she sees her body and life not as a human but as a plant.

Synopsis:

Emma was born during the First World War. As a small child she befriends Ambrus, a gipsy boy who lives with a traveling circus. When they grow up, they fall in love, and the couple spends happy years with the circus. The Second World War detaches them from each other, sending Emma to Auschwitz and Ambrus to a labour camp. Though they suffer greatly, they both survive the war. Life in the post-war communist regime forces them to flee Hungary, this time with their son Lori. At the border, Ambrus and Lori are caught by the guards while Emma drifts away from them. Arriving in New York, Emma desperately tries to find out the whereabouts of her family, but they are nowhere to be found. Only her miracle – living her life as a plant – can help her.

Facts:

Estimated budget: 180 000 EUR

Director's statement:

It was 2007 when we encountered the phrase “somatic delusion” for the first time. A delusion is a belief held with strong conviction despite superior evidence to the contrary. A somatic delusion is a certain type of delusion, the content of which pertains to bodily functioning, bodily sensations or physical appearance. Usually the false belief is that the body is somehow abnormal or changed. A distant relative of our family, Auntie Emma, suffered from this strange and curious mental illness. She described herself as a plant, not a human. Her life gave the primary inspiration for this film. Our encounter happened by coincidence and it became our destiny as well. She was moving

back to Hungary after spending four decades as an emigre, and we met her at a family lunch. We asked about her childhood, and she started to talk. Her story was like nothing we'd heard before. It seemed crazy but at the same time fascinating too. Every time we visited her we would be all ears, listening to her stories like children listening to fairytales. Auntie Emma spoke of her childhood as a small grape-seed living under the soil in the dark. Historical times and dates mixed at an unimaginable level. As animation directors we were immediately inspired by these stories. There was no question that somehow we wanted to adapt her stories into film, but we did not want to make an animated documentary. Partly because putting her in such situation could make her defenceless, and we know how easily documentaries can take advantage of their subjects and abuse them unfairly. We had to tackle this delicate subject so as to pay maximum respect to Aunt Emma and her life. Magical realism dominates the style of the film, in which the everyday life and wonders mixed together so naturally that makes the audience very difficult to separate them. And for that matter... Why on Earth would we want to separate them?

Director's biography:

DOMESTIC INFELICITY is a multi-award-winning art formation founded by Sarolta Szabó and Tibor Bánóczki. They are deeply engaged in storytelling and always look to discover mysterious, often obscure and bizarre worlds.

Production company:

La Luna Productions is a film production company founded in 1994 by Sébastien Hussenot. Fiction, documentaries and more recently animations are all part of the range found in our catalogue. They are driven by the desire to reveal and support filmmakers, talent and build cinematography over time.



The End / Koniec

Director: **David Štumpf, Michaela Mihályiová**

Producer: **Peter Badač, Eva Pa**

Country: **Slovakia**



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**Michaela
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Peter Badač
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Eva Pa
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Logline:

The story of Noe, his wife Eva and unexpected guests in their relationship.

Synopsis:

A submissive ark administrator has the future of the entire population in his hands. And that cannot turn out well. Even the rational Noah will resort to instinctive behaviour when faced with a thicket of various characters locked inside their own convoluted relationships and conflicts. The Bible story of Noah's ark transforms into an ironic narrative about how the world really works.

Facts:

Estimated budget: 39 000 EUR

Director's statement:

The idea for THE END was inspired by years of living in an apartment building. Strange proximity between neighbours creates absurd situations and interesting stories behind the doors. That's why we asked ourselves: Is it possible for inhabitants confined to a small space to coexist peacefully? What if the small space were represented by an apartment building built on the deck of an ark? And the inhabitants would be animals striving for survival. And what about Noah, the caretaker responsible for the whole vessel and charged with the future of the population. Can he bear his responsibilities and make the right decisions? We are trying to find the answers in our story and define the borderline between irrational instincts and the voice of reason. What happens when animal instincts prevail and a person turns into an animal – and what does it mean for Noah, who is in charge of the world. The narrative describes the characters in humorous way. The storyline is divided into four chapters, with each being seen from the perspective of a different main character. We choose a limited range of 5 colours to obtain a simple graphic visual style. Through the method of colour mixing,

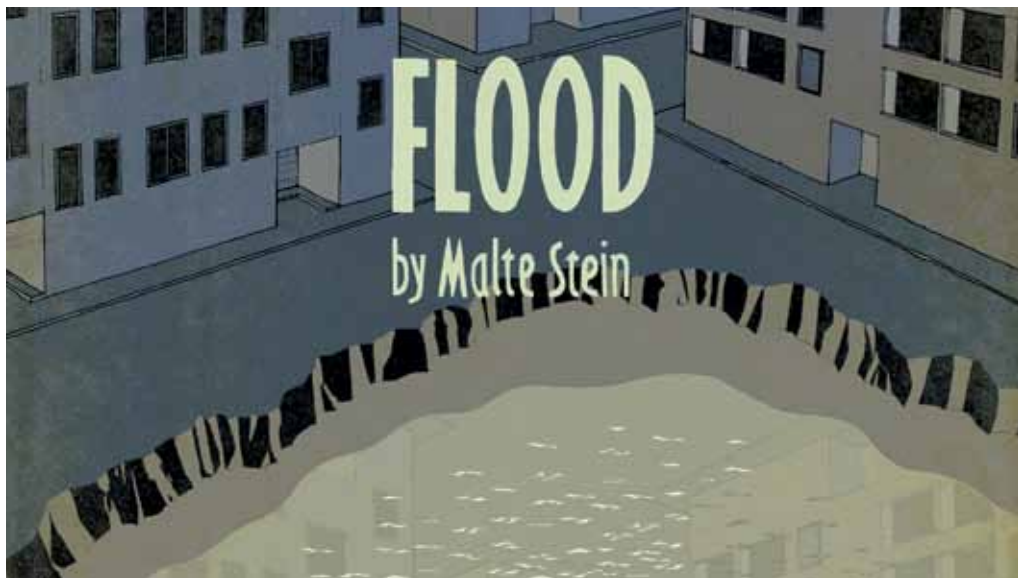
we want to achieve a look that is similar to analogue printing techniques – linocut. The film will be animated digitally, using hand-drawn animation.

Director's biography:

David Štumpf (born in 1991 in Komárno) studied at the Academy of Performing Arts in Bratislava in the department of Animation and now is now studying animation at FAMU in Prague. He works as an animator for the Slovak TV series *Tots* (directed by Vanda Raymanová and Michal Struss). His last film *Cowboyland* is just running its festival circuit.

Production company:

Bfilm is the biggest Slovak production house for short animation. Its portfolio consists of most successful contemporary Slovak short animation films such as *Pandas* or *Nina*.



Flood

Director: **Malte Stein**
Producer: **Malte Stein**
Country: **Germany**



Malte Stein
maltestein@gmx.de

Logline:

A “coming-of-age” short in which an impending flood and a nightmarish scenario are symbolic representations for the adolescent perceptions of a growing up boy.

Synopsis:

From the insecure point of view of a pubescent kid, it's probably just an ordinary story. False friends, drugs, anonymous calls from an obsessive lover and a mother who's a control freak make life difficult. There is a polluted lake in front of the house onto which the boy projects his fantasies, and that arouses in him the irrational fear that there is a dark secret hidden within. One day, the lake starts to flood the town, and the catastrophe turns his problems into a nightmarish scenario.

Facts:

Estimated budget: 16 000 EUR

Director's statement:

For some it may seem astonishing that teenagers come into contact with hard drugs. But in fact, it happens in certain circles, metropolitan milieus and even in the best of families. I have seen it myself. The characters are exaggerated and have been stylized to incorporate their most distinctive features. “Flood” is an entertaining short animation, in which the possibilities of graphic caricature and the distortion of reality will be fully exploited. It's an unconventional horror film that works through the context of disturbing youth experiences and subjective fears transported into reality. An animated film for young adults, as I too would like to watch. The backgrounds, the colouring, and an animatic with key poses and rough animations will be completed in May of 2016. Work on the film has been underway now for approximately six months, during which time I have been working on it all alone with optimistic enthusiasm. I have financed the project up to now by myself, doing several jobs as a script

author for TV cartoon series and various side jobs. In spite of the existential difficulties, I'm still on the set schedule. The picture lock for the animation will be set in June of 2016. From there on, I need approximately twelve months for the completion of the animation and the compositing. The sound design and the final sound mix will be done by a good friend, who works as a professional film sound designer and teaches at the film college “Sapir” in Israel.

Director's biography:

Born in 1981, 2007–2013: diploma in Animation Studies at Konrad Wolf University of Film and Television in Potsdam-Babelsberg. 2005–2006: Screenwriting and Dramaturgy at the Filmarche film school. Currently freelancing mainly as a screenwriter for MotionWorks-Studio and working on a new independent Animated film project.

Production company:

I'm an independent filmmaker, comic author and professional scriptwriter for TV cartoon series commissioned by the German animation studio “MotionWorks”. The life of social outcasts is a recurring motif in my personal work.



The Hermit / Gandegili

Director: **Dato Kiknavelidze**

Producer: **Lali Kiknavelidze**

Country: **Georgia**



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Lali Kiknavelidze
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Logline:

The Hermit lives alone in a cave on top of a mountain. One day he meets a beautiful shepherdess, who accidentally finds herself in the Hermit's cave during a severe storm. This meeting shakes the Hermit's exalted faith.

Synopsis:

The Hermit lives alone in a cave on the top of a mountain. Once, during a severe storm, while praying in his cell, he hears a voice, asking for help. He runs outside and helps the stranger reach his cave. The Hermit discovers that the guest is a beautiful young shepherdess. When she falls asleep, Hermit looks at her and tries to kiss her... At that moment he hears somebody's laugh. He turns around, but nobody is there. He understands that his exalted faith has been shaken by temptation.

Facts:

Estimated budget: 90 000 EUR

Director's statement:

The film is based on a classical poem, written at the end of the 19th century by one of the greatest Georgian poets, Ilia Chavchavadze. Now we would like to present this pearl of Georgian culture to the wider international audience by "translating" it into the universal language of animation. The film works with a universal topic close to every human being. It is the story of exalted self-sacrifice and redemption. The film will be outstanding in its deliberate purity of form and transparency, in keeping with a unique breadth of vision. Clarity and directness of impact are the essential characteristics of the work. The film will be developed in a unique visual atmosphere with rich ethnographic elements. The main character is created through a special technique – contour outlines only the body of the character, not his whole figure. His clothes are drawn in transparent aquarelle and cover the body only symbolically. His inner essence is expressed in such a way: no

material value exists for him. The sound will be built on several levels. We will use selected Georgian polyphonic music. In certain episodes we will desynchronize the sound to emphasize the feelings of uncertainty, sorrow and confusion. In the dialogues between the hermit and the woman the goal of the sound design is to create a feeling of a strong presence that will emphasize the intimate nature and importance of each intonation, gesture or musical phrase. For me, as a director and an artist, it is very important to make this film today. The film explores the confrontation between physical and spiritual aspirations of the human being in an artistic way.

Director's biography:

Dato Kiknavelidze was born in 1989, Tbilisi, Georgia. He got his bachelor's degree in animation, from Tbilisi State Academy of Arts. Dato is a winner of the Robert Bosch Co-Production film Prize. He works in the CG Design Studio. He is the art director of CPU Lira Production, LTD (Georgia). In 2012 he worked for Larva Game Studios (Mexico). He participated in the Robert Bosch Co-Production Prize Nominees Forums and Stuttgart Animation Co-Production forum. In 2012 he was selected participant of the Project Market Tbilisi. Dato is a multiple winner of the Georgian National Film Centre Competition.

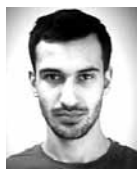
Production company:

CPU Lira Production is an independent production company, founded in 2008, dedicated to the development of contemporary audio/visual art projects with a special focus on production of high quality fiction, animation and documentary films. It has produced several films, social videos and promotional campaigns, music concerts/performances. Lira Production is a multiple winner of CNFC competitions. Recent animation produced: Geno won the Robert Bosch Co-production Film Prize and the Georgian National Film Centre Competition 2014.



Holy Men / Svetiljudi

Director: **David Lovrić**
Producer: **Draško Ivezić**
Country: **Croatia**



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Draško Ivezić
skomdra@gmail.com

Logline:

A girl follows a mysterious motorcycle driver into the hills and a magical initiation begins.

Synopsis:

A homeless girl follows a mysterious man on a motorcycle to a lone house on a hill. She sees a man in the window. The man invites her in and she sits at a table surrounded by portraits on the wall. He serves her a black liquid that triggers a hallucination. The girl telepathically calls her friends to come. By the time the friends arrive, both the girl and the man are gone. They only exist as big paintings on the wall inside of the house.

Facts:

Estimated budget: 75 000 EUR

Director's statement:

I want to make a movie that deals with the subject of magical initiation in a very non-magical setting. That is, with almost real-life characters: flawed, non-heroic, kind of tragic actually. The first part of the movie is a setup for the magical part, which begins with the kind of ritual drinking of the black unknown substance prepared by the mysterious motorcycle driver. The following hallucination is actually more than a hallucination: it invades the reality of the movie, it invades the story. Through a subtle change in the room in which the two main characters perform the ritual drinking of the liquid on the one hand, and through integrating those two characters as a part of the room in form of sculptures and paintings on the other, the two characters achieve a sort of immortality. The whole story comes to an end only to begin a new circle: the young hoodlums enter their "new home" and as they do, they also become transformed. No longer trash collectors, but explorers, picking up where their predecessors have left off.

Director's biography:

Graduated from the Department of Animation and New Media at Zagreb's Academy of Fine Arts. In 2006 he had his first solo comics exhibition. So far he has worked as an illustrator and collaborator on comic books published by several Croatian publishers, a storyboard associate and animator with several Croatian productions, such as *The Flower of Battle* (Bonobo Studio) and *Hidden Talent* (Zagreb film). His graduation film, *Breakdown*, was selected for more than 50 festivals and won several awards.

Production company:

Adriatic Animation is an animation studio based in Pula, Croatia. Founded in 2014, Adriatic Animation has so far three short animated films in distribution and five more in development. Additionally, the studio is developing two feature films and three television/web series. Its last short film *Life with Herman H. Rott* by Chintis Lungren was selected for more than 60 festivals and won 15 various awards.



Klingert's Diving Suit / **Skafander Klingerta**

Director: **Artur Wyrzykowski**

Producer: **Artur Wyrzykowski**

Country: **Poland**



Artur Wyrzykowski

artur.wyrzykowski@artcore.pl

Logline:

An animated film about Wrocław's inventor Karl Klingert who in 1797 as the first in the world made an atmospheric diving suit.

Synopsis:

Six year old Bi lost her little brother who was taken by flood. Her father Karl Klingert after loss of his son completely devoted himself to making of world's first semi- atmospheric diving suit. If the show of the suit goes well, Klingert will win a grant and move with his family to England. Bi thinks that her brother is still alive and he could never find them if they leave. She believes the diving suit is a monster who has possessed her father. With the help of a new friend Peter, a young scamp from the riverside, she tries to destroy it before her family leaves city of Wrocław for ever.

Facts:

Estimated budget: 150 000 EUR

Director's statement:

The idea for the story was told me by my co-producer who is also the owner of Warsaw Diving Museum. She knows all about diving, Klingert and Wrocław at the end of XVIII century. We had a lot of information about Klingert's work, achievements, way of living, but there is almost nothing known about his personal life. So me and my friends who I work with created Bi – Klingert's little daughter who is afraid of monster made by her father. From the beginning we knew it's going to be an animation because it wouldn't be possible for us to recreate Wrocław from XVIII century. So we thought we should look at the city and all the Klingert's inventions through child's eyes so we could see magic in them and use all the possibilities that animation gives us. That's why the Klingert's biggest achievement is a monster who our main character is trying to destroy. I also wanted our tale to have moral, so our little

girl has to learn what it means to lose someone for ever, what it means that some dies and you have to let him go. It's big, hard to tell in a story for young audience, but that's what motivates me to make this film.

This is going to be my first animated film both as a director and as a producer, so I at first had no idea how to make it. We got development funds from Polish Film Institute and made a test scene using rotoscoping. We thought that this technique could give us great control in actors' performances, camera movements, editing. We thought we could shoot the whole scene, cut it, see if we like it and then start drawing. That's what we did and results are great, so that's how we want to make this film.

Director's biography:

Born in 1985. Currently developing two short animations. Directed short feature *Everything* that in 2009 was in cinematic release in Poland. Directed 15 commercials produced for Polish, Italian, Russian and Hungarian market. Studied directing, production managing and screenwriting. Participated in Midpoint Training the Trainers program and Ekran developing program.

Production company:

Artcore is a Warsaw based production and post-production company established in 2007. We create, produce and post-produce commercials, shorts and full-feature films. Our goal is to make features and TV series, but most important to tell good stories. We have two short animations in development and one feature.



One Day

Director: **Filip Blažek, Mikuláš Suchý**

Producer: **Karolína Pojarová**

Country: **Czech Republic**



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Karolína Pojarová
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Logline:

One day, one city, many stories.

Synopsis:

What does it take to live in a big city? How many things can happen in one day? How does it feel to be part of this happening? These questions represent the main topic of our animated film. This film explores and exposes today's social phenomena and lets viewers feel it and think about it. Every aspect of the city is our hero. It does not matter if it's a man, woman, child, dog or tree in the park. Everything can tell its own little story.

Director statement:

One Day is a short puppet animated film based on real world situations set in some kind of strange reality. The story is told through unrelated scenes which together act as a caricature of life in a metropolitan city. This film works as an audio-visual testimony of our times using surrealism, symbols, satire, parody, irony and black humour. Simply put, it is a black mirror set in today's world. We decided to combine stop-motion animation with live puppet sequences, handmade puppets with ready-made objects such as toys. Some gags are directly based on real-life events. We also want to use real elements that are hardly animated – water, fire, wind, light even living organisms. This technique, we believe, brings a unique and playful style and leaves a strong visual effect. We decided also not to use any artificial computer post-production or special effects. Everything will be real and authentic. Film also works as a tribute to puppet animation, classical movie tricks and also to our native city.

Facts:

Estimated budget: 17 770 EUR

Director's statement:

We are two friends. We dedicated ourselves to studies of stage design, illustration and graphic design about 6 years ago and now, we have been studying animation. Filip at FAMU and Mikuláš at UMPRUM, both in Prague. We are interested in any audiovisual expression which can exist.

Production company:

The film *One Day* is a student film being produced during the director and producer's studies at FAMU in Prague. FAMU is the well-known film school of the Academy of Performing Arts with a vast and deep tradition in making of animated films. The school has figured as a producer of many appreciated animated short films some of which were presented in previous years of the VAF.



One More! / Še eno!

Director: **Tina Zadnik**

Producer: **Boštjan Potokar**

Country: **Slovenia**



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Boštjan Potokar
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Logline:

On a summer afternoon a man waits for his girlfriend in a bar, but even after she arrives, he cannot stop drinking and gradually transforms into a monster, eventually destroying someone he loves.

Synopsis:

On a lazy summer afternoon, Bine, a good natured, but slightly rough around the edges sound technician in his forties, is enjoying a cold glass of beer at a street bar while waiting for his girlfriend Mayda to arrive. Mayda, a hopeless romantic, is giddy with anticipation to take Bine to the concert of her favourite singer. Bine keeps ordering and drinking more beer until he gradually turns into a monster that eventually destroys someone he loves, and in the end, still decides to have one more beer.

Facts:

Estimated budget: 9 300 EUR

Director's statement:

I am fascinated with traditional methods of animation as well as with human behaviour, which is why I wish to explore these two areas in my animation. I often ask myself why is it so difficult to break a bad habit that does not only destroy my life, but also the people that love me. When does enjoyment become a nightmare? I also wonder why we insist in destructive situations and why we often do very little to change such situations. I explore the above questions through my characters. Bine is a man's man, unshaven, smoker and rough around the edges, but otherwise a good-natured guy. Once he starts drinking he usually cannot stop until it is too late. Yet he would never consider himself as being an alcoholic or having a problem. Mayda on the other hand is a more passive character, she is an incurable romantic and quite naive in her expectations. She never really puts her foot down and puts up with everything

until it is too late. Regarding the design of the characters, Bine is a guy's guy and he could be described as a square with round edges. He is a stocky figure and has unshaven stubble. Mayda is short and round. She has some accents in red colour, like her heart shaped red lips and the pattern of her skirt. The side character of the waitress that serves the beer is of more a triangular shape, because she considers herself above others and is in contrast to Mayda. I intend to animate with a multiplane camera on a custom made multiplane stand directly on glass using ink and other water based colours mixed with glycerin. I will apply colour with brushes, but also experiment with sponges and other tools for extra structure. The hair of my characters for example is made with my fingerprints. The animation will be mainly done in black and white with red (lips) and yellow (beer) accents. I consider the sound in my animation extremely important. Each character will have its own sound. The male character will be the rhythm marked by percussion and base, while the female character will be the melody. Bringing both the male and female character together in harmony and disintegrating them at the point of the transformation. The connecting sound will be the ukulele. I will also rely of course on the use of foleys also especially recorded for this project.

Director's biography:

Tina Zadnik finished her undergraduate studies in Japanese and Chinese studies at the University of Ljubljana. After a few years in Asia she decided to pursue her childhood dream in 2014 and enrolled the MA programme for animation at the School of Arts of the University of Nova Gorica where she is currently a student.

Production company:

Shoo of Arts, University of Nova Gorica



Somewhere / Ceva

Director: **Paul Muresan**

Producer: **Mihai Mitrica**

Country: **Romania**



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Mihai Mitrica
m.mitrix@gmail.com

Logline:

A rite of passage in purgatory

Synopsis:

A symbolic story of the world beyond death, in which the main character, One, is forced to start his journey in purgatory. Helped by his guide, One successfully surpasses several obstacles which stand in his way. The woods, the birds, the snow and even the roadway itself block his way on the road of self-discovery and could trap him in purgatory forever.

Facts:

Estimated budget: 15 000 EUR (2D animation)

Director's statement:

Somewhere is a visual story which attracts with its richness of symbols and the way in which it renders the atmosphere into images. I am particularly attracted by the way the characters transform and pass through this world, metamorphosing into different shapes and appearances. The challenge of the main character, One, is the discovery of his own self after death. From the point of view of directing the film, the challenge is that of giving meaning to the world beyond, which has attracted the interest and curiosity of mankind for thousands of years. I chose 2D animation to express visually the passing of man in the world beyond death. I have been attracted by the topic for some time now, and this is my chance to explore this world in detail and give it better understanding. Through the technique that I chose, the story becomes more personal, and the frame by frame drawing gets me closer to each detail. The animation comes to life organically, each frame is first drawn, then scanned and animated, and thus I stand very close to my character before he becomes alive and dynamic.

Director's biography:

A young Romanian director/ animator who studied art school in Cluj, Romania. His film *Baby Nap* was selected and awarded at many animation film festivals in 2015, including Stuttgart, Annecy and Animest Romania.

Production company:

PULS studio works mostly in SFX and 3D animation, but is anxious to explore other techniques: 2D, rotoscoping, mixed media etc. The company is able to develop the needs of each specific project and carry it on from development, storyboarding, character design, modelling, and animation to postproduction, including compositing, visual effects, stereoscopic 3D and more. PULS DIGITAL PRODUCTION is interested in innovative, challenging and exciting projects with like-minded people – directors, artists or producers worldwide – who share their values and ideas. Filmography: *The Scream*, dir. Sebastian Cosor 2011, *World War Cup*, dir. Sebastian Cosor 2016 (post-production).



Swans Are Flying / **Sesuo, ieškanti brolių**

Director: **Birutė Sodeikaitė**

Producer: **Kristina Ramanauskaitė**

Country: **Lithuania**



Birutė Sodeikaitė
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Kristina Ramanauskaitė
kristina@ridea.lt

Logline:

A fairy tale of a girl searching of her brothers while discovering the world of her dreams.

Synopsis:

Swans Are Flying is a story about a growing girl, a young woman, blindly chasing the illusion of what she wants to be. Her illusions are two white swans, that she calls her “brothers”. She wants to be like them. The swans take her through different challenges, during which she changes and slowly turns into a swan. Her physical changes are unacceptable and she starts avoiding reflections of herself, until accidentally she looks into her own eyes. The reflection that she sees scares her and she lets herself fall.

Facts:

Estimated budget: 50 000 EUR

Director’s statement:

The story of the film *Swans Are Flying* is based on an old Lithuanian folk tale. The film keeps same storyline as the folk tale. Based the analysis I did of the folk tale with scriptwriter Garbrielle Labanauskaite and our personal experience, it became a metaphorical tale about a girl growing up and trying to find her path through life. It is the story of girl becoming a young woman and blindly chasing her illusion of what she wants to be. In the film, illusions are represented by two swans that the main character calls her “brothers”. Symbolically, the swans carry the meaning of strength, grace, beauty, peace and faith for this growing girl. They become something that she wants to be. The swans in the film have six wings that, from the numerological point of view, “lighten” the path where spiritual and mental balance is needed. The number strengthens the meaning of swans. In modern society, living in big cities, full of noise, possessions, obsessions and distractions, it is very hard for oneself to hear what one actually wants. It is very

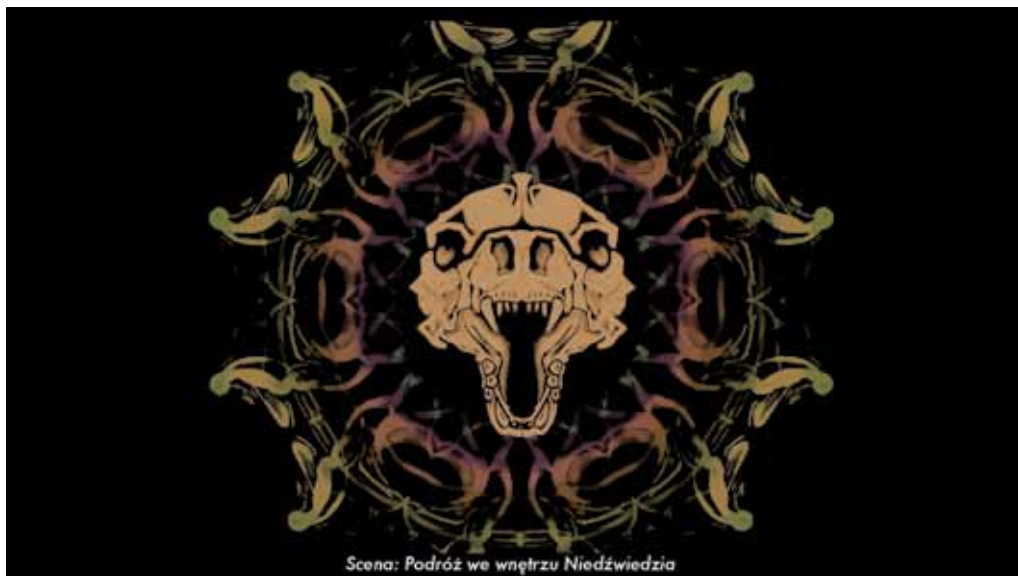
hard to choose the path of life when there are so many options and distractions. So many people ready to help with advice make it nearly impossible to hear oneself.

Director’s biography:

Birute Sodeikaite, born in 1988, graduated from Arts University at Bournemouth in 2013. Since then she has been working in different stop motion studios (as an animator in Se-ma-for and Wirefly, puppet builder in Nukufilm, animators work placement in Aardman) as well as creating her own projects.

Production company:

Public Institution “Revoliucijosidėja” (“Idea of Revolution”) is a company with years of experience, recently oriented towards the production of music videos, short and feature films. Our aim is to produce challenging, competitive and unique films of artistic value. The recent short animation film *Woods* won the Best Animated Film of 2015 at the Silver Crane Awards (Lithuania).



Scena: Podróż we wnętrzu Niedźwiedzia

Tulpa

Director: **Sławomir Shuty, Tomasz Bochniak**

Producer: **Anna Mroczek**

Country: **Poland**



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Tomasz Bochniak
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Anna Mroczek
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Logline:

By travelling into a fantasy world a boy passes through a symbolic initiation and overcomes his fears.

Synopsis:

Tulpa talks about a phenomenon that is very frequent among children, but also sometimes occurs in adults. This phenomenon is best recognized in the Tibetan Buddhist tradition. Monks working on spiritual development can create a “*Tulpa*”; a nearly independent, disembodied being that helps to solve life’s problems. *Tulpa* is an internal ally, a friend. It happens that *Tulpa* occur spontaneously and try to take control over the life of the creator.

Facts:

Estimated budget: 11 000 EUR

Director’s statement:

The macabre was an integral ingredient of old fairy tales. Violence as real as it is in the world of adults. Elements of horror – tangible evil – taught children that pain, sorrow and death are inherent parts of life. Bruno Bettelheim, world famous psychologist, in his monumental book “The Uses of Enchantment: The Meaning and Importance of Fairy Tales” claims that children need those elements, which adults consider too bloody and scary. Modern tales discard “darkness”, or show it in the wrong perspective, which deprives it its therapeutic power. Children understand the complex symbolic system of fairy tales, which appeals to a collective unconsciousness. By diving into the world of tales, they can go through their internal conflicts of which they are unaware. *Tulpa* is a traditionally told fairy tale that contains elements of horror. *Tulpa* is pitched to both adult and young audiences. An isolated and lonely boy imagines a companion to his fantastic adventures. The imaginary friend becomes an enemy. The boy, imprisoned, struggles to survive. The phantasmal friend

is the Shadow, a manifestation of dark human nature. Conquering him initiates the boy on the path of life. *Tulpa* consists of comic elements, therefore we can call it a tragicomedy. We can find similar perspectives in the animation movies of Svankmajer (*Alice*), Sverak (*Kuki*), the Hungarian masterpiece by Marcella Jankovics (*Feherlofia*), and also the pictures of Tim Burton. *Tulpa* uses the classical theme of terror – a demon incarnated in a doll. In a deeper meaning, *Tulpa* is an initiation story; the hero meets his internal shadow and defeats him. Struggle with the Shadow is one of the main constructs of European culture, one of the most popular themes in modern cinema (from *Doctor Jekyll and Mr Hyde* to *Birdman*). Each of the animation films made by the director duo (Sławomir Shuty & Tomasz Bochniak) was done in a different style. *The Trip* is a pixelation animation, in *The Mother Matrix* we used an authorial technique (projection on glass and stop motion photos). *The Cargo* uses mix techniques, including rotoscopy. Mixed animation techniques will be also used in *Tulpa*; puppet animation will be a novelty.

Director’s biography:

Sławomir Shuty and Tomasz Bochniak are inter-media artists: writers, film directors, photographer, editors. Shuty received the Ministry of Culture scholarship in the years 2005 and 2010 and the Homines Urbani scholarship in 2008.

Production company:

WJTeam is a film company based in Lodz. WJTeam strictly specializes in animated films, though they are not committed to this area alone. They successfully combine animation techniques with feature and documentary films.



Untravel

Director: **Ana Nedeljković, Nikola Majdak**

Producer: **Eva Pa, Jelena Mitrović**

Country: **Slovakia, Serbia**



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Nikola Majdak
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Eva Pa
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Jelena Mitrović

Logline:

(Lokal) Patriotism, tourism, emigration and lot of unsatisfied EVIL GIRLS!

Synopsis:

GIRL lives her whole life in a claustrophobic, isolated, grey city, surrounded by a wall. She dreams about the perfect world and life behind the wall, and she wants out. She tries really hard, but all her journeys are unsuccessful. She can't stand it anymore. All the inhabitants of the city – GIRLS, join her, ruin the wall and finally arrive at the BORDER. They find the border – just a plain drawn line. And they start to play...

Facts:

Estimated budget: 45 000 EU

Director's statement:

Untravel is a story about the fear of crossing boundaries and the possibilities of overcoming them, about the relationship between personal and political boundaries, and between patriotism, tourism and emigration, as well as the relationships between utopias, dystopias and reality. The inspiration for the film is the personal trauma that occurred as a result of Serbia's isolation, and the situation created after the abolition of the visa regime in the country. However, the idea of the film is to present that topic in a universal manner without any local references. The film addresses several parallel questions: How much and in what way do state borders shape our personal space? What are the far-reaching consequences of the isolation of a country? How are immigrants perceived, and what does that perception look like from their perspective? The film will also use stop motion animation and plasticine puppets. We believe that in today's world, used to documentary shots of brutal social events, this type of animation that at first glance suggests the "naïve world of childhood" to

the audience has a great potential. For the purpose of a clearer presentation of the topic, we created the specific characters called the Girls. They represent a modification of the characters called Evil Girls designed by Ana Nedeljković and used in her artistic work in different media and contexts. The term "Girl" is ironic. Although they have certain elements of "sweet and naïve" female characters, they are above all politically conscious subjects. Special attention will be paid to a transformation of their character throughout the film, as they change from scared and confused to decisive and even slightly scary. The set design is an essential aspect of the movie. The city in which the Girls live is not just a neutral background, but also one of the characters in the film. The scenery will be made from collages of photos of real buildings. The architecture of the city suggests a time period after the war with its traces still very visible. However, "normal everyday life" is already established followed by a social collapse, which produces its own architectural forms in a spontaneous manner, transforming the utopian modernist city into a dystopian world.

Director's biography:

Ana graduated from the Faculty of Fine Arts in Belgrade, where she also did her PhD. As a visual artist she works with drawing, installation and animation. Nikola has an MFA from the Faculty of Dramatic Arts, Belgrade. He is a DOP, director and lecturer. Their first movie was *Rabbitland*.

Production company:

The project is co-production of the companies Bfilm (Slovakia) and Filmska Kuća Baš Čelik (Serbia). Bfilm is the biggest production house for animated shorts in Slovakia (*Pandas, Nina*). Baš Čelik has produced and co-produced a great number of music videos, fourteen features and over a dozen short films (also *Rabbitland*).

Back in the past, many generations of Europeans grew up on animated series from Central and Eastern Europe. These came from the times when governments and public broadcasters fully financed audio-visual works, when resources seemed abundant for those whose work was accepted.

Since the end of the eighties, the audio-visual sector has been ruled by the market. But there is no sustainable animation market in our region. Animation is not considered or set up to be a promising business. And so financing an animated series has become a true art, an adrenalin sport.

Still, there is much hope, thanks to growing cooperation in our region, European Union funding, new distribution platforms, various innovations and... last but not least... thanks to the growing numbers of motivated and fast-learning producers and to the amazing talent we have who are bringing in fresh and daring ideas. Good luck to all those who made it to the VAF 2016 TV Series pitching contest.

TV Series



TV Series Projects: Pitching Preparation

This part of the programme is not open to the public.

These are group and individual sessions with experienced tutors offering the pitching teams support and guidance, and the opportunity to discuss their projects and their market potential. The participants get a priceless opportunity to assess the strengths and weaknesses of their presentations and find the highlights and arguments for the best pitch.

The tutors for TV series pitching preparation:

Agnes Bizzaro works as a consultant for European broadcasters and producers. She started her career in TV production in France and then moved to the public channel France 2 where she was responsible for the coproduction of animation series. She then worked for the channel M6 in the fiction department. She is now also content coordinator for Cartoon Springboard.

Mike Robinson was one of the founder members of the British Animation Training Scheme (BATS); he is a moderator for both Cartoon Forum and Cartoon Movie; he chairs and participates at Cartoon Cine, Cartoon Finance and Cartoon Training for Trainers.

TUTORS:



Agnes Bizzaro



Mike Robinson

TV Series Projects: Pitching Competition

The twelve best projects will compete in a pitching contest based on concise presentations and discussion with the jury and the audience. The winning project and the runner up (Special Mention) will have direct access to **Cartoon Forum 2016** without the need to undergo competitive pre-selection. Furthermore **Czech Television** will offer a truly valuable bonus: a set of sessions with an expert tutor to further improve the project and its presentation and thus increase its chances at the Cartoon Forum, the biggest annual pitching event in Europe. The jury is composed of decision makers from bodies that have an interest in animation and are traditional or new allies of the field. Public service broadcasters are the number one supporters of national TV series in many countries of the region. The internet has begun playing a role as well, however, as do development and cooperative ties with Western Europe.

Pitching competition of TV series in development – jury:

Robert Baliński — International Relations Department, Polish Film Institute (Poland)

Tibor Búza — Programming Director, RTVS Slovakia (Slovakia)

Ádám Márton Horváth — Film Editor, Film Department, MTVA (Hungary)

Jan Maxa — Director of Programme Development, Czech Television (Czech Republic)

Frédéric Puech — Producer, Planet Nemo (France)

Lukáš Záhoř — Chief Producer, Stream.cz (Czech Republic)

Křešimir Zubčić — Editor-Buyer, Acquisition Department, Croatian Television (Croatia)

1:1 meeting

This part of the programme is not open to the public.

After the pitch, all of the producers and directors will meet with the members of jury. It is a unique opportunity for one on one discussions and direct exchange of views with a potential partner or investor.

JURY:



Robert Baliński



Tibor Búza



Ádám Márton Horváth



Jan Maxa



Frédéric Puech



Lukáš Záhoř



Křešimir Zubčić



The Amazing Adventures of Lost Socks / **Niesamowite przygody zagubionych skarpetek**

Director: **Marta Stróżycka**

Screenwriter: **Justyna Bednarek**

Producer: **Joanna Wendorff-Østergaard**

Country: **Poland**



Marta Stróżycka



**Joanna
Wendorff-Østergaard**
joanna@friendsfirst.eu



Justyna Bednarek

Logline:

Amazing stories of single socks that are lost in the laundry every day.

Synopsis:

Have you ever thought about what happens to all those lost socks that we all lose in the laundry? Have you ever thought they might just want to have a more interesting life, rather than serving your feet? Maybe becoming a film star, or a politician? Our series will tell the amazing stories of the single socks lost in the laundry every day.

Facts:

Estimated budget: 650 000 EUR

Target audience: children from 4 to 10 years

No. of episodes: 13 x 11 min.

Director's statement:

The author, Justyna Bednarek, has taken on an issue that most of us have encountered at least once: the loss of one sock out of a pair. Unlike most people, the screenwriter has not casually waved her hand over the fate of these missing garments. Instead, she has changed their status to that of refugees. And thus have inconspicuous socks become a graceful metaphor for human desires. The structure of each of episode is transparent, which enormously supports the narrative. Each episode is structured within compositional brackets allowing us to embed the story within specific realities: Little B.'s house. Those brackets make for the beginning and the end of each episode. But their development is a funny, half fantastic, emotional adventure of a sock which has decided to break up the monotony of its previous existence. This concept adapts perfectly to the formula for a successful movie: a protagonist, experiencing doubt, finding the determination to cross a boundary, beyond which there is no return. Then embarking on a journey that will change its life. During the adventures, its personality

changes, becoming more valuable. At the end we see the positive effects of this change, each episode ends with a happy ending. Another huge asset of the stories is their being told on two levels. Underneath these humorous, light and slightly wry stories, the truth about important things is hidden: about the value of friendship, love, dedication and the intransigency of the quest to change the world for the better. This is done without undue didacticism; the stories still retain their entertainment value. Daniel de Latour, upon whose book the scenarios are based, is one of the most well-known and respected Polish illustrators. Daniel is an experienced artist with a rich literary legacy. The light, simple, unpretentious but very suggestive visual style will reach over to the young viewers to whom the series is dedicated. The series will be produced using a 2D animation technique and modern software.

Director's biography:

Marta Stróżycka graduated from the Lodz Film School, Cinematography Department – Animation and Special Effects. She has worked with Break thru Films as a DP on their animation productions and Anima-Pol, directing numerous episodes of their animated series “Cactus & Shorty” and “Florentine’s Diary”. She has experience in different kinds of animation.

Production company:

Anima-Pol Film Studio was established in Lodz in 1989. The studio's main field of activity has been animated films and programmes for children. Apart from animation, Anima-Pol has also been producing live-action features and documentaries for the last ten years, often co-produced with international partners.

**Anima-Pol Film Studio,
90-554 Łódź**



Borka and the Magic Dress / Borka és a varázsruha

Director: **Beáta Gurmai**

Producer: **Beáta Gurmai, Márton Ecsedy**

Country: **Hungary**



Beáta Gurmai

borka@borkaworld.com



Márton Ecsedy



Balint Benkovits

Logline:

A little girl in a big, big family.

Synopsis:

The main character, Borka, is a little girl who has a special dress, a traditionally embroidered garment which she inherited from her great-grandmother. The motif on the front of the dress is a beautiful family tree. The dress has magical powers. Borka uses it to learn all about the big unknown world and to solve everyday problems. She simply has to recite a magic spell and clap her hands to invoke the powers of the dress, whenever she feels in need of a little helping hand. The family tree motif on her magic dress starts to grow, and she can begin her journey towards a solution with the help of a glimpse into her ancestors' lives and their experiences.

Facts:

Estimated budget: approx. 7 000 EUR / minute

Target audience: children from 4 to 8 years

No. of episodes: 26 x 7 m

Director's statement:

The best that we can give our children are roots and wings! (J.W. Goethe). We are convinced that with strong roots, the wings will spread... This animated series targets the preschool age and deals with their everyday problems. The main character is a little girl, Borka, who has a magic dress with a motif representing a family tree. It symbolizes the protective shell of the family and its traditions. Each time she uses the dress there is a lesson to be learned. The message is that magic comes from within! The solutions to problems always come from within the family, with the help of animated family legends. The stories of Borka are important because children love to hear and feel that they are part of a whole. The knowledge of helping them find their place in the "big system" gives them important extra help. The cartoon combines traditional elements and modern visual effects. The text

is less evident, whereas the compelling visual imagery and the unique music and rhythm are particularly important. The musical world of the cartoon is set by instrumental music at a high level. The visual style of the Series is 2D computer / 3D quality computer animation.

Director's biography:

Bálint Benkovits graduated from the University of Fine Arts, intermedia department. He has been doing animation, video mapping and vfx since 2000. In 2002 with two of his friends, he founded Drip Animation. From 2010 he has been working as animator in Glowing Bulbs and Derengo Animation. Beáta Gurmai studied law at Eötvös Lorand University of Sciences, photography at Fotografus.hu, and editing, directing and cinematography at the Dunaversitas master course of motion pictures. Photo exhibitions (prized, exhibitor). Storybooks: *Special Tangible Book*, for teaching letters of the alphabet, 2011, *The Big Event* (2014), *Book of Borka* (2015). Cartoons: screenwriter and co-director of the series of "Borka and the Magic Dress."

Production company:

TrionFilm Productions is an all-around film production company that has produced TV-productions and independent films, including a couple of award-winning movies. TrionFilm is working on this project with Derengo, a kind of visual production house specialising in kids and family animation. Laszlo Nyikos has worked on several very nice commercials at Kompost in Zürich, an awesome Xbox game about Pixar movies in France and some high-budget VFX projects in London. In 2013 he (re)started cooperation with the great professional Balint Benkovits and the *Borka* project was a success.

**TrionFilm Productions, 2000
Szentendre**



David & Laurence

Director: **Anne Wilkins, Emily Howells**

Producer: **Adam Oliver**

Country: **United Kingdom**



Anne Wilkins



Emily Howells

emily@emilyandanne.co.uk



Adam Oliver

adamoli@gmail.com

Logline:

Laurence the man and David the toucan are psychiatrists, and together with their patients they travel into strange and wonderful minds in surreal adventures.

Synopsis:

David is a toucan who lives on Laurence's head, and Laurence is a man who is more than happy to have him there. They work as top psychiatrists at Hcabnesie Hospital and meet many child patients; some we see occasionally and others regularly. Each patient leads David and Laurence literally into their mind via a mysterious, changing door in their office. This is where each journey begins, as they investigate mental health queries that are visualised in a surreal and comic way. Episodes end with the patient having taken a step forward in their therapy, and David and Laurence happy to have helped.

Facts:

Estimated budget: 313 000 GBP

Target audience: children 6+ years

No. of episodes: 3 x 20 min.

Director's statement:

We were originally inspired by Roger McGough's poem and song "The Psychiatrist". In this piece, the two characters (Roger McGough & Neil Innes) discuss a range of fears, switching between surreally imagined and severely serious. Their conversation is humorous, but with a slightly darker tone and edge, softened by old-fashioned English colloquialisms and nicknames. Their physical duality was developed from location drawing and natural history studies. Their contagious personalities and the show's humour enable unusual topics and themes to be discussed in an easy way. These themes of mental health and philosophy are important to us. They represent a huge, interesting, and unexplored subject in children's television, and one that raises questions children are curious about.

An unusual subject matter requires an imaginative environment where the familiar, the academic, and the unexpected can all be tied up together. For example, the huge old hospital building, with its secret passageways and hundreds of corridors, sits in the town of Hcabnesie, itself a pickle of old and new – from skyscrapers to cottages and even a lighthouse. To visualise this, we will create a colourful world full of detail using mixed media, akin to our previous work. Through their friendly personalities and can-do attitude, we will take a fresh look at the mind, broaching difficulties children may face from time to time, and dispersing taboos of mental health with a straight forward approach, one that as children we take at face value.

Director's biography:

We are an independent animating and directing duo. We've worked on a variety of projects including commercials, art commissions, educational series, trailers, title sequences, music videos and many a short film. Some of our clients include, BBC, CBeebies, British Film Institute, Barclays, Jim Henson Company, Tate Liverpool and Burberry.

Production company:

Studio Bimba focus on high quality 2d animation for children, creating unpredictable, unusual and imaginative stories that do not talk down to their audience and hold a cult appeal. Emily Howells and Anne Wilkins have been working together for nearly ten years on a variety of animation projects, but focusing on short filmmaking. Their films have shown at film festivals, winning a total of 11 awards. Both have experience as freelancers in children's television, and will bring this, coupled with their storytelling ability and design sensibilities, to *David & Laurence*.

Studio Bimba, M32 Manchester



GAIA MAMA

Director: **Julia Farkas**

Producer: **Orsolya Sipos**

Country: **Hungary**



Julia Farkas
julu123@gmail.com



Orsolya Sipos
sipos@saltofilm.com

Logline:

Gaia Mama is the heroine of our series. She lives behind a waterfall in a strange and magical world, and she narrates the evolutionary stories of the animal kingdom.

Synopsis:

How did animals come into being? Why do deer have hooves, but turtles don't? Why are bunnies' tails short? Surrounded by a party of extinct animals, the aging Gaia Mama, who lives in her apartment – decorated with a real waterfall instead of a poster – deep in the jungle, will answer these and many more such questions while guiding us through the history of animals. Each episode of our series will focus on a legend from a different part of the world. Sometimes bitter, sometimes funny, but one thing is sure: throughout our surreal journey, we will be wandering along the paths of imagination and reality, where our humorous narrator will guide us with a steady pair of hands and feet, from nails to claws, from ears to fins...

Facts:

Estimated budget: 359 000 EUR (one episode)

Target audience: children 8+ years

No. of episodes: 12 x 8 min.

Director's statement:

Few understand, but many people are interested in how animals came into existence. Who could know this better than Gaia Mama. Gaia Mama, the heroine of our series who lives behind a waterfall in a strange and magical world, narrates the developmental stories of the animal kingdom. Her little apartment will mirror the way we live today, but at the same time it is unbound by time or space. Gaia is planet earth, but she is like us: she also needs a space to live, coffee in the morning, and other human-sized things. Her character is tolerant and emphatic, she is surrounded by cult-like objects but she's hopelessly nostalgic. Her

favourite means of transportation is riding her magical boot-wearing dolphin. The film's storyline leans towards the absurd, and the visuals are intended to further support that absurdity. My inspiration comes from amusing animal-related stories from various cultures all over the world. The genre of my choosing, animation, helps to show the attributes of the characters better, and shows the relationship between the animals we know today and their predecessors. To sum up, my inspiration comes from myths or legends, which I subtly mix with scientific fantasy and surreal humour in order to tell stories from six continents, and how all the different animals came to roam upon them.

Director's biography:

Graduated from the animation department of MOME in 2009. Now working as a freelancer in animation and illustration

Production company:

SALTO works with content-orientated projects including idea development, creative consultancy, scriptwriting, animation and 360 degree production, pitch training, PR and communication, financial management and education. SALTO's team combines a wide range of knowledge with long professional experience and a valuable international network. SALTO is a young company with a great history in the field of animated content.

SALTO, H-1023 Budapest



Happy Go Hopscotch

Director: **Katerina Lavrionova**

Screenwriter: **Katy Segrove**

Producer: **Inesa Ivanova**

Country: **United Kingdom**



Katerina Lavrionova
kinomindfilms@gmail.com



Inesa Ivanova
inesaivanova@gmail.com



Katy Segrove
katysegrove@hotmail.com

Logline:

Happy Go Hopscotch is a funny, animated TV series that introduces 3–5 year olds to the science of happiness, through the eyes of a very happy horse who lives in a bustling, cosmopolitan city.

Synopsis:

Happy Go Hopscotch is a project, which aims to lay the foundations of good mental health in 3–6 year olds, by taking ideas from Positive Psychology, and embedding them into entertaining stories in an age-appropriate way. The stories revolve around a happy horse – Hopscotch, a grumpy cockerel – Jules, and their group of animal friends. Hopscotch is a gleeful optimist, who believes her life will work out well; she seizes opportunities, spreads joy and laughter whenever she can. Jules, by contrast, is a gruff, grumpy cockerel. Whatever's going on, it's a disaster, and it's always worse for him than anyone else. Despite his usual grouchiness, he lets Hopscotch talk him into marvelous adventures, and gradually, without realising, becomes cheerier than before.

Facts:

Estimated budget: 1 300 000 EUR

Target audience: for children 3 to 6 years

No. of episodes: 26 x 7 min.

Director's statement:

Research has revealed that we all have a genetic happiness 'set-point', which is widely accepted to account for 50% of the variation in our personal happiness. 10% of our happiness is affected by our circumstances and the final 40% relates to our habits and daily activities. This is exciting, because this is the part we can control, if we know how. And it's these activities that we intend to weave into the storylines. Our bite-sized, age-appropriate lessons will be subtly written into each episode, covering themes such as social connection, kindness, gratitude,

resilience, learning, mastering new goals, and even mindfulness, which all predict greater happiness or well-being. Pre-school is the perfect time to help kids to build healthy thought patterns and behaviours, as they will likely continue these habits as they get older. In conclusion, happiness is good for our health as well as our future prospects. But why leave it to chance? Why not start training children at home, when they're young and open-minded? As a team of wannabe parents we have a vested interest in our kids TV viewing. Therefore, with *Happy Go Hopscotch* we plan to create a beautiful, high quality and artistic animation series that will tap into this exciting science and teach pre-school kids simple behaviours to boost their happiness, and shape the way they think and act day after day.

Director's biography:

Katerina Lavrionova was trained at Moscow Fine Art Watercolor School and Production Design at the Russian national film school (VGIK). She completed her studies at the National Film and TV School (UK). Her recent credits include: Animation Director for TV docu-drama *Lermontov* 2x50min, 2014 commissioned by Major Russian Broadcaster Russia-1; Animation Director and Fine Artist on the drama called *Decembrist revolt*, 2015, commissioned by Russia-1.

Production company:

Kinomind Films produce animated, live action films, digital content and collaborates with other European companies. Kinomind Films is a live, evolving, and ever transforming development, production, and distribution company. Our work is a process of continuous discovery that empowers us to respond to an ever-shifting digital landscape while innovating from within.

**Kinomind Films, BN1 6JD
Brighton (UK), Vilnius (LT)**



Sarah and Golem

Director: **David Toušek, Anthony Wong**

Producer: **Marek Toušek**

Country: **United States, Czech Republic**



David Toušek



Anthony Wong



Marek Toušek
marek@3bohemians.eu

Logline:

Little Sarah and her clay friend Golem are having comic adventures with the inventions of a mystic scholar, Loew, while experiencing together the alchemy of family relations under cultural pressure.

Synopsis:

16th century Prague. In the family of a mystic scholar named Loew, Golem is created. But he's made in a hurry. So Golem has only two emotions – joy and fear. Loew's daughter, Sarah (8), is lonely and befriends Golem. They play with Loew's inventions in his laboratory. Loew is not happy about this, and gives them tasks to keep them away from his secrets. Things always go wrong and Loew has to save the day. The Czech emperor sends his son Rudla (10) to Loew's house to spy on the secrets. Later he finds the value of friendship and family love which never breaks the bond.

Facts:

Estimated budget: 40 000 USD (one episode)

Target audience: kids

No. of episodes: 11 x 7 min.

Director's statement:

We borrow Prague's legendary character of Golem from the moment of his creation, but once he is alive we no longer adhere to legend and start imagining him as part of a true family with only 2 emotions. Nobody is born into a family of his own choosing, or prepared for the relationships to come. Although made of clay and simple-minded, Golem is a real "son" and has to find his place within these relationships. So Golem's existence adds dynamics to the alchemy of a family that never breaks the bond.

Director's biography:

David and his brother run a small production company 3BOHEMIANS, focusing on developing new projects and new means for the long-term growth of CG animation

in a Central European context. In 2008, he founded the professional training and networking lab ANOMALIA, inviting top animation artists from around the world to deliver specialised courses on various animation topics.

Production company:

3BOHEMIANS is a production company focused on 3D animated projects for advertisements, shorts, serials and feature films. It draws on the expertise and experience of a professional team of character animators (3D) which it provides with artistic and managerial leadership in development and production.

3BOHEMIANS, 140 00 Prague



John Vardar vs. the Galaxy

Director: **Goce Cvetanovski**

Producer: **Alan Castillo**

Country: **Macedonia**



Goce Cvetanovski
goce.cvetanovski@gmail.com



Alan Castillo
alan@lynxanimation.com

Logline:

The most ridiculous space-opera ever!

Synopsis:

John Vardar's misfortunes are only beginning when he gets kidnapped by his future best friend, the narcissistic robot Z'ark. Together, they have to fight the evil space pirates called the Brutos. The odds are fairly bad to begin with, but then become catastrophic when Z'ark decides to hide the most powerful weapon in the universe called the RAD (Reality Altering Device) in John's head. From then on, everything that John says becomes reality. This will take John on lots of misadventures that include unfriendly aliens, sewer monsters, space whales, black holes, cosmic parties and some more aliens.

Facts:

Estimated budget: 2 300 000 EUR

Target audience: for children 6 to 11 years

No. of episodes: 13 x 22 min.

Director's statement:

The major inspiration for the story comes from cult movies and TV series such as *Star Wars* and *Star Trek*. Although humour is the main driving force of the project, the story indirectly develops more serious topics, such as the importance of friendship and having an optimistic worldview, as well as the negative sides of war. Another interesting aspect is that the protagonists have a lot of flaws. Both John Vardar and Z'ark are imagined as counterpoints to superheroes: John is cowardly, clumsy, naive and shy, while Z'ark is a self-centred bragger and megalomaniac. At the beginning he's even insane because of a loose screw in his motherboard. The dialogues and movements are constantly exaggerated following the standards of the "Golden Age" of animation, but with a modern twist to the aesthetics. We plan to make maximum use of all the possibilities that 2D animation has to

offer: character stretching and squashing, physically impossible poses and all kinds of transformations. The visuals will be attractive with bright colours, diversity in characters and backgrounds and over-the-top gestures, while the sound design will be original and dynamic, following modern trends in animated movies and science fiction. The series also contains several musical scenes with comic choreography. From a director's viewpoint, this is the most ambitious project I've worked on thus far, not only because of the technical difficulty of realizing an animation series with one storyline, but also because of the large amount of characters and dynamic scenes. We hope that with this series we'll set new standards for commercial animation in Macedonia, and bring back to life the almost forgotten technique of hand-drawn animation, which not many authors practice these days.

Director's biography:

Goce Cvetanovski is an award-winning director and producer. He has directed and produced about 20 short films, screened at over 100 film festivals across the globe. In 2015, he returns to Macedonia to live out his dream as a creative director in a 2D animation studio.

Production company:

Lynx Animation Studios is specialised in high-end 2D animation, video games and illustration. Our international team comprises artists and animators from around the globe. We develop and produce our own transmedia IP projects, both for traditional film & TV, as well as for the video game industry.

Lynx Animation Studios, 1000 Skopje



Mouflon Ancijas / Muflón Ancijáš

Director: **Juraj Krumpolec, Igor Derevenec**

Producer: **Juraj Krumpolec**

Country: **Slovakia**



Juraj Krumpolec

juraj.krumpolec@gmail.com



Igor Derevenec

igor.derevenec@gmail.com

Logline:

To change your life and help others, you need nothing but sweatpants.

Synopsis:

Since his childhood, Mouflon Ancijas has dreamt of becoming a truck driver, but he doesn't have the courage to fulfil his dreams. He lives in a small town where he distributes fresh milk and rolls around in his van, but he has never been anywhere else. One morning he forgets to take off his sweatpants and, to his great surprise, he finds that he feels at home with them on wherever he goes. He plucks up some courage and begins to travel. He is not afraid anymore. He hits the road with a new truck, and begins a journey around the world full of adventures and new friendships that will change his life. An animated series for children based on the fairy tales of Slovak writer Branislav Jobus.

Facts:

Estimated budget: 165 000 EUR (alternative 80 000 EUR) for episode
Target audience: for children 4 to 80 years
No. of episodes: 10 x 20 min (alternative 8 min)

Director's statement:

Juraj Krumpolec and Igor Derevenec focus on animated films for children. In 2015, we completed our first short animated film for children, *Star Taxi*. Our goal is to create an animated series for children. For this purpose we have chosen a very successful series of stories about Ancijas the Mouflon, which enjoys great popularity in Slovakia, especially among children's readers. The book was already adapted by Martin Theater with the same success. Igor Derevenec illustrated all the books, and therefore it seems natural to us to transform the original story and visual style to an animated form. Books by Branislav Jobus are full of adventure, humour and strong dramatic tension, and therefore they are an excellent candidate for adaptation

into audio-visual form. Each tale has its own story and acts as a single, integrated shape – the same principle should be retained in the animated series. The project is in an early stage of preparation. We have purchased the copyright and started to prepare the pilot film concept. We are looking for finances for development and production of the series and co-producers to collaborate with us on this marvellous project.

Director's biography:

Juraj Krumpolec, born in Bratislava in 1977, was originally an urban planner and architect. In 2015 he directed and produced his first animated short for children, *Star Taxi*, which he co-wrote together with Igor Derevenec. Igor Derevenec born in 1974 in Bratislava is an illustrator, graphic designer and animator. He works for Slovak national television. He has illustrated five books for children. He worked on an animated short for children, *Star Taxi*, as a co-writer, main concept artist and assistant director. Since 1997, Juraj Krumpolec and Igor Derevenec are professionally dedicated to animation and co-directing animated music videos such as *Glider* (1997, *Vetroň, Hex*), *Man Of Your Dreams* (1999, *Muž tvojich snov, Hex*) and *Iron Man* (2000, *Železný muž, Malevil*).

Production company:

Juraj Krumpolec and Igor Derevenec

**Juraj Krumpolec
and Igor Derevenec,
82107 Bratislava**



The Piracy of Princess Priceless

Director: **Flora Anna Buda, Balázs Turai**

Producer: **Draško Ivezić**

Country: **Hungary, Croatia**



Flora Anna Buda
budafloara@gmail.com



Balázs Turai
balturai@gmail.com



Draško Ivezić
skomdra@gmail.com

Logline:

A princess joins a crew of crazy pirate freaks. Together they take part in a series of loony, mysterious, sci-fi-ish adventures.

Synopsis:

A restless and curious princess joins a pirate crew. Together they adventure from the snobbish Isle of Style through the conservative hypocrisy of the Dinosaur Dynasty, down to the Frog City, ravaged by civil war, up for a relaxing picnic on the Moon, all the way to the final battle with the terrible Kraken. The crew has funny, absurd and dystopian adventures along the way. While witnessing new lifestyles and systems, resolving conflicts, and making friends, the Princess loses her fears and prejudices and grows up to become a Pirate Princess, ready to return home and reform her ancestors' dysfunctional society.

Facts:

Estimated budget: 400 000 EUR

Target audience: for children 7 to 9 years

No. of episodes: 12 x 10 min.

Director's statement:

The core of this series is a kind of cartoony social experiment: let's put all our favourite childhood characters – a wizard, a ninja, a T-rex etc. – on a pirate ship and turn them loose. The crew is joined by Princess Priceless, who spent her infancy locked up in a conformist, fear-mongering, bourgeois society, but now she gets to show her true, badass, adventuring colours.

In each adventure, we explore a different social and/or psychological allegory. We also encounter utopias such as the Merry Democrats of Pirate Bay and the annual picnic of the wise and loony shamans from all over the universe. Captain Reef heart's century-old quarrel with the Kraken, Shinji's enslaving academism, the monkey sailors' processing of their troubled childhoods, all these histories are evoked and resolved during

the adventures and they all culminate in the development of the Princess, who goes from an isolated, misinformed, frustrated little girl to a self-assertive, emancipated adventurer. We would like to smuggle some intellectual content into children's minds, so that aside from being super-entertained, they have something to chew on mentally after the episode is over. The distinctive visual style of the series resides in the use of psychedelic/spacey colours and animation, prompted by the constant subtext of change of perspective, consciousness expansion and exploration, strange, sci-fi-esque exterior and interior worlds.

Director's biography:

Flora Anna Budaborn in 1991 in Budapest. She graduated in 2009 in leather design from the Secondary School of Fine and Applied Arts. In 2010 she was a student at the Die Burg Giebichenstein Kunsthochschule Halle college. From 2011 she attended MOME in Animation Design. Balázs Turai is an animation writer, designer and director. He studied for two years at ERG St. Luc, Brussels, and obtained an MA in Animation Design at MOME. For 3 years he worked as a graphic designer and animation artist for Prezi.com. He created the political web-series *Oligarchia* and co-directed the mixed animation-live action documentary *Prisoners of Tales*. He is currently developing an animated adventure series with Flora Buda, called *The Piracy of Princess Priceless*.

Production company:

Founded in 2014, Adriatic Animation currently has three short animated films in distribution and five more in development. Additionally, the studio is developing two feature films and three television/web series. Its last short film *Life with Herman H. Rott* by Chintis Lungren was selected for more than 60 festivals and won 15 various awards.

Adriatic Animation, 52100 Pula



Polly Tickle

Director: **David Price**

Producer: **Sara Barbas**

Country: **Hungary, United Kingdom**



David Price
hello.jazzbeard@gmail.com



Sara Barbas
sarafilipabarbas@gmail.com

Logline:

A periodically-possessed Grandma tries in vain to keep her hotel in order, oblivious to her own plight and her ever-disappearing guests.

Synopsis:

Polly Tickle is part murder-mystery, part horror/adventure, and all comedy. For the audience, at least. Polly's granddaughter Molly bears the unenviable task of helping her run her hotel whilst also dealing with the frequent bursts of possession that overcome her grandmother. Not to mention all manner of creatures – the kind that normally reside in urban legends and campfire stories – turning up unannounced. Then there are the guests, the poor unsuspecting guests.

Facts:

Estimated budget: 1 200 000 GBP

Target audience: young adults

No. of episodes: 11 x 22 min.

Director's statement:

Polly Tickle is a comedy/adventure/thriller for teenagers and upwards. The show focuses on the strange things that happen in its world. Polly presents us with a naïvely positive outlook, whilst her granddaughter Molly takes the challenges in each episode head-on along with her enigmatic dog, Hitch. Hitch (who bears not dissimilar mannerisms to Alfred Hitchcock), in turn displays unaccountable knowledge and foresight, keeping Molly safe from the dangers she pitches herself against. Throughout the series we will experience the abnormal and bizarre. Ghosts, urban legends and UFO's, which serve as a backdrop to the characters who will at times nod to pop culture personalities and socio-political topics, whilst always relishing what might be in store for these itinerant tourists. The perceived horrors in the show will be dealt with in a humorous and tongue-in-cheek manner, giving sense of the dangers

as real to the characters, but in a way that brings a sense of comedy and adventure to the audience.

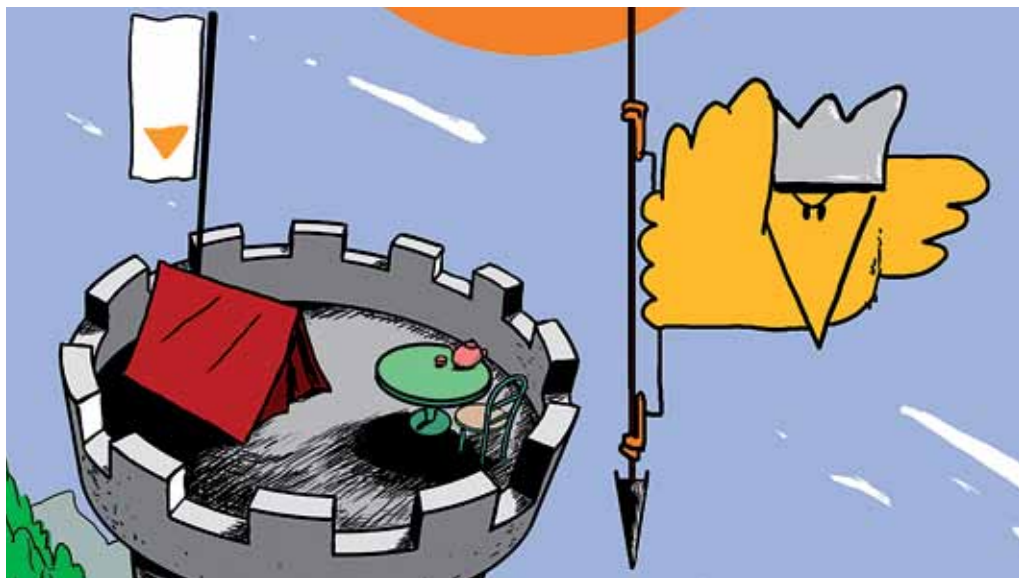
Director's biography:

David Price is currently writing on a new Disney Jnr series and was previously a storyboard artist on Monty Python's *A Liar's Autobiography*, *Shaun the Sheep* (Aardman), *Fleabag Monkeyface* (Cartoon Saloon) also, animator for Qumi-Qumi, amongst other productions.

Production company:

Stripeybird is a content production company for animation, live-action and mixed media. We specialise in IP development for broadcast, multi-platform and film, having the know-how to see a project through from concept to screen. We have a comprehensive network of experienced and new talent and are open to commissions and collaborations.

Stripeybird, BS1 5JN Bristol



Prince Ki-Ki-Do

Director: **Grega Mastnak**

Producer: **Grega Mastnak, Mojca Zlokarnik**

Country: **Slovenia**



Grega Mastnak

grega.mastnak@guest.arnes.si



Mojca Zlokarnik

mojca.zlokarnik@guest.arnes.si

Logline:

The forest is in trouble! Ki-Ki-Do is on his way!

Synopsis:

In a dark forest, at the top of a stone tower, lives a small chick, Prince Ki-Ki-Do. As small as Calimero but as strong as Hercules. Together with his companions, tiger mosquitoes Tine and Bine, they are fearless fighters for the rights of the forest inhabitants. One of the forest's inhabitants, a wild boar named Rosalia, is the chief troublemaker. Although good at heart, she is clumsy and ditzy. Time and time again her romping through the forest causes chaos. But Prince Ki-Ki-Do with his perfect kung fu technique manages to solve all problems.

Facts:

Estimated budget: 570 000 EUR (13 episodes)

Target audience: for children 4+ years

No. of episodes: 13 x 5 min.

Director's statement:

Prince Ki-Ki-Do is an animated series for pre-school children. The short form, adjusted tempo and directing approach are all adapted for young children. The simple story is introduced through visual language and without dialogue. We have now finished six episodes and another two are in preproduction. These will be finished at the beginning of 2017. Their length is between 4 and 5 minutes. We plan to complete another five episodes for a total of 13. We are also working on adaptations of the stories for children's book format and are very interested in further developing the characters and stories for games and mobile apps.

Director's biography:

Born 1969 Ljubljana, Slovenia. MA in painting, 1994-1995 FAMU, Prague.

Animated series: *Bizgeci* (2003-2009),

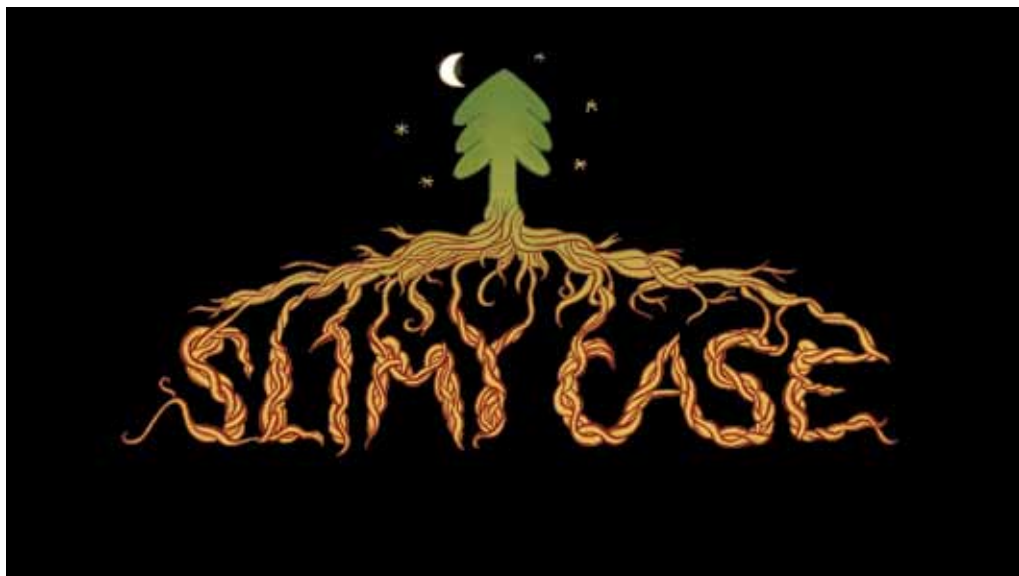
Ljubljana's Phonebook (2010), *Prince Ki-Ki-Do*

(2013-). Awards, 2015: Lago Film Fest, Italy; 2014: Vesna, SFC, Slovenia; 2009: Sichuan TV Festival, Gold Panda, China; 2006: Best Film, Izolanima, Slovenia; 2005: Best Animated Film for Children, Tindirindis, Vilnius, Lithuania.

Production company:

OZOR animations is a Slovenian production company established by animator and director Grega Mastnak in 2010. We specialise in production of 2D animated series for children and are currently producing the animated series *Prince Ki-Ki-Do* and a pilot for a new series, *Mr. Philodendron*.

OZOR animations, 1000 Ljubljana



Slimy Case / Slizký případ

Director: **Petr Babinec**

Producer: **Libor Nemeškal, Petr Babinec**

Country: **Czech Republic**



Petr Babinec
babinec@kouzelna.com



Libor Nemeškal
nemeskal@fmk.utb.cz

Logline:

If you don't know what to do, call a penguin.

Synopsis:

Strange things are happening in a small Czech forest. Someone is stealing from its inhabitants. Muscular She-Gnome and Marsh-Fairy, are trying to solve this slimy detective case with the help of the world-renowned detective Penguin. The investigation leads them to Baron de Spider, the Dung Beetles Band and various other places until they finally arrive at the slug shrine. They reveal a slug rebellion—the slugs, with the help of Mole's recipe and the stolen magical properties of the forest creatures, are trying to create an Überslug. Nothing will stop them from taking over the whole forest.

Facts:

Estimated budget: development 30 800 EUR

Target audience: for children 6+ years

No. of episodes: 12 x 6 min.

Director's statement:

The slimy detective story takes place in a Czech forest which is home not only to animals, but also to supernatural beings. The story, full of magic, adventure, friendship and understanding, is unravelled in twelve fun-packed episodes. It makes references both to Czech customs and mythical creatures, and to the contemporary humour of such animated series as "Adventure Time" or "Over the Garden Wall". Its form is a reference to traditional hand-drawn animated movies, yet it is created using digital technologies. The "Slimy Case" animated series enriches the detective genre with fantasy elements of a supernatural forest. The film's structure and genre guide the viewers through a mysterious investigation and, thanks to various leads and clues, the web of the slug conspiracy unravels before them. At the same time, the detective story is enriched with very funny characters living in the magical forest – a forest which

has its own laws and order. The increasing number of robberies brings chaos into the well-established order. The well-settled inhabitants of the wood are suddenly thrown into strange situations that not even their supernatural powers are enough for. And so they have to deal with them some other way. It works absolutely flawlessly and logically until chaos finds its way in. To support this ecosystem, we've created characters based on their archetypal attributes and we've put them in the context of current connotative relations. The group of heroes uses both the positive and negative properties of its individual members to reach a common goal. There is a considerable effort to use the characters' natures to add a comic dimension to the story. In terms of dramaturgy, we're constructing one continual story, yet we're also mindful of every episode having its own dramaturgic development based on the American three-act structure with the addition of the fourth act in the form of a cliff-hanger.

Director's biography:

Petr Babinec employs 2D/3D/muppet/cut-out animation techniques in an original and novel way. His films have received numerous awards including the Award for the best Czech short movie. The music-video for the group Inekafe received the Golden Nutcracker Award. Currently, he is collaborating on an international project, a feature-length Norwegian-English-Czech co-production film.

Production company:

The studio's talented team works with great determination on both commercial and non-commercial projects. It specializes in 2D and 3D animation techniques. The studio's aim is to improve the quality of the audio-visual scene by focusing on creativity and novel ideas.

**Libor Nemeškal, Petr Babinec,
76001 Zlín**

This project is intended for alternative promotion of the most talented young animation filmmakers from Central and Eastern Europe. Its aim is to present internationally the 11 best films made by young and debuting artists and debuting artists in a given year to a professional audience and for the general public.

The selection of the films focuses on extraordinary talents whose work promises successful future careers. The project counts on the presentation of this compilation at selected European animated film festivals and to draw attention to new talents and bring them together with experienced foreign producers.

VAF New Talents



VAF New Talents

*You knew this project previously under the name **Visegrad Animation Rallye**. This year we have made it more attractive and will be sending it out into the world under the more appropriate name **VAF New Talents**.*

Why we created this project?

The quality of animation from the region of Central and Eastern Europe (CEE) increases year by year; due to lack of sufficient space for animated film promotion through national film institutes, alternative ways of presentation are needed. With this in mind, VAF has taken the initiative and, as the first such project in the region of Hungary, Poland, the Czech Republic, Slovakia, Croatia and Slovenia, we are trying to make our animation visible even beyond the borders of the countries of origin. The selection of films for New Talents focuses on those whose creativity signifies promising careers in the future and are already above the average.

How do we make a selection?

Each year, a board of experts from the CEE is compiled to select the best work produced in the region that year. Festival artistic directors Anna Ida Orosz (Primanima), Olga Bobrowska (StopTrik), Pavel Horáček (Anifilm), Maroš Brojo (Fest Anča), Daniel Sulji (Animafest Zagreb) and Igor Prassel (Animateka) participated in the selection.

The **NEW TALENTS** project involves launching a booklet with detailed information about films, their creators and contacts for the producers or schools of origin. Its aim is not sales but rather support for dissemination at film markets, among film distributors, sales agents and festival programme directors. The film selection will also be screened at various film festivals around the world so as to reach mainstream audiences. The Visegrad Animation Forum will also closely cooperate on the project with national film centres and domestic professionals from the region. Our primary ambition is year-round promotion of awareness of animation by young artists from CEE and assistance for its further development, visibility and distribution.

Beyond, Hungary, 2015, 10 min.

Director: **Milan Kopasz**

Producer: **Krisztina Hollo Leleszi**

Composition / Kompozicija, Slovenia, 2015, 4 min.

Director: **Mitja Manček**

Producer: **Mitja Manček**

Cowboyland, Slovakia, 2014, 5 min.

Director: **Dávid Štumpf**

Producer: **Academy of Performing Arts in Bratislava**

Fences / Ploty, Poland, 2015, 7 min.

Director: **Natalia Krawczuk**

Producer: **Polisch National Film School in Lodz**

Happy End, Czech Republic, 2015, 6 min.

Director: **Jan Saska**

Producer: **FAMU, Ondřej Šejnoha**

Mosaic, the Waltz of Spleen / Mozaika, walc śledziony, Poland, 2015, 4 min.

Director: **Andrea Guizar**

Producer: **Polish National Film School in Lodz**

Rivers / Rzeki, Poland, 2014, 3 min.

Director: **Daria Kopiec**

Producer: **Malgorzata Czyzewska (Fundacja Pogranicze)**

Tale / Mese, Hungary, 2014, 8 min.

Director: **Attila Bertóti**

Producer: **József Fülöp**

The More I Know / Čím víc vím, Czech Republic, 2015, 8 min.

Director: **Marek Náprstek**

Producer: **Zuzana Kučerová**

The Noise of Licking / A nyaintás nesze, Hungary, 2015, 9 min.

Director: **Nadja Andrasev**

Producer: **Krisztina Hollo Leleszi**

Wolf Games / Vučje igre, Croatia, 2015, 5 min.

Director: **Jelena Oroz**

Producer: **ALU i Ustanova Zagreb film 2015**

The Visegrad Animation Forum in Třeboň has grown into a platform where producers can build networks among themselves and with CEE region broadcasters, present new talents and their creative work for EU producers and help find financing and distribution for their projects. In addition to the main pitching competition for short films and TV series, the three-day programme offers a number of presentations, debates and screenings. Animation professionals at the forum can acquire skills and know-how from foreign experts from the field as well as useful contacts that will contribute to making their animated project a success. Main topics will include choosing the right market and a potential coproduction partner, distributing childrens short films, a case study of successful animated projects, presenting prestigious European studios and many more.

Industry Program





Czech Animation Today

The years 2015 and 2016 have been proving surprisingly fruitful for Czech animation, even in the absence of any substantial changes to funding and support. Those should be soon to come, though, as the State Cinematography Fund has obtained a 350 million CZK government subsidy to support Czech cinematography, including animation. Surprisingly enough, even the technologically demanding and time consuming puppet films have flourished. Several anticipated Czech short films that have been years in production were coincidentally completed at the end of last year or the beginning of this year. These films include *The Christmas Ballad*, the 26-minute fairy-tale *Deep in Moss* and the Kafkaesque film *Mr. Spider's Anatomy*. One rather unfortunate tradition in Czech animation is that the majority of new animated projects are student films. This year though, their very high quality is surprising.

What's more, last year saw the premiere of Jan Balej's co-production feature *Little from the Fish Shop* and this year the feature film *Pat & Mat: The Movie* hit the theatres. Czech student animation has also been enjoying some success – two student films have been included in the official selection of the Annecy festival (*Happy End* and *Raven Mother*). Artistically interesting series have begun development (*The Great Adventures of Rosa and Dara*, *Stories about Mum and Dad*) and several feature films are in various stages of shooting. Some of them still have to secure funding (*Mice Belong to Heaven*, *Insects*, *Life in Bulk*), but *The Odd-Sock Eaters* for example is nearing release, with its premiere set for this fall.



Slovenian Animation Today

Slovenian animation has seen an historic expansion in recent years. Professional projects ranging from animated shorts to new animated TV series episodes are in production or pre-production, and some projects await premiere screenings and festival tours. It is encouraging to see the projects of renowned authors like Špela Čadež, Kolja Saksida, Dušan Kastelic, Grega Mastnak and others being enriched by the first professional films of younger authors. Work with students at the university level has resulted in a raising number and quality of student films as well as greater popularity of animated films among all audiences, young and old. The quality of new projects has been recognised by national funds, with the Slovene Film Center and Radio-Television of Slovenia as main sources of financial support and a few projects raising grants from other regional funds such as HAVC in Croatia and the ReAct regional fund.



Polish Animation Today

The year 2015 was another good year for Polish animated film. During the last twelve months, Polish animated films have been shown abroad almost 600 times. Many of these films found success and the months of festival screenings around the world brought filmmakers over 45 awards. This year, for the first time in several years, two Polish feature-length animated films appeared in festival circulation. The first is the animated documentary film *Magic Mountain* directed by Anca Damian. The second was a totally different kind of feature-length film entitled *Golden Drops*, an animated film dedicated to children and family audiences made in 2015. The film, directed by Daniel Zduńczyk and Marcin Męczkowski, which won several festival laurels, will be shown in Polish cinemas this year.



Slovak Animation Today

The years 2015 and 2016 in Slovak animated film have been characterized primarily by long-term preparation of new titles, domestic success for student films, an absence of short films in distribution, and the first Slovak feature-length animated film since 1980. The year 2015 can be seen as a year of waiting; its greatest achievement may be the ongoing support for new shorts and series by the Audiovisual Fund commission and the willingness of young filmmakers to stick to making short artistic films without the need to embark on commercially driven projects. The community of foreign professionals is currently following the particularly promising projects *Heart of Tower*, *Websters* and *Tots*, among others. With regards to both short artistic films and television and feature-length production we have certainly set off towards further positive development.

Co-operate: what? why? how? when? with whom?

EAST-WEST CO-OPERATION

How do we choose the right market and look for potential partners in places where they can be found?

Frederic Puech (Planet Nemo) is one of few producers from Western Europe who has a great deal of experience coproducing with countries from our region. He also sells some animated projects from Eastern Europe to broadcasters in the West. Let's ask him how he chooses the projects he expects to succeed in the Western media world. How inspiring does he find our creativity? What are the advantages and disadvantages of cooperation with Eastern Europe?

Frederic will present his production company **Planet Nemo** and showcase some successful projects produced with input from Eastern European countries.

Planet Nemo is a creative independent production and distribution company with studios in Paris and Lille (France). The main activities of the company are creative development, production investment / insurance, production and coproduction of programmes with animated content and interactive programmes. The company focuses particularly on 2D, 3D and Flash production.

In 2010 and 2011 Planet Nemo was nominated for the TV Producer of the Year award by the French Producers Association PROCIREP, and European Animation Producer of the Year (2011) by the Cartoon Professional Association.

CO-OPERATION ACROSS OUR REGION

Since the VAF pitching session started four years ago, producers, creators, distributors and TV people got used to coming and meet around the top new pitches of our region. Inevitably, the network started growing, and new relationships, hopes and alliances were established.

Perhaps it's time that we stop looking at our wealthier neighbours and see what possibilities and potential lies within our region. We are a group of rather small countries (except for Poland of course!) divided by language diversity and limited by scarce financial resources for animation.

But we do have bonds, we share a common history, frustrations, victories and, to large extent, humour as well. We do have similar cultural and artistic grounds to build on.

What can be done to start building a stronger industry and richer markets across our own countries, both for our own sake and that of the generations to come after us?

Representatives of national film funds, broadcasters, producers and filmmakers will be invited to debate the options and opportunities for laying at least the cornerstones of realistic and fruitful cooperation across our region.

Some co-productions already underway and setting out potential paths will be looked at too.

Moderated by **Anna Vášová**, Scriptwriter, Script Editor and International Cooperation Expert.

Distribution of children animated shorts in Europe

Among producers, distributors and sales agents in Europe there is constant discussion about the mirage of the European market in terms of animated short films for children. Over the last few years, several initiatives have proven that there's a need for this kind of content from the market, not only in the niches of children's film festivals.

Can we ensure the presence of Central and East European animation for children on screens by creating resourceful distribution strategies for producers of the region? With a panel of top professionals moderated by an expert in children film distribution, Gert Hermans, this meeting will address the situation as it stands in 2016 and look into the subject of distribution opportunities.

Short Circuit, which is a specific event that thoroughly improves the international circulation of shorts throughout Europe, has created a compilation programme of shorts for children called Tales under the Trees to distribute children's production during Short Film Day. ECFA, the European Children's Film Association, is planning to create a catalogue of the most interesting shorts for children to make this information more accessible for all interested institutions and share information among distributors. Over a year ago, at Cinekid for Professionals, six European countries gathered to begin the process of building a catalogue of European films for children, with accompanying educational materials, that will be accessible across the whole of Europe. The WRAP! project, which is devoted feature films for children, will be rolled out on a much larger scale in coming years using established distribution models as well as new digital distribution models. How to create similar paths for the distribution of shorts for children? We have invited Amila Čirkinagić from the Financing Forum for Kids' Content in Malmö, Sweden, to discuss engaging tools and knowhow for independent producers, distributors and decision-makers of Children's Screen Content, Eric Tijman from Cinekid to speak about the unique combination of festival / professional forum for quality children's film and media, as well as Aleksander Stein with Monica Koshka-Stein from the KUKI Film Festival and Short Circuit and Gert Hermans, a member of European Children's Film Association (ECFA) and Jekino distributor.

Amila Čirkinagi, Financing Forum

Eric Tijman, Cinekid

Aleksander Stein, Monica Koshka-Stein, Short Circuit

Gert Hermans, Jekino

Moderated by **Pavel Bednařík**, Film Education Advisor, Czech Republic.

How to make your pitch successful?

Making a perfect pitch is just as difficult as making the film you're pitching. Summarising all your ideas in condensed form and persuading industry professionals to consider them is an art form. How can you rope listeners in and illustrate the plot in an enthusiastic and concise way? Our expert Gert Hermans will present a few tips for working on the perfect pitch, and a few things to avoid when presenting your project.



Gert Hermans (Belgium)

works as a film distributor for the company Jekino, distributing quality films for children. He has collaborated on the promotion of several international projects with diverse target groups (young filmmakers, toddlers, prisoners, film festivals, documentary filmmakers etc.). Hermans is also chief editor of the European Children's Film Association Journal.

Cartoon Forum

The French city of Toulouse will host the 27th edition of Cartoon Forum, the coproduction platform for European animation series that will present more than 80 new projects from across Europe from 13 to 16 September 2016. For 3 days, producers have the opportunity to pitch their project in front of 900 investors, broadcasters and buyers from 30 countries. Created in 1990 to boost the co-production and distribution of European animation for television and new media platforms, Cartoon Forum has helped 662 animation series obtain financing to the tune of over 2.2 billion euros.



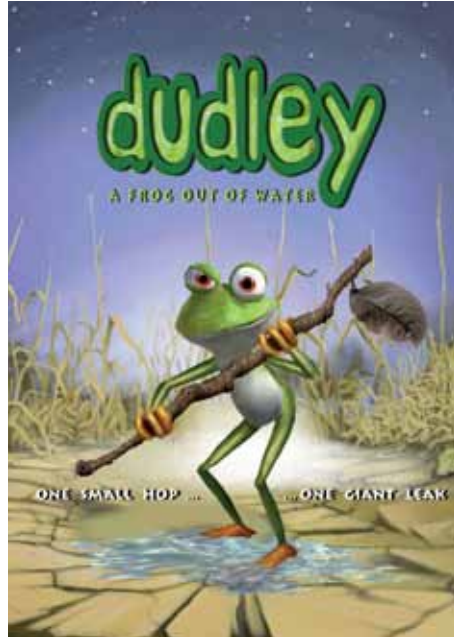
Creative Europe MEDIA

The European audiovisual industry has been benefiting from the MEDIA programme (Creative Europe MEDIA since 2014) for 25 years. Film producers should be aware of the support available for the development of works for cinemas, television or online platforms – animation, fiction and documentary films or series. To a lesser extent, grants are also available to support production of TV programmes with confirmed strong international participation. During all stages of a film project it is good to participate in diverse trainings and markets. You can search for events best suiting your needs in a database available at www.creative-europe-media.eu. To get more information about the programme, consult your project or seek help with your application, get in touch with your national Creative Europe Desk.

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Creative
Europe
MEDIA



Silver Fox Animation

Having trained under John Halas and Richard Williams, Graham set up a partnership with Jerry Hibbert forming Hibbert Ralph in 1983 which became one of London's largest and most successful studios, winning many awards all over the world. In 1990 Graham decided to start writing and directing children's films for television and began to produce successful series and specials for S4C, BBC, ITV and Channel 4, and in 2000 he set up Silver Fox Animation. Graham completed a new half-hour special for the BBC for Christmas 2001 called *Second Star to the Left* and a 26 x 11 minute series for ITV called *Bounty Hamster* which received a BAFTA nomination for best children's series. In 2004 he began work on *Harry and His Bucketful of Dinosaurs* for CCI entertainment. The show was developed by Tony Collingwood of Collingwood O'Hare and has been so successful on Cartoon Network US and broadcasters all over the world that he has been asked to produce 52 more episodes. It has recently been nominated for Graham's third BAFTA nomination.



Camera-etc

Camera-etc was created in 1979 for the purpose of making and producing short animated films. A recognised production workshop and centre for expression and creativity of the French-speaking Community of Belgium, Camera-etc organises creative group workshops for children, young people and adults in Belgium and in other countries. Although it is a highly developed sector, animated films are rarely used as socio-cultural tool. Camera-etc produces around twenty short films a year that are educational as well as social projects carried out in schools, local social welfare agencies (CPAS), neighbourhood associations, NGOs etc. Its work enables participants to find new means of expression. Besides workshop films, Camera-etc supports professional creation by producing art house works. The studio recently produced *L'Enveloppe Jaune* by Delphine Hermans, *Orgesticularismus* by Mathieu Labaye and *La Boite de Sardines* by Louise-Marie Colon.



Works in Progress

The Odd-Sock Eaters / Lichožrouti (Czech Republic)

Speakers: Galina Miklínová, Petr Horák

The eagerly anticipated project about little odd-sock thieves will be presented by the film's director, chief artist and co-writer, Galina Miklínová, and the director of the studio Alkay Animation Prague, Petr Horák. This 90-minute-film is based on the best-selling book of the same name by Pavel Šrut and Galina Miklínová, which has been going from one success to another in a variety of countries and was voted the best book for children of the decade by the Magnesia Litera. Participants in Works in Progress will have the unique opportunity to see previews of the film six months prior to its premiere. While the original illustrations are two-dimensional, the film is, interestingly, CGI animated. The Odd-Sock Eaters thus take on an extra dimension.



Works in Progress

Tonda, Slávka and the Genius / Tonda, Slávka a génius (Czech Republic)

Speakers: Filip Pošivač, Barbora Valecká, Jan Šrámková

Although the feature film *Tonda, Slávka and the Genius* is still only in the preparatory stage, the authors, who are also behind the puppet film *Deep in Moss*, already have a number of sneak peeks on offer. This film for children boasts an unusual story about differences, friendship and fantasy. Ever since he was born, Tonda has been glowing against his own will. Before the Christmas holidays, Slávka, a weird girl with thick glasses, a funny way of talking and a flashlight in her hand, moves into his building. She can get things around her to play with only the beam of her flashlight. Tonda tries to run away from her at first, but eventually they team up and, in a building inhabited by strange people, they try to find out who is dragging in the daylight and sucking out the lightbulbs through the building's dark crevices. A film about overcoming one's fear, about Christmas and mainly about light and dark.



Works in Progress

Morten (Estonia, Ireland, Belgium, Great Britain)

Speaker: Kaspar Jancis

The next project in progress our programme presents is by Kaspar Jancis and Riho Unt from the famous Estonian studio Nukufilm. Morten is a curious, 10-year-old dreamer. His only family is his Father, Captain Viks, who sails the seas on his ship Salamander. To save Morten's feelings, he tells him that his mother turned into a penguin. But Morten knows she died. Morten is taken care of by his strict Aunt Anna. To soothe his bitter days, Morten plays with a toy boat with a crew of insects. One day the unexpected happens – Morten is magically shrunk, and awakes on his own toy boat! Through crazy and surreal adventures Morten saves the ship and the insects, and returns to reality to happily reunite with his Father. The 80-minute family film will premiere next year.



Works in Progress

White Plastic Sky / Bílé umělé nebe (Hungary)

Speakers: Tibor Bánóczki, Sarolta Szabó

Another feature film in development is made by the Hungarian studio Domestic Infelicity and distinguishes itself with its original visuals. By the year 2200, fertile soil will disappear from the Earth entirely. Flora and fauna will become extinct completely. At the last moment, before total disaster, scientists develop a special plant, with extremely nutritious leaves. The plant is only able to grow out of human flesh using the bio-energy of the body as a soil. Several of these little green leaves are enough for an adult to last a whole day. Human society is broken into two parts: those who eat and those who feed the others. Everyone over 50 years will be “sown”.



SCAID (Strategic Concept of Animation Industry Development)

Our concept and vision for the development of the animated film industry in the Czech Republic is laid out in the “Strategic Concept of Animation Industry Development” (SCAID). SCAID maps out the current situation and defines the field’s strengths and weaknesses. At the same time it clearly formulates opportunities for creating a functional and competitive field of animation in the Czech Republic with an eye towards global trends and challenges. It is a “roadmap” for the development of the Czech animation industry, comparing the level that Czech animation is currently at with those of developed countries, and what the field wants to achieve by implementing strategies for development. Our vision is to develop into an attractive field that gives employment opportunities to creative professionals taking part in the creation of projects with the ambition to find success amid global competition.

The status of the field of animation in the Czech Republic has, in our opinion, a long road to becoming ideal. As opposed to the situation in Western countries, our animated production comes up very short – particularly in terms of projects for TV, but with feature films as well. The volume of footage of produced within the scope of mainstream projects (not including commercials) for TV and cinema, and possibly the internet, is negligible compared to developed markets. And that is a real pity. History has shown that Czech production has the capacity to create very ambitious projects that can hold their own against Western European productions.

The strategic concept for the development of the field of animation ties in with and further develops a study on the state of animated production compiled in 2014 through a project called Mapping the Cultural and Creative Industries in the Czech Republic by the Arts and Theatrical Institute. Over the course of April, research was also done among the entities working in the field of animation – producers, animation and VFX studios, schools and independent professionals. The aim of the research was to get an overview of the activities and anticipated future needs directly from those active in the field.

Marek Toušek, Chairman

The Association of Czech Animation (ASAF)

If you would like to learn more about the project please write to marek@3bohemians.eu. Marek Toušek will be in attendance at the VAF in Třeboň and will be happy to meet with you in person.

Korea Creative Content Agency

The Korea Creative Content Agency (KOCCA) is South Korea's leading government agency that oversees the advancement of Korean creative content, both domestically and internationally. KOCCA covers a wide range of Korea's creative industries, including gaming, animation, character licensing, music, fashion, and broadcasting. KOCCA actively advances these industries via production support, marketing and promotion, global expansion abroad, human capital development, and cultural technology implementation.

The importance of the content industry in the Republic of Korea is increasingly recognized. The government emphasises strengthening creative-content industries as a core driving force of the 'national happiness,' and 'cultural prosperity' among the four major national keynotes. The Korea Creative Content Agency (KOCCA) is the leading government agency of the Republic of Korea that oversees the advancement of Korean creative content, both domestically and internationally. KOCCA covers a wide range of Korea's creative industries, including gaming, animation, character licensing, music, fashion, and broadcasting. KOCCA actively advances these industries via production support, marketing and promotion, global expansion abroad, human capital development, and cultural technology implementation. The KOCCA (Korea Creative Content Agency) facilities consist of the following parts. Each of them has its own selection procedures and operational rules.

The Contents Korea Lab in Seoul serves as a platform to systematically support creative imagination and ideas to be developed into creation and business so that the content-industry can play a key role in the creative economy.

The "CEL" cluster stands for Creative Economy Leader and Cultural Enrichment Leader. It is an office cluster in Seoul developing the country's creative-content industry and supporting its future talent. The "CEL" cluster is located in a former office building of the Korea Tourism Organization in central Seoul.

The Bitmaru Digital Broadcasting Contents Support Center in Ilsan city is a project by Korea Communications Commission to provide small broadcasters with human and material foundations.

The HD Drama Complex at Daejeon's Expo Park will be established by 2016 according to the government plans. The complex will house five drama studios for films, soap operas and sitcoms, along with indoor court and jail sets, outdoor filming sites and an arts centre.

The Global Game Hub Center is an incubator facility for supporting small game companies that operates in cooperation with the Seongnam Industry Promotion Foundation.

Shin Hwang – Senior Manager, Korea Creative Content Agency

Jisoo Han – Head of Contents Business Department, CJ E&M

Hoonjae Lee – Producer & COO, Studio B Corp., Producer & CEO, Ani2Art Co., Ltd

Eunae Park – Managing Director, Grafizix Co., Ltd.

New players on the market: internet TV STREAM.CZ

Watching audio-visual content on the internet is a phenomenon that has taken over the world. On-line series enjoy ever more attention and earn awards that recently went only to established television networks. The number one among Czech internet TV channels, with a daily average of one million plays, is STREAM.CZ. In addition to its own original material, which has been acclaimed by critics and film professionals, Stream has also been focusing for some time now on the production and co-production of children's shows, songs and fairy-tale stories, the aim of which is not only to entertain young viewers but to help them develop as well. This objective has given rise to the original mini-series *Krasty a moucha* and the animated *Kulatá pohádka*, which will be joined this summer by the company's first classic paper-animation fairy-tale. This year, the internet television network STREAM.CZ will be celebrating ten years since its founding. Its head producer, Lukáš Záhoř, will sit on the TV Series jury at the VAF 2016.

stream.cz

The BEST of Anifilm

Metamorphoses / Proměny (1964), Václav Mergl, ČSSR, 4 min.
A tribute to Václav Mergl

Before Love (2015), Igor Kovalyov, Russia, 19 min.
Competition – Short Film

Scent of Geranium (2016), Naghmeh Farzaneh, USA, 5 min.
Festival theme: Where is my home? / Competition – Student Film

Squame (2015), Nicolas Brault, Canada, 4 min.
Competition – Abstract and non-narrative animation

Rainbowland (1978), Paul Fierlinger, USA, 14 min.
Festival theme: Where is my home?

How to Cope With Death (2002), Ignacio Ferreras, Spain, 3 min.
From doodles to pixels (Spain focus)

Manoman (2015), Simon Cartwright, United Kingdom, 11 min.
Midnight animation

Unicorn Blood / Sangre de unicornio (2013), Alberto Vázquez, Spain, 8 min.
From doodles to pixels (Spain focus)

Who is Who at Visegrad Animation Forum 2016

Belgium

Gert Hermans

Jekino
gert@jekino.be

Jean-Luc H. Slock

Camera-etc.
Producer
jlslock@gmail.com

Bulgaria

Liliya Kucheva

Project Manager
In the Palace International Short Film Festival
mail@inthepalace.com

Croatia

Draško Ivezić

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Adriatic Animation
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David Lovrić

Director
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Boško Picula

Film Critic
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Krešimir Zubčić

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Filip Blažek

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Anna Bobrekova

Screenwriter

Zora Cejnková

Director/Producer
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Helena Bezděk Fraňková

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VISEGRAD ANIMATION FORUM

- 1 "Superbia" by Tóth Luca, Producer: Péter Benjámín Lukács Special Mention of Short Films Category 2015
- 2 "Operation Burning Corset" by Zsuzsanna Kreif, Producer: József Fülöp Winner of Short Films Category 2015
- 3 "Egg" by Scarpelli Martina, Producer: Lorène Lescanne Special Mention of Short Films Category 2015
- 4 "Kitchen Tales" by Vojtěch Domlátil, Producer: Heiko Schulze Winner of TV Series Category 2015