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Introduction

Visegrad Animation Forum (VAF) is intended as a complex platform that supports the promotion, development, production, education and distribution of Central East Europe animation works (Hungary, Slovakia, Poland, Czech Republic) on the international level. The main idea of this non-commercial initiative is that this event is run by local animation professionals themselves who joined the forces together in order to defend better the interests of our animation.

Visegrad Animation Forum was founded by Association of Czech Animation (ASAF) and later joined by other associations and animation professionals from Eastern Central European countries. The first event was the presentation of our region animation at the market MIFA of Annecy 2012. The first edition of Visegrad Animation Forum 2013 was held at 5–7 May, in Třeboň in the frame of Anifilm, the International Festival of Animated film – and organized together with the Slovak Asociácia producentov animovaného filmu, Hungarian Academy of Fine Arts MOME Budapest and Polish company New Europe Film Sales. The second edition is again hosted by Anifilm at 6–8 May in 2014 and prepared in the co-production with APAF, MOME and the new association of Polish animation producers.

Visegrad Animation Forum is destined to all professionals, filmmakers, studios and animators who could pitch their projects, present films, look for collaborators or learn about European standards of co-production there. Its role is important especially in the time of limited national culture funding where our once famous animation is in danger of losing even the basic production background. Last year, one of the major VAF 2013 topics was the local TV representatives' meeting that was accompanied by the pitching of TV series projects and the round table discussion. The speakers opened discussion over a vital issue of possible international TV series co-productions that could spark new development of our region animation industry. In this year 2014 the VAF lives its transition from a spontaneous movement into a more professional structured organisation – based on the precise network of national representations of Czech, Polish, Hungarian, Slovak and other foreign animators. So, enjoy your Visegrad Animation Forum 2014!

Michal Procházka

www.asaf.cz

www.visegradanimation.com

www.facebook.com/VisegradAnimationForum

Visegrad Animation Forum 2014

Dear friends,

We are very pleased with interest shown by participants, contestants, lecturers and guests to VAF. This interest is not only passive – it involves offers of helping hands, ideas but also suggestions for the future. Thanks to these incentives VAF is still alive, serves its purposes, and is still improving.

From the most recent VAF and your ideas that followed, we have profiled this year's forum and firstly have focused rather on training of young creators with the aim to gain experience from direct confrontation of their ideas with ideas of experienced professionals, and secondly on "market access" – strengthening development and production of TV series in Eastern Europe.

Coming from the latest VAF and your consequent ideas we have profiled this year's forum and have focused firstly rather on training of young creators with the aim to gain experience from direct confrontation of their ideas and ideas of experienced professionals, and secondly on "market access" – strengthening development and production of TV series in Eastern Europe.

Practical and visible novelties of this year involve:

- case studies TV series: illustrative examples of development and realization of particular TV series (so far in Western Europe), where our professionals are shown procedures, tactics and pitfalls of TV series development. Event is intended especially for film professionals, both producers and TV management
- case studies VAF 2013 – what happened to last year's projects that were picked up by producers and co-producers and thus were shifted to further phase of realization
- presentation of animation of Visegrad countries: it involves a clear presentation of what happened during the year in a particular country: new films, new marked talents, legislative changes, possibilities for coproduction etc.
- presentation of animation European studies. Opportunity to find out where films that spectators know from film festivals, cinemas or TV sets are made. Opportunity to learn about new possibilities for film creators, animators and producers.

"Invisible" novelties include strong cooperation of animation associations of the countries of Visegrad (+ MOME/Hungary) on organization and production of this year's forum.

I would like to thank all co-organizers for help and I wish all participants of this year's forum much success and inspiration!

Michal Podhradský

chairman of VAF committee



8 May Thursday	7 May Wednesday	6 May Tuesday
<p>9:30 Case studies: short films Short films from VAF 2013</p> <p>10:00 Pitching of short films 7 animated projects 10 minutes pitching presentation + 5 min. questions of the jury</p>	<p>9:00 TV series case studies - successful projects from VAF 2013</p> <p>TV series round table meeting with participants and TV managers</p> <p>11:00 The lunch of pitching participants</p>	<p>9:00 9:30</p> <p>10:00 10:30</p> <p>10:30 Meeting of national coordinators of VAF</p> <p>11:00 11:30</p>
<p>12:00 Lunch</p>		<p>12:00 12:30</p> <p>presentation of projects and guests</p> <p>presentation of projects and guests</p>
<p>13:00 European animation studios Theatre J. K. Tyła</p> <p>14:30 Winners ceremony of VAF</p>	<p>12:00 Pitching of TV serial projects 8 animated projects 10 minutes pitching presentation + 5 min. questions of the jury</p>	<p>13:00 13:30</p> <p>Lecture - Scriptwriting - essential kit</p>
<p>15:00 Round table debate over Visegrad animation 2015 Meeting of ASAF, APAF, Polish Association, MOME</p>		<p>14:00 14:30</p> <p>Workshops of short films p. consultation of projects in groups</p> <p>Consultation of short film projects 1:1 meetings with experienced producers</p> <p>15:30 - coffee break</p>

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16.00 16.30	17.00 17.30	18.00 18.30	19.00 19.30	20.00 20.30	21.00 21.30	22.00 22.30	23.00 23.30
	16:00 - Workshops TV series Trial pitch		19:00 Festival opening ceremony Theatre J. K. Tyla		21:00 Festival opening party		
	16:00 TV series - development of TV series Case studies and workshop	18:30 Dinner for TV serial jury decision	19:00 Presentation of Visegrad countries new animation screening Theatre J. K. Tyla		21:30 Industry Party invitations only VAF plus Czech industry		
	Consultation of TV serial projects 1:1 meetings with experienced TV producers						

16 17 18 19 20 21 22 23

SHORT FILM PROJECTS WORKSHOP

Young emerging artists have minimum experience with development of short film projects and with presentations in particular. The short-length film workshop is tailored especially for them. Under supervision of experts they can adopt a different view of their project and learn strategies and procedures to improve them. Secondary objective of the workshop is to teach the participants how to present their projects – to communicate their ideas clearly, in a short time, and in an inventive form – this is the art you can learn only by practising. The advantage of a collective training is a great chance to watch also work of colleagues, and thus to improve their skills in an intensive way.

Instructors:



Christian Pfohl
producer
Lardux Films,
France



Olivier Catherin
producer
Les Trois
Ours,
France



Thom Palmem
producer
and distributor
Botnia Film,
Sweden,
Baltic

The invited selected authors and producers of short film projects will get a chance to prepare their pitching presentation under the supervision of experienced international professionals. Therefore they should arrive at Třeboň on May 6 and come to the Hotel Hvězda / VAF room.

In the first part of the workshop program, the participants will be divided into groups always tutored by two professionals. With them they will be able to consult their projects, scripts and plans – as well as together with other participants in the groups. The workshop will focus on script doctoring and reflecting the basic project concepts with the idea of a possible international coproduction or further presentation on the market.

In the second part, there will be a lecture on the art of pitching projects providing suggestions how one can better present his or her ideas at market forums, TV commissioning editors' room, and to industry people. The lecturer will share their experience, recommendations and tricks how to improve the chances of your project in a public presentation. The final part of the pitching will allow participants to do a trial pitch under the guidance of their instructors.

Instructors:



**Vanja
Andrijević**
producer
and distributor
Bonobostudio,
Croatia



**Dora
Benousilio**
producer
Les Films,
de L'Arlequin
France

CONSULTATION OF TV SERIAL PROJECTS

Television and animation industry in Eastern Europe is still only developing. Unlike its West European colleagues many producers of East European animated TV series are still not experienced enough in production. This is in part caused by lack of appropriate producer systems in majority of East European national televisions. Other reasons are high requirements regarding the current animated TV series production. The aim of the TV series workshop is to help fill this gap, at least partially. Animated serials producers may look for both strong and weak points of their projects under the supervision of experienced tutors, and move their development towards their final phases.

Consultants:



**Mike
Robinson**
International expert
of MEDIA/ Europe Creative



**Lilian
Klages**
CEO & Executive
Producer of Parka
Pictures Company

Parallel to the short film workshops, we run a consultation program intended for TV series pitching participants. They can make an appointment for one-to-one consultation with international experts Mike Robinson and Lilian Klages regarding basic series concept, presentation strategy, audience target and international sales perspectives of their projects.



VAF 2014 – PITCHING OF TV SERIES PROJECTS

Primary aim of the contest is to compare and focus on potential of the participants' own ideas, inventions and creativeness, including of course the way of presenting particular projects. Last but not least, introduction of TV series to the most competent jury is also involved. Our jury panel is summoned from responsible national televisions' management members. Previous year of VAF led us to believe that simulating the „real“ presentation of TV series brings valuable experience to all participants.

A presentation of Central East European TV serial projects that see a possibility of TV co-production in our region in competition could trigger a new beginning of animation industry in our region. The jury selected 8 projects from several international submissions and a final pitching will be held in front of representatives from regional television stations (from Poland, Czech Republic, Hungary, Slovakia, Croatia, and Slovenia). Every team, representing one project, will get an opportunity to convey their TV series idea, concept, visuals, trailers, teasers, ppt files, etc. in 10min presentation. Then they will be asked to answer the jurors' questions in a 5 minutes interview. The pitching forum will be followed by a roundtable debate on the possibility of TV serials coproductions in our region between the televisions of once famous animation industry of Central and East Europe. The producers of the presented projects can also make an appointment for one-to-one meetings with TV representatives and other producers present at VAF 2014, to be held after the dinner. The winner of the VAF 2014 Award for the Best TV series project will be announced on 8 May at the closing of VAF 2014.

Projects:

Gargoyle's Tales / Chrličovy příběhy

Joyets / Radostki

Koyaa / Koyaa

LAB – Laboratory of Alice and Bob / LAB – Laboratorium Alice a Boba

Patrick and Theo / Patrick and Theo

Pikkuli / Pikkuli

The adventures of Candide / Candide kalandjai



THE JURY OF THE VAF 2014 AWARD FOR THE BEST TV SERIES PROJECT:



Vanda Horváth
Editor-in-Chief,
Children and
Youth Programmes, MTVA,
Media Service
Support and Asset
Management,
Hungary



Křešimir Zubčić
Head of Foreign
Programme Dept.,
editor buyer,
Hrvatska radiotelevizija, Croatia



Andraz Poeschl
Editor in Chief,
Culture and Arts
Programme, RTV
SLO, Slovenia



Jan Maxa
Director of program
development,
Czech Television,
Czech Republic



Dorota Osman
Deputy head
of TVPABC
Channel,
Poland



Zuzana Hudecová
Head
of Channel 1
RTVS,
Slovakia



Gargoyle's Tales / Chrličovy příběhy

Directors: Jan Švarc, Jakub O obraz

Producer: Jiri Novak

Country: CZ



Jakub O obraz

honza@klucivespolec.cz



Jan Švarc

kuba@klucivespolec.cz



Jiri Novak

jirka@klucivespolec.cz

Logline:

It is about a series of short animated films about the most outstanding sights of Middle and Eastern Europe which are listed in the UNESCO World Heritage. The series is going to narrate in a fresh and witty way the most interesting facts that one can learn about each site and its surroundings.

Description of the main story line and poetics:

The sights are not only bricks and mortar, but mainly adventurous stories and incredible tales that are connected with the given place. Genius loci of every such place is always different and that's why a very colourful cycle with a high educational value can come into being. The project is going to draw both upon the contemporary historical knowledge and upon the traditional legends. Although an animation enables to put it in a nutshell and to narrate at a rapid rate, we definitely want to keep the verity of the given information. In spite of hyperbole and animated poetics verified historical facts are going to be basic. We consider the educational dimension of the whole project to be crucial. Why? It is so amazing to learn something new! However we don't want only to make a boring content more bizarre through an attractive form. We want to choose the most piquant stories and facts and retell them in such a way which would entertain the spectator and so make him remember the event at the same time.

Facts:

Format: animated series/ 11 parts
 Technology: 2D animation, cartoon, 3D
 Target group: 8+, children and their parents, inhabitants of cities, home and foreign tourists
 Footage: 7 minutes/ part
 Distribution channels: TV (broadcast), DVD edition (for schools)

Digital channels and other marketing support: youtube, facebook, mobile phones
 Total production expense: 41.000 Euro/part
 digital channels and other marketing support: youtube, facebook, mobile phones
 total production expense: 41 000 EUR/part

Director's biography and filmography:

Jakub O obraz and Jan Švarc – directors, animators and designers of short animations and commercials.

Presentation of production company:

KLUCIVESPOLEK – animation studio / 12 years on market
www.klucivespolek.cz
<http://vimeo.com/67792613>
<http://vimeo.com/38847390>
<http://vimeo.com/12045964>
http://www.youtube.com/watch?v=I_9yPTFgweM
<http://www.youtube.com/watch?v=PU5pFkrl630>



Joyets / Radostki

Directors: Magdalena Osińska

Producer: Włodzimierz Matuszewski, Iain Harvey

Country: PL, GB



Magdalena Osińska
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Iain Harvey
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Włodzimierz Matuszewski
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Logline:

Joyets. Adventure series

Description of the main story line and poetics:

Tilly and Lobo, with the aid of Otto the Gamekeeper, must explore one of the four different worlds they share. During each adventure, they encounter different and fascinating creatures as they overcome the challenge facing them. In order to solve the problem posed, Tilly and Lobo must play Joyets the game.

Director's statement:

Aesthetics of *Joyets* resembles naive children's drawing and stage of the movie looks like kids board game.

Joyets is an adventure series for pre-school children (52 x 7 minute episodes). It follows the lives of kids Tilly, Lobo, and their pet Leon Bear.

The film *Joyets* is a celebration of childhood and about the sheer joy of being a child. The intense way in which a child perceives the world is the main inspiration for our film's form and content. The plot is incredible adventure, a journey into an unknown and fundamental question: "What is love?" The main message of *Joyets* is that if people are friends and love each other, the impossible can happen.

Schedule development: 1 year

Estimate cost of development: 100 000 Euro / 400 000 PLN

Director's biography and filmography:

Magdalena graduated from the National Polish Film School in Łódź. She is a director of animated films, as well as designer and animator. Her films have won numerous awards and she has been working with Aardman Animations, Arthur Cox, Illuminated Film Company, Breakthru Films, Animoon, SMF Studio Miniatur Filmowych and Se-Ma-For Company.

Presentation of production company:

Studio Miniatur Filmowych was established in 1958 and since then it has produced over 1,500 animated films. It was the birthplace of the Polish Animated School.

The Polish Film Institute (PISF) is the newest film institute in Europe, established in 2005 in accordance with a new cinematography law passed by the Polish Parliament.

The Illuminated Film Company was formed in 1993 by Iain Harvey who is a UK representative and Vice-President of the European Association of Animated Film (Cartoon), an initiative under the Media programme.



Koyaa / Koyaa

Directors: Kolja Saksida

Producer: Kolja Saksida, Matija Šturm

Country: SI



Kolja Saksida
kolja@zvviks.net



Matija Šturm
matija@zvviks.net

Logline:

Koyaa struggles with mischievous everyday objects, overseen by the old Raven.

Description of the main story line and poetics:

Children are fond of surreal imagination, visual surprises and action based on the “gag”, and they frequently incorporate these concepts into their play.

In Koyaa's stories, everyday objects come to life and behave in a strange manner which causes our protagonist all kinds of trouble. Hence, we use objects such as a bar of slippery soap, a naughty toy car, an unruly scarf, book, socks etc. to introduce the anti-protagonist into each of the stories, creating a plot twist whose resolution demands our fellow's creative muscle. After some trial and error, Koyaa manages to solve his problems with the use of imaginative, unusual and out-of-the-box thinking. Koyaa is accompanied by his friend the Raven, whose character is quite an opposite. The Raven doesn't get carried away into the world of imagination, but instead skilfully constructs birdhouses from various materials, portraying a kind of grandfather figure in the animated series. The Raven represents a safe anchor and a rational side of things, in addition to providing additional entertainment to the audience as a sidekick character.

Director's statement:

The animated series Koyaa will be especially suitable for children 2 to 5 years old due to its comical and imaginative storylines, while the technical aspect of its production should satisfy a highly demanding audience.

The market appeal of the project is further increased by the absence of dialogue and a dedicated focus on the target audience. These attributes, coupled with a carefully planned production approach, offer the possibility of broad market access. Individual episodes of the series, which are some 2 minutes in length,

provide a format that is interesting to other media platforms in addition to TV distribution, while also allowing for highly flexible and effortless insertion into a variety of programs and content slots.

Our plan is to realize 13 episodes, for which we got materials fully developed. We are looking for international partners, televisions, funds and co-producers, with whom we will be able to fulfill budget gap in amount of 650.000 Euro. For realisation of first 3 episodes of series we are applying to Slovenian national television financing scheme and to Media series development programme in June 2014.

Director's biography and filmography:

Kolja Saksida is active in the field of filmmaking as a director, producer and mentor. His animated films Experimentalec (1999), Koyaa (2005), Kiddo – Slingshot (2009), Koyaa the Extraordinary (2011), Azulejo or visuall illusion (2012) were shown on many international film festivals, televisions and other venues worldwide.

Presentation of production company:

ZVVIKS is a production house specializing in the realization of original animated films and cultural education projects in the field of animated film. Since our establishment we have successfully completed a number of animated films that were screened at various locations throughout the globe. Part of our activities have been intensely focused on cultural education projects for children and youth



LAB – Laboratory of Alice and Bob / LAB – Laboratórium Alice a Boba

Directors: Juraj Krasnohorsky, Peter Košťál

Producer: Juraj Krasnohorsky

Country: SK



Juraj Krasnohorsky
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Peter Košťál
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Logline:

If we imagine other worlds, with the same physical laws as our world, but with different numerical values for the physical constants, principles of Einstein's Relativity and Quantum Theory would become a part of our everyday life.

Description of the main story line and poetics:

Two kids, 12-year-old teens Alice and Bob, meet during the summer vacation in a village close to a castle. Alice lives with her uncle in the old castle and her uncle is a somewhat weird scientist, who the kids like to spy on. All goes wrong when they mess up with a computer in his laboratory, lock him up in some distant part of the universe while inadvertently changing the physical constants and thus the behaviour of the whole Universe. They are sucked into a time machine and in order to get back they have to travel through space and time to unlock the mysteries of physics, mathematics and the history of the Universe, trying to put things back in order. The story is divided in chapters very much like the story of the Little Prince, and each episode brings a new character, which is a personification of one of the complicated theories. We take the scientific content from various sources, and one of the authors is a Physics graduate; the other is an experienced animator.

Director's statement:

Laboratory of Alice and Bob is a TV fiction series for children around 11–12 years, about the beauty and mysteries of physics, mathematics and science in general. As the screenwriter and director of L.A.B., this theme is close to my heart, since I studied theoretical physics and mathematics and worked for one year for the largest scientific experiment in the history of Mankind (the Large Hadron Collider in CERN, Geneva). One of the things that brought me to science were books by George Gamow, a great physicist of the 20th century, who had the exceptional talent and humour to explain the most

complicated scientific advances in an elegant way, understandable even to 12-years olds. We base our story on these extremely simplified explanations of complicated theories, and on many others, which followed in George Gamow's tradition and Peter Košťál added his personal creative touch to the visual part.

Our main target group is 11–13, but with a high potential for 9–10 and also 14+, secondary also the parents. The age of our main characters is 12 and the language, including the common scientific knowledge is adapted to that age group. We are currently developing 15 episodes of 26 minutes for the Slovak Television RTVS, with a financial support from the Slovak Audiovisual Fund. The development budget is around 75.000 Euro incl. VAT and the cost of one episode is estimated to 32.000 EUR incl. VAT. The shooting will take 75 days and 15 months of post-production, including the animated parts.

Director's biography and filmography:

L.A.B. is co-directed by Juraj Krasnohorský and Peter Košťál. Juraj lived and studied physics in Geneva, Bilbao and Paris and then directed his debut feature film produced by his company www.Artichoke.sk. Peter studied design and animation before founding his post-production company www.Ekran.sk, which co-produced many animation films and TV series.

Presentation of production company:

The series is being co-developed by the production company Artichoke (Juraj Krasnohorsky) and the animation and post-prod studio Ekran (Peter Košťál) under direct commission from RTVS, the Slovak television.



Patrick and Theo / Patrick and Theo

Directors: Marci Nagy, Márton Kovács

Producer: Marci Nagy

Country: HU



Marci Nagy

nagymarci00x@gmail.com



Márton Kovács

k.murci@gmail.com

Logline:

In the wild future, where weird science and natural wonders walk hand in hand, a boy and his dog decide to take a stand as the last, self-appointed supercops...

Description of the main story line and poetics:

Thousands of years into the wild future, Nature has reconquered the great cities that had once reached towards the sky. The landscape became infested with mutants, prehistoric species and creatures known only from legends. In this world of weird science and natural wonders, Patrick, a young movie fan, and his dog/best friend Theo decide to take a stand as the last, self-appointed supercops.

Patrick is a boy of 10, who grew up on the crime series of the 70s. His most ardent desire is to become like his idolised, movie-cops, who always stand on the right side of justice. He never doubts that he is the one to bring order to the surrounding chaos. His enthusiasm, creativity and luck often helps him out of seemingly impossible situations.

And if all things fail, he can always count on Theo: a mutant, anthropomorphic dog, the partner and guardian of Patrick. His past is mysterious, but most probably he used to be a bounty hunter after he had mastered martial arts. He is the more rational, and more physical half of the duo.

Patrick and Theo is a cartoon series about our love for cartoon series, and film in general. In the episodes, we blend together elements from genre-movies and modern fantasy. The idea behind Patrick & Theo is to reintroduce a similar kind of action-adventure series, we used to watch as children, for there seem to be both a niche, and a trend of revival of this genre nowadays.

trailer: <https://www.youtube.com/watch?v=lg69WQv9RyY>

teaser: <https://www.youtube.com/watch?v=bSp1A7QWBhY>

Director's statement:

Patrick & Theo is a light-hearted, humorous

animated adventure series, targeting at children 8 to 12 years old. One season would consist of twelve, 13–10 minute long episodes, building up half-hour blocks. Vector based, computer animation is used.

In the world of the series, features of modern technology get along well with dragons, trolls, elves and other creatures from fairy tales or mythology... And with new intelligent life forms, come new shapes of crime. This diverse universe gives us an opportunity to introduce new, exciting characters and locations in every episode. Because of the extraordinary creatures occupying the world, a multitude of adventures and crimes are waiting for the protagonists to be solved.

Director's biography and filmography:

Márton Kovács graduated from the Animation Department at MOME, Budapest in 2011. As an Erasmus-student he studied at the Royal Academy of Fine Arts, Gent, Belgium. He was a participant of Animation Sans Frontières in 2011. He was an animator at Cinemon Entertainment in the series Wumblers (2007). Since 2012, he's worked as a graphical supervisor and the lead designer in Crocobebe Studio, Budapest.

Presentation of production company:

The professional education of animation „designer-artists” has been ongoing at the Moholy Nagy University of Art and Design since 1980. Students have the opportunity to produce their own content, such as animated shorts, TV specials, commissioned animations, interactive applications, games, communication tools and other format.



Pikkuli / Pikkuli

Directors: Metsämarja Aittokoski

Producer: Tiina Laine

Country: FI



Metsämarja Aittokoski
m.aittokoski@sunineye.com



Tiina Laine
t.laine@sunineye.com

Logline:

Hop, hop... Pikkuli doesn't want to learn to fly. And if he doesn't want to he will not. So, he hops like a chicken and swims like a penguin.

Description of the main story line and poetics:

Pikkuli likes the same things as all the small children all over the world: family, friends, playing, swimming, fishing, music, and learning something new every day! Eventually he will learn to fly. But he prefers more bouncing – like all the other kids.

Pikkuli is not alone in the forest. Athletic Byrd Father and caring Mommy Byrd know their smallest child is a bit different but love him just the same. Even though the parents love him so much, Pikkuli compares himself to his talented big Sister and reckless Brother. There are also other neighbours to teach Pikkuli the lessons. Pikkuli and his friends speak “byrdish” language that sounds real but it is not. It is easy to understand, just like “pinguese” in the Pingu-animation series. Unique element of the series are the visual bubbles that strengthen communication. The visual bubbles show abstract things (like wishes and fears) that cannot be told without spoken language.

Director's statement:

As a mother of three sons I know something about children's life. 26 Pikkuli episodes deal with themes that are important for children like friendship, the importance of family, helping each other, even a small one is valuable and precious, how does it feel to envy your brother and sister?, self-control and learning to share, facing different individuals and accepting everybody, learning to fight against selfishness, the uniqueness of your family even though it wasn't the poshest one.

Visual look of Pikkuli is important to me: first ideas came up from Scandinavian design and nature. And, when there is no dialogue the overall effect is more cinematic. The scripts are important, too. They were evaluated as being lively, functioning well, visually

attractive with good stories.

Our main target group is 3 to 7-year-old boys and girls. Pikkuli is like a five-year-old kid so all the little children can identify with him. His appearance is graphic and stylish so it can easily attract adults, too.

Tv-development & release plan:

April-May: developing all the characters and locations, model sheets of characters and locations. May-June: shooting versions of the scripts, storyboards, animatics, July-September: animation / together with international coproduction partner /Hong Kong & Belgium, September - October: sound design, dialog recordings / Together with Czech coproduction partner 26 episodes ready for broadcasting: by the end the year 2014.

Budget: 780 000 euros (apr. 21328320.00 korunas)

Pilot episode: <http://youtu.be/s7o3VanUH->

Director's biography and filmography:

Metsämarja Aittokoski is mother of the three wild boys, author, director, screenwriter and producer. She has directed children's TV series Respect! (YLE TV2, 2012), Fire fairy (YLE TV2, 2009) and The Movie factory (YLE TV2, 2006) She's an author of children's book "Fly, Pikkuli fly" .

Presentation of production company:

Sun in Eye Productions produces both fictions and documentaries, tv- and cross media Our first production, a rocking comedy KittyCatCorners Kidz was released in 2005. We are interested in cross-media and new ways of thinking.

National Tv-partner: YLE TV5

Co-Production partner (Czech Republic): Mamiwata Animations



The adventures of Candide / Candide kalandjai

Directors: Réka Gacs

Producer: Károly Fehér

Country: HU



Réka Gacs
ragacs@gmail.com



Károly Fehér
karcsi@popfilm.hu

Logline:

This adaptation of Voltaire's classic is challenging the heritage of Enlightenment, optimism and pessimism, naivety and bestiality, morality and immorality is in the focus of the plot.

Description of the main story line and poetics:

In the beginning, Candide is kicked out from home, unwilling he must get out of his comfortable elite environment and so he starts his wandering around the world hoping that he once again meets his love Cunégonde and his master Pangloss, who taught him to be an optimist at all costs.

While he is struggling to find someone to give him a helping hand in the cold winter in the German countryside, he has flashbacks on his late bubble-life. The driving force throughout Candide's journey is his love for Cunégonde. The absurd extent to which Candide goes to pursue his love, including abandoning the paradise of El Dorado, committing multiple murders, and barely avoiding capture and execution several times, are mocked by the reality that once Candide can marry Cunégonde, he's no longer attracted to her. The series then evolves to a more philosophical ending, where all three protagonists are looking for a final conclusion to define happiness for themselves after being through so many unbelievable adventures.

Director's statement:

This short is a contemporary adaptation of Voltaire's *Candide ou l'Optimisme* (1756). The work is inspired by György Kovásznai, our hero in Hungarian animation, who died in 1982 when he was working on this adaptation. The initial idea was to pay tribute to his pioneer style, especially the eclectic visuals in his feature film *Bubble bath* (1979). So we embarked on experimenting with new styles, creating new atmospheres on screen. Therefore the director opened up the visual scope to as many as 10 fresh graduates from MOME ANIM to contribute to the story in their own manner, which has created a new

kind of eclecticism.

The series adapts the novel in 7 minutes per episode, in which we get to see the numerous roles, facets of the protagonists in an ever changing contemporary environment. Yet the main plot sticks to the original, which can easily be understood as a timeless road movie throwing light on the eternal human experience of facing reality, get hurt big time and get wiser with age. Following the original novel's philosophical background, we'd like to show the importance of the dialectics of optimism and pessimism in our own age.

Target group: 12 to 18 years old, especially because in this age this novel is requested reading at school.
Budget: 26.500 EUR/ episode

Director's biography and filmography:

Réka Gacs graduated from the CAAD / animation department at Royal College of Art in 2007. Presently, she is completing her DLA in multimedia art at the Moholy-Nagy University of Art and Design, Budapest (MOME). Since 2010 she has been an assistant professor at the MOME, Budapest, while also working as a lead graphic designer at Art1st Studio. From 2005 to 2007, she was represented director at Sweetworld TV Ltd. in London. Prior to that she collaborated with the Hauser & Wirth Gallery in London (2006), now has worked as a freelancer for international projects in animation, illustration and graphic design.

Presentation of production company:

The production company is called POPfilm kft, which is based in Budapest. (<http://www.popfilm.hu/>) Our TV partner in Hungary is MTV (National TV), whose grant for a pilot we already won and we are in the process for the next grant which would cover 2 episodes. We plan to go on and find other TV partners in Hungary and abroad. We are looking for co-producers. consequatur aut perferendis doloribus asperiores.

VAF 2014 – CASE STUDIES

– ONE YEAR LATER

This case study is an example of what happened to projects that gained significant success on VAF 2013. It is namely the winning project of TV series by Katarína Kerekesová from Slovakia called The Websters. The project won the contest. Its TV dramaturgy attracted the jury's attention and it was promised support.

Also the Czech project by director Martin Duda Great Adventures of Dora and Rosa was fairly successful.

It will be interesting to learn how far both projects made it in the course of one year and the stage of their development at the time of presentation by their authors and producers on this year's VAF.

Television round table

Discussion with management representatives of national televisions. While discussing we can learn how the sphere of work with animation has changed within one year, whether some system steps towards networking have been made etc.



**Katarína
Kerekesová**
producer



**Martin
Duda**
director
Great
Adventures
of Dora
and Rosa



**Vratislav
Šlajer**
producer
Great
Adventures
of Dora
and Rosa

VAF 2014 – CASE STUDIES

– TV SERIES

We are especially interested in particular cases from practice – how certain TV animated series were made, problems the authors and producers had to solve, how their financing and production itself were ensured.

These examples are even more interesting as they will be presented by experts in a particular field.

Case studies are in a way exciting presentations not only for authors and producers, but also for TV professionals.

Instructors:



Lilian Klages
CEO & Executive
producer
of Parka Pictures
Company



Sarah Legg
BBC Children's
Animation
and Acquisitions

ANIMATION TODAY IN POLAND ●

Awards

First individual art-house films had many successes at international festivals. One of the most awarded film was „Ziegenort” made by Tomek Popakul, produced in Cracow film studio NoLabel. Last year it won 4 prizes in international competitions: Grand Prix International Film Festival Oberhausen 2013, Best Animation in Brooklyn Film Festival 2013 and Arte Short Film Award International Short Film Festival Hamburg 2013. „Ab Ovo” by Anita Kwiatkowska-Naqui won the prize for the best first film in Annecy and Grand Prix at the Animator Festival in Poznan. From the prize for the best short film at Fantoche Festival in Baden in September 2013 started its successful way in the international festivals the latest film by Tomek Ducki „Baths”, produced by Studio Miniatur Filmowych in Warsaw.

Series

Studio Miniatur Filmowych in cooperation with Filmograf have produced „Hip-Hip and Hurrah” - Polish award winning comedy/educational animated series. It had a premier at Polish TV station „Kino Polska” and is currently airing in Argentina’s TV Pakapaka.

Se-Ma-For has made „Flapper & friends” - series, aimed at small children to sensitize them to the beauty of the surrounding world. The second episode of „Flapper and friends” series has been selected to the competition at

international animation festival Cartoons on the Bay. „The spring concert” will be presented at the category of TV series for preschool.

In 2011 Grupa Smacznoego started working on their original series „Mami Fatale”, together with Polish partner Studio Miniatur Filmowych. The series was co-financed by Polish Film Institute and in 2012 was completed the season of 13 episodes, which are now on sale, gaining interest of broadcasters („Mami’s” sales agent is Mr Frederic Puech from Planet Nemo, France). At the moment Grupa Smacznoego is working on new feature animation project „Mice on Strike”. It is a comedy for children and youth, with animal characters - mice and rats - playing the main parts, with the historical Gdansk Shipyard as a backdrop.

Short films

The company WJTeam is the lead producer of animation shorts like Three Kings directed by Anna Błaszczuk (2014), „The Wizard of U.S. (2014) directed by Balbina Bruszezwska and The Advisers of King Hydrops, directed by Natalia Brożyńska, based on the novel by Stanisław Lem. WJTeam is also a co-producer of „Rivers” - film based on the poem by Czesław Miłosz and „Creatures” directed by Tessa Moulton - Milewska. One of the company’s newly born projects about a little Unicorn is „Last Stop Is the Moon”, directed by Birute Sodeikaite, is in development.

Polish Animation Producers Association (SPPA)

On 6th November 2013 a group of Polish animation producers gathered together in order to establish a new organisation – the Polish Animation Producers Association (SPPA).

The association's main objective is to unite animation producers with a view to promoting positive and attractive image of Polish animated films in Poland and abroad with a special focus on contemporary animation.



ANIMATION TODAY IN THE CZECH REPUBLIC

Czech animation industry has very rich history, which made the Czech Republic in the past one of the flagships along with Canada for independent animated filmmaking. People like Karel Zeman, the Czech Melies; the brilliant Jiri Trnka, stop-motion maestro behind the magic *Midsummer Night's Dream* (1961) and brutal *The Hand* (1965); and the surreal, caustic Jan Svankmajer were known almost everywhere. After Velvet Revolution "State Film" was abandoned and thus also animation as an industry. Czech animation has still difficulties getting over this situation.

ASAF Association of Czech Animation Film represents interests of foreign animated films producers.

Anifilm in Třeboň is the biggest international festival of animated films in the Czech Republic. **Czech Cinematography Fund** ensures possibilities for co-financing of independent cinematographic films.

There are several secondary schools and colleges in the CR where the art of animated films is taught. FAMU – Film Academy of Music Arts ranks among those most prestigious ones.

Regarding the financing of Czech animation, for this year there were up to 1.5 mil Euro allocated from the **Czech Cinematography Fund**. From this amount, 540,000 Euro will be primarily used for production of animated film where at least 50 % of costs must be covered by the Czech production. Furthermore Czech Cinematography Fund supports minor productions (less than 50 % of Czech participation) with extra 900,000 Euro as well. The purpose of the support of the minor projects is to

engage Czech projects (not only animated) with the international film industry. The rest of the financial funds (80,000 Euro) are allocated for development of animated movie.

Last year, Czech animation gained several awards. First of all we have to mention international animation festival Anifilm. The winner of student Czecho-Slovak Student Film competition at Anifilm 2013 was Martin Maj with his short movie *Cizinec/Alien*. Furthermore, Czech animators succeeded in the international competition in Annecy. In 2013, short movies *Yuki Onna* by Jiri Barta and *O sunce/About Ham* by Eliska Chytkova were selected for Annecy international competition. This year, it was short movie *CVAK/CLICK! Fenomen TV* by Michal Zabka and *Novy druh/New Species* by Kateřina Karhakova. Besides above mentioned short movies there are several projects in progress. TV serie *The Great Adventure of Rosa and Dora* (dir. Martin Duda), and then few of short movies in progress: *Christmas story* (dir. Michal Žabka, prod Animation people), *Příběh ze zázvorové země/ Gingerbread country stories* (Martin Hubacek - Evolution films), *30 Ampers* (dir. Michal Kubicek). Feature films: *Jedenáctka/The eleven* (David Sůkup – MaurFilm), trilogy *Kaktusak/ The Cactusman* (Jan Bubenicek – Total Help Art), *Lichožrouti/Gluttons* (Galina Miklinová - Total Help Art), *Lajka* (Aurel Klimt - Studio Zvon), *The little one from a fishmonger* (Jan Balej - Miracle film). Besides these independent films also a great many student films are being made in the Czech Republic.

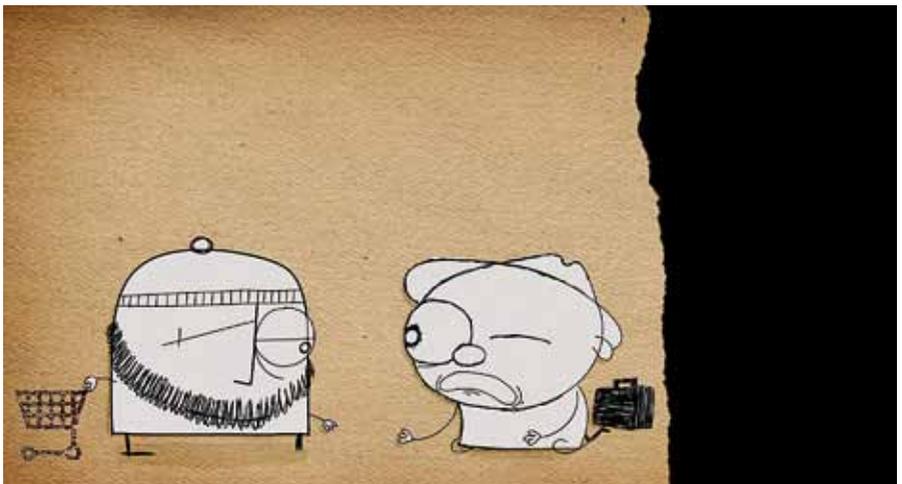
Traditionally, Czech Television is one of the biggest producers of Czech animated films. Besides its cooperation on key feature films, Czech Television also cooperates on producing bedtime

stories – animated series for young spectators.

Until recently, Czech Television has produced animated series only within internal production, or upon order. At present, the management of CT has generally been switching to producer system; drop in production of animated films is significant

for this transition.

Last year CT started a special channel for children – CT:D). However, its low budgeting does not allow yet any other way of accomplishment of the content than re-run, or acquisitions.



ANIMATION TODAY IN SLOVAKIA

Slovak animation industry is very small. It almost did not survive the beginning of millennium, but now we can observe the raising numbers both in television, and in film productions. The reasons are simple: beginning with 2009 Slovak Audiovisual Fund started its supportive activities, and beginning with 2011 public television returned back to the production of animated series for children.

Slovak Audiovisual Fund's

total budget for animated projects varies between 220.000 – 320.000 Euro a year. Its support includes development of film and TV projects, production of film and TV projects, scholarships, and minor co-productions. Partial budget for minor co-productions counts up to 80.000 Euro. There are two calls a year, and only Slovak applicants are eligible to apply.

After a long silence, new activities arose in 2011 in **Radio and Television of Slovakia**, when signing a contract for **Mimi and Lisa** (dir. Katarína Kerekesová). New projects are on the way at the moment; three series are already contracted, one of them a co-production with Poland. All the television projects are co-financed from AVF.

Short films remain a dominant genre for Slovak animation. Though there are only couple of projects finished a year, some of them succeeded

to gain very nice international acclaim: **The Last Bus** by Martin Snopek and Ivana Laučíková (2011) and **Pandas** by Matúš Vizár (2013) won several important awards and got eligible for Oscar, **Stones** by Katarína Kerekesová (2010) or **Snow** by Ivana Šebestová (2013) were selected for Annecy international competition, etc. Short films are regularly screened before the feature-length movies in Slovak art-house cinemas.

The landscape of Slovak animation industry is significantly shaped by **The Department of Animation** at Academy of Performing Arts Bratislava, **Fest Anča**, International Festival of Animated Films, and **Homo Felix**, The International Journal of Animated Film.

Caption for pictures:

Two representatives of Slovak animation at this year's Annecy:

Sneh, directed by Ivana Šebestová, 2013 (short films competition),

Rodina – základ života, directed by Marta Prokopová, 2013 (graduation films competition)





ANIMATION TODAY IN HUNGARY

People interested in contemporary animation production most probably have seen one of the two recently most successful diploma films from MOME Anim: Péter Váczi's *Rabbit and Deer*, winner of more than 50 international awards (2012) or Réka Bucsi's *Symphony No. 42* (2013), short film nominee of Berlinale 2014.

It's not an exaggeration to say that in the last couple of years Hungarian animation's most innovative and widely acknowledged works were created by recent animation graduates, while the (old) masters' generation has also been busy with producing quality shorts and series. Next to the prolific scene of student films, recent graduates and long established professional film makers have been supported by various, recently launched governmental grants and funds (short films and TV-series by the Media Mecenatory Programme of the National Media and Infocommunications Authority – NMHH; feature films by the Hungarian National Film Fund). There is also a range of festivals and film overviews (dedicated to

solely animations or short films) where these short films can reach their audience in a traditional cinema-environment (e.g. Kecskemét Animation Film Festival; Primanima World Festival of First Animations; Kiskakas Film Days).

This short presentation will give you a brief overview of the schools of animation (MOME Anim, BKF) as well as the most important animation production houses and studios (e.g. Kecskemétfilm, Umbrella, KGB Studio), and will guide you through the most recent international successes of Hungarian animation production as well as some current commercial and independent projects in development.

Presentation by

Anna Ida Orosz
animation film historian
curator of Primanima World Festival of First Animations, Hungary



VAF 2014 – PITCHING OF SHORT FILM PROJECTS

Presentation of short animated film projects is aimed at not only finding the best new projects particularly from our region, but also teaching new artists how to present their projects and how to succeed in competition. As the past year showed, some projects did caught attention not only of the jury but participating producers as well. And besides appreciation or prize, they were given the greatest award – offer for coproduction co-operation.

Presentation of animation short films projects is one of the key part of our Visegrad Animation Forum. Authors and producers selected for the final pitching round will get 10 minutes to present their idea, story, artistic visuals or teasers before answering 3 minutes of jury questions. The whole pitching will be held in front of international professionals, producers of various countries with the aim of promoting our talents, projects and helping to local professionals to enter the international scene. Such a program is destined mostly to young filmmakers and producers as also educational program that enables them to confront their project with international professionals.

The competition pitching of 7 selected short film projects will be accompanied by the presentation of 2 projects of short films named case studies. Those are projects participating at VAF in previous years. Hungarian talent Zsuzsa Kreif will introduce together with French co-producer Christian Pfohl her project in production **Limbo Limbo Travel** that she is shooting with the co-author Borbála Zétényi. Another Hungarian author Bella Szederkenyi will present the last year VAF 2013 contender project **Wild Boar** with her coproducers Olivier Catherin (Les Trois Ours, Angouleme) and Lissi Muschol (Kabinett Filmproduktion GmbH, Berlin). The project is now in development.

Projects:

- Brother Deer / Braček jelenček
- Deep in Moss / Až po uši v mechu
- Last Stop Is the Moon / Ostatni przystanek: księżyc
- The Advisers of King Hydrops / Doradcy Króla Hydropsa
- The Weasel / Podlasica
- The Wind / The Wind
- Us and the Devil / Az Ördög és Ók

JURY FOR THE VAF 2014 AWARD OF THE BEST SHORT FILM PROJECT:



**Thom
Palmén**

Independent producer and distributor of short films and independent animation based between Sweden and Baltic countries, Botnia Films www.botniafilm.com, Sweden



**Lissi
Muschol**

Berlin based producer of a young company Kabinett Filmproduktion GmbH - run together with Josephine Frydetski, info@kabinett-film.de, Germany



**Nele
Luise
Fritzsche**

The organizer of an industry event at Berlin Interfilm festival of short films, www.interfilm.de, Germany



**Dora
Benousilio**

Producer of French famous animation studio Les films de l'arlequin having an incredible catalogue of short films or TV series since 1991, www.filmsdelarlequin.com, France



**Matija
Šturm**

ZVVIKS – institute for film and audiovisual production, producer

Awards:

VAF 2013 AWARD for the Best Project of Short Film will receive the Awards in the amount 2000 Euro.



Brother deer / Braček jelenček

Directors: Zuzana Žiaková

Producer: Lukáš Marhefka

Country: SK



Zuzana Žiaková

zuzka.ziakova@gmail.com



Lukáš Marhefka

lukas.tuke@gmail.com

Logline:

The film *Braček jelenček* (*Brother deer*) is a narrative story based on traditional Slovak fairytale by Pavol Dobšínský. It tells a story of the Sister and the Brother – orphans, who are trying to escape from almighty Death and her servants.

Long synopsis:

The film tells the story of two orphans – Brother and Sister, whose father, forester and hunter, has been recently taken by Death. Death now wants lives of the siblings as well to finish her job in their small house. Siblings have to escape, to keep the last thing they have – each other.

The Death casts the spell on them, which turns brother into a deer. Brother-deer panics when the Death's servants arrive, his heart beats so fast, that it jumps out of his chest. Without his heart, Brother-deer runs away from his sister.

She determinedly follows the steps of her brother fighting all kinds of wiles on her way. Sister manages to find the brother, who had turned into a tree in the meantime and she decides to stay with him forever and stand by his side as a birch tree. In the end, the two trees are standing on the top of the small hill in the middle of the forest.

The film will be shot as stop motion animation. The main material, which will influence the visual poetics a lot will be wood, textile, bark and other natural materials.

The story will be told without words, except for a poem, by which Death will curse the kids.

Director's statement:

Film *Braček jelenček* (*Brother Deer*) will be short animated film. It will be approximately 9 minutes long and it will be focused on wide range audience from children to adults.

Its rarity dwells in the use of traditional Slovak elements in clothes of the characters, buildings and overall look of the film. It will follow the style of films from the Golden Czech Animation era, their atmosphere, narrative and style. It will, however, be treated in a modern way. I hope, that

it will take the viewers to their childhood, give them the feeling of being involved in the story, experience the character's emotions, their fears and calmness, bittersweet happiness, and sadness in the end. This film will try to take you back to what is natural, what is traditional.

One of the most important elements of the film will be music. Original score composed for the film will set the rhythm of the piece, with contra-bass as a leading instrument, later accompanied by cello, clarinet and violin. The important role of the contra-bass will also be playing the motive of the beating heart (while the second heart will be played by cello).

Film *Braček jelenček* is a student project, therefore it has a very low budget. However, stop-motion technology is complex and will expect perfect pre-production preparation and a lot of material, technical equipment, and an experienced crew help. I plan to work with a budget of approximately 8,400 Euro.

Director's biography and filmography:

Zuzana Žiaková is a restless traveller and learner on her way to discover as much of the world as possible. In last 4 years she called 5 different places on Earth home and everywhere, she met inspiring people, who taught her more than any school ever could. Currently finishing studies in Bratislava.

Presentation of production company:

The film will be produced by Academy of Performing Arts, Film and Television Faculty.

Film and TV Faculty, Academy of Performing Arts, Svoradova 2, 813 01 Bratislava, Slovakia



Deep In Moss / Až po uši v mechu

Directors: Barbora Zdražilová, Filip Pošivač

Producer: Peter Badač, Pavla Kubečková

Country: CZ



Barbora Zdražilová
josefka.bertik@gmail.com



Peter Badač
peter@nutprodukce.cz



Filip Pošivač



Pavla Kubečková
pavla@nutprodukce.cz

Logline:

Deep in Moss is a children's film that takes place in a mossy meadow, with the main heroes Bertie, Josephine and Rusalka. The story from this magical forest tells a tale of tolerance, friendship and how we can all live together in harmony in spite of different appearances.

Long synopsis:

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Director's statement:

Deep in Moss will be full of humour, suspense and also a bit of morale – all wrapped up in beautiful visual imagery, which we will greatly emphasize.

We opted for producing a classical puppet film, with the use of manual animation, which cannot be replaced by a computer. We will animate “per frame”, i.e. 24 frames per second. In comparison to normal shots per two frames method is much more demanding, but the end result is by far much more impressive and infuses the puppets with an incredible liveliness. We would like to make the individual shots “move” and to withdraw from static scenes, which often take away the overall cinematographic effect in animated films. We believe that a dynamic picture will connect the story much

better together, and it will contribute to an immeasurable quality of the film imagery.

Although the digital post-production will be quite extensive, we still want the movie to seem as natural as possible and for the post-production to be “invisible”. We know from our first test shots, that apart from other things we will have to pay attention to achieving an ideal balance between digital effects and manual animation. Total budget is now 46,000 Euro. We have 34,000 Euro secured (we got support from Czech Film Fund, Hlávkova nadace, VŠUP and crowd funding) and we are still looking for other 12,000 Euro, especially from TVs.

Director's biography and filmography:

Both Bára and Filip completed their studies at Academy of Arts Architecture & Design in Prague. Filip focuses on animated films and book illustrations, Bára is a fan of puppet film and works as an animator as well. Besides *Deep In Moss* they work together on Jan Balej's feature film.

Presentation of production company:

nutprodukce is a film and TV company based in Prague. We produced i.e. a mini-series called *Burning Bush* for HBO directed by Agnieszka Holland, animated short movie *Graffitiiger* which was nominated for the Student Academy Award in 2011 or animated short *Pandas* which won 3rd prize in Cinéfondation in Cannes.



Last Stop Is the Moon / Ostatni przystanek: księżyc

Directors: Birute Sodeikaite

Producer: Justyna Rucinska

Country: PL



Birute Sodeikaite

birute.sodeikaite@gmail.com



Justyna Rucinska

justyna@wjt.com.pl

Logline:

An imaginary creature inhabiting the mind of a little boy struggles facing challenges that come together with changing imagination of a growing child.

Long synopsis:

Two best friends – a little boy and his imaginary creature live adventurous and peaceful life in the world of imagination until the world is disturbed.

The mind of a growing child starts bringing changes to their world. Friendship and love towards the boy push the imaginary creature to adjust and accept the changes until they become unbearable.

Disappointment, anger and lack of understanding forces the imaginary creature to run away.

The film is set in a flat that has one big room together with the kitchen and the bathroom. The world is a part of a boy's imagination – colourful with very different crooked perspective of things around.

Objects in the flat have unusual sizes, they are either too big, or too small. The world is constantly changing; furniture shrink or grow, patterns on the walls merge together and change as the boy grows.

There are two main characters in the film: a boy who is telling the story to a Unicorn creature (we never see him on the screen) and a Unicorn – the boy's imaginary friend. Throughout the film the Unicorn's head is not attached to his shoulders, he carries it under his arm. The two friends play and build a submarine together, accompanied by a Lion sending smoke warning signals to Unicorn and clock-like butterflies which Unicorn catches and pins up to the wall. But then something changes: Unicorn can no longer force himself to do what the boy says.

Director's statement:

The main goal of the film is to show how a growing personality in modern society loses connections with one's childhood. We opted for a stop-motion technique, and plan to make 16 minutes short.

The visual style of the film comes from surrealist pieces by Quay Brothers, or Jan Svenkmajer mixed with colourful side of "Wanwa The Doggy" by Shinya Ohira and "The Holy Mountain" by Alejandro Jodorovsky, as well as from abstract paintings of

Vasily Kandinsky. Colourful abstract art and pop surrealism mixed with optical illusion will help to reveal the world that is created by child's imagination. Camera angles and positions will refer to Terry Gilliam's film "Tideland" and throughout the film will be following point of view of the child; first, camera will be in the same line as Unicorn creature's eye line and as the action develops, its point of view will get higher.

The audience will be guided through the story by the voice of a growing boy. It'll merge with minimalistic classical music inspired by Estonian composer Arvo Part composition "Fur Alina".

The project received development money from Polish Film Institute. Estimated budget: 85,000 Euro

Director's biography and filmography:

Birute Sodeikaite is an animator, puppet fabricator and model maker. She started her career under the lead of her father making puppets for performances in Lithuania. In 2010 she enrolled (BA) Animation Production in Arts University, Bournemouth. Since graduation in 2013 she has been working at several stop-motion studios in Europe.

Presentation of production company:

WJTeam (Justyna Rucinska, Anna Mroczek, Wojtek Leszczynski) is a film production company dealing with stop-motion puppet animation, live action films, commercials, music videos, maquettes and props building, puppets making, providing shooting services and postproduction, as well as workshops involving various animation techniques.

Justyna Rucinska, www.facebook.com/WJTeam/info



The Advisers of King Hydrops / Doradcy Króla Hydropsa

Directors: Natalia Brozyska

Producer: Anna Mroczek, Wojciech Leszczynski, Justyna Rucinska

Country: PL



Natalia Brozyska
anna@wjt.com.pl



Wojciech Leszczynski
wojtek@wjt.com.pl



Anna Mroczek
anna@wjt.com.pl



Justyna Rucinska
justyna@wjt.com.pl

Logline:

In the underwater kingdom of robots, King Hydrops' advisers desire to win more and more favours of the heir to the throne, who loves all things that are small, so they madly compete against one another, trying to miniaturize themselves much as possible.

Long synopsis:

The script is based on Stanislaw Lem's sci-fi novel *The Advisers of King Hydrops*. The action takes place in the underwater country called Akwacja, inhabited by rather mechanical sea creatures. Robots (biomechanical creatures) are perfectly adapted to life in the underwater world of Akwacja.

One day King Hydrops calls his three most prominent advisers and commands them to design him a son, a Prince, future heir to the throne. Each of the counsellors, under the guise of programming the matrix responsible for what the Prince will like or dislike, tries to smuggle values in favour to their own interests. One of the counsellors, Amassyd, puts on the side of the matrix responsible for things that Prince should dislike, the portrait of a second adviser – Dioptryk, which he hates. Finally the third of them, Filonauta in collaboration with a hostile tribe of tiny Microcytis, manages to push through Prince's programming machine great love and docility for small creatures. To gain the favour of a future successor, counsellors begin to decrease themselves. In the meantime Filonauta plots to help them to get inside the Prince, and poor Froton falls in love with Dipotryk's daughter, beautiful Aurentyna. Finally the new born Prince brings a number of surprises. Froton gains Aurentyna's hand, the losers are the Mikrocytis - (instead of attack are locked in a decorative aquarium). Only advisers managed to survive, and will continue to help rule the Prince, although they are so small that it is difficult to take seriously their lust for power

Director's statement:

From the beginning of my creative work I am trying to create non-existent worlds inhabited

by a new kind of creatures. „The Advisers of King Hydrops” are the next step in the creation of undiscovered, fantastic universe. This time the creation of underwater-mechanical world, which is a combination of utopia and dystopia will be combined with elements of the grotesque, caricature and absurdity.

Technique: puppet animation

Duration: ca. 16 min.

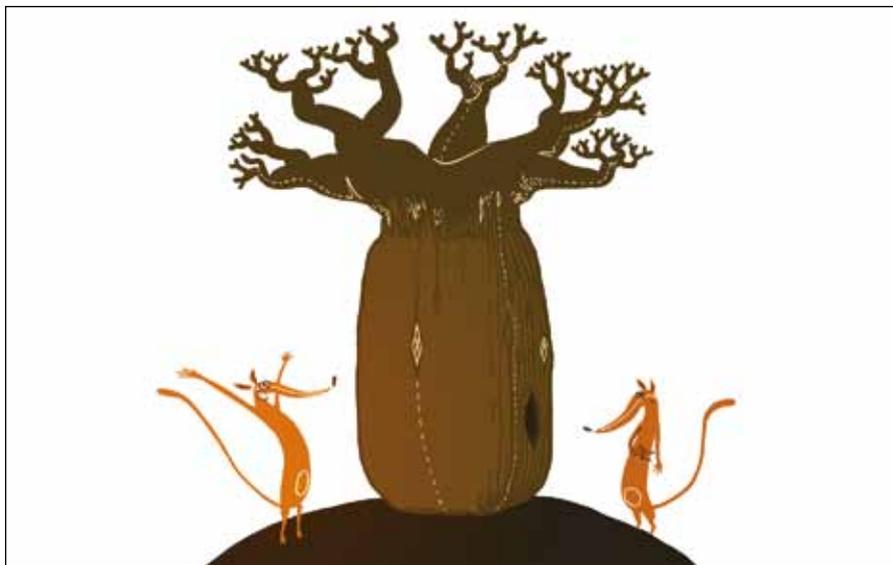
Estimated budget of the film: 92,000 Euro. Film is co-financed by Polish Film Institute and National Film School in Lodz.

Director's biography and filmography:

Natalia Brozyska was born in 1990. In 2009 started studying in the National Film School in Lodz. She completed the first year of studying there with her debut animated film titled *Shivering Trunks*. Currently, she is making her graduation film, based on the novel of by Poland's world famous sci-fi writer, Stanisław Lem.

Presentation of production company:

WJTeam is run by three producers. We do not limit ourselves to only one of the classic film genres, we combine animation, which clearly dominates in our profile, a feature film and a documentary. We provide music videos, commercials and corporate videos. Frequently and gladly we organize and run film workshops for diverse age groups. Now we have 3 films in the production stage and one in development. Join us on FB: <http://www.facebook.com/WJTeam>



The Weasel / Podlasica

Directors: Timon Leder

Producer: Jure Vizjak

Country: SI



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Jure Vizjak

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Logline:

A desperate weasel finally finds its food on the one remaining baobab, which is still kept from falling by a group of balancing birds.

Long synopsis:

The story about balance in nature starts with a hungry weasel. Carrying a traveling bundle over its shoulder, the weasel walks through a monotonous land, its dreariness even more accentuated by many fallen trees. Thanks to a song heard in the distance, the weasel finally manages to find life. The tree with a rounded bottom and shiny fruit is full of birds that keep it in balance and consequently keep it alive. As the tree is highly unstable, the birds have to toil incessantly to keep it upright. The weasel's unsuccessful tries to climb the swinging tree-trunk soon become a great source of entertainment for the birds. However, their chaotic guffaw is causing the tree to be more and more unstable when suddenly, one of the birds falls off to the ground. The weasel follows it through a small cavity in the trunk of the tree to reach the treetop. The already unstable tree wavers under extra weight and falls over.

Director's statement:

I wish to make a children's musical film without dialogues that would also attract their parents and literally introduce the topics of balance in nature and stereotyped society. Design would build on expressive key frames and colour-accented silhouettes to support the music and coherence of the story. After visiting Madagascar, I was sure the centre of this film would be the African tree of life, the baobab. To preserve balance, nature often makes an alliance where you would not expect it. I wished to pull this a little bit further by introducing an alliance between a baobab and a group of birds. The tree would give them a safe stay, but only as long as they would keep the tree standing, no matter how much they would wish for a rest or a moment of liberty in the air. Introducing a weasel brings a conflict which offers poetic options of non-expected and unintentional symbiosis. A dynamic setting (unstable tree, double focus

and hasty animals) calls for some extent of expressiveness in animation. The birds I designed on the basis of one-line drawings and the weasel on the basis of a single brush stroke. Visually I see the film very graphical, where every animal has only one colour, which grades from black or grey according to its feelings.

I see this film without dialogue, based on birds' musical rhythm.

Planned budget: 65,000 Euro

It is previewed for 1 month of layout, 2 months of script-storyboard development, 3 animators working for 3-4 months, after a rough musical animatic were made. The accent on expressive character animation and a good sound effects base demands about 9-12 months of production time.

Director's biography and filmography:

Timon Leder, an academic designer, works as an animator, art director and mentor to children's workshops on animation. So far, he finished 9 animated shorts and worked on many others. He upgraded his knowledge on visual communication, film direction and animated TV Series with semestral exchanges in France (ESAG Penninghen in Paris, La Poudrière animation direction in Valence) and visits to MIFA and Cartoon pitching forums.

Presentation of production company:

In Invida we combine energetic creative talent and diligence of the best freelancers from Slovenia and abroad. We do 2d and 3d short film production, commercial videos for interactive and traditional supports.



The Wind / The Wind

Directors: Aleksandra Zareba

Producer: Esther Friedrich, Alex Weimer

Country: DE



Aleksandra Zareba
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Alex Weimer
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Esther Friedrich
esther@moviebrats.com



Logline:

One day, a small bird, who has lived all his life on a tree in a community of birds that believe they cannot fly, discovers the truth about the nature of birds and has to deal with his own fears to find out who he really is.

Long synopsis:

What would you do, when you find out that all your life is based on a fear?

Tiri, a small chubby bird, lives on a huge shady tree among other birds. The tree is their home, protection. They have their small places there, they lead their lives there. The only problem is they never leave the tree because they don't fly. They don't even know they can. It's been a long time when, because of some traumatic event no one remembers by now, they decided to give up flying. Something that seemed to be the perfect solution to protect them from danger at that time has become a community fear passed on from generation to generation.

But this is about to change. One day, Tiri will discover the truth about the birds' nature – triggered by his small innocent brother Tot, who can still see things as they are.

Director's statement:

The Wind is a story about our national, global memory, history, and personal fears built from this. Who really decides about my choices? What kind of influence has my birth place, national fears, or history of previous generation on me? Are my own fears really only mine or enforced by community fears? Two years ago, I moved from Warsaw to Berlin for my first film. Since then, I've noticed many prejudices and unconscious fears in my mind, even though I was not aware of them. I started to talk to my German colleagues about their history and the way of thinking to understand them and myself better. Is it possible to overcome this, when you realize that your behaviour is based on fear? How?

I would like to tell this story in a catching way, both for children and adults. It is a complex theme, but I

believe the metaphor and the analogy with the birds' society can be understood well. The most important message would be that even if we don't know something, we always have a feeling about what is right or wrong.

Based on experience from the Little Red Paper Ship production, our previous collaboration (MovieBrats Films and Aleksandra Zareba), the estimated budget for *Wind* would be approx. 135,000 Euro, roughly spread as follows:

Pre-Production, Script, Layout & Design: 18,000 Euro
Production, Animation & Compositing: 97,000 Euro
Post-Production, Sound & Music: 20,000 Euro

Because this movie is without any dialogue, the visual part and also sound design and score are crucial for this production.

We plan to form another co-production between Germany and Poland with support of PFI, Medienboard, Kuratorium and BKM.

Director's biography and filmography:

Aleksandra Zareba was born and brought up in Poland. She studied history of cinema and film production in Lodz. After graduation, she started working as an illustrator and graphic designer. In 2009, she wrote and illustrated *The Little Red Paper Ship*, which was critically acclaimed at international festivals. She lives in Berlin.

Presentation of production company:

MovieBrats Films & Animation is an independent production company and animation/vfx studio, formed in 2011 in Berlin. It develops, produces or co-produces theatrical feature and animated films and designs 2d and 3d digital animation and visual effects for film, television and commercials. *Wind* is the second collaboration with Aleksandra Zareba.



Us and the Devil / Az Ördög és Ők

Directors: Turai Balázs

Producer: Sipos Orsolya

Country: HU



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Sipos Orsolya
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Logline:

Romance between the Preacher's daughter and the Wolfman. A horror-comedy allegory of the history of black emancipation in the US.

Long synopsis:

Little farm on the clearing. The daughter secretly goes out at night and meets the Wolfman deep in the forest. They exchange books. The morning after, the father, who is a preacher, is extremely angry and scolds the girl, while the mother watches on passively. The daughter cries and runs away. Scenes of the Wolfman's forest life, to the sound of Robert Johnson's blues (or similar). The music halts as the little hut's door is ripped open, the morning light shines on the Wolfman and the daughter in bed, guitar in hand, with a little Wolf-boy next to them. The Preacher is mad, he aims his shotgun at the family, ready to fire. At this moment the Wolfman's face opens up surreally, and green alien-vomit is projected at the preacher's face, which burns away as he shrieks horribly. Wolfman and the daughter move to the farm, the Mother screams as she sees them approaching, and runs away. Idyllic morning atmosphere, blues plays again. The girl sets the table for three, Wolf-boy plays on the floor, while Wolf-dad is in the bathroom. As he shaves his face, we discover that he is a black man and that this has been an allegory of the history of black people in the United States.

Director's statement:

Us and the Devil is a short piece based on the constant shift in genre/meaning: what starts out as a mystery romance story turns into a family drama, then absurd horror, and finally reveals itself to be a political allegory.

The visual style is intentionally naive, decorative, of slightly trashy painting with story-book allure set in contrast with the morbidity of the story. The greater part of the story is told through close-ups, which keeps up the tension and intrigue on the one hand, and alludes to a fragmentary understanding of history on the other.

The technique used is digital 2d animation (TVPaint) on painted backgrounds. The film is approximately 5 minutes long with an estimated budget of 10,000 Euros, given that the film-music is copyright-free, and the visual style requires a relatively cheap production technique.

Director's biography and filmography:

Balázs Turai is a 29 years old Hungarian animation designer and comic book author. He finished the Animation Design MA at MOME, Budapest in 2013, and has created several experimental short films in the process. These are viewable at youtube.com/balturai. Currently he is working for the Hungarian theatre group Krétakör and the French artistic association Miracle.

Presentation of production company:

MOME ANIM is a production unit of the Moholy-Nagy University of Art and Design (MOME), Budapest. It's aim is to produce projects by career-starting artists.

VAF 2014 – CASE STUDIES OF SHORT FILM

In the past year, two projects made such a big impression on participating renowned foreign producers that they adopted these projects and started help them in a producers way. In case studies we will learn the way they have made from the last year and the course or even realization of the projects.

Hungarian talent Zsuzsa Kreif will introduce together with French co-producer Christian Pfohl her project in production **Limbo Limbo Travel** that she is shooting with the co-author Borbála Zétényi. Another Hungarian author Bella Szederkenyi will present the last year VAF 2013 contender project **Wild Boar** with her coproducers Olivier Catherin (Les Trois Ours, Angouleme) and Lissi Muschol (Kabinett Filmproduktion GmbH, Berlin). The project is now in development.

Limbo Limbo Travel, co-author: Borbála Zétényi, co producer: Christian Pfohl



Christian Pfohl
producer
Lardux Films,
France

Wild Boar author: Bella Szederkenyi, co-producers: **Olivier Catherin and Lissi Muschol**



Bella Szederkenyi
director



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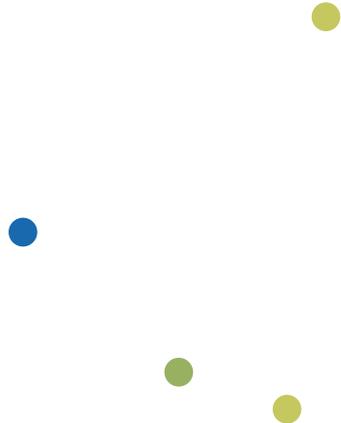
Olivier Catherin
producer
Les Trois Ours,
France

VAF 2014

INDUSTRY SECTION

– EUROPEAN STUDIOS

Is again this year's novelty. We want it to open a new event that should help essential VAF idea – European networking. We suppose the mutual learning of our colleagues work, their production strategies and production possibilities will make our cooperation in animation industry closer.



ZVON STUDIO

Czech Republic

Studio Zvon (Bell) was founded in 2002 to cover large creative activities of Aurel Klimt and create necessary background for future film and other projects after interrupted cooperation with Jiří Trnka Studio.

Between 2003 and 2005 the studio performed a puppet performance Lajka, Čchin and Gagarin on the stages of Pražská scéna (Prague Stage) of theatre Minor as well as on other stages and festivals. Direct respond of spectators to this staging enabled Aurel Klimt to prove the theme for a feature puppet film being prepared. From 2004 to 2005 the studio became an executive producer of film sets for the Czech Pavilion of EXPO 2005 in Aichi.

Between 2005 and 2006 the studio was working in a newly built film atelier on a puppet film Hunchbacks from Damascus for the second part of Fimfárům collection. Further on, in 2007 they implement a technology of a relief puppet for an ecological spot Hare Trip shot for Magistrate of the City of Prague. Since this project the studio is able to finalize the projects both as for the editing and complete trick picture postproduction.

In 2008 the studio made 15min puppet animations spot for German-Austrian-Chinese coproduction feature children film Mozart in China.

In 2009 the first motion control (U-matic Boom Arm) was bought from an American company General Lift and the studio was equipped by a

complete technology for stereoscopic recording including control projection. With this equipment the studio then started development of a feature project Lajka made namely by this technology. From 2010 production of the film project Lajka was on the way.

In 2012 another technological complete from a company Mark Roberts Motion Control for the second stage was engaged.

The company has no own employees only a range of proven self-employed co-operators. They hire creative and organization staff for each project and necessary time span.

The Studio is seated 5 km of Kutná Hora and 65 km of Prague in a quiet and picturesque environment on the edge of the Elbe flatland and the Sazava highland. It was built in a former inn with a cinema hall.

The area of the film atelier as such is 185 m² and height of 6 m.

The atelier gets open through columns that lead into a large front hall and painting room on the first floor. A part of the atelier is also a joiner's workshop (separated from the atelier part because of dust) and a complete facility for the staff.

Realization

Lajka, Čchin and Gagarin theatre puppet musical 2004 – 60 min.

Direction and screenplay Aurel Klimt, Music Miroslav Wanek

Glassworks trick animated film (35mm)

2005 – 5 min.

Direction and screenplay Aurel Klimt

Letters from Czechia animated film

(HDTV) – 2005 – 10 min.

Direction and screenplay Pavel Koutský,

Michaela Pavlátová, Jiří Barta

Hunchbacks from Damascus puppet animated film

(HDTV) – 2006 – 25 min.

Part of a feature film project Fimfárům II

Direction and screenplay Aurel Klimt

Hare's Trip semiplastic puppet animation

(HDTV) – 2007 – 3 min.

Ecological spot for Prague

Direction and screenplay Aurel Klimt

Mozart in China feature combined film

(HDTV) – 2007 – 80 min.

Puppet animation making

Direction and screenplay Bernd Neuberger and Nadja Seelich

Lajka puppet animated film (2x2K stereoscopy)
in the phase of shooting – about 90 min.

Direction and screenplay: Aurel Klimt

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MOVIEBRATS

FILMS & ANIMATION

Germany

MovieBrats is an award-winning independent film production company and animation / visual effects studio in the heart of Berlin. It develops, produces and co-produces theatrical feature and animated films that strive to entertain with universal stories, powerful emotions and characters audiences can strongly relate to.

As **animation & vfx studio** MovieBrats offers a wide range of products and services in the field of **2D & 3D computer animation, CGI, visual effects, motion graphics** and **digital imaging** for commercials, tv, short and feature films.

Since 2011 many projects saw the light of day, covering a broad variety of styles, techniques and clients, ranging from classic 2D motion graphics for corporate films to highly complex full cg 3D animated visual effects. Recent projects animating the German-Polish short **The Little Red Paper Ship**, a winner of the Robert-Bosch Co-Production Prize by director Aleksandra Zareba, as well as handling the nearly 120 stereoscopic visual effects shots on MovieBrats' own production of the mystery thriller **Lost Place** – from sky replacements to 3D set extensions

to creature design and animation, helmed by vfx supervisor Robert Zeltsch („Fast and the Furious 5“, „Hugo Cabret“).

The **production branch** at MovieBrats helmed the recently released live action feature **Lost Place 3D** and is currently preparing the black comedy **Mummenschanz** (Masquerade, shooting early 2015), while also developing the feature length animated film **The Pet Zoo Crew**, a 3D-animated musical road movie for the whole family, and serving as co-producer on **Eddy Deco**, a fast paced and action packed mystery detective story based on a graphic novel by Gahan Wilson.

What all of these projects share alike is MovieBrats' passion for stories told through moving images, a love for the craftsmanship and uncompromising urge for quality work – always willing to go the extra mile for detail. It is our goal to merge modern technologies, digital work environments and all-media distribution channels with creative talent from around the globe to tell stories that grab audiences, inspire them and move them.

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LES TROIS OURS

France

Les Trois Ours (The Three Bears) was founded in May 2008 and is based in Angoulême (South-West of France). Since then they have been produced or co-produced 15 animated short films, a TV series with Folimage and is developing several short series projects and a documentary animation feature “Princesse Zapi” and co-producing the stop motion feature “Little from the Fishshop” with Miracle Film (Czech Republic) and Marlen Group (Slovakia). As a short film producer, Les Trois Ours produced films as:

1. **Mutant Season** by Jimmy Audoin and Delphine Chauvet, 2009. Almost 40 selections and 3 awards

2. **Kiki of Montparnasse** by Amélie Harrault, 2013. More than 120 selections and 26 awards including best short animated at French Césars 2014

3. **Betty's Blues** by Rémi Vandenitte (coproduction with Les films du Nord and Lunanime, Belgium), 2013. More than 70 selections and 13 awards

Les Trois Ours is also working as delegate producer on several projects (shorts, series, features) Actually they are doing 100' of animation on « The Adventurers of Modern Art » a TV series, 6x52; mixing film archives and animation, executive producer: Silex Films and Arte France.





VAF 2015 – new challenges

A great deal of any successful work are motivation and objectives. Our motivation is our love for animation, for the charming world we can create. Our long-term aim is to help improving prospects of animation industry – building a resort that employs cultural, spiritual, and moral values. Moreover, we all know it creates material values both for the creator and the state where the production is made, and the growth of an audiovisual industry and other creative industries have a great potential. Our vision of employing educated people and creating spiritual and material values is probably the matter of the future, however, there is no way without aim. Therefore, let's step out!

The basic prerequisite for fulfilment of our objectives is cooperation within East European region. This is a region of 95 million people. Range and production of animated audiovisual products does not correspond with the economic potential at all. There is also a huge space for growth. We still bear it in mind, to step out, we need experienced and educated people: knowledgeable creators and practical, down-to-earth and inspiring producers. Co-operation in the field of animation among countries of the Visegrad Four brought positive results in the past. Animation associations have started working in the region and brought about exchange of experience, opinions, networking. Efforts to invite other Eastern European countries to join this cooperation are seen as a positive signal. This is one of incentives we will be concerned with on preparing forum 2015. Further incentives will definitely come up in this year's round.

Looking forward to seeing you at VAF 2015.

Michal Podhradský
Chairman of VAF committee

Michal Procházka
dramaturge of VAF

www.asaf.cz
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