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Dear participants of Visegrad Animation Forum,

It is my great honour and pleasure to welcome you to the third edition of this “market access” event dedicated to animated film professionals.

VAF was formed as a “bottom-up” initiative of animation professionals. In 2012 our colleagues from Slovakia, Poland and Hungary joined up with the Czech Association of Animated Film Producers in an effort to create a common platform that would support, cross-border networking, professional education and the animation industry as a whole with the aim of improving quality, particularly in Central and Eastern Europe.

After a time we welcomed colleagues from Slovenia, Croatia and Romania to join our collaboration. The main goal of VAF is to reflect as much as possible the needs of the animation industry in the region of Central and Eastern Europe, and work to fulfil those needs in a spirit of collaboration among professionals from all of the participating countries.

I have to thank to all our workmates and friends who have consistently dedicated their time to helping us, and without whom VAF could never have become a reality.

Thank you for your diligence, enthusiasm and devotion to animation!

What is VAF about?

VAF is mainly a “market access platform”. It tries to attract new partners, producers, broadcasters, and film distributors. It also tries to find ways of financing both short, animated films and TV series. Lastly, it seeks to increase professional experience, to present the abilities of filmmakers and producers, and improve the quality of content and the visual side of projects.

Another important objective is to improve the practical abilities of animated film authors and producers and to seek and offer connections among film professionals, authors and television producers and distributors from different countries.

We are very much aware that without high-quality projects, high-quality authors and experienced film and television professionals, and without their cooperation and communication, it would not be possible to build an industry that has tremendous potential in the countries of Eastern Europe.

This year VAF has this year been divided up into three logical thematic areas that should be be clearer than the years before:

- Short film
- TV serials
- Presentation of author’s work, regional possibilities for support of animation, studies and producers.

All these areas are in fact interconnected in a way, and are supplemented by additional programme input focusing on strengthening individual aspects of professional animation.
What is new in VAF 2015?

We have several important novelties this year:
We have become part of the MEDIA programme. In addition to financial support, we perceive it particularly as a sign of appreciation of our work. In fact, we have become an event of European importance. VAF has become the biggest pitching animation forum in Central and Eastern Europe.
We have also established cooperation with the Cartoon Forum! The two best projects from the TV series projects in development category will advance directly into the Cartoon Forum contest. This demonstration of confidence in our contest and the jury is a great honour.
As a result of this, Czech Television has offered to pay for special tutoring for the winning TV series projects so that they can be as successful as possible in the Cartoon Forum.
Another new item is the Visegrad Animation Rallye: a new opportunity particularly for Visegrad countries to present the best films from a given area. This ties in to the former “Animation Today” presentation and focuses on other film festivals and film markets.
Another pleasing bit of news is that at present we are cooperating with other potential co-organizers, namely from Romania and Slovenia.
A big surprise, mainly for us organizers has been the great interest you have shown in the VAF, both in terms of the number of registered projects and the great many initiatives and inspiring stimuli.

The VAF will be what make it.
Let’s get down to work!

Michal Podhradský
Chairman of the VAF
### 5 MAY  **TUESDAY**  J.K. Tyl Theatre, Beseda Club

<table>
<thead>
<tr>
<th>Time</th>
<th>Program modul</th>
<th>Modul description</th>
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<tbody>
<tr>
<td>19:30</td>
<td><strong>FESTIVAL AND VAF OPENING CEREMONY</strong></td>
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<tr>
<td>21:30</td>
<td>Opening party</td>
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### 6 MAY  **WEDNESDAY**  Hvezda Hall

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<thead>
<tr>
<th>Time</th>
<th>Program modul</th>
<th>Modul description</th>
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</thead>
<tbody>
<tr>
<td>09:00</td>
<td>VAF welcoming croissant &amp; coffe</td>
<td>Welcoming and basic orientation about workshops and pitching preparations</td>
</tr>
<tr>
<td>09:30</td>
<td>Cartoon Forum</td>
<td>Introduction of Cartoon Forum</td>
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<tr>
<td>10:00</td>
<td>From small studio to big production</td>
<td>Vivement lundi! presentation</td>
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<td>10:30</td>
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<tr>
<td>11:00</td>
<td>Short films – pitching workshop 1/3</td>
<td>Individual consultations reflecting the main story concept, storytelling, its translation into the visual style</td>
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<td>13:30</td>
<td>Animation short films in schools</td>
<td>Panel debate: Alternative distribution in official school curriculum</td>
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<td>14:00</td>
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### 6 MAY  **WEDNESDAY**  Schwarzenberg Hall

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<thead>
<tr>
<th>Time</th>
<th>Program modul</th>
<th>Modul description</th>
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<tbody>
<tr>
<td>16:00</td>
<td><strong>VISEGRAD ANIMATION RALLYE</strong></td>
<td>Screening of short films from the VAF promo and distribution project with introductions. Premiere of the DVD!</td>
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<tr>
<td>16:30</td>
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<tr>
<td>17:30</td>
<td>Round table: Minority coproductions in East European countries Who supports animation?</td>
<td>Trip across the region seeking support funds and partners — Creative Europe, national funds, third parties</td>
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<td>18:00</td>
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<td>Program modul</td>
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<tr>
<td>11:00</td>
<td>TV Series – pitching workshop 1/3</td>
<td>1:1 MEETINGS WITH TV COUCHES&lt;br&gt;Concept doctoring</td>
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<tr>
<td>14:00</td>
<td>TV Series – pitching workshop 2/3</td>
<td>1:1 MEETINGS WITH TV COUCHES&lt;br&gt;Consultations of the concept, targeting audience,&lt;br&gt;character description</td>
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<td>16:00</td>
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<tr>
<td>16:30</td>
<td>TV Series – pitching workshop 3/3</td>
<td>1:1 MEETINGS WITH TV COUCHES&lt;br&gt;Consulting the pitching strategy with couches,&lt;br&gt;with the focus on distribution and sales</td>
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<tr>
<td>6 MAY</td>
<td>WEDNESDAY HVEZDA Workshop Hall</td>
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### 7 MAY THURSDAY Hvezda Hall

<table>
<thead>
<tr>
<th>Time</th>
<th>Event/Case Study</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>09:00</td>
<td>The best of Cartoon Forum</td>
<td>Case studies: Successful projects from Cartoon Forum</td>
</tr>
<tr>
<td>09:30</td>
<td>PITCHING OF TV SERIES PROJECT IN DEVELOPMENT 1/2</td>
<td>Competition for the best TV series project in development</td>
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<td>10:00</td>
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<tr>
<td>10:30</td>
<td>coffe break</td>
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<tr>
<td>11:00</td>
<td>PITCHING OF TV SERIES PROJECT IN DEVELOPMENT 2/2</td>
<td>Competition for the best TV series project in development</td>
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<tr>
<td>12:30</td>
<td>Coproducing with the Western world</td>
<td>Case studies: Planet Nemo</td>
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<tr>
<td>13:00</td>
<td>lunch</td>
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<tr>
<td>14:00</td>
<td>Working for and with a broadcaster in UK</td>
<td>Case studies: Three Stones Media</td>
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<tr>
<td>14:30</td>
<td>Who shows animation?</td>
<td>Trip across the region to see where and in which numbers appear animated series</td>
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### 7 MAY  THURSDAY  Hvezda Hall

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<thead>
<tr>
<th>Time</th>
<th>Program modul</th>
<th>Modul description</th>
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<tbody>
<tr>
<td>14:45</td>
<td>What do the broadcasters in seek?</td>
<td>What has recently worked? Why? Broadcaster’s plan’s and visions. Round table with key figures from PSBs in the region</td>
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<tr>
<td>15:00</td>
<td>Round table</td>
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<tr>
<td>15:30</td>
<td>Questions and answers</td>
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<tr>
<td>15:45</td>
<td>Questions and answers</td>
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<tr>
<td>16:00</td>
<td>coffe break</td>
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<tr>
<td>16:30</td>
<td>What works?</td>
<td>Finding the right buyer and making him happy</td>
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<tr>
<td>16:45</td>
<td>Pitching of TV series projects in production</td>
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<tr>
<td>18:30</td>
<td>1:1 meeting – TV series projects in development</td>
<td>Face to face meeting of contestants and TV professionals</td>
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<tr>
<td>20:00</td>
<td>Dinner for TV series pitching jury</td>
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<tr>
<td>21:20</td>
<td>Winners ceremony – TV series projects</td>
<td>Beseda Hall</td>
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<td>21:45</td>
<td>Industry party</td>
<td>Old city Hall</td>
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### 7 MAY  WEDNESDAY  HVEZDA Workshop Hall

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<tr>
<th>Time</th>
<th>Program modul</th>
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<tbody>
<tr>
<td>09:00</td>
<td>Short films case studies</td>
<td>Presentation of development way of past projects, <em>Limbo–Limbo Travel, The Adviser of King Hydrops</em></td>
</tr>
<tr>
<td>09:30</td>
<td>Short films – pitching workshop 2/3</td>
<td>Consultation of production developments plan, fundraising strategies, international coproduction possibilities, festival markets</td>
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### 7 MAY  WEDNESDAY  HVEZDA Workshop Hall

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<tr>
<td>16:00</td>
<td>Short films – pitching workshop 3/3</td>
<td>Rehearsals of pitching</td>
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### 8 MAY   FRIDAY   Hvezda Hall

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<th>Program modul</th>
<th>Modul description</th>
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<tbody>
<tr>
<td>09:00</td>
<td>FOLIMAGE – presentation</td>
<td>Residency program opened for all creative filmmakers. Presentation of the studio with its programs of residency.</td>
</tr>
<tr>
<td>09:30</td>
<td>Talking Animals</td>
<td>The fun for animation unites everybody: Interesting studio from Berlin</td>
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<tr>
<td>10:00</td>
<td>PITCHING OF SHORT FILMS PROJECTS</td>
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<tr>
<td>12:30</td>
<td>Short films lunch</td>
<td>Feedback meeting</td>
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<tr>
<td>13:00</td>
<td>Why is production for children so important? The base of each cinematography.</td>
<td>Panel discussion: How to create the future of cinema?</td>
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### 8 MAY   FRIDAY   Theatre

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<th>Time</th>
<th>Program modul</th>
<th>Modul description</th>
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<tbody>
<tr>
<td>15:00</td>
<td>Baltic focus: ART SHOT independent creative studio from Lithuania</td>
<td>Meet Agné Adoméne ART SHOT Studio in focus</td>
</tr>
<tr>
<td>15:45</td>
<td>Baltic focus: Independent creative studio from Latvia</td>
<td>ATOM ART: Independent animation studio based in Riga</td>
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<tr>
<td>16:00</td>
<td>Short films and digital distribution in digital age?</td>
<td>Debate on new online platforms for animation.</td>
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<tr>
<td>17:30</td>
<td>WINNERS AND CLOSING CEREMONY OF VAF 2015</td>
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KIPA
POLISH AUDIOVISUAL PRODUCERS CHAMBER OF COMMERCE

WE BUILD STRONG INDUSTRY

- DRIVES THE DEVELOPMENT OF INDUSTRY REGULATIONS
- NEGOTIATES WITH BIG PLAYERS IN THE AV MARKET
- TRAINS AND EDUCATES PROFESSIONALS
- CO-MANAGES ONE OF THE BIGGEST WEBSITE FOR PROFESSIONALS: AUDIOWIZUALNI.PL
- COOPERATES WITH POLISH AND EUROPEAN PARTNERS

WWW_INTERNATIONAL_KIPA.PL
CREATIVE EUROPE MEDIA SUB-PROGRAMME

DEVELOPMENT
Support for the development of a Single Project or a Slate of 3 to 5 projects (Slate Funding) intended primarily for cinema release, television broadcasting or commercial exploitation on digital platforms.

WHICH TYPE OF PROJECTS ARE ELIGIBLE?

Cinema release
- feature films, animations and creative documentaries – minimum 60 minutes

TV or digital platform
- drama films (one-off or series) – minimum 90 minutes
- animation (one-off or series) – minimum 24 minutes
- creative documentaries (one-off or series) – minimum 50 minutes

TV PROGRAMMING
Support for the production of a TV programme involving the participation of at least three European broadcasters.

WHICH TYPE OF PROJECTS ARE ELIGIBLE?
- drama films (one-off or series) – minimum 90 minutes
- animation (one-off or series) – minimum 24 minutes
- creative documentaries (one-off or series) – minimum 50 minutes

www.kreativnievropa.cz
www.ec.europa.eu/creative-europe
ANIMATEKA

12th International Animated Film Festival

7–13 December 2015

Kinodvor/Slovenska Kinoteka, Ljubljana, Slovenia

Central and Eastern European Short Animated Film Competition Programme / The Elephant: International Short Animated Film Competition Programme for Children / European Student Animated Film Competition Programme

Submission Deadline: 15. 9. 2015

Best of the World / Family Elephant / Animated Documentary Film Retrospective / Feature Animated Films / Lectures / Workshops / Exhibitions

WWW.ANIMATEKA.SI
VAF 2015
SHORT METRAGE
SHORT FILM
IN DEVELOPMENT – TRAINING

The Visegrad Animation Forum is also an educational platform whose goal is to support young professionals while helping them to develop their real animation projects with experienced international professionals, or to create an international network for them. For the preparation of public pitching of submitted and selected projects we propose a support program of three workshops for their authors and producers. These workshops 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 PITCHING WORKSHOP 1/3 – CONCEPT DOCTORING

The first workshop module proposes individual consultations of short film projects’ stories selected for the public pitching competition at the VAF. Each participating team (producer and author) will get a possibility of an in-depth consultation (20 minutes) with an experienced professional on their story concept, character development and animation film storytelling. As past years of the VAF and short film pitching sessions have showed us, the skills of developing a story and even storytelling remain an essential but challenging task for many submitted projects. The whole session will be introduced by a short presentation on what script and concept doctoring is.

Consultants:

Delphine Maury
Professional French screenwriter, writer and script doctor known in animation for her work on big TV series (Les Grandes Grandes Vacances, Les Armateurs) but also on short films and scriptwriting studios.

Lindsay Watson, CANUK Productions
With experience on animation production development for television, Lindsay Watson is a professional consultant dealing specifically with script development and co-production of animated children's series. Ms Watson recently started Animated Women UK, a volunteer organization launched at Mind Candy studios that includes a showcase at MPC.
SHORT FILMS PITCHING WORKSHOP 2/3 – CONSULTATION OF DEVELOPMENT PLANS

7 May, 9:00, Workshop hall

Participants of short film projects pitching will get a unique opportunity to consult their plans for project development with experienced international producers. During the 7 May morning session the 10 participating teams (author and producer) will be divided into two groups animated by tutors. In the groups they could consult their plans for development, financial plan, market or festival strategy, possible coproduction workflow separation etc.

Tutors:

Jean-François le Corre: French producer and founder of stop motion and 2D animation studio Vivement Lundi!, which has produced many acclaimed short films and recently developed also a major hybrid stop-motion TV series production Dimitri.

Corinne Destombes: French associated producer of the studio Folimage (TV and films) and its residency program intended for young and independent filmmakers. She has worked on some very famous animation shorts, such as Le Banquet de la concubine (2012) by Hefang Wei or Le Vélo de l’éléphant (2014) by Olesya Shchukina.

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

Christian Pfohl: The acclaimed French producer of Lardux Films — an independent company with 22 years of short films that has produced fiction, documentary and animation films, among them the Oscar short-listed film The Silence beneath the Bark (2010) by Joanna LURIE. At the Anifilm festival Lardux Films will be presenting a brand new animation short film — Limbo Limbo Travel by two Hungarian filmmakers Zsuzsanna KREIF and Borbala ZETENYI.

Matija Šturm: organizer and executive producer of the Slovenian production house ZVVIKS Institute specializing in the realization of original animated films and cultural education projects in the field of animated film. ZVVIKS is developing Kolja Saksida's stop motion animation project Koyaa.
Jean-François le Corre

Corinne Destombes

Thom Palmen

Christian Pfohl

Matija Šturm
SHORT FILMS PITCHING WORKSHOP 3/3 – PITCHING REHEARSALS

7 May, 16:00, Workshop hall
Pitching projects in front of a public audience and international professionals is never easy. Every director and producer will get only ten minutes to present their story, idea and future animation film for an audience of potential partners, co-producers and other professionals. How should a pitching presentation be structured, how can a main story and the message of “what is the film about” be translated into a simple and comprehensive public presentation? How does one best entice potential partners or even co-producers for a project...? All 10 participants of the pitching workshop will get a chance to prepare their pitch with a help of experienced professionals and again with a story concept consultant.
These parts of the programme are not open to the public.

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

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Delphine Maury
Professional French screenwriter, writer and script doctor known in animation for her work on big TV series (Les Grandes Grandes Vacances, Les Armateurs) but also on short films and scriptwriting studios.
Thom Palmen

Christian Pfohl

Corinne Destombes

Delphine Maury
Do short films belong in schools, and why? How do short films get in to schools in the 21st century?

Many countries of Central and Eastern Europe have a long-term tradition of production and featuring educational and artistic films for schools. Films have been used as teaching aids, for example as an illustration for explaining complicated natural phenomena. Liberal arts majors would usually prefer seeing artistic films – historical films or adaptations for screen – in cinemas. Since the arrival of VCRs and later digital technologies, and after the collapse of the film industry’s state monopoly, methodical distribution of documentary and animated films in this region has basically disappeared. But the truth is that distribution of school films can be – and in some countries is already – an interesting part of the market. We know that the situation in individual countries in Central and Eastern Europe is different from Western Europe. While there is a functioning distribution network in France, no methodical featuring of art films in schools exists in the Czech Republic, though there is a sophisticated project of media education through the ‘One World’ in Schools programme. Slovakia is also trying to find new ways. The existence of current school films distribution on an international level is not very well mapped. The aim of our panel is to bring the topic to light and to find out whether, in which territories, and how, the distribution of short animated films is being done. We are also interested in the influence of new distributional channels (especially VoD). The meeting is designed as an open discussion. We have many questions; let’s try to answer them together.

**Tereza Czesany Dvořáková, Ph. D.:** Head of non-audiovisual collections, research, and information at the National Film Archive, Prague; assistant professor at the Film Studies Department, Charles University in Prague. Research interests include production studies, contemporary film practice and film (cultural) policy, and film education.
WHO SUPPORTS ANIMATION? MINORITY CO-PRODUCTIONS.

A very important round table: where and how is it possible to find money for animated short films? Who supports TV animated production and how?

This round table offers an opportunity to learn everything about local funds and minority coproduction possibilities in Central and Eastern Europe. National coordinators and other guests will introduce systems and support for animation existing in their countries and local possibilities for minority co-productions funding. The whole round table debate is intended to reflect various funding system results, experience and limits based on recent experience.
National coordinators:

- **Martin Vandas**
  (Czech Republic)

- **Dorota Chmielewska**
  (Poland)

- **Katarina Kerekesova**
  (Slovakia)

- **Gyorgyi Falvai**
  (Hungary)

- **Agné Adoméne**
  (Lithuania)

- **Edmunds Jansons**
  (Latvia)

- **Mihai Mitrica**
  (Romania)

- **Matija Šturm**
  (Slovenia)
WHY IS PRODUCTION FOR CHILDREN SO IMPORTANT?

Investment in an animation production for children is an investment in education, in the cinema itself – investment in the future!

It has been proven that cinematography with efficient support for animation production has also always developed audience sensitivity for national production. Supporting production for children means building a more stable viewer base while maintaining the continuity of audiovisual preferences not only across the generations, but also secondly throughout a stronger industry.

National cinema does not emerge from a vacuum. It arises from traditions, productions for children, for teenagers as well as from popular formats and artistic experiments. But child audiences attached to children’s films from an early age will easily develop an affinity for their national production later on, when they grow up. Optimally at that age, we all create our habits as spectators and our audiovisual culture. Therefore, production for children plays a key strategic role in building a national cinema for adults.

But how do we support children’s films? Can we raise our own spectators, or will it be up to the Hollywood mainstream to define our spectators’ tastes?

Helena Bezděk Fraňková – a director of the Czech Cinematography Fund – and Jiří Kubíček – a professor of animation at Prague FAMU and a long-term script editor and scriptwriter of animated films will discuss such questions and reflect upon the current situation with production for children. How can the Cinematography Fund, or board of the Fund, stimulate greater interest among producers of children’s production? Is it a long-distance run, or can things be changed right now? How can we work with child audiences and do we know about their preferences? Do we have the possibility to compare our situation with other audiovisual funds from comparable countries abroad? How do we inspire and direct author-oriented cinematography towards an interest in child audiences?

Can the fund also support TV animated series oriented towards pre-school and child audiences? Can film incentives help this segment too?

The discussion concerns predominantly the situation in the Czech Republic, nevertheless it can also be an interesting source of inspiration for those from abroad who are interested and where support for children’s productions can still be improved.

Helena Bezděk Fraňková: director of the Czech State Cinematography Fund
Jiří Kubíček: Professor at FAMU (Film and TV School of the Academy of Performing Arts in Prague), member of of the board of the Czech State Cinematography Fund.
SHORT FILM CASE STUDIES

See the history of past short film projects presented at the Visegrad Animation Forum in previous years. We are happy to present two former pitching competition winners – *Limbo-Limbo Travel* by two Hungarian filmmakers, Zsuzsanna Kreif and and Borbála Zetényi. *The Advisers of King Hydrops* by Polish director Natalia Brożyńska – in order to see and learn about their experiences with further development, production and distribution.
PITCHING OF SHORT FILM PROJECTS

A project is as good as the audience enjoys it!

The presentation of animated short film projects from our region is one of the key parts of our Visegrad Animation Forum. Authors and producers selected for the final pitching round will get 10 minutes to present their ideas, stories, artistic visuals or teasers before answering 3 minutes of jury questions. The whole pitch will be held in front of international professionals, producers from various countries with the aim of promoting our talents, projects and helping local professionals to enter the international scene. This program is intended mostly for young filmmakers and producers as an educational tool to enable them to present their project to international professionals.

Projects chosen for the public pitching contest were selected by a 10-member international jury from 5 different European countries. The jury will decide on the best project, which will receive the first prize worth EUR 2,000 in support for a future production. Nevertheless, anyone can win, as their project might be picked by other participating professionals who can enter a collaboration bid for good projects.
PITCHING SHORT FILM PROJECTS – JURY MEMBERS:

**Agné Adoméné**, Lithuanian producer from the young creative studio Art Shot, focused on producing short animated films and representing emerging Lithuanian animation artists. The studio ArtSHOT has recently produced for example the Lithuanian and Danish co-production puppet animation film *Georgian Toast* (2015, 4 min.).

**Daniel deák** – distributor, publisher and organizer from Daazo Film and Media Ltd. – a fresh innovative company founded in 2008 by young filmmakers in Hungary in order to find new ways for delivering niche content, especially short films, to a wider audience.

**Marie-Hélène Girod**, ARTE Creative – commissioning editor for Arte Creative (http://creative.arte.tv), a platform dedicated to digital creativity: street art, web art, graphic design, video art.

**Martin Vandas**, producer of short and feature animated films, owner of Maur Film production company.

**Gregor Dashuber** was born under the sign of the cross in the last century. He graduated in Animation from HFF Potsdam Babelsberg with a poetic film about ugly people. With fellow graduates he co-founded TALKING ANIMALS Animation Studio in Berlin in 2009, where he works as Animation Director and Illustrator.
Blue Pelikan / Kék Pelikán

**Director:** László Csáki  
**Producer:** Miklós Kázmér, Zoltán Hídvégi  
**Country:** Hungary

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Zoltán Hídvégi  
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Logline:
The Blue Pelikan is an animated short documentary focusing on Hungary during the end of the socialist era.

Description of the main poetics:
The Blue Pelikan is an animated short documentary focusing on Hungary during the end of the socialist era.

In the 40 years of socialism only a lucky few had the privilege to travel abroad, especially to the West. In 1989 the iron curtain fell, and the borders opened up. But the first free generation of young people did not have enough money to travel to the West. What is the value of freedom if you cannot use it?

This documentary takes us deep into the secrets how young people then tricked the system in order to travel to the West. All the interviews in the film are original, not re-enactments.

Director’s statement:
I’ve been working on this subject since more than three years now and I have made many interviews (only voice recordings) with people who were concerned: users, fakers and ticket dealers. The Blue Pelican is based on these voice recordings and the storyline is composed following a certain dramaturgy. I was thinking a lot about how to tell this story in a credible way, because I have to consider the sensibility of the subject as well. I think that the genre I have chosen, the animated documentary is the best form to tell this story, because it will give me the opportunity to visualize the characters and I can present the situations while keeping the credible and rough aspect of the story. The discovery of the fake ticket’s creation also motivates me, I think it’s a very absurd process. I want to show this procedure through some personal stories and relying on the oral history which reproduce the first free year’s ambiance after the regime change.

Director’s biography:
László Csáki is an award winning director, a visual artist and teacher at Moholy-Nagy University of Art and Design. He is an interdisciplinary artist who feels equally comfortable creating live action film as creating mixed technique animation. He worked in almost every genre of motion picture, and finds commercial an inspiring format to experiment with new things. He is exceptionally visionary director, but he never lets visuals dominate over stories, on the contrary he always lets the story choose the right technique for the execution.

Production company:
The Umbrella philosophy? Simple. To connect with your audience through compelling visual storytelling, all the while avoiding the obvious solutions to getting there.

Umbrella, Budapest 1036, Hungary
The Boy Who Never Cut His Hair / Berniukas, kuris niekada nesikirpo plauku

**Director:** Tomas Tamosaitis, Rasa Joni

**Producer:** Tomas Tamosaitis

**Country:** Lithuania

Tomas Tamosaitis
tomastamos@yahoo.es

Rasa Joni
info@rasajoni.com
Logline:
Tim, 7, does not like the reality around him. He dreams about returning to his past life, which he says to remember, and save his only best friend Blue Cat.

Description of the main poetics:
Seven-year-old Tim remembers his past life. He has never cut his hair because he is convinced that his memories about his only friend Blue Cat still lives in his locks. Other children bully him for looking different. Tim hides inside a big wardrobe in his room. One day Tim’s Mother receives a mysterious call and Tim is forced to step outside his wardrobe. Tim, 7, wants to find the reasons to like his life and reconnect with reality. Unfortunately he only doesn’t feel accepted by his schoolmates and teachers because of his difference, left alone by his parents because they do not have time for him. Haunted by his powerful imagination, and not really able to control it, Tim sinks deeper and deeper into attractive but dangerous fantasies the only good thing that he likes about this life. In his dreams Tim can meet the Blue Cat, his only friend that he remembers from his previous life. A little too bizarre for a 7-year-old boy? But is Tim the only weird person around? The other children of the Town do nothing else but torture the same poor, tired Fly every single day of the week.
The biggest fear in Tim’s life, a visit to the Barber shop, is just about to become true. Only a miracle can help him to save his friend Blue Cat from the Barber’s scissors. Tim steps outside his wardrobe and climbs into the big, black, mysterious opening that gapes in the ceiling in his room, leaving his Mother, Father, his aunts, uncles and cousins, who came to facilitate him on his 7th birthday and his first haircut, gaping in wonder about where it could lead to, that mysterious hole above their heads and what Tim will find on the other side of it.

Facts:
Estimated budget: 90,000 EUR

Director’s statement:
It is a poetic and surrealistic tale capturing the spirit of wonder and discovery of a child stepping into adolescence, searching for his identity and learning to take responsibility for his own deeds and the impact that they have on the surrounding world. It also explores themes of acceptance, repression, authoritarian control, eccentricity and addiction. The animation techniques used will enable to craft a mysterious, dreamlike and nostalgic atmosphere. The narration will mostly be the first person V.O., almost always the story will be told through the eyes of Tim. This will give a possibility to have a glimpse of how things look from the perspective of a ‘different’, troubled and problematic child.
The Boy Who Never Cut His Hair is the first part of a trilogy of animated shorts.

Director’s biography:
After gaining his film education in Lithuania, Denmark and Poland, Tomas Tamosaitis is interested in making films that explore the fine line between the different forms of the medium of film. He is also the author of film and culture related reviews for journals and newspapers and a lecturer.

Production company:
Joni Art is a contemporary animation production company committed to developing and producing films that reflects emotions and stories beyond borders. We are very concerned about having a real message in our films. The trademark of Joni Art is to experiment with multiple techniques, through combining innovative and traditional approaches.

Joni Art, Vilnius LT01130, Lithuania
Egg
Director: Marina Scarpelli
Producer: Lorène Lescanne
Country: Denmark

Marina Scarpelli
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Lorène Lescanne
lorene.lescanne@gmail.com
Logline:

*Egg* is a short animated documentary about the psychological drama of a woman while healing from anorexia, has to deal with the sense of loneliness and the perception of something growing in her body.

Description of the main poetics:

Virginia returns home after being in the hospital. She lives there alone. She has a list of rules to follow, what to eat..how much. Thanks to the list she begins to eat and feels better. One day the list says to eat an egg. It’s difficult because the egg is a “life container.” not just food. Yellow is the fetus in a belly of a mother, egg, and it eats the albumen until it is ready to exit. She cooks the egg, but leaves it on the table. She needs time. So she begins to paint, express herself in some way, until she realizes that she is alone in the cube, imprisoned by her own needs: feeding and being herself. When she realizes it, she eats the egg. I felt the egg going down into my throat, slow...

The ancients believed that food pleasure comes by touch and not by the taste, because pleasure drifts by the contact of the food with throat’s walls. At first she has a feeling of great pleasure, erotic pleasure. The egg descends into her throat slipping symbolically between licking tongues and boobs... until it reaches the stomach. Here she begins to hate it: “The egg, inside of which was the “inside of the egg” that feeds himself from egg to become alive, and the egg, which in turn feeds on me, from my internal, to feed the “inside of the egg”. At the end, the girl decided to kill it...“I left the egg die of hunger.”... because she didn’t eat anything more for days.

Director’s biography:

Martina Scarpelli is an Italian director for animated film & artist. Graduated of the Academy of Fine Arts, Milan and of the Experimental center of cinematography in Turin.

Production company:

OnBird is a young animation studio owned by award winning director Jeanette Nørgaard. It is a part of the company cluster Arsenalet, situated in the enviroment around The Animation Workshop in Viborg.

OnBird specializes in animated short films for entertainment, education and branding. With considered use of design we enforce emotion and subtext in a story, clarify complex material for scientists and specialists, cut to the core in designing for brands and play with moods and settings when animating music videos and creating visuals for live concerts and theater plays.

OnBird Animation, Viborg 8800
The Fall of Rome

**Director:** Balázs Turai

**Producer:** Christian Pfohl

**Country:** France
Logline:
The piers are pummelled by the waves, mutants fill the mountain caves.

Description of the main poetics:
The Fall of Rome is an animated short film taking the form of a meditative music video. It describes the tragic end of humanity through a set of absurd, psychedelic landscapes teeming with amusing micro events. Originally inspired by W.H. Auden's 1940 eponym poem, the film treats the end of the world with a humorous, unsentimental distance. Through the lens of a monotonously moving camera, we see luxurious apartments flooded by seawater, a train cart abandoned in the jungle, a giant cat-computer having its final revelations in an underground lair. Among the remains of civilization, we witness vividly colored posthumans scavenging, playing, copulating, avoiding tax robots and performing religious rituals involving obsolete household appliances. Finally we zoom back to the uninterested Nature following its evermutating course: cute little birds and six-legged reindeer continue their daily routines.

Facts:
Estimated budget: 60,000 EUR

Director’s statement:
I would primarily like The Fall of Rome to be a soothing, musical, meditative trip, a relaxing view of the next destruction of civilisation. I would like to create a cinematic dream with a feelgood sense of tragedy (or absence thereof). Identifying with W.H. Auden’s approach, I would like to reach this through a false feel of objective distance and absurdity. We see a world where humanity has destroyed itself once again, and nature continues its course rather joyfully. We have seen several dramatic, explosive, gloomy apocalypses through the eyes of Hollywood. Now, I would like to show one that is joyful and looking forward, a vision filled with the colorful, wasteful and amusing remainders of an overproducing, overconsuming civilization. But I’d like this message to appear only between the lines, in a non-explicit, amusing manner.

Director’s biography:
Balázs Turai is a 30 year old animation writer, designer and director from Hungary. He studied at ERG St. Luc, Brussels and MOME, Budapest. Having worked as a graphic artist at Prezi and in several theatrical projects and animation films, Balázs is interested in anything that has to do with the truth, from sci-fi thought experiments through non-idiotic narratives for children to political satire.

Production company:
Lardux Films
Born in the beginning of the 90’s through the creation of Short Programmes for CANAL+, we are a team dedicated to 2D and 3D animation, experimental cinema and documentaries. In animation we use a wide variety of techniques. A good definition would be that we defend auteur cinema and TV projects and make them accessible to the big public in the form of TV series and short films.”

Lardux Films, Montreuil 93100
Night shift / Nočná

**Director:** Andrej Gregorčok  
**Producer:** Filip Křížek  
**Country:** Slovakia

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**Andrej Gregorčok**  
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**Filip Křížek**  
sfilipum@gmail.com
Logline:
She is too tired to fall asleep.

Description of the main poetics:
Night Shift is a story about the relativity of perception of time, space and relationships. Sophia is a freelance graphic designer who suffers from a sleep disorder. As a victim of being awake, she finds herself in a state of disturbing numbness. The more tired Sophia gets, the worse her social interaction is. Sophia starts to see her city in basic, even abstract contours. Buildings and trains look like cubes to her, and pedestrians seem like silhouettes. She is not able to distinguish the user interface of her illustrator software from real life. Sophia is trying to have a relationship with Adam. They both share a passion for sounds and noises. For Adam it's his job, as an acoustical scientist he is designing noise barriers. As for Sophia, the acoustic stimuli restore her perception of time and she becomes more sensitive to the ambience of the city.

Director's statement:
The inspiration to make a film about insomnia came from my friend who suffers from this disorder. We shared the flat at that time so find out a lot about her state, and I also could see how she dealt with it. I delved into deeper research of this disorder and how the inner world of my friend could be depicted in visually interesting narrative story. The story will be mediated through the visually transforming representation of the city and its relationship towards its inhabitants. Visually, the film will be created in 3D virtual environments, while the difference between the real and the abstract perception of the world will be emphasized by distinct approaches to the artistic stylization of the film. A free technical vector line with the corresponding color fill will transform into a free hand drawn line till it perishes completely, and there will only be free hand painted color left. Therefore the visual aspect of her world will oscillate between an abstract, almost 2D sketch and a clearly defined 3D reality. This should intensify the idea of the film as well as the viewers visual experience. Another important element will be the soundtrack which particular rhythms play a crucial role. In contrast to the distorted visual reality, right rhythm helps Sofia to focus and the sound helps to fill the gaps in her perception of the world. Right now we are finishing the stage of preproduction: script and art design. After we will finish the stage of preproduction we are planning to apply for production stage from Slovakian Audiovisual fund on August 2015. The overall production budget is set to 40,000 EUR.

Director's biography:
Andrej Gregorčok is a director and a freelance animator born in 1984. Up to now, he has created a number of student animated films, TV intro and animated commercials. As an animator and compositor, he has worked on the films: Snow (dir. Ivana Šebestová) Mimi and Líza (dir. Katarína Kerekesová) and Felvídek (dir. Vladislava Plančíková). Currently, he is a postgraduate student of Animation at the Academy of Performing Arts in Bratislava. Night shift will be his professional debut.

Production company:
Banda s. r. o. focuses on short films and post production workflows. We have produced internationally acclaimed short documentary Hviezda (The Star, dir.: Andrej Kolenčík) and we have 3 films in development: Night Shift (dir. Andrej Gregorčok) funded by Slovak audiovisual fund, short animated Burial Feast (Kar, dir. Andrej Kolenčík) funded by Slovak audiovisual fund, short feature Historky z Mileticky (dir. Andrej Kolenčík) funded by Slovak audiovisual fund.

Banda s.r.o., Bratislava 85101
Objects of Affection

Director: Aisha Madu
Producer: Draško Ivezić
Country: Croatia

Aisha Madu
maduaisha@gmail.com

Draško Ivezić
skomdra@gmail.com
Logline:
Three lonely lovers project each other onto their environments in a funny, absurd way.

Description of the main poetics:
Objects of Affection is a short humoristic animation about love. This film expresses different aspects of love with absurd graphic gags that use the human body. The film is about the fantasies, memories and hopes of three people that affect the world around them. Objects and environments turn into body parts and faces, expressing emotions such as falling in love, loss and obsession. The storyline switches between three people in separate situations that are entangled in their love for each other.

Facts:
Total budget: 40,000 EUR

Director’s statement:
Three people (A, B and C) are experiencing love in a different way. These situations are not in chronological order but are happening at the same time. Person A has just fallen in love with B and is imagining himself in his future lover’s life. Not just normally but in a very physical way. A imagines himself as the water that the lover would drink, as the water she swims in, or as the water she takes a shower in.
But B is obsessed with C and her obsession starts to transform every object in her room into parts of the body and face of C.
C wants to forget about her exlover A. C tries to in different ways but the lover always seems to appear again. For example, C tries to drink the memory away but instead of alcohol it’s the lover’s hair coming out of the bottle.
A’s imagination turns dark when he finds out that B’s not interested in him but in someone else. B is completely taken over by her obsession and eventually her body itself transforms into C. C confronts her memories instead of trying to run away from them. She consumes the memories (for example the bottle of hair) and gets over her heartbreak.

Director’s biography:
Aisha Madu (1992) is an animation director who graduated in 2014 from Hogeschool voor de Kunsten Utrecht. She directed several short films. Her second short Helpiman (2011) won the ‘Best Animated Student Short Award’ at KLIK! animation festival. She likes to put the human body in absurd situations to express emotions.

Production company:
Adriatic Animation is a production company specialized in development and production of animated films. Our mission is to establish and support the development of regional animation industry and improve professional standards of creation of original animated.

Adriatic Animation, Pula 521000
Once there was a sea... / Bolo raz more...

**Director:** Joanna Kozuch

**Producer:** Eva Pa

**Country:** Slovakia

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**Joanna Kozuch**  
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**Eva Pa**  
eva@bfilm.sk
Logline:
Last human stories from the glittering bottom of dying Aral Sea

Description of the main poetics:
In short animated documentary *Once there was a sea*...you will meet my friends: Russian one-eyed woman Svetlana, who worked in a cannery, and after closing her factory and fall of the Soviet Union, refused to leave to taiga; Russian Captain from Moynak, who lives in a caravan next to the monument of Aral sea and he’s marking actual size of Aral to that monument every year; Nikolaj from Uzbekistan and his sons who transported me thru the desert storm to the bottom of glittering Aral sea, where we found a former soviet research department for biological weapons; Gulšt from Kazakhstan, the owner of the last hotel in Moynak; and businessman Kolja, who showed me toxically looking red lake in a former secret recreation center for government of Uzbekistan. These stories will hopefully help us to make better decisions in the future.

Film will have a form of the traveling diary. It will be animated by different techniques. First of them will be the collage made from real photos, shots of real backgrounds and hand-drawn characters. Dying Aral sea will be animated by the salt on glass. Director chose the techniques to show the world realistically, the one that exists now just in the dreams, memories and nostalgia of the inhabitants of former harbour and sea, but which was for centuries part of their familiar life and map of the region. The sound will be also made by collage of recorded dialogues, memories of the characters and authentic sounds.

Facts:
Estimated budget: development 20,880 EUR, production 46,420 EUR; postproduction: 18,300 EUR

Director’s statement:
Once, there was Aral Sea, fourth biggest lake in the world. Its tragedy started with the idea of building big cotton plantations in its neighborhood. Expectations of “white gold” gave rise to a system of irrigation canals. Rivers had lost their power, Aral Sea ran dry. Fishermen lost their jobs, factories were closed, research development for biological weapons situated on the island moved, because there is no island any more. Just the desert is getting bigger and bigger. Salty crystals are glittering on the former bottom of the sea. The idea of a short animated documentary about Aral sea came to my mind when I was observing poor ex-fishermen in Uzbek city Moynak, who are living on the dried coast dreaming, thinking and missing the Aral sea.

Most of the changes in climate and landscape in the area of the Aral Sea are the outcomes of one of the worst manmade ecocatastrophes in human history. The film is inspired by the place on the borders of Kazakhstan and Uzbekistan and the stories and destinies of the people that I have met when I was exploring the disaster of Aral Sea.

Director’s biography:
Graduated at Fine Art studies of University of Arts in Poznan and finished PhD. studies at Academy of Performing Arts in Bratislava. Her film debut *Fongopolis* is now running its festival circuit. She is also preparing short animation 39 weeks, 6 days with slovak animator/her husband Boris Šíma.

Production company:
Film is produced by two slovak production companies plackartnyj, Ltd. and BFILM, Ltd. Plackartnyj, Ltd. is genial and artistic platform for stories not only from East block. BFILM loves short animated films and helps young perspective authors to shoot and present their movie.

BFILM, Ltd., Bratislava 83103
Operation Burning Corset
Director: Zsuzsanna Kreif, Éva Katinka Bognár
Producer: József Fülöp
Country: Hungary

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József
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Éva
Katinka Bognár
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Logline:
Equal rights, equal madness.

Description of the main poetics:
Can an elite division of the Sufragette Army infiltrate the Moulin Rouge? Can anyone stop scandalous women from spreading chaos, mayhem and destruction? The mission code named Operation Burning Corset might become the final confrontation between the venomous suffragette leader, Ethel the Explosive, and her archnemesis, the city’s Mayor General.
The absurdity of a fictional society torn by a civil war between mad suffragettes and their equally mad opposition fuels this satirical comedy short. Our goal is to make everyone laugh at fanatics of all kind.

Facts:
Estimated length of the film is 6 minutes.

Director’s statement:

In their super-secret Headquarters hidden behind the facade of a gentleman’s tailor, Ethel and her slightly manly lieutenant Mildred cook up a ruthless master plan to secretly place their sufragette pawns in the ranks of the infamous Moulin Rouge dancers. They reckon there is no place where they could find a more disgusting gathering of vile, influential men than in the audience of the Mayor General’s favourite nightclub – it’s the ideal setting for a coup to overthrow them. Using intrigues familiar to the ultracompetitive world of dancers the suffragettes elbow and poison their way in to the cancan line – unconcerned about the rival women they dispose. (Collateral damage is Ethel’s favourite phrase.) The infiltrators prove to be quite useless in learning choreographies. At the peak of their scandalous performance the fake chorus line awkwardly displays the votes for women message to a mortified audience, while the elite parachuting suffragettes of the Lemming Division are falling through the roof, and Ethel enters the scene in person.

There is no good or bad side: the suffragettes are vicious, violent and mad. The male leaders of the city are tyrannical, cowardly, neurotic, and vengeful. The main characters are both entertaining villains. But what happens in this battlefield of absurd villains is comedy: we want to create an entertaining, witty portrayal of human stupidity, and how far it goes. We want to show that things get bad when psychopathic leaders can use their followers to their own ends, without having to answer to anyone.

We chose digital 2D drawing animation, so that we can fully distort this world and the characters in a visual way too.

Director’s biography:
Zsuzsanna Kreif and EvaKatinka Bognar are young Hungarian animation filmmakers who studied at MOME. They work primarily on short film and illustration projects. They began to develop Operation Burning Corset at the Animation Sans Frontieres international training course for animation production.

Production company:
The Animation community of MOME is one of the defining creative workshops and intellectual centres of Hungarian animation. Its scope of activities cover the operation of the university department running the animation BA and MA educational programs, while its work is defined by activities that reach beyond education. Talent management and content development set in an international network

MOME, Moholy-Nagy University of Art and Design Budapest 1121
Seven Summers / Hét Nyár

Director: Barbara Bakos
Producer: György Ruisz
Country: Hungary

Barbara Bakos
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György Ruisz
ruiszgy@morepeaks.com
Logline:
Seven Summers is a story based on Barbara’s grandpa’s childhood tales from the 2nd World War.

Description of the main poetics:
A story following the adventures of three siblings, set in the late 30’s of rural Hungary and spanning the seven summers of the 2nd World War. They are having daily escapades initiating them in both the bright and darker sides of the world. They are stealing eggs from nests, stalking fat jackdaws, learning how to cook hedgehogs from the old gypsy, and meeting the Big Black Stallion. The main character is Bojti, a 9-year-old boy. His story is a surrealistic adventure between childhood and adulthood. The war does not affect him directly, but he is touched by it in a more abstract way.
Seven Summers is based on Barbara’s childhood tales, ones which were told during family Sunday lunches.

Facts:
Estimated Budget: The total production budget of this 10 minutes long film is 30,000 EUR.

Director’s statement:
Seven Summers will be a digital 2D frame by frame animation with hand drawn and painted backgrounds with a strong atmosphere. The length is about 10 minutes. We chose this topic because we’re really interested in childhood memories, and how memories are working if, for instance, you go back to the same place where you grew up or spent your summers. What kind of thoughts appear in your mind when you sense a familiar smell, or the light is exactly the same as on an autumn afternoon decades ago.
We would like to show the War as the Big Black Stallion who is watching constantly and getting closer and closer to the boys. The black horse would also be the symbol of the time when the children experience the changes from adolescence to adulthood.
At the end of the film, our main character, Bojti is cycling through the Hungarian plains. A huge storm reaches him and lightning jolts him into the other direction towards a big burning stables. From there he is hearing horse cries and when he is opens the stable doors, he lets free the Big Black Horse. This is the first time that they are standing silent and still in front of each other, looking into each other eyes.

Director’s biography:
Barbara Bakos is an animation professional. She was graduating at Moholy Nagy University of Art and Design Budapest at the animation department in 2012. Currently she works as an animation director, art director and illustrator.

Production company:
MorePeaks is a Hungarian marketing production start-up agency, which is specialized in animation advertisement and graphic design. The company’s biggest partners are SKODA Hungary, MasterCard and SOS Children’s Villages. The company currently employs 8 young talented creatives mostly from MOME.

MorePeaks Production LLC, Budapest 1028
Superbia

**Director:** Luca Tóth

**Producer:** Péter Benjámin Lukács

**Country:** Hungary

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**Luca Tóth**  
luca.toth@network.rca.ac.uk

**Péter Benjámin Lukács**  
peter.b.lukacs@gmail.com
Logline:
The native people of the surrealistic land of Superbia, where men and women form separate societies, face the changes sparked by the first equal couple in their history.

Description of the main poetics:
In the world where men give birth and women use their muscular breasts, instead of their arms, to hunt, two characters from different genders find their ways to each other against all odds. The people of different sexes live in strictly separated societies in Superbia, divided by a milk river that originates from a Cow God. In the forest lives the community of women, who are extremely tall, muscular and never wear clothes. They are typically more aggressive than men, physical strength and sturdiness are their most recognised and important virtues. They love to wrestle and fight, and most importantly to hunt down men, who they often see as sexual prey. Sensitivity and emotions are considered by them inferior and manly qualities. Man live on the other side of the river in a cave that keeps them safe from women. Their culture praises beauty, modesty and decency.
The story follows three main characters. A man and a woman find the way to equal their power, and their actions become the catalyst of change within the societies, sparking a cultural revolution.
The third and most conflicted character is the nemesis female character who does not know how to adapt to the rules of this new era. In the end we follow her, how she is lost with the old traditions, being unable to leave the old patterns behind her fate becomes loneliness.

Facts:
The estimated length of the film is 10 min, and estimated budget: 45,000 EUR

Director’s statement:
The wind is moving the tall grass in the valley of Superbia, all seems calm and scared men run from women, trying to reach the river and their safe haven, the hat shaped cave. The women are chasing in formation, as vicious predators, to catch their prey. All but one. She seems to enjoy the aggressive game, but also wants to make some connection to the men. Especially one stands out, a man who is frightened, but unlike the others is also curious of this woman’s softer side. These two characters are questioning the traditions of their communities. This first meeting, where they don’t follow the hunter–hunted scenario that is expected of them, slowly changes everything. Through their journey they experience their own need for equality and learn how to give away or gain power to balance out their relationship.
Superbia is a short film about the preconceptions and conflicts between the sexes. The characters and storylines rely on the biology based reasoning and restrictive traditional gender roles still determining today’s societies. The film reflects on the absurdity of many of our prevalent and often seemingly irrefutable views on gender roles passed on by traditions, in a sarcastic and surreal manner.

Director’s biography:
Luca Toth earned her MA from Royal College of Art, London. She received prestigious awards Annecy’s Jury Distinction, Special Mention in Stuttgart with her RCA graduation film The Age of Curious. Currently she works as art director for a Hungarian political websérie.

Production company:
Fakt Visual Lab is a Budapest-based, socially committed creative company. It identifies itself as a laboratory for democracy. We consider art to be a catalyst, educational procedure that motivates the spectator to be creative.

Fakt Visual Lab, H-1081 Budapest
FRENCH STUDIO FOLIMAGE AND ITS SHORT FILM RESIDENCY PROGRAM

Studio Folimage presents primarily its own short-film production and RESIDENCY program.

Folimage studio, which specializes in creating stop-motion animation films, was founded in 1981 by Jacques-Rémy Girerd. Since that time, the company (now located in Bourg-lès-Valence, in the Drôme) has gained worldwide renown with its TV series, shorts and feature films production. Folimage is famous for its international residency program open to any young, creative and original artists with a producer. Since its beginning some very famous short films have been produced there: for example Le Banquet de la concubine (2012) by Hefang Wei or Le Vélo de l’éléphant (2014) by Olesya Shchukina. In 2005, the studio started releasing DVDs as a distribution channel for mainly short films with a focus on young and child audiences. The animation studio handles both production and distribution on the same site thereby giving them the same attention. It has gained great renown thanks to a catalogue that includes over 45 shorts as well as classic television series (Tidbits for Toddlers, My Little Planet, Hilltop Hospital, or more recently Arior, broadcast on TF1), specials (Charlie’s Christmas, Spud and the Vegetable Garden, Leon in the Wintertime, Molly in the Springtime, Bonifacio in the Summertime) and feature films (Raining Cats and Frogs, Mia and the Migoo). One of the studio’s feature films, A Cat in Paris, was nominated for an Oscar in 2012 in the Best Animated Feature category.

Guest: Corinne Destombes, associated producer (TV and shorts)
SHORT FILMS AND ONLINE DISTRIBUTION PANEL: ARTE CREATIVE AND DAAZO.COM

A panel discussion on new online platforms for animation.

A new online platform for cross- and new genres of TV content, graphic and visual arts mixing fiction with animation, experiments with popular genres. ARTE Créative (creative.arte.tv) has opened a unique space for connecting the world of television production with (not only) contemporary animation and visual art represented mainly by fresh, young and off-stream artists. On the alternative TV online website we can witness the development of very courageous and unusual cross animation forms that nevertheless try to reach a wider audience. Marie-Hélène Girod will visit Visegrad Animation Forum to talk about the experience of Arte Creative.

This panel will be co-moderated by Daniél Deák, representing a Hungarian online short film platform Daazo.com focusing on new ways to bring niche animation or short film content to a wider audience.

**Guests:** Marie-Hélène Girod, ARTE
Daniél Deák, Daazo.com
BOOK PUBLISHING AND SHORT FILMS PRODUCTION

A new programme section of the VAF focused on seeking for new sources of inspiration as well as new ways of distribution not only for short films.

Animated films and books for children have much in common — a strong pictorial aspect, a story or a target group.
Illustrations and stories from children books often serve as a basis for short animated films. It happens that an animated film — a book adaptation — is a marketing article that helps sell the book or becomes part of its distribution.
The interconnection between children’s books and films is obvious.
It occurred to us that it might be inspiring to get to know child audiences through a book market and with the help of those who know their readers and our viewers.

What are the trends, what do children or parents seek for their children, how do the stories and character of illustrations change with age? How can the artistic side influence marketability, how does it change, what are the ways of looking for art designers?
Book editors and publishers have these questions relatively well mapped.

Iva Pecháčková from the publishing house MEANDER and Lucie Šavlíková from the publishing house Mladá fronta are among the leading experts from this branch. They both have a wealth of experience and will tell you about the trends in the production of children’s literature, they will introduce their most successful and favourite illustrators and stories, and they will also give us more information about the children’s market and the market behaviour of customers. Also Barbara Johnsonová — a creative producer of children’s work and Miloš Zvěřina — programme director of the successful children channel Déčko, both from Czech Television — have promised to participate. They can reveal in more detail the programming approaches and strategies for seeking literary sources, the processes from acquisition to a television programme for children, and opposite cases, when a television work becomes a basis for a book.
All this information might be an inspiration for your next successful short film or TV series.

We can also discuss potential interconnection of book and film distribution, mutual promotion and other inspiration. The panel should be a starting point for long-term cooperation between producers and editors; in the future we would like to invite editors from all over our region, learn about their successful titles, their experience with animated work and reveal their experiences with failure and problems, which is often even more enlightening.

Pavel Mandys – literary critic and co-organizer of Magnesia Litera – will moderate the issue of advertising or book promotion by video streams – animated films.
VAF 2015 – TV SERIES
VaF 2015 – tV series
What is Cartoon Forum? How does it work?

Cartoon Forum was established in 1990 and at present it is the biggest animation pitching forum worldwide. In 2014 over 870 participants from 30 countries from all over the world entered. About 80 projects went through the pre-selection board of juries and presented themselves to 250 broadcasters and other investors. Aside from pitching, Cartoon Forum also offers various other opportunities to find an investor and, in particular, to address them, either with a trailer screening or other networking activities connected with social events.

Cartoon Forum is an effective way to find suitable partners for financing animated works. Since 1990 about 549 projects have been presented there with a total budget worth over 2 billion EURO. On average, one in three presented projects will find financing and access to a production phase.

Almost all European broadcasters and major media investment groups attend the Cartoon Forum each year to get a sneak preview of the latest animation projects for television and pick the future hits. TV projects (specials or TV series) in development up to 26 minutes in length can participate in Cartoon Forum. Created in 1990 with the support of the MEDIA Programme, Cartoon Forum has dynamised European animation by creating a true network of trans-border cooperation and restoring confidence in the relationship between producers and broadcasters.

The results are considerable: European animation has become the leader on its own territory, the number of productions has dramatically increased and export sales are the best of any in the European audiovisual sector.

CARTOON is an international non-profit association based in Brussels. CARTOON’s remit is to support the animation industry by organising several types of events through the year dedicated to animation professionals. Besides this, Cartoon Forum also has other activities connected with support and development of animation industry: Cartoon Movie – for feature films, Cartoon Connection Canada and Cartoon Connection Asia – with the aim to find financing on other continents.

For new talents and education support: Cartoon 360: for cross-media animation projects, Cartoon Springboard: for young graduates, Cartoon d’Or: award for the best European short film a ETNA schools: European network of animation schools
TV SERIES PROJECTS
TRAINING WORKSHOPS

The animated TV series industry in Central and Eastern Europe has developed in a rather unique way. Unlike their West European colleagues, East European professionals lack long-term in depth experience as independent producers. This is caused, among other things, by the rather low volume of projects that get done and the lack or poor availability of local financial and other resources.

The aim of the TV series workshop is to offer to our producers support and guidance from experienced tutors, and to eliminate the mistakes that projects from this region often have. The VAF workshop enables producers of animated series to properly evaluate the strengths and weaknesses of their projects and find the best way to pitch them.

Individual sessions allow the authors and producers to consult the aim of their projects, focus on target groups, distribution and sales potential. Script editing is another crucial part of this workshop, fostering creative elements and strengthening the development of story lines, characters and situations. These parts of the programme are not open to the public.

Joan Lofts worked at the BBC as Deputy Head of Acquisitions and Development for CBBC and she was also responsible for producing a number of children’s animated series for CBBC during her tenure. After leaving the BBC Joan worked for The Children’s Channel later to become TCC and also launched the teen channel Trouble.

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.

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

Frédéric Peuch is a producer of Planet Nemo. He has a broad experiences in West and East Europe co-production projects. In the workshop we appreciate his knowledge in matters of distribution of TV serials and experience for broadcaster’s real needs.
A unique opportunity to find a partner or investor.

All TV series concepts enrolled in the VAF competition went through a pre-selection round. Ten jurors from five Central and Eastern European countries assessed their creative ideas, characters, budgets, series potential and design. The ten best projects will compete in a pitching contest based on concise presentations and sessions with the jury and the audience. The winner and “special mention” awardee will obtain a place at the Cartoon Forum. Czech Television will accompany this with a truly valuable bonus: a set of sessions with an expert tutor to enhance the project and its presentation in order to increase the chances of success at the Cartoon Forum, the biggest annual event of this sort. The jury is made up of decision makers and experts from Central and East European television broadcasters.

Pitching of TV series in development – jury:
Jan Maxa – Head of Czech Television development, Czech Republic
Václav Mika – General Director, RTVS, Slovakia
Tibor Búza – Programming Director, RTVS, Slovakia
Szilvia Maschek – Head of Kids Genre, AMC Networks Central Europe, Minimax
Ádám Márton Horváth – Film Editor, Film Department, MTVA, Budapest
Dorota Osman – Deputy Head of TVPABC Channel, Poland
Andraz Poeschl – Editor in Chief, Culture and Art Programme, RTVSLO, Slovenia
Tiivi Tüür, Program Buyer, Estonian Public Broadcasting – ERR, Estonia
TV series / Visegrad Animation Forum 2015

Ádám Márton Horváth

Tibor Büza

Szilvia Maschek

Jan Maxa

Václav Mika

Dorota Osman

Andraz Poeschl

Tiivi Tüür
The Adventures of Bertie Bean / Bab Berci kalandjai

**Director:** Márton Kovács

**Producer:** Zoltán Janovics, Márton Kovács

**Country:** Hungary
Logline:
Bertie Bean, who lives in the middle of the woods, is often sad because of his large nose, and feels lonely all the time. Making friends with the weird and grumpy inhabitants is not an easy task: still, he never gives up.

Description of the main poetics:
If you meet someone gloomy with an oversized nose in the woods, you can be sure it’s Bertie Bean. If you want to pickle some cucumbers, this could be your lucky day! He can make anything go sour with his sadness just by looking at it. But beware, meeting with him could also mean bad luck: Bertie is sneezing all the time, so you could easily catch a cold. Or even worse: loneliness is his greatest disease. He wishes to have lots of friends, to visit theaters, dine in fine restaurants, cheer for a team at a football match and have the most exciting life. But making friendships in the middle of the woods, where Bertie lives, is almost impossible. The few he meets are grumpy loners, most of them weirdoes, who are cynical about other people and the world beyond their own. Bertie Bean is a good-doer, who tries to help everyone he meets even if it seems impossible, or the other person doesn’t even need it. With his creativity he always finds a way to solve the problems. When he visits the nearby city, he often gets into trouble: he can’t handle the strange rules of society. He seems to never get rewarded for all the good things he does, and not all the stories have the happiest ending. But Bertie never stops trying: through many hardships he finally manages to form a team of loners, and together they can achieve big changes in their lives and surroundings.

Facts:
Target audience: 6 to 9 years old
No. of episodes: 13x 7 min
Estimated budget: 29,000 EUR (per episode), 348,000 EUR (whole series)

Director’s statement:
In the beginning of the story Bertie is quite mistrustful, he even throws away a gift of a fairy, because he finds her suspicious. But the adventures shape his character, and he slowly becomes a hero, who helps others with his kindness and understanding. The Adventures of Bertie Bean is a light hearted, but also philosophic fairy tale. Our target group is between 6-9 years of age. The season would consist of 13 times 7 minutes long episodes. The series is to be made using 2D computer animation.

Director’s biography:
Márton Kovács graduated in 2011 from the animation department of Moholy-Nagy University of Art and Design in Budapest with his cartoon series pilot called Patrick & Theo – The Man Who Loved Pancakes. He also participated in the Animation Sans Frontieres European animation production workshop in 2011, and earned his second academic degree from the pedagogy department of MOME in 2013. Since 2012 he has been designing educational games and applications, also worked on concept arts and character designs for TV series.

Production company:
Formed in 2006. Omega Kreatív offers complete film production services: video shooting, graphics, production and editing. Our creative team also creates personalized, artistic films that capture the meaningful events in our clients’ lives. Currently we specialize in documentaries, animations and feature films, PR films, and training videos.

Omega Kreatív, H 2544 Neszmély
Bubblebit and Miau

**Director:** David Toušek  
**Producer:** Robert Jaszczurowski  
**Country:** Czech Republic
Logline:
Bubblebit comes from a planet where helping others is a natural state of being. He accidentally lands on another planet where . . . nobody cares. No wonder he teams up with detective Miau, a sole empathic girl, to try to help people. So being a newbie in this world, and having the best intentions, Bubblebit causes lots of troubles.

Description of the main poetics:
The idea behind the series about Bubblebit and Miau has an entertainment value to its authors as well as a philosophical message to the young audience they strive to deliver. Our desire is to share the message of friendship, hope, and courage, because these values have been a solid foundation for own relationships and childhood adventures till today. Bubblebit represents our inner world full of desires and hopes. Our dream of what the world could be like one day, if we treated each other so familiarly by nature like the Bubblebits do, negativity of our ego wouldn’t even be present in our dictionary. Bubblebit seems to be naïve and vulnerable in the city of his exact opposites, however, perceiving this world from his perspective he isn’t naïve at all. Bubblebit remains true to himself in the confusing world of selfishness, he brings a fresh air and colors into the sad and dark city rendering hopes of the citizens possible. The concept development of the series is based on a very unique, rich and friendly collaboration that took place at MEDIA funded SEA Masterclass in Viborg (2014). The story idea, art, motivations and collaborative work of the authors from Japan Brazil and Europe, are the very proof of the spirit of Bubblebit.

Director’s statement:
Bubblebit and Miau will express our passion for the art of animation, which is shown in the intention to assemble a strong experienced team that will develop a technique and cinematography that is stylish and thus effective, utilizing the benefits of hand drawn techniques and CG character animation. We’re going to collaborate with experienced experts who will supervise the research and development process to envision the best solution of art and technology under the realistic (low budget) production conditions, rendering our attention to style, color atmosphere and efficiency possible.

Director’s biography:
David Toušek is a co-founder of a small production company 3BOHEMIANS, focusing on developing new projects and new means for long-term growth of CG animation in a Central European context. His first independent short film TELEVISION was screened at Siggraph 2010 in LA. In 2008. A founder of professional training and networking lab of Anomalia, inviting top animation artists from around the world to deliver specialised courses on various animation topics.

Production company:
Grupa Smacznego is an animation studio and production company, founded in 2004 by producer Robert Jaszczurowski and directors Łukasz Kacprowicz and Marcin Wasilewski. Together they are responsible for numerous animated projects, both commercial and artistic, including Paul Shuttleworth’s Harry and Toto (2008), a TV series for BBC Worldwide; award-winning Mami Fatale (2012–2014), an original TV series syndicated in multiple territories; the 3D short Lost Senses which received the Jury Award at Siggraph 2013.

Facts:
Target audience: 6 to 9 years old
No. of episodes: 52x 10 min
Estimated budget: 2,210,000 EUR (whole series)
Bul and Bal / Bul i Bal

**Director:** Marko Dješka  
**Producer:** Draško Ivezić  
**Country:** Poland
Logline:
Everything you know about dinosaurs is a lie... they didn’t die, they just went to space!

Description of the main poetics:
Bul and Bal, two playful brothers, will lead their own Fexirian tribe of good-natured dinosaurs into the danger. Now they are all threatened by technologically advanced, but evil race, named Draconicons. Bul and Bal discover a conspiracy which was well hidden by their elders and they start to witness a conflict between two races which started long ago in ancient planet Earth. Bul and Bal find themselves in a mission to save their own race from being enslaved and turned into oil by evil Draconicons.

Sixty million years ago an advanced race transported dinosaurs from the ‘Ancient Earth’ into a distant Solar system to save them from extinction. Today, far away from their home, they evolved into the Fexirians, peaceful, spiritual race of herbivores who spend most of their time eating plants and gardening, and the Draconions, race of capitalist colonizers who’ve colonized almost whole Galaxy by using the Fexirians as slaves. Now, the new resistance movement needs to free Fexirian people from Draconicon’s slavery, and also, a race of earthinglings in a far distant Ancient Earth, original home of all dinosaurs.

Facts:
Target audience: 12+ years old
No. of episodes: 11x 22 min
Estimated budget: 1,900,000 EUR (whole series) /175,000 EUR (per episode)

Director’s statement:
Bul and Bal is a science fiction adventure/space opera for the whole family, primarily for the teen population. Throughout the adventures Bul and Bal will evolve from playful troublemakers to “accidental heroes” and will become crucial in changing the destiny of their kin and the rest of the universe.

Their world is filled with humor and action, also with many different characters and complex stories that stimulate audience to think over subjects such as war, violence, human rights, animal rights, capitalism, ecology, politics, authority and many other social questions. At the same time, their relationships teach them about friendship, loyalty and self-confidence.

The main motivation for making this type of story is the crisis of the science fiction genre, especially on television market, and lack of simple heroic stories with original angle which would deal with politics, society, development and economy in entertaining way. Already for some time the audiovisual market is saturated with a new trend of “zombies” and “vampires”, which is present up until now. You can easily see aspiration for “recycling” old trends, especially dinosaurs which are always very popular. That’s why this is a perfect moment to introduce, again, new shape of the world about dinosaurs from space made in dynamic rhythm and colorful visual experience.

Director’s biography:
Born 1983, in Osijek, Croatia. Marko Dješka started drawing comics at an early age. He graduated from the animation department of the Academy of fine arts in Zagreb in 2011. He has won many awards for his work in animation and comics.

Production company:
Adriatic Animation is a production company specialized in development and production of animated films. Our mission is to establish and support the development of regional animation industry and improve professional standards of creation of original animated content for various media exposure.

Adriatic Animation, Pula 52100
Castaways / Hajótöröttek

**Director:** Péter Szeiler

**Producer:** Andrea Taschler

**Country:** Hungary

Péter Réti
peter@miragefilm.hu

Andrea Taschler
taschler@miragefilm.hu
Logline:
*Castaways* tells the adventures of a little boy and his grandfather who get stranded on a desert island. *Castaways* is an educational animated series, where everyday science meets humour and suspense.

Description of the main poetics:
Kolos and Grandpa set out to the endless ocean to circumnavigate the Earth on their ship called Bella Donna. A violent storm suddenly descends on them and Bella Donna is destroyed. They touch land on a deserted island. This is where the story starts. *Castaways* is a 40-episode series of educational animated shorts about science with 7 minute episodes each. The plot of the single episodes is composed around practical problems (e.g. looking for food, building shelter, lighting fire, tracking, making medicine or soap, orientation, growing plants and keeping animals, making simple objects for everyday use etc.) which Kolos and Grandpa can solve using their science skills. Kolos is the active hero who performs the tasks but he would be unable to complete them without the thorough theoretical knowledge of Grandpa. As our story progresses, Kolos and Grandpa try to create homelike surroundings for themselves. A ship comes for them, but it does not arrive empty. Tourists flood the island and destroy this paradise-like place. Our heroes realize: this is their home now, and they need to defend it.

Facts:
Target audience: 6 to 12 years old
No. of episodes: 40x 7 min
Estimated budget: 2,100,000 EUR

Director’s statement:
Our most important aim is to make the natural sciences an interesting and entertaining experience to counterpoint the somewhat dry school education. At the same time, we would like the series to offer entertainment to older age-groups of students as well as adults. The visual and audio environment, the characters and the problems raised all point towards humor and playfulness, but as all tales, our story cannot be complete without tension and the primal fear of the unknown. Our story aims to work with simple motivations and well-developed plot changes for the sake of comprehension, but would at the same time include many elements that can be interpreted on different levels. We would like to show how humans can control and rule their environment but we must also draw attention to what a deleterious effects this rule can have if mankind acts without environmental awareness, as an oppressor. *Castaways* is a 2D computer-animation which can be made by a comparatively simple production technology and software environment (Photoshop, Anime Studio). This makes it suitable for a shorter production time-frame in a series format.

Director’s biography:
Szeiler Péter graduated from the Hungarian Film Academy in 2011 as theatre and film director. He has been working as an animation director since 2010, also worked as a television director and assistant director in Hungarian and international films and commercials.

Production company:
Mirage Film Studio was founded in 2010 in Budapest. Our aim is to produce feature, short and documentary projects to the highest possible standard, whilst creating a supportive and inspiring environment for filmmakers.

Mirage Film Studio, Budapest, H 1136
Florentine’s Diary / Pamiętnik Florki

Director: Janusz Martyn
Producer: Joanna Wendorff-Østergaard
Country: Poland
Logline:
Florentine’s Diary is a series of humorous and reflective stories about a six-year-old shrew who is very curious about the world around her, interested to explore relations with her relatives and friends and other creatures in her surrounding, fascinated with her own emotions and feelings.

Description of the main poetics:
Florentine has just moved out to a new town with her family. She already knows how to read and write, even before going to school. Her dad offers her a notebook and tells her to write. She decides to write down all the little things that she encounters, so she can remember them when she is older. Come and follow Florentine’s life, as she discovers the different things in life like shyness, meeting new people, friendship but also her mother’s pregnancy and what it means to be a sister. She is also very curious so she asks a lot of questions about the world that she’s living in. She learns a lot thanks to her adventures.
The story takes place in a small animal town situated by the forest. The animals which live there are mostly furry and burrowing ones — there are hamsters, voles, moles, coypus, ferrets, hedgehogs, squirrels, degus but there is Mr Hare with his wife, Mrs Woodpecker and Mr Pigeon — the postmen. The local shop, the playground, the hill behind the house are all magic places but the most important place for Florentine is her house. It is a cosy and a safe place where, while eating, the family talks about important and trivial things. It is a place full of love even during family arguments.

Facts:
Target audience: 3 to 6 years old
No. of episodes: 13x11 min
Estimated budget: 520,000 EUR (whole series), 40,000 EUR (per episode)

Director’s statement:
The inspiration for the scripts of the series „Florentine’s Diary” has been a very popular and awarded book series for children written by Roksana Jędrzejewska Wróbel with the designs of Jona Jung. The third part of “Florentine’s diary,” the one that we are presenting, expands the world of the little shrew — a number of important spaces for social and relational experiences show up. All episodes of the third part of Florentine’s diary start with a funny event, which is an excuse to discover a whole, new spectrum of children’s emotions, from sadness and anger to joy and pride.
Thanks to watching the adventures of Florentine, the little viewers have a chance to understand their internal emotional space. The topics are shown with a characteristic for Florentine sense of humor. Each episode finishes with a surprising discovery — a punch line, which is also a prescription for dealing with emotions, discussed in the episode. We use 3D animation technique. The palette of colors is very wide and enables us to create a friendly and very welcoming universe.

Director’s biography:
Janusz Martyn started his artistic work in 1989. He worked as a director, author of character designs, layout man and animator in Polish version of “The Sesame Street”. In 2002, as the key animator, he participated in making an animated version of “Mr. Bean”.

Production company:
The studio was established in 1989 in the city of Łódź. Since its beginnings the studio has been focused on developing and producing animated films and TV series for kids. A number of productions made at Animapol have been very well received and often awarded at festivals in Poland and abroad.

Film Studio, Łódź 90554
How the World Began? / Hogyan keletkezett a világ?

**Director:** Iván Tamás  
**Producer:** Orsolya Sipos, Stefan Michel  
**Country:** Hungary, Germany

Iván Tamás  
[Email]

Orsolya Sipos  
[Email]

Stefan Michel  
[Email]
Logline:
How the World Began is a 2D animated series, introducing modern adaptations of ancient creation myths from all around the world, in a charming, humorous and sometimes absurd way.

Description of the main poetics:
Throughout history, the formation of the world has been envisaged in many different ways. Accordingly, each episode focuses on the symbolic narrative of one particular cultural tradition or community, so the audience not only discover odd and lovable characters, they also gain insight into the given culture's traditions. Owing to the vast portrayal of exotic cultures, the episodes themselves are extremely diverse and colorful, yet the shared concept of adaptation holds the episodes together: each tale is warm-hearted, absurd and humorous with a touch of mystique.
The series is realized in digital cut-out animation, and this decision of technique serves two purposes: first, the flat, 2D style and the limited animation fits very well with the visual languages of the portrayed cultures. Secondly, the cut-out animation allows for very fast — and in turn — cheaper productions, so it makes up for the time which is needed for the development of the unique visual design of each episode.

Facts:
Target audience: 8 to 12 years old
No. of episodes: 13x 7 min
Estimated budget: 390,000 EUR (whole series), 30,000 EUR (episode)

Director’s statement:
For me, as an animation director and designer, animation is the ultimate way of storytelling — which should come as no surprise. But the challenge remains: What story truly deserves to be made into an animation film, when it takes so much time, energy and money to realize one? I feel that stories should always attempt to answer some deep-rooted, shared question like — What's the meaning of life? Where does life come from? How did the world come into being? As I started to dig into the topic, what hit me first was the vast amount of creation stories from all around the world. An even greater surprise was the fact that these stories shared lots of similar motifs, even if they originated from completely different places and times. These discoveries led me to the conclusion that we, as humankind, are all searching for the answers to the same questions, and our urge to understand the world is what connects us all. Beyond the production of the episodes, we are also interested in crossmedia content development: the stories provide excellent opportunity to create additional material for educational purposes — both in analogue and in digital media.

Director’s biography:
Iván Tamás holds a master's degree in Animation and a bachelor's degree in Media Design from MOME University and is also in the process of obtaining an Arts and Design Teacher MA. He is currently working as a 1st assistant director in an animated series and is partaking in the 7. Animation Sans Frontieres program.

Production company:
The Animation community of MOME is one of the defining creative workshops and intellectual centres of Hungarian animation. Its scope of activities cover the operation of the university department running the animation BA and MA educational programs, while its work is defined by activities that reach beyond education.

Moholy-Nagy University of Art and Design Budapest
Kitchen Tales / Kucheňskě

**Director:** Vojtěch Domlátil

**Producer:** Heiko Schulze

**Country:** Czech Republic

Vojtěch Domlátil

vojtechdomlatil@seznam.cz

Heiko Schulze

Heiko.Schulze@gmail.com
Logline:
The kitchen of a forgetful granny comes to life when she's not around to fix whatever she might have mistaken or forgotten.

Description of the main poetics:
The theme of the series is safety and proper behaviour in the kitchen and understanding the basic rules of cooking.
By means of that, children are taught the rules of safe behavior in the kitchen. Saltshaker as a pedant always exactly explains the danger. Sugar bowl demonstrates craziness of children and associated potential risks and complications. The situation is often made harder thanks to dangerous kitchen tools.

Facts:
Target audience: 3 to 7 years old
No. of episodes: 52x 5 min
Estimated budget: 1,500,000 EUR (whole series)

Director’s statement:
The series Kitchen Tales is my dream project in which I would like to connect living and fresh puppet animation of real kitchen tools characters and their funny action stories with a lesson that every child playing or helping in the kitchen should know. The pilot episode aroused positive response in Czech Television, received awards at international film festivals and was screened at other festivals around the world. Children and adults liked it very much.
As a university assistant of legendary animated films director Jiri Barta, I insist on high quality execution, particularly in terms of liveliness and smoothness of animation, visual form and dramaturgy. In my work I like to focus on the children’s audience, whether it concerns films, fairy tales or games.
I am convinced that the series will work out very well and will bring great fun and non-violent moral on basic safety rules in the kitchen.

Director’s biography:
Born 1979 in Prague, Vojtech Domlátil studied at the Academy of Arts, Architecture and Design in Prague and at the Universität der Künste in Berlin illustration and animation. Today he works at the Ladislav Sutnar Faculty of Design and Art at the University of West Bohemia in Pilsen.

Production company:
We are still in the process of discussing possible production companies, considering that we would like a German-Czech coproduction and support from MEDIA.

Heiko Schulze, Esslingen 73734
Little Bear Tales / Malé medvědí příběhy
Director: Kateřina Karhánková, Alexandra Hetmerová
Producer: Barbora Příkaská
Country: Czech Republic

Kateřina Karhánková
katerinakarhankova@email.cz

Alexandra Hetmerová
alexandra.hetmerova@email.cz

Barbora Příkaská
bara@bionaut.cz
Logline:
Nedvěd and Miška are bears who love sweets – and they pull all kinds of capers to get a tasty treat.

Description of the main poetics:
One is big, the other is tiny. They are two bears with healthy appetites. They’re best friends, in part due to their shared love of tasty treats. Their favourite pastime is to stuff themselves silly. And so most of their daily adventures centre around how to get their paws on something truly tasty to eat. The source of their inspiration when conceiving their strategies are their hobbies. Nedvěd loves to read the daily news, peruse technical manuals, watch television, and surf the net. Miška loves fairy tales and stories about bear.
And yet it often happens that even their best laid plans fail to turn out as they envisioned.

Facts:
Target audience: 4 to 6 years old
No. of episodes: 26x 7 min
Estimated budget: 910,000 EUR (whole series), 35,000 EUR (per episode)

Director’s statement:
The concept for the series is based on a classic Czech bedtime cartoon. Each episode has the same or similar beginning: the bears are sitting at breakfast and deciding what to do that day to fill their bellies. The individual episodes do not follow a sequence, each has its own closed action.
This series will not be a word-for-word adaptation of the books. It is only based on the books thematically: the main themes, characters, and adventures from selected chapters are preserved. So too will be the originality and humour of the individual stories, and yet the plots will have a more gradual development.
The narrative will be based primarily on visual events supplemented by dialogues recorded by various voice actors.
Last but not least, the series will show children the meaning of friendship.
The illustrations by Alžbeta Skálová are original and brilliantly fit the action, and for this reason we have decided to retain the artistic style for the series in the form of 2D cut-out animation. The visual of traditional watercolour is not altogether common in contemporary children’s television.

Director’s biography:
Alexandra Hetmerová is 2013 MA FAMU Animation graduate. During her studies she completed an internship at the animation department of the Estonian Academy of Arts in Tallinn under the leadership of Priit Pärn and Ūlo Pikkov. She is the author of six short animated films.
Kateřina Karhánková is 2014 BA FAMU Animation graduate. She is currently studying MA Animation on FAMU. During her studies she completed an internship at the Bergen Academy of Art and Design in Norway. Her filmography includes several short animated films and projects, including The New Species which was selected for Annecy 2014.

Production company:
Bionaut is a leading Czech film and television production house founded in 1999 by the producer Vratislav Šlajer for the production of feature and short live action, documentary, and animated films. The newly established Bionaut Animation platform is focused on noteworthy works with distinctive creative style that include films, series, and multimedia projects.

Bionaut, Dělnická 47, Praha 170 00
Manivald and the Absinthe Rabbits

**Director:** Chintis Lundgren

**Producer:** Draško Ivezić, Chintis Lundgren

**Country:** Croatia
Logline:
An ensemble of social misfits struggling to make sense of the nonsense of modern society.

Description of the main poetics:
Manivald is a fox in his early thirties. He has just moved out of home and is looking for a job and a place to stay. Highly educated (but unable to find work), socially awkward and totally naive, he moves to a new town where he meets many other desperate characters going about their everyday life.

In the first episode Manivald arrives in a new town. Friendly and naive, he manages to get his suitcases stolen already at the train station. He continues to the police station, where he finds out that the only policeman in town, Herman H. Rott, has not showed up for work since Wednesday. He then meets Peep, a Croatian vacuum cleaner salesman who takes him to the local bar where he gets into a fight with a hedgehog. Manivald then meets Herman, the policeman, who is already there at the bar and totally drunk. Manivald ends up drinking a whole bottle of vodka with him, hears all about what Herman thinks about the world, his job, the Cat (who has just recently left him) and all kinds of other things. Later Herman invites Manivald to live in the spare room of his apartment, which the drunk rat remembers nothing about the next morning.

Manivald and the Absinthe Rabbits is a satire of human social patterns in today's society, written in the spirit of Balzac's “Human Comedy” and the films of Aki Kaurismäki. We follow different characters as they struggle through their everyday life. Despite all efforts, the characters remain losers, unable to live up to the expectations of society.

Facts:
Target audience: young adults
No. of episodes: 13x 6 min

Estimated budget: 234,000 EUR (whole season), 18,000 EUR (per episode)

Director’s statement:
Characters of this series emerged from one-picture comics that I started publishing on Facebook and Tumblr about 18 months ago. The audience responded to these little fragments featuring a naive fox, three absinthe obsessed rabbits and grumpy rat quite well (most of the pictures receive today over a 100 likes each).

Through adapting these characters and humorous situations to fit the format of TV series, I want to also add an extra layer by reflecting on how it is to be a 30-something loser in today's society. Using anthropomorphic animals enables people to easily identify themselves with the characters and allows them to laugh at their own foolishness and misfortune. The main elements of the chosen visual style are a rough pencil line, combined with bright colours and visible paper texture. The animation is simple but lively (even shots where nothing moves are animated to give a sensation of constantly vibrating line).

Director’s biography:
Chintis Lundgren is an Estonian animation director. She started in 2008 as an independent author and since 2011 she runs her own animation studio called Chintis Lundgreni Animatsioonistuudio. She is also a co-founder of Adriatic Animation studio.

Production company:
Adriatic Animation is a production company specialized in development and production of animated films. Our mission is to establish and support the development of regional animation industry and improve professional standards of creation of original animated content.

Adriatic Animation, Pula 52100
The Voyage of the Beagle / Potovanje na ladji Beagle

Director: Jernej Lunder
Producer: Jure Vizjak
Country: Slovenia
**Logline:**
Join Charles Darwin and explore the wild nature!

**Description of the main poetics:**
The voyage of the Beagle is a story about Charles Darwin’s expedition journey on the Beagle boat. He sailed new seas and encountered new lands. First he went to South America. He was one of the first Europeans who saw new animal species that lived in South America. But he took step further – he observed, listen and taste nature. With a use of a pencil and notebook he draw down and catalogued new species and note their habits and behavior. He even named few of them.

With a series The voyage of the Beagle we will show young viewers what was it like to be a researcher back than. Secret lays in the details. You don’t need cameras, iPhones and PC’s for that. Just eyes and ears. Charles Darwin style. Genre of the series is animated documentary. Viewer will learn about geography, animal species, nature and history of research. Narrator is a voice of Charles Darwin. Story is followed by author instrumental music typical to selected areas.

Every episode of the series will show one amazing animal Charles Darwin encountered on his voyage. The first one is Armadillo, which was finished in 2013. The second one (already in progress) will be about great turtles from Galapagos Islands.

**Facts:**
- Target audience: 7 to 10 years old
- No. of episodes: 6x 10 min
- Estimated budget: 540,000 EUR (whole series) / 90,000 EUR (per episode)

**Director’s statement:**
As an animator, graphic artist and writer I have participated in many projects both in the field of documentary and educational, as well as promotional. In doing so, I gained a lot of experience and ideas that I would like to realize in my own project. When I saw book illustrations by Maja Subic I was impressed by her various painting techniques that show maybe dull science diary entries in a funny and interesting way. She found perfect solution to present this content in a way that can reach out to more people.

Visuals of the series are combination of photography and illustrations colored in watercolor technique. Two levels are intertwined in the animation: a clear illustration of popular science and simple, playful, comic oriented approach to the main characters: animal and young researchers. We decided it makes no sense in the modern multimedia time to waste time for accurate drawing, because even a good photo will never achieve clarity and communicative designer can enter in illustration. Children’s creativity will also be encouraged by opening up a web site where children will find coloring books and various didactic games.

**Director’s biography:**
Director Jernej Lunder was born on 6th of May in 1978 in Kranj, Slovenia. For many years actively working in the field of multimedia, especially in the management of post-production and animation. He is also active in music industry as a composer and producer of electronic music and concert organiser.

**Production company:**
Invida is a production studio from Slovenia with 10 years experiences in film making and 2D and 3D animation. Latest produced works: The voyage of the Beagle, Armadillo (dir. Jernej Lunder/2D animation), Zippity Zappity (dir. Jernej Žmitek / 2D animation), Muri the Cat, Birthday (dir. Boris Dolenc / 3D animation).

Invida d.o.o., Skofja Loka 4220
CO-PRODUCING WITH THE WESTERN WORLD

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

Frédéric Puech (Planet Nemo) is one of few producers from Western Europe with good experiences in co-producing with eastern countries. Let’s ask him how he chooses projects that he expects to succeed in the Western media world. How is our creativity inspiring for him? What are advantages and disadvantages of cooperation with Eastern Europe? Is there hope for bringing the two traditions and cultures closer to each other?

Frédéric Puech will present his production company Planet Nemo and showcase some successful projects with key creative 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 contents and interactive programmes. It focuses especially on 2D, 3D and Flash production.

In 2010 and 2011 the company was nominated for the TV producer of the Year prize by French Producers Association PROCIREP, and European Animation Producer of the Year (2011) by the Cartoon Professional Association.
WORKING FOR AND WITH A BROADCASTER IN THE UK

How was Rastamouse commissioned by Cbeebies (BBC) and how does it keep going? A case study on working with a broadcaster on a long running success

Good understanding and cooperation with a broadcaster is a crucial skill and starting point for a producer. How do you make your work interesting and needed? How do you attract viewers as well as TV companies? How do you maintain and develop the relationship over an extensive period of time? Producer Greg Boardman representing the British production company Three Stones Media will showcase an example of cooperation between producer and television company

Rastamouse TV series was developed for the youngest viewers. It basically deals with questions of what is right and wrong in life. It also reflects today’s multicultural society through its witty ethical storyline, which is the broadcaster’s mission.

Greg Boardman is a creative producer with experience in development of new scripts and projects for television companies. He has experience working in several production companies. In 2007 he was awarded the International Producer Award at the Monte Carlo festival. Since that time he has concentrated his energy on Three Stones Media.

Greg Boardman
WHAT DO OUR BROADCASTERS SEEK?

What has recently worked and why? Broadcaster’s plans and visions.
A round table with key decision makers from PSBs in the region

A unique opportunity to listen to top decision makers from public service broadcasters from the Czech Republic, Estonia, Hungary, Poland, Slovakia and Slovenia, as well as a channel broadcasting across most of these territories, and to discover the plans and vision of the biggest players in our region’s market of animated works. What do these channels want? What animated programmes do they look for? What are their strategies and visions? What are the preferences of their viewers? What worked for them last year? What are their biggest achievements in animated films and series production?
The brief presentation “Who shows animation?” is part of the round-table discussion, East European TV companies recapitulations with accent on animated contents.
The round-table discussion is moderated by Anna Vášová – scriptwriter and script editor, international cooperation expert.

Round table participants:
Jan Maxa – Head of Czech Television development, Czech Republic
Václav Mika – General Director, RTVS, Slovakia
Tibor Búza – Programming Director, RTVS, Slovakia
Szilvia Maschek – Head of Kids Genre, AMC Networks Central Europe, Minimax
Ádám Márton Horváth – Film Editor, Film Department, MTVA, Budapest
Dorota Osman – Deputy Head of TVPABC Channel, Poland
Andraz Poeschl – Editor in Chief, Culture and Art Programme, RTVSLO, Slovenia
Tiivi Tüür, Program Buyer, Estonian Public Broadcasting – ERR, Estonia

Anna Vášová
Primanima
World festival of first animations

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WHAT WORKS OUTSIDE OF OUR REGION?

Finding the right buyers and making them happy.

Frédéric Puech of Planet Nemo (France) offers animated projects from East Europe to Western televisions. What does an interesting selling proposition for these televisions look like? How does this process work? What potential do our projects have? What are their strengths and weaknesses? How do you seek and find the right buyer for a project from our region?
A unique opportunity to gain important information for tweaking the ideas of producers and the work of authors.

PITCHING OF TV SERIES IN PRODUCTION

Get involved in a minority coproduction or pre buy!

TV animated series are being produced at the moment and in our region! A new programme TV series in production will prove this fact. Projects “ready for pre-buy” will be presented to broadcasters and possible co-producers and strive to attract their attention?
In principle the greatest pitching contest is in question! No prizes, diplomas or trophies can be won. The prize is buyer’s or distributor’s curiosity and attention, crucial for further destiny of the project.
National coordinators have chosen 8 projects into this part od the dayto be presented exclusively by their producers. Apart from possibility to get a television and distribution partner we also want to boost the sense of cooperation and teamwork among the independent producers across our region.
To get a project into the phase of production in our region takes an outstanding effort. Therefore we consider this event a unique experiment conducted so far.
Basia

Directors: Łukasz Kacprowicz, Marek Lachowicz
Producer: Grupa Smacznego
Country: Poland
Logline:

Basia is the story about real adventures of a real little girl.

Description of the main poetics:

This is Basia. She is a five-year-old little girl with quite a character. She lives in a city with her mum, dad and two brothers. And her special friend of trust, Teddy the Teddy Bear, of course. Basia likes books and inventing new games. Sometimes impatient or misbehaving, but never mean, she is a fresh mind learning about the world surrounding her. And she finds out that difficult questions can have very simple answers. Basia was somewhat the opposite of “a sweet girl,” being a “tomboy” makes her more authentic. Basia series is no fantasy world for every moment, every experience and all the adventures that happen to her can happen in any ordinary family. Basia series is intended for children aged 5 to 8 years and it is humorous and educational.

Facts:

Number of episodes 26x 11 min

Production company:

Grupa Smacznego is an animation studio and production company founded in 2004 by producer Robert Jaszczurowski and directors Łukasz Kacprowicz and Marcin Wasilewski. Together they are responsible for numerous animated projects, both commercial and artistic, including Paul Shuttleworth’s „Harry and Toto“ (2008), a TV series for BBC Worldwide; the award-winning „Mami Fatale“ (2012), an original TV series syndicated in multiple territories; the 3D short „Lost Senses“ (2013) which received the Jury Award at SIGGRAPH 2013. Mice on Strike will be its first feature.

Grupa Smacznego
ul. Łąkowa 35/38  80-769 Gdańsk
Boxi

**Director:** Béla Klingl  
**Producer:** Béla Klingl  
**Country:** Hungary
Logline:
Adventures of paper folded characters in a world of a child’s imagination.

Description of the main poetics:
The main idea of our series is that we see the adventures of paper folded characters in a world which is built out of household waste mixed with folded paper. The style is traditional burlesque, comedy. There are no dialogues in the series, only music, noise, animal sounds and non-understandable human voices.
The stories, mainly follow the same dramaturgy. At the beginning the dog hops in and after a few seconds of enthusiastic jumping around he notices that the boy, who is always prepared to do something naughty, or who is already in the middle of doing it. The dog either watches worriedly, or tries to help, always without success. The boy’s acts strike back, and the trouble happens. Something unfortunate happens to the boy. He then regrets what he has done, but it’s too late. Then he corrects his mistakes with the dog’s help.
Because the whole world is made out of paper and cardboard, the stories and problems either revolve around objects connected to paper: pencil, glue, paper folding, sketches etc., or around the objects located in the child’s room: balloon, desk lamp, and fan.

Facts:
Target audience: 4 to 10 years old
No. of episodes:
Estimated budget:

Director’s statement:
Every character and background element (houses, trees) is designed and built in 3D in a way that they can be folded together in real life. Therefore all of the characters and elements can be uploaded to the internet in a PDF file, which the spectator, parent can the download, cut out and fold together. The fans of the show are able to own the characters easily this way. There are possibilities digital games for tablet, mobile and social network too. And what we are looking for? Interest from licensing and merchandising companies. Pre-buy from TV stations.

Director’s biography:
Béla Klingl studied graphic design at High School of Fine Art and animation directing at MOME. He has got several years of experience in game development. In 1999 he co-founded KGB Studio and took up a career as an art director, film director, and creative producer.

Production company:
KGB STUDIO established in 1999 to produce high quality visual effects and motion picture-animation works. Our references include TV station designs, main titles, commercials, visual effects, short films, intros for computer games, animated architectural presentations. Beside other jobs we are working on our own short films and take part in other artistic films as well.

K.G.B. Studio, Perc u. 6, H-1034 Budapest
Casperade / Kacperiada

**Directors:** Jakub Tarkowski, Kamil Polak, Wojtek Wawszczyk, Tomasz Leśniak

**Producer:** Maks Sikora

**Country:** Poland

Anja Šošić  
as.sosic@human-ark.com

Wojtek Wawszczyk  
wojwaw@human-ark.com
Description of the main poetics:
Casperade is a humorous view on the life of a 7-year-old, who just started going to school. It is the time of discovering identity, tasting first attempts of independence from the parents and gaining conscience of being part of a bigger puzzle inside a social structure. It is the time of asking first adult questions – and dealing with them in an original, creative way.
The protagonist is Casper, a little rascal discovering the world and challenging his mom and dad with his vivid imagination and exuberant energy. Each episode brings a new adventure for our cheeky little hero and his best friend Ada, a smart girl who lives in the same neighborhood. Together, they always find original and unconventional ways to confront the challenges of everyday life, which are connected to social topics such as friendship, loyalty, envy, honesty or relations with adults.
Casper’s and Ada’s actions are often inspired by their favorite cheesy TV cartoon called The Fly Avenger. Their adventures are joined by weirdly behaving animals that are currently being taken care of by Casper’s Mom who is working as an animal psychiatrist.
Each episode deals with a topic connected to social issues and psychology. The topic is processed in a light, humorous way on several levels.

Facts:
Target audience: 5 to 9 years old
No. of episodes: 13x 7 min
Estimated budget: 846,000 EUR

Director’s statement:
We live in times where we more often talk to each other rather by looking at a screen than a face. We discover the world rather by staying in a building and looking at a screen than seeing it all for real. Many of our activities are nowadays limited to a screen: we discuss, play, learn and love by looking at a glass rectangle on our TVs, computers, tablets, mobile phones. Screens surround us and they seem to be so much more attractive than real life – they provide us with all the noisy content: superheroes, magic, cyborgs, violence and fear. Maybe all this causes the feeling of being lost when it comes to dealing with normal, everyday issues.
We believe that creating a TV series for children without any superpower, magic or robots, dealing with normal, everyday life in times like these is a challenge. But we also have a hunger and nostalgia for films, which are not only about something important but also are original, aesthetically beautiful and well-crafted at the same time. We want to make films that we’d like to watch ourselves. Entertaining, funny and wise. Casparade is our attempt to create such a film. Avoiding expletives and unwarranted violence, we are telling Casper’s adventures with absurd humor, in a warm-hearted atmosphere, with a message enforcing positive values.

Production company:
Human Ark, ul., Czerniakowska 73/79 00-718 Warszawa
Godmother and Me

Director: Éva Magyarósi
Producer: Péter Tanai, Hajni Lénárt, Péter Barta
Country: Hungary

Éva Magyarósi
valentinaeleven@gmail.com
Description of the main poetics:
The main characters are two children. Dani, a 6-year-old boy, who is attending playschool and he is the narrator, who tells the stories through his own perspective. Then we have Annika, Dani’s 3 years old sister. She adores her big brother as he always protects her from the bedbugs and the dark.
Vica, their Godmother. When she visits the children, magic happens! She works as an artist, therefore the kids can get involved in her life: theatre, cinema, amusement park, trips to the capital etc. Dan and Mom. Their love is eternal, complementing and supporting each other.
ad is the one who gets involved in mischievous adventures with the kids (Dani takes after him), but Mom’s eyes can see everything! Auntie Tiny is the symbol of the previous generation, she has a pup, "Nibby Nose". And finally Auntie Ilonka who works at the nearby beach her ice-cream is the most delicious! She works hard, has a warm and bubbly personality, the elder men adore her. At the end of the summer, she is never skimpy with the ice-cream.

Facts:
Target audience: 4 to 10 years old
Length of an episode: 7 min

Director’s statement:
It’s nearly 10 years since I am a practising Godmother of two really wicked kids. As a Godma, I am exempted from everyday problems otherwise a parent has to solve. My experiences are absolutely positive, there is no other state than those happy and conflict-free occasions, when I meet with my Godkids either on a holiday, at a visit, or we go for a trip together to the capital.
Without any grown-up responsibility in the kids’ mind, a very special and confidential channel opens up towards me. Their little stories, situations, problems come to surface, interacting with my world too. My series idea comes from this never-ending experience and joy. I believe these kind of family stories can’t be wasted and forgotten, the theme of family-parental connection is always inexhaustible.
The Great Adventures of Rosa and Dora
Velká dobrodružství Rosy a Dory

**Director:** Martin Duda  
**Producer:** Vratislav Šlajer  
**Country:** Czech Republic

**Martin Duda**  
martin.duda@vfx.cz

**Vratislav Šlajer**  
vratislav@bionaut.cz
Description of the main poetics:
An animated series for the entire family. Featuring the adventures of seven-year-old twins Rosa and Dora, Laiko, a canine rascal, the twins’ amazing grandma—an inventor—and their grandpa, who can fix anything. They all learn lots of engaging facts about the world around us.

Facts:
- Target audience: 4 to 8 years old and their families
- No. of episodes: 52x 11 min + 26 min TV special

Director’s statement:
The series Rosa a Dora uses an animated format full of fantasy, and items symbols and materials brought to life, in order to discuss and explain the stories of various professions in a very entertaining way, full of childhood poetics. The main characters of the series are twins Rosa and Dora, who pay frequent visits to their grandmother.

Director’s biography:
Martin Duda is a director and animator. His specifications are 3D animation together with visual effects. He got into awareness with his animated films Contact and V.R. during his studies at Prague Academy of Performing Arts. He received Student’s Oscar nomination for his graduation film I Am Bigger And Better in 2008. He has worked on commercials for Kofola, ČEZ or Fernet. He is in a preproduction of an animated TV series for children Great Adventures of Rosa and Dora.

Production company:
Bionaut is a film and television company which produces feature, documentary and animated films. Among other things, the Bionaut has produced the films Walking Too Fast (5 Czech Film Awards, 5 Czech Film Critics’ Awards), Who is Afraid of the Wolf (2009 Berlinale, Best Film at the 2009 Finále Plzeň), Vendeta (4 Czech Lion nominations), Smradi (7 Czech Lion nominations), Auto*Mate (Viewers Award at the International Documentary Film Festival in Jihlava) and Bear Islands (Czech Film Award nomination for Best Documentary), as well as the television programme Hotel Insomnia and the series Airport (nominated for the TýTý Audience award).

Bionaut Animation Dělnická 47
170 00 Praha 7
Koyaa
Director: Kolja Saksida
Producer: Kolja Saksida, Matija Šturm
Country: Slovenia

Kolja Saksida
kolja@zviks.net

Matija Šturm
matija@zviks.net
Logline:
Everyday life would be unbearably idyllic if Koyaa wasn’t around!

Description of the main poetics:
Koyaa lives on a rocky mountain ledge high above the clouds. Everyday objects around him come to life, acting wacky and causing all kinds of comical situations. Meanwhile, Koyaa's friend, the wise old Raven, is busy constructing birdhouses. He keeps getting interrupted by Koyaa's adventures, but he has patience and faith in his friend to work things out by himself. In the end, Koyaa manages to invent a creative solution to his problems, slapping his knees twice and leaping in the air before fixing the mess he was caught up in.

Facts:
Target audience: 2 to 5 years old and their families
No. of episodes: 13x 2 min
Estimated budget: 650,000 EUR (whole series) / 50,000 EUR (per episode)

Director’s statement:
Main marketing points of the project are: Universal theme without a dialogue. Amusing storytelling. High-quality technical execution. Efficient focus on the target group. Suitable for a wide variety of media platforms.

The narrative of the series focuses on the Koyaa who encounters animated objects in various imaginative roles, similar to how children do when they are playing. The series builds on physical comedy and slapstick humour reminiscent of a Buster Keaton, and stresses the importance of finding a creative solution. When Koyaa has just the right idea, he performs his signature move, slapping his knees twice and leaping up in the air. In this way, each story contains a pronounced moment of anticipation that precedes the revealing of the clever conclusion.

The side character, Raven, doesn’t get involved in Koyaa’s activities even when the actions disturb him, though he does makes sure Koyaa is OK before going back to his work. The Raven, representing a calm and wise grandfather figure, builds different birdhouses using a variety of tools.

The project and its transmedia extensions were developed as part of the Prime 4 Kids & Family programme, supported by Media, and won 1st prize at the Visegrad Animation Forum TV serials pitch.

Director’s biography:
Kolja Saksida (Slovenian, born 1981) received his MA in Film Studies from the ECAL University of Art and Design, Lausanne. Kolja works in the field of filmmaking as a director, producer and pedagogue. Kolja participated in the making of Academy Award-winning film No Man’s Land as an assistant director. As a mentor and producer, Kolja leads animation workshops for children, youth and adults. Kolja is a professional associate of the School of Arts, University of Nova Gorica, and the director of the production company ZVVIKS (www.zvviks.net), based in Ljubljana, Slovenia

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. Part of our activities have been intensely focused on cultural education projects for children and youth, with the purpose of transferring knowledge and experience in the field of animated film onto younger generations. In the creation of projects, we cooperate with many artists, mentors, partner organizations and co-producers from the local and international sphere. Our production develops professional animated projects for external authors and is now opening into the regional co-production space as well.
Prince Ki-Ki-Do

Director: Grega Mastnak
Producer: Timon Leder
Country: Slovenija
Logline:
In a dark forest, on top of a stone tower lives a small chick, Prince Ki-Ki-Do, a fearless fighter for the rights of forest inhabitants.

Description of the main poetics:
Prince Ki-Ki-Do is small as Calimero, he is as strong as Hercules, and every villain should fear his abilities. Always at his side, tiny but faithful companions, tiger mosquitoes Tine and Bine are masters of martial arts and front-line attackers. A constant fixture in the series is also Rosalia, the boisterous sow. Rosalia is actually kind at heart, but is clumsy and reckless, so she always makes sure of new mishaps in the woods.

Facts:
Target audience: 3 to 5 years old
Number of episodes: 10 all together
(2 finished, 4 in production, avalible in March 2016)
Length of one episode: 4 min 15 sec
Estimated budget: 45,000 EUR (per episode) / 300,000 EUR (whole series)

Director’s statement:
Prince Ki-Ki-Do is animated seria about fear and courage. Fear is imaginary but the courage is real!

Director’s biography:
Grega Mastnak was born in Ljubljana in 1969. He took his BA (1995) and MA (1998) degrees in painting at the Academy of Fine Arts and Design in Ljubljana, Slovenia. In 1994/1995 he studied at the Department of Animated Film at the Film Academy FAMU in Prague. His best known project is animated seria Bizgeci (2003, 2005, 2008, 2009) where he succeeded as animator, director and co-writer and took part at many international festivals.

Production company:
Ozor, animation studio was established in 2010 by animation film director Grega Mastnak. The company is specialised in animation. Their projects include: Ljubljana’s Phonebook (2010, dir. Grega Mastnak), Prince Ki-Ki-Do: One Hundred Unhappy Mushrooms (2013) and Prince Ki-Ki-Do: The Swamp Monster (2014).
The Tots
Director: Michal Struss, Vanda Raýmanová
Producer: Objectif, s.r.o
Country: Slovak Republic
Logline:
Two children play in a colorful and ever-changing world.

Description of the main poetics:
Series of animated adventures from the world of children’s fantasy. The main characters of the series are two little boys, Tom and Ben, who meet on a green field where they come up with various games and, thanks to their imagination, they experience really incredible adventures. The little boys represent a couple, which is interesting not only for its unique characters and crazy ideas, but mostly for its spontaneous act, which is like a comic interpretation of sibling relationships.
The animated series The Tots consists of seven separate episodes of the same structure. As a whole does not develop or close, but includes separate stories about everything that children are interested in. Individual episodes are made as separate films with no semantic overlaps across the episodes and the topic and the characters are designed to allow production of an unlimited number of episodes. The main line of all episodes is characterized by adventurous exploring of the world through crazy children’s games. The characters keep their unique character traits at all times, while mainly their specific common game is developed in each episode in a fun way. With respect to the smallest audience, we consider clearly defined characters and a simple linear story without secondary motives to be an ideal form of narration.

Facts:
Target audience: 3 to 7 years old
No. of episodes: 7x 8 min

Director’s statement:
The basic creative starting point for the concept is children’s play. Imaginative, symbolic play combines freedom, humour and guidance and naturally highlights all the positive life values. Therefore, we consider it an ideal communication tool in dialogues with children of preschool age. In individual episodes, the boys always play some kind of a game. Thanks to their high-spirited imagination, they come up with all sorts of things, enter into various life situations, test their skills and learn to decide for themselves. Gradually they get to know both their strengths and weaknesses, but they also discover the true value of friendship.
Their mutual rivalry often develops the plot and gets the characters into various bizarre situations which are fortunately always conquered by compassion, solidarity and cooperation.
A series of funny stories from the life of the two tots helps children to learn about various interpersonal relationships and the consequences of various acts while bringing them joy and relief and, we believe, ultimately supporting their own imagination and creativity.

Director’s biography:
Vanda Raýmanová is a director and a writer. She studies animation at the Academy of music and Performing Arts in Bratislava. Her filmography includes: Kto je tam? (2010), O dvoch ludoch (1995) and Kroky, skoky, roky... a posledný zhasne (1995), Director Michal Struss studied animation at the Academy of Musical and Performing Arts in Bratislava. He is known for films: Kroky, skoky, roky... a posledný zhasne (1995), In the Box (1999), Working free-lance with several studios he has directed and animated many commercials, TV and cinema identification spots, music videos and theatre projections.

Production company:
Objectif, s.r.o, Adámiho 15, 841 05 Bratislava
ONE TO ONE MEETING

In this very popular part of the pitch, all of the producers and authors have the opportunity to get “face to face” feedback from individual broadcasters sitting in the jury and can win their interest — and maybe even “sell” their projects. The objective of each participant is finding partners, distributors and mainly broadcasters. This is a short, however unique opportunity to achieve this. This part of the programme is not open to the public.
VISEGRAD ANIMATION
RALLYE
VISEGRAD ANIMATION RALLYE
PROMOTIONAL PROJECT

The Visegrad Animation Rallye is a new project of the Visegrad Animation Forum intended for alternative promotion of young talents and authors from V4 countries just starting out. Its aim is to introduce the best 8 students and debuting current animated films of the 2014 and 2015 season internationally. A DVD release and first screening will open the Visegrad Animation Forum 2015.

The quality of Visegrad animation increases year by year; due to insufficient space for animated films 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 territory of Hungary, Poland, the Czech Republic and Slovakia as we are trying to make our animation visible even beyond the borders of the countries of origin. The selection of films for the Visegrad Animation Rallye focuses on talents whose creativity signifies promising careers in the future and are already above the average. The project involves launching a DVD with films and a presentation of a compilation of selected animated film festivals. The DVD will contain a detailed booklet with information about films, their authors and contacts for producers or the schools of origin. Its aim is not sales but rather support for dissemination at film markets, among film distributors, sales agents and programme editors. The Visegrad Animation Forum will also closely cooperate on the project with national film centres, film organisers and domestic professionals from the V4 countries. Our primary ambition is year-round promotion of awareness of Visegrad young animation and assistance for its further development, visibility and distribution. Films put into compilation were chosen by a board of experts from the V4 countries. Festival directors Annaida Orosz (Primanima, HU), Olga Bobrowská (StopTrik, PL), Pavel Horáček (Anifilm, CZ) and Maroš Brojo (Fest Anča, SK) participated in the selection. The project realization was supported by the International Visegrad Fund.
BALTIC FOCUS: VISEGRAD ANIMATION FORUM GOES EAST

The Visegrad Animation Forum has emerged as an initiative that brings together professionals from the four countries of the so-called Visegrad region:– the Czech Republic, Poland, Slovakia and Hungary. Within the scope of developing collaboration with other Central and East European animation productions, we invite professionals from Baltic countries as well. In 2015 we are inviting two young studios representing Lithuania and Latvia. Screening of the latest works and studios' profiles will be accompanied by an explanation of the national production situation and local options for (co)production funding sources.

**Art Shot, Lithuania,**

Art shot is an independent creative studio, focused on producing short animated films and representing emerging Lithuanian animation artists. “The main ambition of our creative team is to find a perfect match of innovative visual styles and exiting stories. We are passionate, curious, inventive, committed. We gather together for one essential purpose – to create smart animated films. And that is what we do.” The studio ArtSHOT is created by a trio of new and powerful female professionals – producer **Agnė Adoménė** and directors Urtė Budinaitė and Skirmanta Jakaitė – and is most recently represented by a Lithuanian/Danish co-production puppet animation film **Georgian Toast** (2015, 4 min.),

**Guests: Agné Adoménė** Lithuanian producer from the young creative studio Art Shot, focused on producing short animated films and representing emerging Lithuanian animation artists. The studio ArtSHOT has recently produced for example the Lithuanian and Danish co-production puppet animation film **Georgian Toast** (2015, 4 min.)
ATOM ART, LATVIA

Atom Art is an independent animation studio based in Riga, Latvia. In the last few years Atom Art has premiered six award winning short films that have visited festivals around the world. Currently Atom Art is developing several animation shorts and an animated TV series for pre-school age children. Recently the studio has been represented by Edmunds Jansons’ *Isle of Seals* which was also selected for the Anifilm festival competition in Třeboň, and by the unusual web series project about Shammies.

**Guests: Edmunds Jansons** studied animation at Tallinn Academy of Art in Estonia. He is the founder of animation film studio Atom Art (based in Riga, Latvia) and has directed several award-winning short animation films. Besides animation, Edmunds works also as graphic designer and children’s book illustrator. His filmography also includes award-winning films *How the Shammies Bathed* (2010) or *Choir Tour* (2012).
ART SHOT, LITHUANIA

Art shot is an independent creative studio, focused on producing short animated films and representing emerging Lithuanian animation artists. “The main ambition of our creative team is to find a perfect match of innovative visual styles and exiting stories. We are passionate, curious, inventive, committed. We gather together for one essential purpose – to create smart animated films. And that is what we do.” The studio ArtSHOT is created by a trio of new and powerful female professionals – producer Agnė Adomėnė and directors Urtė Budinaitė and Skirmanta Jakaitė – and is most recently represented by a Lithuanian/Danish co-production puppet animation film Georgian Toast (2015, 4 min.).

**Guests:** Agnė Adomėnė Lithuanian producer from the young creative studio Art Shot, focused on producing short animated films and representing emerging Lithuanian animation artists. The studio ArtSHOT has recently produced for example the Lithuanian and Danish co-production puppet animation film Georgian Toast (2015, 4 min.)
GERMAN ANIMATION
TALKING ANIMALS BERLIN

Sharing the experience of an emerging German animation studio and its producer Gregor Dashuber

TALKING ANIMALS is a Berlin based studio of award-winning animation directors, sound designers and composers. The studio was founded in 2009 as a collective of HFF Potsdam – Babelsberg graduates. Our Portfolio is characterized by great stylistic diversity, ranging from rough, quirky and handmade films to high-end 3D productions. Technically we also bridge the good old analogue technics with glossy digital and realistic VFX. We try to mix different technical approaches where we can. A big focus is on working with independent short films. „Flamingo Pride“ and „Rising Hope“ were celebrated at Shortfilmfestivals and experiments like the Michael Jackson Hommage „Lego Dance“ are touring the internet.

The fun of animation unites everybody at TALKING ANIMALS, as does the fact that despite our experience, we have never really grown up.

Gregor Dashuber was born under the sign of the cross in the last century. He graduated in Animation from HFF Potsdam Babelsberg with a poetic film about ugly people. With fellow graduates he co-founded TALKING ANIMALS Animation Studio in Berlin in 2009, where he works as Animation Director and Illustrator.
FRENCH ANIMATION
BY VIVEMENT LUNDI!

See the story of a French stop-motion studio from Rennes that progressed from short films production to production of a major national TV series

In 1998, producer Jean-François Le Corre founded the studio Vivement Lundi! in the city of Rennes for production of stop motion animation shorts and documentaries. It was originally a small French studio based in a region without any animation school working amid a somewhat tarnished image of frame-based animation in France. Beginning in 2004, the studio began to develop a network with European counterparts, including Nadasdy Film in Switzerland and Beast Animation in Belgium while acquiring an 80m² movie set and Nikon D1 cameras. The studio has since become one of the leading stop motion producers in France. After several prize-winning short films projects, Vivement Lundi! took another step forward with *Dimitri*, a far-reaching project written by Agnès Lecreux and Jean-François Le Corre combining a stop-motion TV series (26 x 5 min.), a TV special (26 min.) and a web-series (26 x 2 min.). They developed a naturally-gigantic setting (16,000€ a minute), the production installed fifteen sets (of which eight are in France) to accommodate 50 to 80m² backgrounds. For the seventeen characters of the series, they also manufactured 90 puppets on two separate scales, depending on whether they were intended for close-up or wide-angle shots. The team that worked on the fifteen-month shoot until March 2014 was composed of four directors and twenty-two animators for an overall team of 120. *The Dimitri* series will air on France 5 as a feature of the Les Zouzous show. Long underrated by French TV stations, stop-motion animation is now back on scheduling slots, buoyant with new players who are mixing many techniques to create cross-genre and hybrid animation programmes.

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It's people's stories, not essays, that will the test of time.

Feliks Falk, Polish film director

I’d be happy if I could merge the values of artistic cinema with the advantages of commercial productions.

Piotr Dziczyński, Polish film producer

I crave realism. I want to blend vulnerability with violence. I don’t want smooth and kitschy movies. I want to stir up emotions.

Agnieszka Holland, Polish film director

Good sound gets along with the story in the viewer’s perception.

Jacek Kamola, Polish sound specialist and sound operator

In this profession one can see immediately who’s talented.

Anna Apostolakis, Polish actress and dubbing director

The Americans aptly call special effects on invisible art. If you can see them, something went wrong.

Marcin Kajszom, Polish colour grading specialist

Special effects designers are like Picasso or van Gogh being told exactly what to paint by someone standing behind their backs.

Filip Kozzerek, Polish Visual Effects Supervisor and sound operator

All great movies were filmed on negative.

Malgorzata Roguska, Polish film lab manager

The Americans aptly call special effects on invisible art. If you can see them, something went wrong.

Marcin Kajszom, Polish colour grading specialist

Special effects designers are like Picasso or van Gogh being told exactly what to paint by someone standing behind their backs.

Filip Kozzerek, Polish Visual Effects Supervisor and sound operator

Quotes come from interviews published on the website www.audiowizualni.pl
New portal for animated films

www.aniont.com

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Polish Filmmakers Association

project support

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DONODO STUDIO

medial support

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