

Short film pitching section

CEE Animation Forum 2019



Project title: **Amok**

Format: short film

Length: 15 minutes

Logline: Inside a cartoony world, Clyde tries to stop himself from killing.

Synopsis: Clyde is haunted by the Evil Gnome. He recounts to his therapist how the Gnome caused a freak accident killing his girlfriend and burning him terribly. Through hypnotherapy, Clyde relives his first encounter with the Gnome, symbolically linked to his mother's death. After the session, Clyde is unable to regain his calm. He disembowels cakes at the pastry shop; he hallucinates at the park; he re-experiences the flaming car-crash at home. Trying to cool down, he finds refuge at the swimming pool – but the Gnome jumps him, and he loses consciousness in the water. A Wonderful Girl saves him just in time, and Clyde repays her – by killing her in the sauna!

He awakes from the terrible nightmare, finally realizing that the Gnome is just a projection of his own homicidal desires. He flees to a techno party, but the Gnome presents him with another victim. Realising the only way out, Clyde sets himself – and the Gnome – on fire and leaps majestically from the penthouse venue to his death.

Director's statement: Amok is a psycho-comedy, a fun, colourful, cartoony addition to the mischievous psycho killer genre (American Psycho, The House that Jack Built, etc). My aim is to take the viewer on a ride through Clyde's traumas, his hallucinations, nightmares and the caricaturesque unreal reality, to the point where we all understand that Clyde has to choose between homicide and suicide. As in all crime fiction, the viewer has to put in some work, mentally connecting the fragmented scenes to formulate Clyde's psychological profile and hopefully to sympathise with him and feel some cartoony catharsis during his anti-heroic sacrifice. The exaggerated, cartoony surroundings are meant to evoke the ever-positive, self-promoting, graphical surface-oriented zeitgeist, sprinkled with a constant propagandistic reminder of the

Threat of Terror. As populist governments evoke the character of The Terrorist to carry out their political agendas, so does Clyde project his Inner Terrorist in the form of the Gnome.

Primary target audience: 12+

Animation technique: traditional

Director (1): Balázs Turai - Boddah - Hungary

Balázs Turai obtained an MA at MOME in 2012, created the political web series *Oligarchia*, co-wrote and co-directed the animated series adaptation of Voltaire's *Candide* and recently finished his first short film, *The Fall of Rome*.

Producer (1): Gábor Osváth - Boddah - Hungary

Born in 1985, Gábor Osváth studied production at the University of Theatre and Film Arts of Budapest. He started producing live-action and documentaries, before venturing into animation with films by Réka Bucsi and Luca Tóth. Besides managing Boddah, he also runs the company Filmfabriq, which recently produced the first season of the VAF-pitching winner *Castaways* series (VAF Best Series Award, 2017), and is also preparing *Noah's Tree* (VAF Jury's Special Mention, 2018), to be directed by Péter Vác.

Producer (2): Péter B. Lukács - Boddah - Hungary

Péter Benjámín Lukács is a sound designer of animation, live action and documentary films and a producer of animation shorts. After studying film theory at ELTE and a sound editor internship in New York in 2007, he became the sound designer of several MOME animations and a teacher at MOME. His credits include *LOVE* (Réka Bucsi, Zubroffka award for music and sound design), *Superbia* (Luca Tóth, Cannes – Semaine de la Critique), *Solar Walk* (Réka Bucsi, Berlinale Audi Award)

Production company: Boddah - Madách Imre út 5, 1075 Budapest, Hungary - gabor@boddah.hu - +36 30 667 7613 - boddah.hu

Boddah first ventured into animation with Réka Bucsi's '*LOVE*', which debuted at Berlinale 2016 and was also nominated for the EUROpean Film Awards. We also co-produced the Hungarian-Czech-Slovakian short animation *Superbia*, directed by Luca Tóth, which debuted in Cannes Semaine de la Critique in 2016. This year Boddah debuted *Mr. Mare*, the new film by Luca Tóth at Berlinale – now in competition at Anifilm. Boddah's first film with the wonderful Balázs Turai was *The Fall of Rome*.

Co-producer(s) confirmed: /

Estimated budget (EUR): 120,000

Funding secured (by source/country): EUR 36,000 (tax rebate / Hungary) EUR 15,000 (self-investment / Hungary)

1st person presenting the project at the pitch: Balázs Turai – Hungary – director – Boddah - balturai@gmail.com - +36 30 329 8494

2nd person presenting the project at the pitch: Péter B. Lukács – Hungary – producer – Boddah - peter.b.lukacs@gmail.com - +36 20 3219563



Project title: **Butterfly on the Hook / La farfalla sull'attaccapanni**

Format: short film

Length: 10 minutes

Logline: During fascist times in Trieste, a young Slovenian girl gets brutally punished at school for being caught speaking in her mother tongue.

Synopsis: Trieste, 1924. During a break, kids at the primary school are playing, talking loudly and throwing paper planes. The view from the window is dominated by the sea, which is also the topic of discussion between Julka, Marko and Danilo, the three Slovenian pupils in the class. While Danilo is telling Julka he went night-fishing in summer, Marko pulls Julka's braid sneakily, and Danilo runs after him. "Pej no sem, Danilo!" ("Come here, Danilo!"), Julka says. She cannot see the Italian teacher coming in. He hears Julka speaking in Slovenian. A silence, heavy like a stone, falls on the class, and everyone is staring at Julka. The teacher grabs her violently and hangs her on the hook by the braid. Her eyes become moist as her feet fail to touch the ground. The sight of her classmates gets blurred while they write in their notebooks "Devo parlare solo italiano" ("I may only speak Italian"). The little bow from Julka's braid stays on the hook like a butterfly with open wings.

Director's statement: In Fascist times, the educational reform (1923) denied Slovenians schooling in their mother tongue. "Butterfly on the Hook", based on a novel by Boris Pahor, narrates a violent episode of oppression in an Italian school where the victim is a Slovenian girl being caught speaking in her "awful language". The story will be developed in an experimental animation technique combining digital and analogue materials mainly using rotoscoping. An unsettled animated trait "torments the surface" and gives shape to dark memories from the Italian past. The classroom becomes a stage to observe the regime's iconic apparatus. Realistic elements are combined with an iconic structure that conveys the ideology beneath. "Fascism is guilty of having systematically erased the Slovenian language and culture", Pahor states. This short animated film

aims to tackle the issue of the language imposition, not only as repression but also as a form of prosecution: belonging to a language minority becomes a sin.

Primary target audience: Adults

Secondary target audience: Children, 11-14 years old, male and female

Animation technique: traditional

Director (1): Valeria Cozzarini – Altreforme - Italy

Valeria Cozzarini holds a BA in Painting from the Academy of Fine Art of Venice (2006) and took part in the EUROpean Animation Masterclass 2008 in Halle (Saale). Her most recent work is the video-scenography for "Kit na plaži" staged at the Ljubljana Puppet Theatre. She was awarded the First Prize at the Cortinametraggio Film Festival with *Io non voglio fallire* (2015) and the Best Art Music Video at the Expression Art Movie Film Festival with *Towel Day: a Tribute to Douglas Adams* (2017).

Producer (1): Remigio Guadagnini - Altreforme - Italy

Remigio Guadagnini started to develop multimedia design projects, motion graphics and interactive digital animations after graduating in Preservation of Cultural Heritage. Since 2008, with his company Altreforme, he works in audiovisual production as a producer, editor and director of documentaries, video ads and video clips. His latest projects as a producer: *The Enemy on Every Front*, documentary; *In a Future April*, documentary (in post-production); *A Job Well Done*, documentary (in development).

Production company: Altreforme - Via Dante 16, 33100 Udine, Italy – mail@altreforme.net – +39 0432 227 853 – www.altreforme.net

Altreforme operates in the field of research and production of contemporary art since 2002, collaborating with museums and foundations and organizing artistic events. In 2008, Altreforme also started to work in the field of audiovisual production, with particular attention to issues concerning culture, art, history and literature.

Co-producer(s) confirmed: Arsmedia, Slovenia

Estimated budget (EUR): 110,000

Funding secured (by source/country): Fondo Audiovisivo FVG (Italy, Regional fund, development support) EUR 19,300; RE-ACT (Co-Development Funding Scheme between Italy, Slovenia and Croatia) EUR 10,000

1st person presenting the project at the pitch: Valeria Cozzarini - Italy - Director - Altreforme - vcozzarini@gmail.com - +39 340 392 7339

2nd person presenting the project at the pitch: Remigio Guadagnini - Italy - Producer - Altreforme - r.guadagnini@altreforme.net - +39 320 062 5383



Project title: **The Family Portrait / Obiteljski portret**

Format: short film

Length: 12 minutes

Logline: A poetic, dark, and somewhat humorous social observation, in which family ties and relationships are broken down and dissected to pieces.

Synopsis: "Every family has its own set of circumstances and problems that only its members can fully understand" Daisaku Ikeda

The story depicts a quiet Sunday afternoon in an aristocratic family home just before World War One. Andras and his daughter Zsófia are caught by surprise when Andras' brother Zoltan pays a sudden visit with his numerous twelve-member family. A poetic, dark, and somewhat humorous social observation, in which family ties and relationships are broken down and dissected to pieces.

Director's statement: *The Family Portrait* is a tangled tale portraying a troubled, dysfunctional family, which mirrors my interest in unconventional, fragmented story structures. This multithreaded tale unfolds in an old villa where space has as much an important role as the characters within it. It explores how can we tell stories in a spatial context, using the full potential of the space as a narrative device, a tool and the stage where the stories unfold. Besides resulting in a short film, the project will be also developed as a seven-screen synchronised animated installation for gallery and museum presentations. In its expanded form, it is meant to challenge the viewer's participatory potential and limitations, giving the them an opportunity to see not just the main storyline, but to revisit the spaces and characters that are left on the margins of the main

narrative – which can rarely be accomplished in a linear narrative. It is exactly on these margins that the characters will reveal their true selves.

Primary target audience: youth, adults

Animation technique: stop-motion

Director (1): Lea Vidaković - Adriatic Animation - Croatia

Lea Vidakovic is a multimedia artist who works with animated installations, expanded media practices and traditional puppet animation. She holds a BA in animation, HVO, Norway (2010), a graphic artist and painter degree, Academy of Arts in Zagreb (2011) and MA in audio-visual arts, KASK, Belgium (2012). In years 2014–2018, she was a PhD candidate at ADM, Nanyang Technological University in Singapore. Her research interests include fragmented narratives and new storytelling approaches for animated installations and expanded cinema. She exhibited internationally at solo and group exhibitions, over 150 animation festivals, and is a winner of several art and film awards. Filmography: *Crossed Sild*, co-directed with I. Bošnjak (2010), *Sisters* (2012), *The Vast Landscape – Porcelain Stories* (2014). Awards: Best first film (*The Vast Landscape*) – Festival International du Film d'Animation de Paris, France, 2016; Narrative award (*The Vast Landscape*) – Rush process festival of handcrafted animation, Texas, USA, 2016; Best narration (*Sisters*) – Multivision, Video Installations Competition at the Erarta Museum of the Contemporary Art, Russia, 2014.

Producer (1): Draško Ivezic - Adriatic Animation - Croatia

Draško Ivezic is a Croatian animation film director, scriptwriter and producer. As a producer, Ivezic worked for three years at Zagreb film and then at Denmark's The Animation Workshop. He is the founder of the studio for Croatian animation, Adriatic Animation. As the studio's creative producer, Ivezic is responsible for developing numerous animated projects of different types, from short films to television projects and feature films.

Important awards: Script for *Manivald* in Ottawa 2017 (Dir: Chintis Lundgren); Grand Prix at Anifilm for *Manivald* in 2017 (Dir: Chintis Lundgren); winning the Visegrad animation forum for TV project in development *The Piracy of Princess Priceless* in 2016.

Producer (2): Ivan Bereš - Origin Tales - Serbia

Ivan Bereš is an animator and producer working in the field of creative industries for more than 10 years. He worked on more than 50 video games and developed several original IPs for animated series with Origin Tales. He developed the animated TV series *Rabbit from a Tin Hat* which won the award for best pitch in the TV series competition at 2018 Visegrad Animation Forum in Trebon in the Czech Republic. He participated in Animation Sans Frontières 2017–18, a EUROpean animation development lab. He participated in many industry pitching events such as Cartoon Forum, Venice Production Bridge, FMX and Animation Production Day. He is serving as a producer on VR documentary *Spomenik*.

Filmography:

Dimitry and Kim (2016), Eipix Entertainment, Origin Tales, animated TV Series; comedy – In development / Creator (Cartoon Forum 2017)

Spomenik (2019), Debaser, VR documentary – In production / Producer (Participating project of the 2017 Biennale College Cinema VR)

Rabbit From a Tin Hat (2017), Origin Tales, animated TV Series, documentary – In pre-production / Creator (Visegrad Pitching Forum winner in 2018, Cartoon Forum 2018)

Production company: Adriatic Animation - Vergerijeva 3, 52100 Pula, Croatia - drasko@adriaticanimation.hr - +385 92 314 28 13 - adriaticanimation.hr

Adriatic Animation is a production company from Croatia, founded in 2014 by independent animators Draško Ivezić, Chintis Lundgren and Marko Dješka. The company focuses on the production of artistic short films for festivals (*Life with Herman H. Rott, Manivald*), but also produces commissioned work (tedED). Adriatic Animation is currently developing three TV-series and producing three short films.

Co-producer(s) confirmed: Origin Tales, Serbia

Estimated budget (EUR): 150,000

Funding secured (by source/country): Croatian Audiovisual Centre – script development: EUR 3,370

1st person presenting the project at the pitch: Lea Vidaković – Croatia – director - Adriatic Animation - lea@leavidakovic.com - +385994075641

2nd person presenting the project at the pitch: Marko Dješka – Croatia – producer - Adriatic Animation - markodjeska@gmail.com - +385 95 800 3415

the GOOSE



Project title: **The Goose / Husa**

Format: short film

Length: 10 minutes

Logline: A boy fantasises about becoming a famous footballer playing in big stadiums – but first he has to win a match in a small backyard against a goose.

Synopsis: In a cottage in the middle of nowhere, a small boy lives with his grandma. The boy fantasises about becoming a famous footballer one day, playing in big stadiums. For now, however, a backyard has to be sufficient. One day, a wooden box is delivered with a goose inside. The goose occupies the space around the box and doesn't allow anyone near it. It hisses, bites, and acts aggressively. When the boy's ball gets into goose's area, the real trouble starts. It's not a simple task to get the ball back. The conflict escalates, leading to the boy physically attacking the goose. He takes a sling and shoots it. The goose dies. Now the ball is free for the taking, but the boy does not feel like a winner, especially after discovering the hatched eggs inside the goose's box. Several small goslings are roaming back and forth around the yard, looking for their mum. It's time now for the boy to understand his responsibility and take care of them. The football is pushed aside again.

Director's statement: *The Goose* is a film for children. However, I'm pretty sure that the adult audience will find it interesting too. It is a story about a boy who needs to defend his post in life. He is alone in this. He makes choices on his own, but then he has to accept the consequences, too. He needs to learn what responsibility means and to understand that sometimes it is necessary to put things right again. In the script, the situations are clear, easy to understand; there is no deep character psychology. The storytelling is light and funny but also epic. Just the end brings a drama, "a good boy" and "a bad goose" turn into the opposite. The bad goose is only a caring mother, and the good boy does a wrong act. The focus is on the theme of football, of a game, of a match. It continues through the whole story: the boy and the goose are rivals, they fight for a ball, the yard

is a playground, the hens are an audience, and the boy's grandma is a referee. The question is: is there going to be fair play?

Primary target audience: 6-10, any gender

Secondary target audience: anyone

Animation technique: stop-motion puppet, 2D cutout, 2D drawing, 3D computer, live action

Director and producer (1): Jan Míka – Filmofon - Czech Republic

Jan Míka is a graduate of FAMU, Prague (bachelor's degree in directing) and of FAMO, Pisek (master's degree in visual effects and classic animation). Under the brand Filmofon, he produces shorts, commercials and promo videos. He focuses mainly on animated and hybrid films mixing animation with live-action. For his films, he has been awarded at several festivals. Filmography: *Jan Hus* (2015), *Jsmě přece lidi / We're Human, After All* (2016), *Proměny Tábora / Changes of Tabor* (2018)

Awards: Festival de cine de Madrid (Special mention for best international short film), *Krok* 2018 (Best graduation film), Premiers plans D'Angers 2018 (Audience Award)

Production company: Filmofon - Palackého 354, Tábor, 390 01, Czech Republic - honza@filmofon.cz - +42 0775931002 - www.filmofon.cz

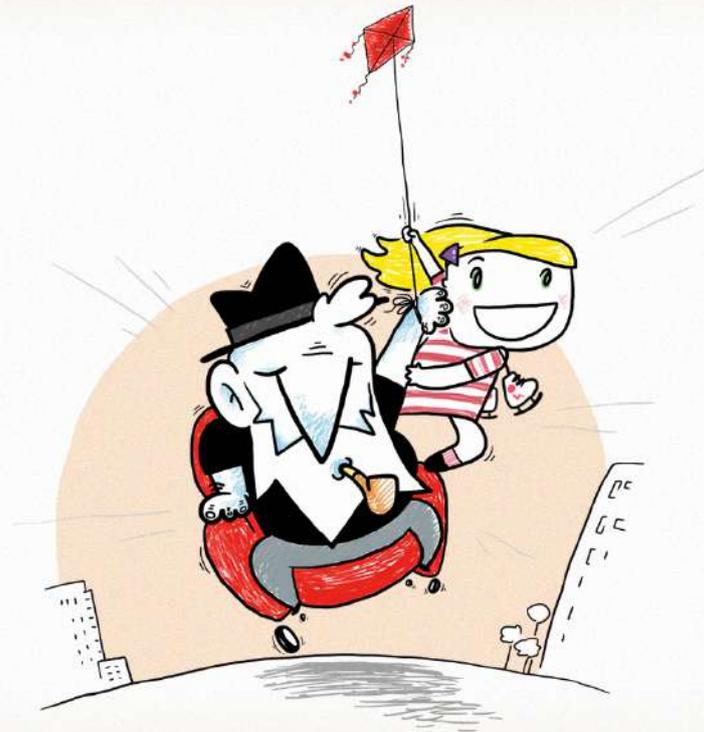
Filmofon is an independent film studio focusing on making animated and hybrid films mixing different film techniques. It mainly produces short films with the primary objective to show them at film festivals worldwide. The most successful film *We're Human, After All* (dir. Jan Míka, 2016) has been screened at many important film festivals and has received many awards. The latest film *Changes of Tabor* will premiere at Anifilm 2019.

Co-producer(s) confirmed: Autour de Minuit, France

Estimated budget (EUR): 50,000

Funding secured (by source/country): Filmofon (Czech Republic) EUR 8,000; Autour de Minuit (France) amount not specified yet (all CGI works, distribution); Fox Renderfarm, amount not specified yet (online rendering); Spálená Records, EUR 1,000, Sound studio; Animuj.cz (Czech Republic) media partner

1st person presenting the project at the pitch: Jan Míka - honza@filmofon.cz - +42 0775931002



Project title: **Grandpa is Sleeping / Bunicul doarme**

Format: short film

Length: 12 minutes

Logline: A six-year-old girl takes her sleeping Grandfather on a magic journey to the ice rink to have one last ice dance before she is able to let go and accept his death.

Synopsis: Six-year-old Alma arrives at her Grandpa's ready for their Sunday ice-skating ritual. But today Grandpa is sleeping in his armchair. Alma won't accept that he is not waking up, and decides to take control of their usual journey to the ice rink. All her childlike solutions to fight the obstacles encountered on their way work like magic, but right when they are about to land at the destination with a paper kite, a strong wind crushes them to the ground. Alone in a dark, unknown place, Alma is scared for the first time but overcomes her fears while she has her last ice-dance with Grandpa, and learns how to let go of the past and face reality.

Director's statement: The idea for this story was born soon after my father died. My siblings and I were crushed because it all happened so unexpectedly. My older brother didn't want to share his pain with his six-year-old daughter, Alma, and kept telling her different reasons why she couldn't meet her grandpa. "If you are protected from dark things, then you have no protection of, knowledge of, or understanding of dark things when they show up" – Neil Gaiman said, in the context of his adaptation of Brothers Grimm tales. And I couldn't agree more. I do drawings, I do humour, but there is always some drama in my work. A sensitive subject like death is very appealing to me and, based on my first-hand experience with Alma, I want to deliver her understanding of this process. This story is seen through her eyes: entertaining yet deep, sad yet funny. And hopefully, this film will offer some good laughs while it will encourage adults to overcome their incapacity to call death by its name.

Primary target audience: adults

Animation technique: other

Director (1): Matei Branea – Safe-Frame - Romania

Matei Branea is an illustrator, comics-artist and film director best known for his choice of controversial subjects and witty humour. He is regarded as one of the best Romanian illustrators, while his animated works (web series, music videos, short films) have enjoyed international recognition. Omulan, his humanoid character is featured in most of his personal works, including the eponymous short film that was screened in numerous festivals around the world and was awarded a Distinction at Athens Animfest in 2016. He currently teaches animation at the National Film University in Bucharest. *Grandpa is Sleeping* is his latest project, an auteur film that depicts our incapacity to call death by its name.

Producer (1): Helga Fodorean – Safe-Frame - Romania

Helga Fodorean has worked as a producer, cultural manager and script consultant for the past ten years. In 2008, she successfully started her career in filmmaking as a production assistant for the award-winning feature documentary *Constantin and Elena* and remained faithful to documentary filmmaking ever since. She worked as a production manager on creative docs like the audience favourite *Petrila Planet* and *Caisă* which was successfully launched in cinemas in 2019. But her preferred field is animation, having produced four animated shorts, including Branea's previous film, *Omulan!*. Since 2018, she is the festival producer of Animest Int'l Film Festival, one of the leading animation industry-related events in Europe.

Production company: Safe-Frame - 108 Vatra Luminoasa str., 020219 Bucharest, Romania - mitrix@safe-frame.com - +40722595638 - www.safe-frame.com

Safe-Frame is a production company specialized in animation, VFX and challenging live-action films, and works with creative filmmakers who dare to explore various styles of animation and cinematographic visions. Founded in 2014, it soon became a leader on the Romanian market, while in 2018, *CEVA* (dir. Paul Mureşan) secured the company's place among the most important players of the European indie animation industry.

Co-producer(s) confirmed: /

Estimated budget (EUR): 180,000

Funding secured (by source/country): Romanian Filmmakers' Guild, EUR 1500 (research)

1st person presenting the project at the pitch: Helga Fodorean – Romania – producer – Safe-Frame - helga.fodorean@gmail.com - +40724369846

2nd person presenting the project at the pitch: Matei Branea – Romania – director – Safe-Frame - branealand@gmail.com - +40745009907



Project title: **Kafka in Love**

Format: short film

Length: 12 minutes

Logline: Franz and Milena find each other in letters, in letters they love, fear and doubt and then they'll meet. But will it be at the right time and as envisioned?

Synopsis: Franz and Milena find each other in letters. Their long-distance relationship soon becomes passionate and honest epistolary love. In letters they care, fear, love, trust and doubt. Franz – married to his fear and Milena to her husband finally manage to meet in person, but for both of them, the timing is crucial. Letters from being loved, craved and at times feared become hated.

Director's statement: While reading Franz Kafka's *Letters to Milena*, I had an intuitive perception that it could work great as an animated short film, particularly if made in sand animation technique. It was surprising and interesting to discover a part of Kafka's little known personal life shared in letters at the time with Czech translator and journalist Milena Jesenska – married and living in Vienna. In spite of being rooted in documentary facts about Kafka and Milena, this film is not only about them but also about many of us today as we notice and recognize ourselves in them. This epistolary relationship takes us aback with its complicated, consuming nature, constantly changing emotions, evolving thoughts and shared fears, love, longing and refusal. They meet twice, it is magical and painful at the same time, but how each of them feels about what has just happened, is conflicting.

Primary target audience: adults

Animation technique: other

Director (1): Zane Oborenko - Latvia

Zane Oborenko is an animated film director from Latvia. During her MA studies at the Estonian Academy of Arts, Zane has developed unique author's handwriting in sand animation technique. In this technique, she animated her diploma film *IMG_00.01.jpg* (2013) awarded as Best Student Film at the Fredrikstad Animation Festival and has created numerous animations for art exhibitions and music events.

Producer (1): Sabine Andersone – Atom Art - Latvia

Sabīne Andersone is managing director of the Atom Art animation film studio based in Riga, Latvia. She is a co-founder and member of the Latvian Animation Association, and also producer of prize-winning artistic animation shorts, pre-school series and TV specials. She produced the animated feature film *Jacob, Mimmi and the Talking Dogs*, which premiered in Latvia in February, 2019.

Filmography: *Jacob, Mimmi and the Talking Dogs* (70 min, Atom Art. Letko), *Pigtail and Mr.Sleeplessness* (25 min, Atom Art)

Production company: Atom Art - Tērbatas 49/51-12, Rīga, LV 1011, Latvia - sabine@atomart.lv - +37129118913 - www.atomart.lv

Atom Art is an award winning animation studio based in Riga, Latvia. The company focuses on two main directions – producing artistic shorts in various techniques and providing quality children content in different formats – preschool series, TV specials and feature films. The studio has premiered award-winning short films that have been selected and won prizes at festivals all over the world (Annecy, Animafest Zagreb, Warsaw, Hiroshima, Seoul a.o.).

Co-producer(s) confirmed: /

Estimated budget (EUR): 150,000

Funding secured (by source/country): Culture Capital Foundation of Latvia, EUR 4500

1st person presenting the project at the pitch: Zane Oborenko – Latvia – director - Atom Art - zaneobo@gmail.com - +371 26115997

2nd person presenting the project at the pitch: Sabine Andersone – Latvia – producer - Atom Art - sabine@atomart.lv - +371 29118913



Project title: **Money and Happiness / O novcu i sreći**

Format: short film

Length: 10 minutes

Logline: The hamsters live and work in Hamsterland, a perfect state with a perfect economy.

Synopsis: The hamsters live and work in Hamsterland, a perfect state with a perfect economy. The GDP grows steadily, there is no unemployment, and 100% of the population declare themselves to be happy. Of course, just as in any attempt to arrange a perfect society by force, the world of the hamsters also has its dark side, which we gradually discover in the course of the film.

Director's statement: It is more than obvious, to more and more people, that today's dominant concept of the economy, in which money is the primary goal, is not sustainable. An economy that measures its success in GDP is often insensitive to the real happiness of the people. We decided to create a satirical model of the ideal economy in the form of an animated film. This choice of subject stems from strong personal motivation: an attempt to confront the traumas of life on a treadmill of earning and spending money. In today's world awash with real documentary images, we can more easily reach the viewer by creating stylised, animated worlds, and start a discussion on subjects we believe important. After the films *Rabbitland*, an experiment with the meaning of democracy today, and *Untravel*, which looks at state borders and isolation, *Money and Happiness* is a logical progression for us and a challenge for our small team specialised in creating dystopian worlds by modelling clay.

Primary target audience: adults

Secondary target audience: young adults

Animation technique: stop-motion

Director (1): Ana Nedeljkovic - Serbia

Ana Nedeljković is a visual artist, animator, director and lecturer. Her first film *Rabbitland* (2013) was awarded the Crystal Bear at the Berlinale. It has also received numerous other awards and has been shown at more than a hundred festivals worldwide. Her second film *Untravel* (2018) was selected for Berlinale and Sundance, and nominated for the Annie Award.

Director (2): Nikola Majdak Jr. - Serbia

Nikola Majdak Jr. is a freelance cameraman, animator, director and lecturer. His film *Rabbitland* (2013) was awarded the Crystal Bear at the Berlinale. It has also received numerous other awards and has been shown at more than a hundred festivals worldwide. *Untravel* (2018) was selected for Berlinale and Sundance, and nominated for the Annie Award.

Producer (1): Jelena Mitrovic - Film House Bas Celik - Serbia

Her debut as a producer was *The Trap* (2007), directed by Srdan Golubović. The film premiered at Berlinale, section Forum. It won more than 20 international film awards and was also shortlisted for the Oscar for the Best Foreign Language Film. With her company Film House Bas Celik she produced the following films: *The Life and Death of Porno Gang* (2009, by Mladen Djordjevic), *Besa* (2010, by Srdjan Karanovic), *The Woman With A Broken Nose* (2010, by Srdjan Koljevic), the documentary *Mila Seeking Senida* (2010, by Robert Zuber), *Clip* (2012, by Maja Milos), the animated short *Rabbitland* directed by Ana Nedeljkovic and Nikola Majdak Jr., *Circles* directed by Srdan Golubovic. In 2010, she was selected for Producer's on the Move at Cannes International Film Festival. She is a member of EUROpean Film Academy and member of the board of ACE Producers network. She works as Professor of Film Production at the Faculty of Dramatic Arts, Belgrade.

Production company: Film House Bas Celik - Gospodar Jevremova 35/9, 11000 Belgrade, Serbia - jelena@bascelik.net - +381641145237 - www.bascelik.net

Bas Celik was established in 1998 in Belgrade. We have produced and co-produced eleven feature films and several shorts and documentary films including feature film *Clip* directed by Maja Milos (Tiger Award at 2012 Rotterdam IFF), short animated film *Rabbitland* by Ana Nedeljkovic and Nikola Majdak Jr. (Crystal Bear at 2013 Berlinale), and feature film *Circles* by Srdan Golubovic (2013 Sundance Film Festival, Special Jury Prize and Berlinale, Forum, Prize of the Ecumenical Jury).

Co-producer(s) confirmed: /

Estimated budget (EUR): 80,000

Funding secured (by source/country): Film House Bas Celik, Serbia (EUR 30,000, Serbian Film Fund)

1st person presenting the project at the pitch: Ana Nedeljkovic – Serbia – director - ananedeljkovic1@gmail.com - +381 64 305 31 29

2nd person presenting the project at the pitch: Nikola Majdak Jr. - Serbia - director - nmajdak@yahoo.com - +381 64 110 73 16

mouse House



Project title: **Mouse House / Mišja hiša**

Format: short film

Length: 7 minutes

Logline: Even a little mouse can learn greed is not the best choice.

Synopsis: Two mice, Mance and Skinny are looking for food. When they find a large wheel of cheese, a cat starts chasing them. Mance finds refuge in the cheese while Skinny stays outside. Mance seems to be the lucky one: he starts carving a cheese palace for himself. All the food and the feeling of being safe make him hypnotised, and he forgets about Skinny who is starving outside. Mance brakes through the cheese crust just when the cat tries to attack Skinny. He manages to save him and rushes back to his cheese palace. But he realises the palace is gone. He has eaten it. The cheese is just an empty shell. And now the cat can easily break the crust and attacks him – Mance is running for his life and Skinny joins him. They miraculously escape the paws and find themselves in a new space, where an even bigger cheese wheel awaits. But this time they don't rush for it.

Director's statement: The film shows a struggle of two mice on the verge of survival with a visual dialogue without words. The main focus is on the atmospheric experience of the viewer. I would like to show the attitude of greed and care, the relation of exaggeration and contemplation through the dark narrative and psychedelic, silent and tense moments. The protagonists are two mice who rely on their instincts but have certain human characteristics. The narration has two levels – one takes place on the outside and the other one on the inside of the cheese. I want to show the world in the attic in a slow rhythm, with long, silent and tense moments, and a distinctly linear story. Contrary to that, there is more confusing action in the interior in relation to the delusional, overweight mouse. I'm going to accentuate colours: the shiny interior of the cheese, the number of pans and subjective frames, and support it with dynamic music.

Primary target audience: Children 7+

Animation technique: 2D (vector based)

Director (1): Timon Leder - Slovenia

Timon Leder (1986) is an animation director and a teacher. He finished Art Academy and the MEDIA programme at La Poudriere, France. He wrote a dissertation on children's comprehension of film language. His student film *Work* was shown in more than 40 festivals, and his debut animated short *Weasel* (2016) was selected in 30 festivals so far. He has co-authored the first Slovenian school guide to animation.

Producer (1): Polona Kumelj – Invida - Slovenia

Polona Kumelj (1987) is executive producer at the Invida animation studio, Slovenia. She prefers working on in-depth animation projects conveying important values for children and adults. She is a participant of the 2018–19 CEE Animation Workshop. Filmography: *How it grows*, ep1: Butterfly (2019), *Muri the Cat*, ep2: Going for a walk (2017), *The Voyage of the Beagle*, ep1 (2014), ep2 (2017)

Production company: Invida d.o.o. - Demsarjeva c.10, 4220 Skofja Loka, Slovenia - info@invida.tv - +386 41 386 832 - www.invida.tv

Invida is one of the largest animation studios in Slovenia. Its core business is development and realisation of IP animated films and production of animated videos for commercial use. Since 2004, the studio has released 8 IP animated films (total length over 90 min) in 2D and 3D techniques, and 2 animated films in co-production. Currently (Q1/2019), the studio has 3 animation series and 1 short film in production.

Co-producer(s) confirmed: Zavod Dagiba (Slovenia), Jaka Produkcija (Croatia)

Estimated budget (EUR): 75 000

Funding secured (by source/country): Slovenian Film Fund (Slovenia) EUR 49,000

1st person presenting the project at the pitch: Polona Kumelj – Slovenia - executive producer - Invida d.o.o. - polona@invida.tv - +386 40 754 447

2nd person presenting the project at the pitch: Timon Leder – Slovenia – director – author - timon@dagiba.si



Project title: **Paolo's Happiness / Paolos Glück**

Format: short film

Length: 10 minutes

Logline: Paolo's tears make other people happy, they can pick Paolo's happiness – but they cannot hold onto it.

Synopsis: Paolo Piangino is an unremarkable, short, happy man. He lives with his cat and he likes to cry – because his tears are his happiness. When he is sad his tears cheer him up, and when he is happy they make him even happier. The townspeople watch with fascination as one day Paolo's tears make red flowers bloom wherever they fall. These tears make Paolo famous. The people are thrilled – there is media hype – and everyone wants to invite Paolo into their home, hoping that he'll shed a few tears for them. But soon all the buzz is too much for Paolo. He secretly leaves the town, leaving behind only a couple of flowers. The people of the small town begin to cry bitterly of sadness. Who knows – maybe one day their tears will be tears of happiness?

Director's statement: *Paolo's Happiness* – based on the children's book *Paolo's Glück* by Sandra Luchsinger – is a parable of our fast-paced and hectic world, which leaves little to no room for quiet moments. On the contrary, the media are always on the lookout for events that they can turn into a spectacle – and individual happiness is often secondary. But Paolo successfully manages to avoid all this. This story touches me deeply. I am convinced that all children will understand it and that it can encourage them to show their feelings. Crying is a relief: it's not only an expression of pain, sadness and weakness – people can also cry because they are happy, like Paolo. It is my goal to tell Paolo's story with a lot of charm, humour and empathy as puppet animation. The heart of the book's illustrations will still be recognizable in the design of both puppets and sets. That this film will be realized without dialogue is a special challenge for me.

Primary target audience: 6 to 9 years

Secondary target audience: Family Entertainment

Animation technique: stop-motion

Director (1): Thorsten Droessler - Germany

Thorsten studied animation, illustration and photography at the University of Art and Design Burg Giebichenstein Halle. After completing his studies with his graduation film *Nebenan* (stop-motion), he received a graduate scholarship and taught animation. Since 2005, he has been a freelance animator and has collaborated on numerous international animated film productions.

Producer (1): Grit Wisskirchen - FilmVermoegen GmbH - Germany

Multi award-winning international feature films and successful TV-series are part of her film production activities as executive producer, line producer, supervising producer – such as *Alois Nebel* (2012) and the AnimaDoc *Chris the Swiss* (2017). In 2018, she set up her own company FilmVermoegen and is currently producing the French-German animation series *Boris* (26 x 7min) Grit has been Chairwoman of the German Institute of Animation Films for eight years. She is Member of the Supervisory Board of MDM, the regional film subsidy in Central Germany, and Vice president of the Media Council for the SLM, the Independent Saxon State Media Agency for private Broadcasting and New Media.

Producer (2): Martin Vandas - MAUR film Ltd. - Czech Republic

MAUR film Ltd., established in 2000, is the biggest production company of animated features in the Czech Republic: with 5 features shot in 14 years, it has made half of the national production of animated features – the stop-motion *Fimfarum* trilogy, *One Night in a City*, co-productions *The Crossing* and *Fritzi – Miraculous Tale* in finishing stages, and *Of Unwanted Things and People* in production. The long-term vision of the company is to uphold the animation film, i.e. to develop and cultivate the high quality and tradition of the Czech animation school in the context of new, modern EUROpean cinematography. Producer Martin Vandas is a member of the EUROpean Film Academy (EFA), the Association of Czech Audio-visual producers (APA) and an established member of the Czech Association of Animation film (ASAF). In 2013–2015, Martin Vandas, also owner of the company, was President of this Association. Since 2016, he has been the National co-ordinator of the CEE Animation Forum (VAF successor).

Production company: FilmVermoegen GmbH - Grottewitz 16, 04668 Grimma, Germany - grit@filmvermoegen.com - +49 171 222 22 84 - www.filmvermoegen.com

FilmVermoegen GmbH was founded in January 2018. The managing director is Grit Wißkirchen who has 17 years of experience in animated film production. Her international animated film network, which was built up during this time, is the basis of her new company, which consults, develops and produces animation TV-series and films as well as hybrid feature and AnimaDoc-Films.

Co-producer(s) confirmed: MAUR film Czech Republic

Estimated budget (EUR): 185,000

Funding secured (by source/country): FilmVermoegen GmbH: BKM, EUR 20,000; Own contribution EUR 20,000; Germany; MAUR film Ltd: EUR 4,000 own contribution; Czech Republic

1st person presenting the project at the pitch: Thorsten Droessler – Germany – director -
thorsten.droessler@gmx.de - +49 176 21000876

2nd person presenting the project at the pitch: Grit Wisskirchen – Germany – producer -
FilmVermeogen GmbH - grit@filmvermoegen.com - +49 171 222 22 84



Project title: **Playing God**

Format: short film

Length: 10 minutes

Logline: A lonely artist wants to bring a sculpture to life. He has failed many times, and these failures observe him carefully as he works on yet another attempt at perfection.

Synopsis: *Playing God* is a metaphor of the relationship between a work of art and its creator, the artist. The short film tells the story of a sculptor's tormented and insatiable research. Immersed in the darkness of his studio, surrounded by countless past failures, he once again tries to give life to a clay human figure, supported by a thin metal armature. He smooths, fleshes out and defines every single muscle of the body from a primordial mass that is vibrant with vital energy. The sculptor's work finally seems to be a success, and the clay creature looks around, disoriented and agitated, realizing that it is not alone. We observe the sculptor's eyes changing as concentration gives way to amazement and reverence at the moment his gaze meets the creature's living, conscious being. A shiver runs through the room. But once again, the conquest of life eludes the artist, and in an attempt to pursue its creator, the creature loses its balance and disintegrates in front of him.

Director's statement: This story is about failure. Each of us experiences it, in a continuous cycle of making mistakes and learning from them. How fundamental are these failures in the path of our personal growth? With this question in mind, I chose to stage this concept through the metaphor of art and the artist. They live symbiotically, representing the two sides of the same coin. All this takes place in a dark set, an atelier, where a sculptor carries out his obsessive research modelling his umpteenth clay sculpture. The protagonist of the story is the sculpture: it will feel pain at its birth and its death. It will be afraid, not understanding where it is, and will feel love as it recognizes the sculptor as its father. Humanity and feeling will, therefore, reside in the creation and not vice-

versa, with the sculpture representing the direct transfiguration of man, who is represented by the artist.

Primary target audience: film and animation enthusiasts

Secondary target audience: Industry veterans looking for a fresh approach to stop-motion animation

Animation technique: stop-motion

Director (1): Matteo Burani - Studio Croma animation - Italy

A professional in the field of stop-motion animation, and co-founder of Italy-based Studio Croma where he has worked since 2013 as a puppet fabricator on many different productions. He began his career as a director with the short film *Playing God*. He graduated from Bologna's Academy of Fine Arts where he focused on figurative painting.

Producer (1): Giancarlo Grande - Cineparallax - France

Giancarlo Grande – CEO and Head of Production at Cineparallax, which was founded in Paris in 2004. Over the years, he has developed contacts around the world, working closely with the US, German, Brazilian, Finnish, Spanish, and Chinese productions and distributions.

Producer (2): Matteo Burani - Studio Croma animation - Italy

Founded in 2013 in Bologna, Italy, Studio Croma is an independent production that works in stop-motion animation, creating animated shorts, music videos and commercials.

La Valigia, 15', short film finalist for Nastri d'Argento and David di Donatello awards.

La Leggenda della Torre 13', short film.

Production company: Cineparallax - 191 Rue du Faubourg Poissonnière, 75009 Paris, France - jnksky@gmail.com - +33 619230054 - www.cineparallax.com

For Cineparallax, independence does not only mean producing niche products, or being a company far from the so-called big shots. It means do not follow the conformist standards of TV networks. It means developing cinematographic languages that create an alternative vision of reality. For Cineparallax, authentic cinema should not legitimize the mindset of the ruling system, the power of fashion: it must create "visions" and awaken the imagination of the audience.

Co-producer(s) confirmed:

Estimated budget (EUR): 80,000

Funding secured (by source/country): Cineparallax (France) EUR 20,000; Studio Croma animation (Italy) EUR 15,000; City of Bologna (Italy) EUR 10,000; Ruido Rosa Production (Argentina) EUR 7,000

1st person presenting the project at the pitch: Matteo Burani – Italy – director - Studio Croma animation - matteonico.burani@gmail.com - +39 3393313503

2nd person presenting the project at the pitch: Arianna Gheller – Italy – animator - Studio Croma animation - ariannagheller.3@gmail.com - +39 3921982713



Project title: **Raft / Splav**

Format: short film

Length: 15 minutes

Logline: 'Careful what you wish for, it might come true.' During a concert on the top of a building, after a global megaflood, a band named Raft ends up being saved (and at the same time captured), afloat their own stage in the middle of an irrational reality.

Synopsis: Crossing the river, heading to a gig, a music band named Raft meets a ferryman – a violin virtuoso, and they immediately fall in love with him. They ask him to join them but he says NO – not without his ferry, he never leaves his ferry. Some years later, during a concert on the top of a building, the ferry man joins the band and performs with them on their stage – Raft. The concert reaches its highlight! The thundering rain starts! Enchanted trance! Water reaches to the knees! FLOOD!!! Awakened from music enthusiasm, the band remains saved – caught on pieces of their own scenography – desperate. They start to search for the answers on the radio – SILENCE. So they continue playing their MUSIC – surrounded by nothing but endless water.

Director's statement: The main inspiration, character design and music developed from my personal, especially musical experiences with my band members. Today, I am still an animator and after seven professional films and other projects, it feels like nothing has changed – I still play music, travel and stay in hotels and bars with that same colourful bunch of people – or animated characters, as I see them in a way. After fifteen years, I am ready to make them alive again. The story is authentic, growing from the hearts of these musicians, somewhere between the sounds in the silence of performing solitude. The stage becomes the raft; the empty space the audience; the past becomes the present; the future is nowhere in sight! In the journey through animation techniques, we will try to emphasize the depth of the moment of the world revolving in another

reality, destruction or a change in the viewing angle. What is real, and which animation techniques are we talking about? Our goal will be for the viewers to ask themselves this question.

Primary target audience: festival audience

Animation technique: 2D (vector based)

Director (1): Marko Meštrović - Kreativni sindikat - Croatia

Marko Mestrovic graduated in painting from the Academy of Fine Arts in Zagreb. He has been working in animation since 2000. His films were screened at some of the most important film festivals (Locarno, Annecy, Oberhausen, Clermont-Ferrand, Ottawa, Edinburgh, Sarajevo) and received many awards. He plays drums in the world-music group Cinkusi. He has two daughters, one wife, and lives and works in Zagreb, Croatia.

Filmography: *Levitation* (2014), *Why Elephants?* (2012), *No Sleep Won't Kill You* (2010)

Awards: *Gipsy Song* (2004) – Animafest 2004, Zagreb, Croatia; Special Mention of Jury

Note (2008) – FICAM 09, International Festival for Animated films Meknès, Morocco, Grand Prix

No Sleep Won't Kill You (2010) – 17. Sarajevo Film Festival, Sarajevo, B&H, 2010; Special Mention of Jury

Producer (1): Mia Bučević - Kreativni sindikat - Croatia

2018 *From Under Which Rock Did They Crawl Out* (short animated); dir: Daniel Suljic; Kreativni Sindikat / Executive producer

2018 *A Dungeon Artist* (short animated); dir: Davor Medjurecan; Kreativni sindikat / Executive producer

2018 *How Steel Was Tempered* (short animated); dir: Igor Grubic; Kreativni sindikat / Executive producer

2014 Croatian Audiovisual Center – won support for developing a feature screenplay for a fiction film: *How Old Are You?* / screenwriter

2014 *Hands* (short fiction); dir: Jasna Nanut; ADA, Zagreb production / production assistant

2013 *Happy December* (short fiction); dir: Mia Bučević, Paolo Iskra, Tania Hernández Velasco / director

2013 *The Bell* (short fiction); dir: Pijus Mickus; Summer Media Film School production / producer

Production company: Kreativni sindikat - Marticeva 33b, 10000 Zagreb, Croatia - kreativni.sindikato@gmail.com - +385 91 5832 480 - kreativnisindikato.org

Kreativni sindikat is a boutique art production studio specialized in producing high-quality animated and experimental films. Since its inception in 2004, it has gathered strong authors such as Marko Mestrovic, Daniel Suljic, Martina Mestrovic, who, together with the lead producer and artist, Igor Grubic, strive to make a significant difference on the Croatian and international art scene.

Co-producer(s) confirmed: /

Estimated budget (EUR): 80,000

Funding secured (by source/country): Croatian Audiovisual Centre EUR 50,000; The City of Zagreb EUR 6,700

1st person presenting the project at the pitch: Marko Meštrović – Croatia – director - Kreativni sindikat - marko.mestar@gmail.com - +385 91 5832 480

2nd person presenting the project at the pitch: Mia Bučević – Croatia – producer - Kreativni sindikat - kreativni.sindik@gmail.com - +385 91 523 5359



Project title: **Viskovitz**

Format: short film

Length: 8 minutes

Logline: Scarred by all his peers' sexual interactions, a teenage snail escapes from the community only to find his own reflection in a shattered mirror.

Synopsis: Teenage snails Visko and Nikita are best friends. They live their teen years without any worries until Visko involuntarily sees a sexual encounter between two adult snails. Intrigued by what he witnessed, Visko is convinced he'll never go through that experience. Nikita shares Visko's negative approach towards sex but soon starts to be attracted to other snails. Nikita hides the changes he goes through, fearing that Visko will be disappointed and betrayed. Visko does not understand Nikita's sudden strange behaviour until once again he sees a sexual scene – Nikita pleasing himself. Disgusted and angered, Visko refuses to accept sexuality and decides to leave the snail community. All alone in an abandoned garden, Visko sees his reflection in a shattered mirror. The shards of the mirror slowly become gateways to Visko's feelings. His reflection starts to disintegrate as Visko begins exploring his sexuality. The mirrored image starts recomposing while Visko becomes an adult.

Director's statement: 'Viskovitz' is the story of a teenager being exposed to biological, emotional and social transformations of puberty, who becomes aware and assumes his/her own sexuality. It is a human story that is frequently encountered and even lived by some teenagers, but in this case, transposed in a community of snails. Borrowing many of the human's characteristics, the community is socially well-organised, facing basic problems: subsistence and safety. Apart from these, it also faces the problem of sexual identity because snails are hermaphrodites. They require intimacy and acceptance in their own way. Since identity crises are very common in our times, the film encourages the idea of self-acceptance in one's own terms, especially in over-sexualised societies. This relevant topic will be delivered in a comical way in terms of visual interpretations of

erotic elements, female-male voice fluctuations of the characters while depicting teenagers' typically-disgusted reactions towards sex.

Primary target audience: young adults, adults

Animation technique: traditional

Director (1): Serghei Chiviriga – Romania / Republic of Moldova

Serghei Chiviriga is a Romanian – Moldavian director and actor based in Bucharest. He graduated with a BA in Theatre and MA in Animation. In 2012, he was selected for the Animation Workshop – Anim'est and in 2013, he started developing his first animation, the stop-motion *The Best Customer*, selected in over 40 prestigious international festivals including Warsaw, Bristol and Anima Mundi, and winning 7 awards. In 2015, Serghei established the creative hub MUMUS Studio. With the involvement of talented artists, the studio produces music videos and commercials, combining live-action with animation techniques.

Producer (1): Ioana Lascar – deFilm - Romania

Ioana Lascar is a Romanian film producer. With a BA in Cinematography and MA in Film Production, she has produced shorts, documentaries and features that travelled through international festivals such as Karlovy Vary, San Sebastian or Locarno. She is the executive producer of the features *Marita*, winner of the FEDEORA award in Karlovy Vary 2017, *The Story of a Summer-Lover*, included in the official competition of Tallinn Black Nights 2018 and of the stop motion *The Best Customer* which premiered in Warsaw IFF 2017. Ioana is working on two animations, two features and three documentaries in various stages of production.

Production company: deFilm - Busolei 11, Bucharest, Romania - ioana@defilm.ro - +40740126054 - www.defilm.ro

deFilm was conceived as an independent production company in 2009, gathering a group of young filmmakers who share their common passions and values. Our shorts, features and animations were selected in festivals such as Cannes, Locarno, Karlovy Vary, Warsaw, AFI, Chicago and Busan. In 2017, the stop-motion animation *The Best Customer* directed by Serghei Chiviriga was selected in over 40 major international festivals including Warsaw IFF, Anima Mundi and Bristol Encounters, winning 7 awards.

Co-producer(s) confirmed: /

Estimated budget (EUR): 170,000

Funding secured (by source/country): Romanian National Film Fund (Romania) production support and automatic support – EUR 102,000; deFilm (Romania) own investment – EUR 34,000

1st person presenting the project at the pitch: Ioana Lascar – Romania – producer – deFilm - ioana@defilm.ro - +40740126054

2nd person presenting the project at the pitch: Serghei Chiviriga – Romania / Republic of Moldova - director - serghei.chiviriga@yahoo.com - +40721374557



Project title: **Where To / НАКЪДЕ**

Format: short film

Length: 5 minutes

Logline: A man contemplates the past memories of his life and falls into a void to find himself nailed down by his own deeds.

Synopsis: A parallel between the outer and the inner world of a man who has nothing left but a strong desire to look inward. There are many traces of memories and emotions raging inside him. All the fragments will collapse to be newly arranged in the endless universal chaos.

Director's statement: *Where To* is a very personal film. It depicts the impossibility of a man to overcome his past self. Although he conquered a lot in the world, he still bears a cavity inside. The narrative aims to reveal the emptiness inside the man, which appears in opposition to the abundance outside. Often our own cravings are the reason for our own suffering, and when it continues long enough, the consequences can be disintegrating.

The film will consist of two parts – the external world where the main character contemplates his past life, and the internal space, where his memories nail him down, leaving the only option of breaking the body in order to release the burden.

The design of the film is conceptualised as a hand-drawn animation with a ball pen, referencing multinational corporations as a symbol of high-class professional prosperity, where the administration is kept in order thanks to the ink.

Primary target audience: adults

Animation technique: traditional

Director (1): Asparuh Petrov - Bulgaria

Asparuh Petrov has developed a passion for animation since he graduated from the High School of Applied Arts in 1999. For the last 10 years, he has been working as a freelance animation director and creating his own animation projects. Asparuh is one of the leading directors of Compote Collective's productions.

His filmography includes: *Where To* (in development), *A Petty Morning Crime* (2015), *Father* (2012), *Seed* (2009), *Forelock* (2009), *Levels of Communication* (2008), *Inside* (2008), *First Love* (2008).

Producer (1): Vessela Dantcheva - Compote Collective - Bulgaria

Vessela Dantcheva has been an animation professional since her graduation in animation from the Rotterdam Art Academy in 2002. After living and working in the Netherlands for 10 years, she moved back to her hometown Sofia to set up the production company Compote Collective, co-founded with her partner Ivan Bogdanov. For the past 11 years, she has been developing, directing and producing artistic animation films and has been the main driving force of the collective. Compote Collective's films have been screened at many international festivals and received prestigious awards, such as the Golden Dove Award at DOK Leipzig for *Father*, Best Croatian Film at Animafest Zagreb and Golden Prize at Animated Dreams for *Travelling Country*. Vessela is currently a lector in animation studies at the New Bulgarian University and National Academy of Fine Arts in Sofia.

Her filmography includes *Hierarchy Glitch* (2019), *Women Deserve More* (2018), *Travelling Country* (2016), *Mark and Verse* (2015), *Re-cycling* (2015), *Father* (2012), *Anna Blume* (2009), *Sometimes* (2008), *Easy* (2004), *Wish* (2004), *Snowman* (2002), *Wake up* (2002), *Pull Over* (2001).

Production company: Compote Collective Ltd - 7A 6th September Street, 1000 Sofia, Bulgaria - info@compote-collective.com - +359 895005007 - www.compote-collective.com

Founded in 2008, Compote Collective is one of the leading animation production companies in Bulgaria with a record number of international co-productions. The films produced by Compote Collective are highly valued in the animation industry, having been selected and screened at more than 400 international film festivals, bought and broadcasted by 3 EU televisions and received more than 35 festival awards.

Co-producer(s) confirmed: /

Estimated budget (EUR): 45,000

Funding secured (by source/country): EUR 21,000 by Bulgarian National Film Center; EUR 4,000 self-investment in development

1st person presenting the project at the pitch: Asparuh Petrov – Bulgaria - scriptwriter, director and art-director - asitopetrov@gmail.com - +359 887291192

2nd person presenting the project at the pitch: Vessela Dantcheva – Bulgaria – producer - Compote Collective - vessela@compote-collective.com - ++359 895005007