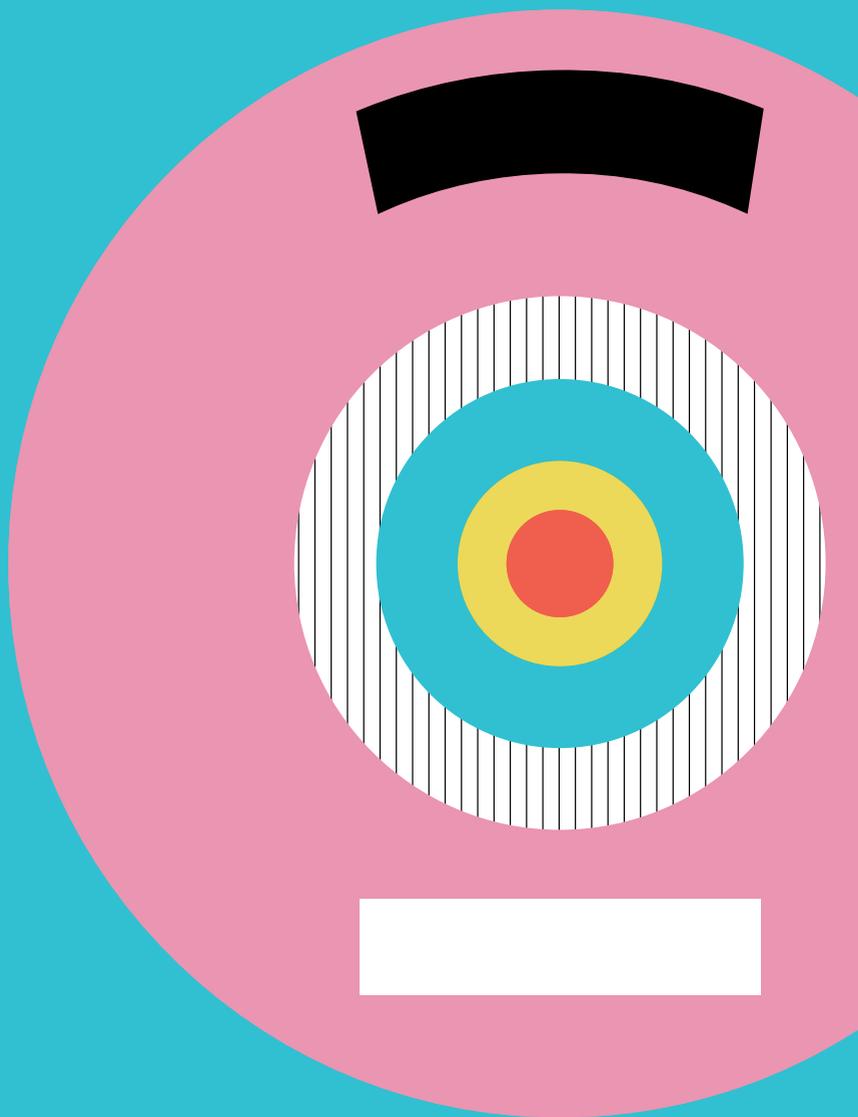
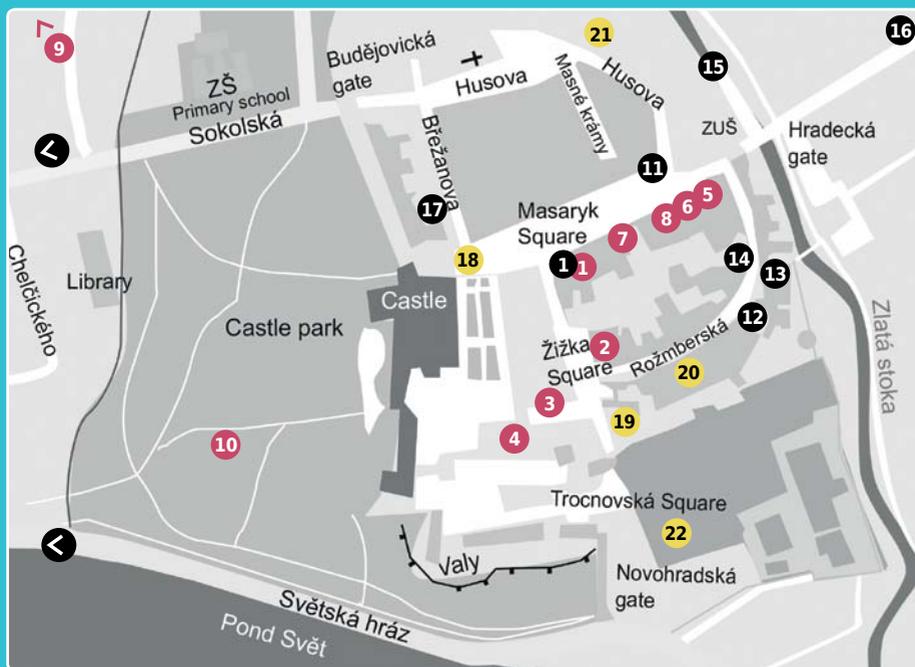


CEE
ANIMATION
Forum

May 6 - 8, 2019
Třeboň, Czech Republic

The leading pitching event
for animated film in
Central & Eastern Europe





CEE Animation Forum 2019

- | | |
|---|--|
| 1 Hvězda | 1 Zlatá Hvězda Hotel |
| 2 CEE Animation Production Office | 11 Bílý Koníček Hotel |
| 3 Anifilm Festival Centre (guest service, accreditation, festival shuttle stop, festival cafe) | 12 Galerie Hotel |
| 4 Schwarzenberg Hall Networking Café | 13 Myslivna Hotel |
| 5 J. K. Tyl Theatre | 14 Hotel Pelikán |
| 6 Puppet Theatre | 15 Penzion Siesta |
| 7 Beseda | 16 Hotel Harmonie |
| 8 Cinema Světozor | 17 Penzion Elzet Břežanova |
| 9 Roháč | > Direction to: Hotel Garni, Hotel Svět |
| 10 Festival Tent | 18 Krčma u Kellyho |
| | 19 Bílý jednorozec |
| | 20 Rožmberská Bašta |
| | 21 U Míšků |
| | 22 Regent Gold Pivovarská rest. |

● CEE Animation / Anifilm Festival Points
 ● Accommodation
 ● Restaurants

| | |
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Program
Schedule
May 6-8,
2019

Hvězda

15:00–19:00 Pitching
Preparations: Group 1
(not open to the public)

Schwarzenberg Hall

14:00–15:00 Lunch

15:30–17:00 CEE
Animation Workshop Open
Lecture: "English Language
Track Recording"

SPEAKER: Moe Honan
(Moetion Films, IRL)

17:00–17:30 Coffee Break

17:30–18:00 Official
Opening

18:00–19:00 Keynote
Lecture: see online
Program

Other places

19:30 Barbecue Party
@ Pergola (bus transfer)

Schwarzenberg Hall

10:00–10:45 Short Films
Pitching Competition 1/2

10:45–11:30 Networking
Break

10:30–12:15 Series /
TV Specials Pitching
Competition 1/2

12:15–12:45 Networking
Break

12:45–13:30 Series /
TV Specials Pitching
Competition 1/2

Hvězda

14:00–15:00 Lunch

15:00–19:00 1:1 Meetings

14:00–15:00 Lunch

15:30–17:00 Masterclass:
"International Sales by
BAC Films and Wild Bunch"

SPEAKERS: Marie-Pierre
Vallé (Wild Bunch, FR), Alexis
Hofmann (BAC Films, FR)
MODERATOR: Jean-François Le
Corre (VIVEMENT LUNDI!, FR)

17:30–19:00 Country
Presentations

Other places

14:00–15:00 Lunch

15:00–18:30 Pitching
Preparations: Group 2
@ Enki (not open to the
public)

21:30 Industry Party
@ Festival Tent

May 8 | Wednesday

PROGRAM SCHEDULE

Schwarzenberg Hall

10:00–10:45 Short Films
Pitching Competition 2/2

10:45–11:30 Networking
Break

14:00–15:00 Lunch

18:00–20:00 Award
Ceremony

Puppet Theatre

14:00–15:00 Lunch

16:00–17:30 CEE
Animation Talents
Screening
@ Puppet Theatre

Other places

11:30–12:00 Feature Films
Pitching Competition 1/2
@ Tyl Theatre

12:15–12:30 Networking
Break

12:45–13:30 Feature Films
Pitching Competition 2/2
@ Tyl Theatre

14:00–15:00 Lunch

15:00–18:00 1:1 Meetings
@ Hvězda

20:00 Goodbye Party
@ Beseda

Industry Program

Short Films

CEE Animation
Talents

Feature Films

CEE
Animation
Forum
Team



Matija Šturm is an executive producer of CEE Animation initiative. He has been involved in the realization of 9 professional stop-motion short films, 30 animated shorts made at creative workshops, a short and a feature documentary, many of them awarded at the national and international level. Beside film production, his professional experience includes theatre production, exhibitions, workshops and organization of professional gatherings. Matija Šturm is chairman of the Slovenian Animated Film Association, board member of the international initiative CEE Animation and board member of The Slovenian Federation of Filmmakers' Guilds.



Jožko Rutar is the founder and CEO of SPOK Film, a newly established production company dedicated to discovering new Slovenian film talents and to the development, production, promotion and distribution of high-end art-house films. After graduating from the Faculty of Economics in Ljubljana, Jožko worked as producer of cultural events, dance performances and films with the EN-KNAP contemporary dance group for five years. From 2004 to 2011, he managed the Staragara production company and produced several features, shorts and documentaries that were presented in Cannes, Venice, Locarno, Rotterdam, etc. From 2011 to 2016, he was Managing Director of the Slovenian Film Centre. He is an EAVE graduate and its Slovenian national representative. He is a lecturer at the School of Arts – University of Nova Gorica. He offers consulting services in film development and financing and works as a decision-maker on various film funding bodies.



Michal Podhradský is an independent producer of Animation People company. He has made over 200 TV series episodes, ten short films, two feature films and more than 80 animated commercials and music videos. Michal is the founding member of the Czech Animation Film Association (ASAF), member of the board of directors of the Association of Czech Producers (APA) and chairman of the CEE Animation.



Aneta Ozorek is artistic director of the KLIK Holland Animation Festival, film curator and education expert. She has an extensive experience in production of film events, educational workshops, exhibitions and festivals in the Polish and European market. She is also a programme advisor of the Cinema in Sneakers Film Festival in Warsaw and film section curator for the Street Art Festival in Katowice. She is Polish Ambassador of the European Animation Award and a member of the European Children Film Association or Board of Short Film Conference. She has been member of jury at Berlinale, Odense Film Festival, Anibar, Primanima, Dresden Short FF, Zlin Film Festival, Baltic Pitching Forum and others.



Matthieu Darras is the director of First Cut Lab and recently created the Pop Up Film Residency. He founded and directed the European Network NISI MASA, and similarly co-founded and was artistic director of the TorinoFilmLab. A writer for the film magazine *Positif*, Matthieu Darras has been working as festival director (Alba FF & IFF Bratislava) and programmer (Cannes Critics' Week and San Sebastian).



Karolína Davidová is a newbie film producer, experienced in short animated films. She graduated in arts management and film production, spent part of her studies in London, lectured animation workshops and co-organized various film industry events. Recently, Karolína co-founded the 13ka company with Anna Vášňová focusing on original animated projects based on a strong story.



Martin Vandas has worked as a producer at MAUR film since 2003. He was a delegate producer and head of development of the co-production of *Of Unwanted Things and People*, a stop-motion children's animated film. He is a lecturer at FAMU, a financial and content expert for the Czech Film Fund and Slovak Audiovisual Fund, a member of the European Film Academy and a founding member of ASAF (and its first chairman). He is currently producing his eighth feature film, as well as many shorts and 30 episodes of an animated series for The Czech Academy of Sciences.



Katarína Kerekesová graduated from the Animation Film Department at the Film and TV Faculty of the Academy of Performing Arts in Bratislava. In 2009, she founded the Fool Moon production company. She has directed and produced two successful Slovak TV shows – *Mimi & Lisa* and *The Websters*. Last year, she produced the TV special *Mimi & Lisa – Christmas Lights Mystery*. She is Director of the Slovak Association of Animated Film Producers (APAF) and a lecturer at the Animation Film Department in Bratislava.



Juraj Krasnohorsky is a producer based in Bratislava. He and his colleague Henrieta produce both fiction and animated films through his company Artichoke. Juraj co-produced the short film *Superbia* (2016), which premiered at the Semaine de la Critique in Cannes. He is currently co-producing an animated feature film for adults called *White Plastic Sky* with Salto Film (HU) and a stop-motion feature film for children *Of Unwanted Things and People* with MAUR film (CZ), ZVIKS (SI) and WJT (POL). Juraj is an EAVE graduate, a member of the Slovak Association of Animated Film Producers, a board member of CEE Animation and an initiator/co-organizer of the CEE Animation Workshop. He occasionally lectures at the Bratislava film school VŠMU and the Animation Sans Frontière workshop and contributes as a pitching tutor for animated film projects at international pitching platforms.



Györgyi Falvai

graduated in Economics and received MA in design and art management. She worked as tour manager at Budapest's acknowledged art theater Katona József, then as PR and press consultant for the French Institute Budapest, and later as an independent media consultant for many cultural events. She was creative producer at Film Positive Productions then worked in film distribution for Suez Film Hungary, this is how she met animation and joined Moholy-Nagy University of Art and Design's Animation Department in 2009. She organized animation festivals and coordinated EU Media program supported international training projects. She is also funder of Salto Films developing content orientated and 360 degree projects.



Bálint Gelley is a Hungarian director and producer of animated films. He graduated in 2012 as a visual communication artist and animator from MOME – Moholy-Nagy University of Art and Design. He also took part in the Animation Sans Frontières workshop in 2012–13. He started his career as a director of short films, TV series and commercials, and became a producer in 2015. He is the co-founder of CUB Animation Studio, an independent animation studio based in Budapest. The studio's main focus and indeed obsession is creating worlds with unique designs using the unlimited tools of animation and the power of young talents.



Zosia Horszczaruk

has several years of experience in the field of international sales of short films. In 2014–16, she worked as a specialist in acquisitions and sales of films at New Europe Film Sales. In 2017–18, she worked as a producer for Canal + Poland. She currently works with the New Horizons Association and the Polish Animation Producers Association, helping to produce and promote special industry events. She was a member of international juries at various short film festivals, such as Cork Film Festival and Encounters Film Festival. A graduate of the Locarno Industry Academy and Eave Marketing Workshop, she gives guest lectures and workshops on film sales and marketing. She recently became a national coordinator of CEE Animation.



Marta Jallageas works as a film public relations freelancer. After spending seven years working in PR and marketing in both the non-profit and business sectors, Marta decided to return to her university field of interest and focus on film PR. She is in charge of marketing and international PR with a focus on the professional community but also manages the promotion of a film in all stages and genres. Within CEE Animation, she coordinates media collaboration with current partners and continues to look for more opportunities to establish new contacts.



Maroš Brojo works as a manager of Slovak Game Developers Association and artistic director at Game Days Trnava festival dedicated to digital games. He is a curator at Slovak Design Museum, focusing on digital games and multimedia history and is also a member of Slovak Arts Council support program for multimedia and digital games. As a project coordinator at CEE Animation he manages the Talents promotional initiative. From 2014 to 2018 he worked as the artistic director of Fest Anča International Animation Festival.



Bojan Schuch is an experienced professional with more than 20 years of work history in the NGO management industry. As co-founder and CEO of ABBS, has been providing administrative support for grants and subsidies in different areas, both for donors and beneficiaries. From 1999 to 2011, he managed several human rights' programmes in Civil Society Development Foundation and developed different partnership projects, mostly in the areas of civil and cultural dialog. From 2012 to 2018, he was Executive Director of the Institute of Documentary Film, with responsibility for administration, management and running of three very well-known documentary projects continuously supported by Creative Media: East Doc Platform, Ex Oriente Film and KineDok. With comprehensive knowledge of grants and subsidies schemes on local, regional and international level, Bojan's consulting services are focused on end-to-end financial management.



Marcela Vrátilová is a freelance executive producer/production manager. She graduated from FAMU in production, mainly worked in advertising as Line producer for Stillking Films, the leading Czech service production company, then moved to London where she spent 5 years working for one of UK's leading advertising production companies, Stink London. During this period, she made the first contact with animated film through Michal Podhradský and his company Animation people. Since 2015, she has been Head of Production at CEE Animation (formerly VAF). Currently, she works in Prague as production manager for two feature films co-produced by MAUR film *The Crossing* and *Fritzi – A Revolutionary Tale* and new feature film *Rosentaal* by Miroslav Krobot.



Maja Oprešnik received her Bachelor's degree in Cultural Studies from the University of Ljubljana. Her diverse work experience spans from journalistic and editorial work at the infamous Radio Študent to technical photography in the field of archaeology, to being head of hospitality at the Festival of Slovenian Film and Animateka. The latter made a lasting impression on her, causing her to stay in the field of animation with her current work for DSAF – Slovenian Animated Film Association.





Ana Lampret works for The Slovenian Federation of Filmmakers' Guilds and CEE Animation. She previously worked for the Slovenian Film Centre on Script and Project Development, promotion coordination and promotion of short films. She was responsible for organization and coordination of special events. In recent years, she was head of industry events at the Festival of Slovenian Film. She is actively involved in the development and education initiative RE-ACT through which she also occasionally collaborates with TorinoFilmLab, Maia workshops and Ex Oriente.



Saša Bach graduated in Cultural Studies from the University of Ljubljana in 2011. Since 2006, she has volunteered at various Slovenian festivals. In 2011, she began to work at the Animateka International Animated Film Festival and became the festival producer in 2014. In the framework of Animateka, she coordinates the festival's industry platform AnimatekaPRO, exhibitions, workshops, concerts and takes care of the festival logistics. Since 2013, she is a producer at StopTrik International Film Festival. Between 2013 and 2016, she was festival producer for the Festival of Slovenian Film. In 2016, she became president of The Elephant – Association for Film Education, an organisation dedicated to promoting and educating young audiences about animated film. In 2017, she became a board member of the Slovenian Animated Film Association.



Short Films



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

**THE TUTORS
FOR SHORT
FILMS PITCHING
PREPARATION:**

SHORT FILM PROJECTS:

Pitching- Preparation

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

Each participating team (producer and author) will get a unique opportunity for in-depth consultations with experienced professionals during 45 min. online sessions. Our tutors will focus on story concept, project development, financial plan, market or festival strategy, possible coproduction workflow separation etc.



Zsuzsanna Kreif

is a freelance animation director and illustrator based in Budapest, graduated from MOME in 2014. Her first film, *Limbo-Limbo Travel*, co-directed with Bori Zétényi was pitched on VAF, won best short film prize, and also the opportunity to work in coproduction with the French company Lardux Films. The film was finished in 2014, and was selected and awarded on several international film festivals. Zsuzsanna also directed the twelve episodes TV-series *Candide* for the Hungarian Television, which was finished in 2018. At this moment, she works on a new animated project *Dino Doom on Desert Planet*.



Philip LaZebnik

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



Phil Parker

Screenwriter and creative producer Phil Parker works on five continents and has developed original content in over twenty countries demonstrating there is a global capacity for new concepts. His clients have included Aardman Animation (the Oscar winning *Wallace and Gromit – Curse of the Were-Rabbit* and multi-award winning *The Pearce Sisters*), the Mob Film Company (Terry Prachett's *The Hogfather*), Foreseesense (*Bach in Brazil – 2016, 16 weeks in German Box office*), the UK Film Council, Berlin-Brandenburg Medienboard, PRIME Exchange, and Nord Media. Phil Parker, co-wrote *Manou the Swift* (2018) and is a co-founder and CEO of BCre8ive, a multiplatform online development company.

**THE JURY FOR SHORT
FILMS PITCHING
COMPETITION:**



Olivier Catherin

was born in 1965 in Paris and trained as an ethnologist. In 2002, he joined the French Animated Films Association (AFCA) to create the International Animation Day celebration in France, then continued at the international level as the French

representative on the ASIFA board. In April 2008, he left the AFCA to create the animated film production company "Les Trois Ours" and won a César award with the short *Kiki of Montparnasse* in 2014. Having joined Pictanovo in 2017, he took charge of the development of the animated film sector for the Hauts-de-France region. He also teaches animation production at the INA (National Audiovisual Institute) and is one of the founders of the Emile Awards ceremony. In 2019, he became an independent producer and animation consultant, mostly working for the CITIA in Annecy.

SHORT FILM PROJECTS:

Pitching Competition

Every team will get five minutes to present their story, idea and future animation film for an audience of potential partners, co-producers and other professionals. After making their pitch, the teams will have networking meetings with invited experts - broadcasters, producers, distributors, fund members etc.

Thirteen short films in development will participate in the CEE Animation Forum 2019 pitching competition. Thanks to the partnership with several European prestigious training programmes, selected filmmakers will grant a full scholarship for following events: EAVE Marketing Workshop, CEE Animation Workshop, Anomalia, Pop Up Film Residency or European Animation Development Lab Animation Sans Frontières. The winning short film project will receive EUR 1,000.





Laurent Crouzeix

is on the Executive team responsible for the Clermont-Ferrand Short Film Festival and the Short Film Market. He started programming films at the Festival for its International Competition (from 1998 to 2017). Laurent took charge of international development in 2001 while curating several major retrospectives on Fetish Films (2001), Brazil (2004), British cinema (2006), East-Asia (2008), Cuba (2012), or Colombia (2017). He is Project Manager for the shortfilmdepot.com platform, which he started developing in 2004 together with Roger Gonin in Clermont-Ferrand. In 2009, Laurent launched Euro Connection, a coproduction forum for short films, taking place during the Short Film Market in

Clermont-Ferrand. Euro Connection has seen 80+ projects successfully become films. He also regularly designs various targeted industry meetings to foster the development, production, and distribution of short films in Europe and beyond. Laurent is currently completing a stop-motion short he directed together with Chilean director Luis Briceño.



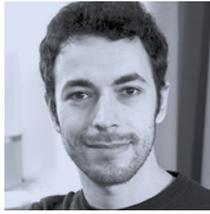
Jamie Kezlarian Bolio

contributes to the industry as an artist, filmmaker and champion of the craft with his projects of merit and unique visual appeal. Jamie founded 62 GEORGE STREET (based in Los Angeles and Amsterdam), specializing in high-quality, artistically-driven independent animated content. Her role involves creative consultation, international outreach/acquisition, and global representation/promotion (of the film, filmmaker, studio and creative). Jamie's clients include GKIDS, the National Film Board of Canada and Cartoon Saloon.

THE JURY FOR SHORT
FILMS PITCHING
COMPETITION:

SHORT FILM PROJECTS:

Pitching Competition



Damien Megherbi

founded the French production company Les Valseurs with Justin Pechberty in March 2013. They produced *Wicked Girl*, a 2D animated short by Turkish director Ayce Kartal, which was awarded a César in 2019, a Jury Prize at Annecy and a Grand Prix at the Clermont Ferrand International Film Festival, a first for an animated film. They also produced *Guaxuma* in sand animation and stop-motion by the Brazilian director Nara Normande, which qualified for the Oscars 2020, was selected in Toronto, IDFA, Annecy, Clermont-Ferrand and awarded in Ottawa, Anima Mundi and SXSW. They are currently developing two animation features.



Jakob Schuh

co-founded the German animation outfit Studio Soi in 2003 where he co-directed some of the studio's major successes including *The Gruffalo*, nominated for both a BAFTA and an Academy Award in 2010/11. Jakob left Studio Soi in 2014 and went on to co-direct Roald Dahl's *Revolting Rhymes Part 1 & Part 2*. The project was recently awarded an Annie, a BAFTA and garnered Jakob his second Academy Award nomination. Jakob is a lecturer at the Filmakademie Baden-Württemberg where he also studied.





Jelena Popović

is a producer at the NFB Animation Studio, where she forged her skills on conventional, interactive and hybrid documentary and animation films.

She directed the documentary *The Knights of Orlando* (2007) and edited Patrick Doyon's Oscar-nominated short *Sunday*, as well as three editions of NFB's acclaimed Hothouse program. She co-produced with Marcy Page *Blood Manifesto* by Theodore Ushev (Prix Créativité, FNC 2016) and *Minotaur VR* by Munro Ferguson. *Hedgehog's Home*, a stop-motion fable about cherishing one's home directed by Eva Cvijanović and co-produced with Vanja Andrijević (Bonobostudio, Croatia) won over 35 prizes since its premiere at Berlinale

2017, while *Manivald* by Chintis Lundgren, a coproduction with Estonia and Croatia, was awarded at OIAF, LIAF, NYSFF, Aspen, Denver, Manchester etc. Jelena's latest NFB releases include *Turbine* by Alex Boya, *Caterpillarplasty* by David Barlow-Krelina and *I'm OK* by Elizabeth Hobbs, a coproduction with Abigail Addison, AnimateProjects (UK).



Enrico Vannucci

mainly works as short film advisor for the Venice Film Festival and as short film programmer for the Torino Short Film Market. He has been working in film festival programming teams since 2010. In recent years, he has written essays on the short and feature film festival ecosystem and covered major film festivals as a journalist since 2009. Finally, in August 2018 together with Carla Vulpiani he co-founded Varicoloured, a holistic film agency.

Amok

Length: 15'



Balázs Turai
Director | Hungary
balturai@gmail.com



Péter B. Lukács
Producer | Hungary
peter.b.lukacs@gmail.com



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: Balázs Turai

Producers: Gábor Osváth,
Péter B. Lukács

Production company: Boddah,
Hungary

Co-producer confirmed: N/A

Estimated budget: EUR 120,000

Funding secured: Tax rebate,
Hungary (EUR 36, 000); self-
investment, Hungary (EUR 15,000)

Butterfly on the Hook

La farfalla sull'attaccapanni

Length: 10'



Valeria Cozzarini
Director | Italy
vcozzarini@gmail.com



Remigio Guadagnini
Producer | Italy
r.guadagnini@altreforme.net



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 aged 11 – 14, male and female

Animation technique: traditional

Director: Valeria Cozzarini

Producer: Remigio Guadagnini

Production company: Altreforme, Italy

Co-producer confirmed: Arsmedia, Slovenia

Estimated budget: EUR 110,000

Funding secured: 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)

The Family Portrait

Obiteljski portret

Length: 12'



Lea Vidaković

Director | Croatia

lea@leavidakovic.com



Marko Dješka

Producer | Croatia

markodjeska@gmail.com



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 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: Lea Vidaković

Producers: Draško Ivezić, Ivan Bereš

Production company: Adriatic Animation, Croatia

Co-producer confirmed: Origin Tales, Serbia

Estimated budget: EUR 150,000

Funding secured: Croatian Audiovisual Centre – script development (EUR 3,370)

The Goose

Husa

Length: 10'



Jan Míka

Director, Producer | Czech Republic

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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: any gender aged 6–10

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

Director and Producer: Jan Míka

Production company: Filmofon, CZ

Co-producer confirmed: Autour de Minuit, FR

Estimated budget: EUR 50,000

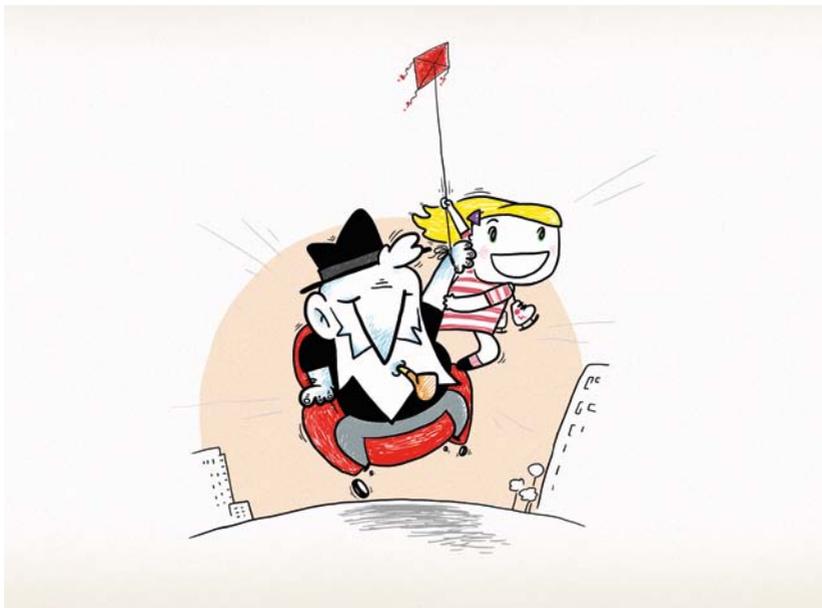
Funding secured: Filmofon, CZ (EUR 8,000); Autour de Minuit, FR (amount not specified yet, all CGI works, distribution); Fox Renderfarm (amount not specified yet, online rendering); Spálená Records (EUR 1,000, Sound studio); Animuj.cz, CZ (media partner)

Grandpa is Sleeping

Bunicul doarme

Length: 12'

CEE Animation Workshop WILD CARD



Helga Fodorean

Producer | Romania

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Matei Branea

Director | Romania

branealand@gmail.com



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: Matei Branea

Producer: Helga Fodorean

Production company: Safe-Frame, Romania

Co-producer confirmed: N/A

Estimated budget: EUR 180,000

Funding secured: Romanian Filmmakers' Guild, research (EUR 1,500)

Kafka in Love

Length: 12'

CEE Animation Workshop WILD CARD



Zane Oborenko
Director | Latvia
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Sabine Andersone
Producer | Latvia
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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: Zane Oborenko

Producer: Sabine Anderson

Production company: Atom Art

Co-producer confirmed: N/A

Estimated budget: EUR 150,000

Funding secured: Culture Capital Foundation of Latvia (EUR 4,500)

Money and Happiness

O novcu i sreći

Length: 10'



Ana Nedeljkovic

Director | Serbia

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Nikola Majdak Jr.

Director | Serbia

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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

Directors: Ana Nedeljković, Nikola Majdak Jr.

Producers: Jelena Mitrović

Production company: Film House Bas Celik, Serbia

Co-producer confirmed: N/A

Estimated budget: EUR 80,000

Funding secured: Serbian Film Fund (EUR 30,000)

Mouse House

Mišja hiša

Length: 7'

mouse house



Polona Kumelj

Executive Producer | Slovenia
polona@invida.tv



Timon Leder

Director, Author | Slovenia
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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 aged 7+

Animation technique: 2D (vector based)

Director: Timon Leder

Producer: Polona Kumelj

Production company: Invida d.o.o., Slovenia

Co-producers confirmed: Zavod Dagiba, Slovenia, Jaka Produkcija, Croatia

Estimated budget: EUR 75,000

Funding secured: Slovenian Film Fund (EUR 49,000)

Paolo's Happiness

Paolos Glück

Length: 10'



Thorsten Droessler

Director | Germany

thorsten.droessler@gmx.de



Grit Wisskirchen

Producer | Germany

grit@filmvermoegen.com



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: aged 6–9

Secondary target audience: family entertainment

Animation technique: stop-motion

Director: Thorsten Droessler

Producers: Grit Wisskirchen, Martin Vandas

Production company: FilmVermoege GmbH, Germany

Co-producer confirmed: MAUR film, Czech Republic

Estimated budget: EUR 185,000

Funding secured: FilmVermoege GmbH: BKM (EUR 20,000); own contribution, Germany (EUR 20,000); MAUR film Ltd, own contribution, Czech Republic (EUR 4,000)

Playing God

Length: 10'



Matteo Burani
Director | Italy
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Arianna Gheller
Animator | Italy
ariannagheller.3@gmail.com



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 smoothes, 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: Matteo Burani

Producers: Giancarlo Grande, Matteo Burani

Production company: Cineparallax, France

Co-producer confirmed: N/A

Estimated budget: EUR 80,000

Funding secured: 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)

Raft Splav

Length: 15'

AnimatekaPRO WILD CARD



Marko Meštović

Director | Croatia

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Mia Bučević

Producer | Croatia

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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: Marko Meštrović

Producer: Mia Bučević

Production company: Kreativni sindikat, Croatia

Co-producer confirmed: N/A

Estimated budget: EUR 80,000

Funding secured: Croatian Audiovisual Centre (EUR 50,000); The City of Zagreb, Croatia (EUR 6,700)

Viskovitz

Length: 8'

CEE Animation Workshop WILD CARD



Ioana Lascar

Producer | Romania

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Serghei Chiviriga

Director | Romania / Moldova

serghei.chiviriga@yahoo.com



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: Serghei Chiviriga

Producer: Ioana Lascar

Production company: deFilm, Romania

Co-producer confirmed: N/A

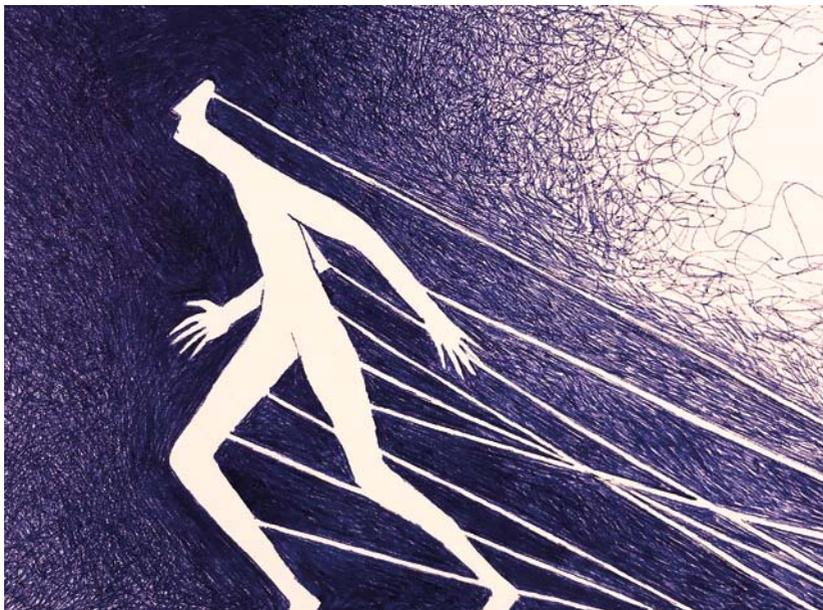
Estimated budget: EUR 170,000

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

Where To

НАКЪДЕ

Length: 5'



Asparuh Petrov

Scriptwriter, Director,
Art-director | Bulgaria
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Vessela Dantcheva

Producer | Bulgaria
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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: Asparuh Petrov

Producer: Vessela Dantcheva

Production company: Compote Collective Ltd, Bulgaria

Co-producer confirmed: N/A

Estimated budget: EUR 45,000

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

Series /
TV Specials



Back in the past, many generations of Europeans grew up on animated series from Central and Eastern Europe. These came from the times when governments and public broadcasters fully financed audio-visual works, and when resources seemed abundant for those whose work was accepted. Since the end of the 1980s, the audio-visual sector has been ruled by the market. But there is no sustainable animation market in our region yet. Animation is not yet considered or set up to be a promising business. Financing an animated series is still a true art, an adrenalin sport. But the light at the end of the tunnel can be finally seen. Thanks to growing cooperation in our region, European Union funding, new distribution platforms, various innovations and, last but not least, thanks to the growing numbers of motivated and fast-learning producers and to the amazing talent we have who are bringing in fresh and daring ideas. Good luck to all who made it to the CEE Animation Forum 2019 pitching contest.

**THE TUTORS
FOR SERIES / TV
SPECIALS PITCHING
PREPARATION:**

SERIES / TV SPECIALS PROJECTS:

Pitching Preparation

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



Agnes Bizzaro works as a consultant for European broadcasters and producers. She started her career in TV production in France and then moved to the public channel, France 2, where she was responsible for the coproduction of animation series. She then worked for the channel M6 (RTL Group) in the fiction department. She is also a content coordinator for Cartoon Springboard, the Cartoon pitching event dedicated to young European talents. She was a jury member at Fest Anca 2018.



Anna Vášová

started as a script executive at Czech TV in the 1990s. During that time she worked on several landmark projects including a feature film *Kolya* – Oscar for Foreign Feature in 1996. She also lectured dramaturgy at the Academy of Performing Arts and wrote scripts for theatre, TV and radio. Later she led the production and distribution arm of Barrandov Studios and then became Director of Programs at Czech TV. From there, she moved to Eurovision/ EBU in Geneva, where she spent 15 years managing over 50 international co-productions across 86 broadcasters from 56 countries. Until 2018 Anna led two sectors at the Visegrad Animation Forum (now CEEA Forum). Currently,

she is an independent scriptwriter and established an animation company 13ka focusing on scripts, project development and international cooperation. She is also a member of Czech TV Director's Advisory board, lectures pitching at the Animation Department at FAMU and serves as a FAMU Artistic Board member.

**THE JURY FOR
SERIES / TV
SPECIALS PITCHING
COMPETITION:**

SERIES / TV SPECIALS PROJECTS:

Pitching- Competition

The ten best projects will compete in a pitching contest. After making their pitch, the teams will have networking meetings with invited experts. Thanks to the partnership with several European prestigious training programmes, selected filmmakers will grant a full scholarship for following events: EAVE Marketing Workshop, CEE Animation Workshop, Anomalia, Pop Up Film Residency or European Animation Development Lab Animation Sans Frontières. The winning project will also receive EUR 1,000.



Caterina De Mata

Born in Rome in 1986, Caterina De Mata grew up following the shooting, editing and production of many social issues and art documentaries. She graduated in 2009 in Industrial Design and Multimedia Communication and worked in the animation studio Lastrego&Testa in 2010. Back in Rome, with the multicultural team of L&C studio, she started creating animated shows and experimenting in new ways of communications. Most of her projects are international collaborations. To the work of director and producer, she has been juxtaposing the one of new media manager since 2015, with a focus on pre-school content for YouTube.



Maciej Jakubczyk

Since 2005, Maciej has been head of Education at New Horizons which organises The Kids Film Festival, family films distribution, Warsaw Kids Film Forum and other industry and educational initiatives. He was also head of New Horizons art-house distribution for over 6 years. He worked with the Polish Film Institute as an expert on children film screenplays, with the Ministry of Culture and Heritage as an expert on educational projects and was a lecturer on Media education at the University of Social Sciences and Humanities. He also led workshops for Europa Cinemas about creative marketing aimed at young audiences.



Manuela Lumb is an experienced producer for Kids and Family programmes. Skilled in development, production and brand management, she is also experienced in fundraising and financing. For 12 years, she has been chairperson for Cartoon Movie, Cartoon Forum and Cartoon Springboard. For many years, she was commissioning editor at SWR and WDR, where she was responsible for *The Show with the Mouse*. In 2008, she became Head of Children's and Family Programme at Studio TVFilm, where among others she developed and produced the brand "Kikaninchen" for KIKA. After working as Head of Development for the animation production company Motionworks, she started working as an independent creative producer and consultant.



Halka Marčeková works as a dramaturge in Radio and Television Slovakia. She has been involved in many animated and feature films and series for children, which have received a number of prizes: *The Fastest Messenger* in the Empire, awarded at the Chicago IFF for Children; *Mimi & Lisa*, the award for Best Animation TV Series at the 2013 TOFUZI, the Golden Dinosaur Award at the 2013 CICDAF in Beijing. and a prize at the 2014 CYBER SOUSA Xiamen IF in China; *The Tots* received an award for Best Animation TV Series at the 2016 TOFUZI; the part 'Daddy the Hero' from *The Websters* series was awarded the national film award Slnko v sieti 2017 for best animated movie. She was a jury member at various international film and TV festivals.



Emmanuèle Pétry-Sirvin has been able to bring her passion for books into the world of animation thanks to *The Treehouse Stories*, commissioned by Canal+ and winner of an International Emmy Award. As head of the European office of Nelvana for 17 years, she worked on many co-productions such as Babar, *The Adventures of Tintin*, *Franklin the Turtle*, Maurice Sendak's *Little Bear*. She also initiated *Mouk* when in charge of development at Millimages. Now a happy partner at studio Dandelooo, she is nurturing *Stinky Dog* for France Televisions along with *Billy the Hamster Cowboy* by Catharina Valckx. With her team, she is now developing the first animated program *In the Forest* illustrated by Marc Boutavant, and an original feature film with AtomArt from Latvia, *Born in the Jungle*.

The Brownies

Biskvitkovtsite

Length: 26 x 11'



Alexandra Lopez-Koleva
Author, Writer | Bulgaria
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Lachezar Velinov
Producer | Bulgaria
velinov@zogaphic.com



Logline: Ellie is a curious 7-year-old girl with a vivid imagination. She is eager to discover the world beyond her neat home and the tedious school. She dreams of true adventures; to be a ship's captain, an explorer or a sea diver. The Brownies are here to help!

Synopsis: Pepper, Basil and Rosemary are tiny creatures with special powers. They live in the loft of Ellie's house. The three receive their unique powers when eating special biscuits from their Magical Biscuit Tree. Ellie is a curious girl with a vivid imagination. She is bored by school and eager for magical adventures. And here come the Brownies! With their magical powers and endless creativity, Basil, Pepper and Rosemary are committed to fulfilling Ellie's brave fantasies. By using their magic powers, the Brownies reshape everyday life and introduce Ellie to curious new worlds.

Director's statement: *The Brownies* is an animated TV series project about the adventures of a little girl called Ellie and her three tiny magical friends – Basil, Rosemary and Pepper. The genre is fantasy-adventure with a quest-like style. The series will follow the adventures of 7-year-old Ellie, and how she copes with every-day-life situations thanks to the fairy help of the tiny Brownies. In each episode, Ellie and

the fairy creatures will creatively solve a problem working as a team. In the end, they will learn something new about friendship. The series will deal with topics like friendship, creative problem solving, and self-confidence.

Ellie's prototype is the modern-day child. The goal is to create a character that the children could relate to. Ellie is a lively child with a vivid imagination, and curiosity is defining for every kid.

Primary target audience: children aged 4–7

Animation technique: 3D (CGI)

Directors: Yavor Kalachev, Zoltan Miklosy

Producer: Lachezar Velinov

Production company: Zographic Films, Bulgaria

Co-producers confirmed: Grid Animation (LOI) Belgium; Umatik Entertainment (LOI), Hungary

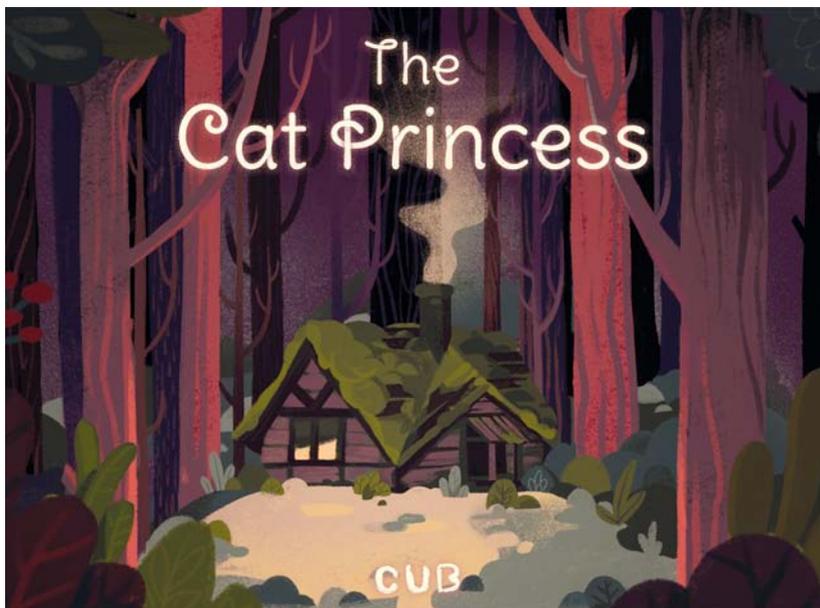
Estimated budget: EUR 2,500,000

Funding secured: N/A

The Cat Princess

Macskakirálylány

Length: 28'



Ivan Tamas

Director | Hungary

ivan@cubanimation.com



Balint Gelley

Producer | Hungary

balint@cubanimation.com



Logline: A hut stands in the middle of the deep, dark, fairy tale forest. It is the home of Mournful Prince who never got further than this after he set out to try his luck. When unexpected guests arrive, led by a mysterious cat, everything changes.

Synopsis: Mournful Prince whiles his days away in a messy hut until he is interrupted by a cat who immediately initiates the task of tidying. Soon, more unexpected guests arrive: Brother Moss, a talking tree, and Ragdoll Sara, a raggedy doll. The cat includes the complaining yet amusing company in the tidying; moreover, she organizes a “Sadness Contest” for them. In the end, everyone is a winner of the contest, as the Prince’s wishes come true: the hut turns into a palace, the cat transforms into a princess, and the Mournful Prince is now happier than he’s ever been before.

Director’s statement: As an animation professional, I gained most of my experience from making children’s content. So did my sister, Zsuzsa Tamas, author of many successful children books. Her story, *The Cat Princess*, based on a folk fairy tale, received the Best Children’s Book of the Year award in Hungary in 2014. We decided to adapt the book to screen: a TV special for children aged 6 to 8 and their families. Having read the book I was captivated by the structure, the unique “story within

a story” parts: the lyrical tales told in the text provide the opportunity to create four independent stories, each with their own visual world and animation style. I was further inspired by the questions that the story raises: what happens when someone just can’t grow up? How can we help each other when we are in trouble too? The heart-warming answers offered by the story have faith in the strength of love and kindness, express the importance of friendship and the liberating power of a shared task.

Primary target audience: children aged 6–8

Secondary target audience: family

Animation technique: traditional

Director: Ivan Tamas

Producer: Balint Gelley

Production company: CUB Animation, Hungary

Co-producer confirmed: N/A

Estimated budget: EUR 240,000

Funding secured: EUR 40,000

Grandma's Pond

Length: 26'



Friedrich Schäper

Director, Producer | Germany
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Anastasia Heinzl

Writer, Freelancer | Germany
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Logline: As Chloe, 12, is supposed to take care of her little brother, he disappears. The young girl and her grandma go looking for him on a mysterious island.

Synopsis: Chloe, a sensitive teenager, Emil, her mischievous 6-year-old brother, and their mom Rose are at Grandma's for the summer. Mom is very serious, Grandma is childish. They don't get on. The old lady entertains the kids by talking about an imaginary island on the pond behind the house, but Mom doesn't like these tales. She especially thinks Chloe is too old for such stories, and that it's time for her to grow up. Chloe is torn between Grandma and Mom: stay a child or become a grown-up? One afternoon, as her mother has asked her to take care of her little brother, he disappears. Chloe panics. Grandma is convinced Emil has been kidnapped by a creature of the Island. Chloe and Grandma sneak away from Mom and travel to the island – Chloe realizes it really exists! There, Chloe must find her little brother, using her imagination and maturity at the same time. She will understand one can grow up and still be a child at heart. She'll show it to her mom and Grandma, and reconcile them.

Director's statement: I grew up in a big family. I learned everything from them. I inherited their values, their traditions and also

the ones from their parents and grandparents. Like plenty of other friends, though, I also have family members who don't get along. Who quarrel about conflicts from the past, conflicts that seemingly can't be solved. Suddenly, there seems to be a break, a wall. And a new generation that might not have access to the heritage of traditions, tales and knowledge. I want to make a film about family. About transmission, about reconciliation and growing up. A film about kids exploring an old world of tales and myths that is almost lost. I am very much influenced by the eerie and poetic stories by Neil Gaiman, like *The Ocean at the End of the Lane*.

Primary target audience: children aged 6–11

Secondary target audience: family

Animation technique: 2D (vector based)

Director: Friedrich Schäper

Producer: Friedrich Schäper

Production company: Studio Huckepack, Germany

Co-producer confirmed: Laidak, France, Germany

Estimated budget: EUR 650,000

Funding secured: FAIA du CNC – d'aide à l'écriture (French author/writing fund – EUR 20,000)

Kosmix

Length: 26 x 5'



Vojtěch Dudek

Director | Czech Republic
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Martin Jůza

Producer | Czech Republic
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Logline: A little robot Kit is exploring the universe in his space travel TV show.

Synopsis: Kit used to work on a launch ramp for space rockets as a maintenance robot, but he always dreamed of roaming around the universe, meeting planets and seeing stars. And so one day he screwed himself to a rocket and finally fled to space. Every episode focuses on a different planet or a space object with a simple personality. Kit, our tour guide around the universe, visits them, which always leads to an adventure. Through his adventures, he learns how space works. Given the fact he is not a very experienced explorer, he often gets into trouble. But in the end, that's what helps him learn.

Director's statement: Space has always fascinated us when we were kids. And it still does today since the new discoveries are a regular part of our lives. Knowing the space is important to understand the world we live in and it helps us see ourselves as a part of the bigger picture. That is why we want to reveal the space to the youngest kids. *Kosmix* is supposed to be the first ticket to getting interested in the universe, in science and also in discovering in general. However, our approach is not to make *Kosmix* only educational. We want Kit to go through adventures that will help him understand the space and learn something on the way in an

entertaining way. Kit is driven by his effort to explore the space and report to those who are not so lucky and are still on Earth. Going through little stories in each episode finally gets him, and his audience as well, to know the basics of the universe.

Primary target audience: children aged 4–8

Animation technique: 2D (vector based)

Directors: Vojtěch Dudek, Klára Jůzová

Producer: Martin Jůza

Production company: Krutart, Czech Republic

Co-producer confirmed: Czech Television

Estimated budget: EUR 123,631

Funding secured: 100%

Move It or Lose It

Chi si ferma è perduto

Length: 8 x 13'



Raffaele Compagnoni

Director | Italy

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Federico Riboldazzi

Producer | Italy

federico.riboldazzi@tiwi.it



Logline: The life-changing journeys of key personalities of modern and contemporary history, recounted in their own voice.

Synopsis: *Move It or Lose It* is a motion graphic and mixed-technique animated series of dramatised biographies. Retracing the path of a different historical character in each episode, the series gives a glimpse into how each journey forever influenced both their lives and our culture. Nothing embodies change as powerfully as the concept of travel, and the hero's journey is an established narrative archetype, a path that the hero must walk to reach betterment and growth. In *Move It or Lose It*, our heroes are artists, scientists, entrepreneurs, adventurers and writers... and their journeys are as literal as they are life-changing. The first season will feature Oscar Niemeyer, Pina Bausch, Heinrich Schliemann, Mary Shelley, Lorenzo da Ponte, Frida Kahlo, Paul Klee and Agatha Christie.

Director's statement: *Move It or Lose It* is a transmedia project that seeks to bridge the opposites. Its aims are to tell true and poignant stories in a quirky, entertaining and ultimately novel way; to contribute to the diffusion of historic, artistic and social culture through a visual alphabet that is rooted in Pop Culture; finally, to show its

protagonists – artists, scientists, scholars and pioneers, all pivotal figures for the human history – through an unexpected, more human and sometimes ironic lens. A lens that brings them closer and bridges the gap with the audience.

Primary target audience: family

Secondary target audience: young adults

Animation technique: 2D animation, motion graphics, mixed media

Director: Raffaele Compagnoni

Producer: Federico Riboldazzi

Production company: TIWI srl, Italy

Co-producer confirmed: Origin Tales, Serbia

Estimated budget: EUR 250,000

Funding secured: TIWI srl (EUR 60,000) – Sky Italia srl (EUR 60,000) – Emilia Romagna Film Commission (EUR 42,000), Italy

Some of Us

Certains d'Entre Nous

Length: 10 x 15'



Laurent Duret

Producer | France

laurent@bachibouzouk.net



Logline: Fifteen stories of world-class athletes who showed the world what *Some of Us* can do.

Synopsis: The issues of racism and discrimination linked to gender and sexual orientation in sport dominate the newspaper headlines at every major sporting event. We want to tell some true-life stories of famous professional athletes who all had outstanding careers and who were faced with discrimination based on their origins, gender, sexual orientation or handicap. We, therefore, plan on a series of 15 portraits of women, men, intersex persons, young and not so young people, present-day athletes and athletes of bygone days, of different nationalities, and from all sports disciplines.

Director's statement: Having a diversity of athletes shows the scope of the issue. This desire inspires a treatment that favours animated illustration in an aesthetic that calls to mind graphic novels: this is a way of promoting increased identification on the part of the viewer, of generating an emotion which is particular to drawing and which means that the other is a little less "other". In contrast, archive photographs and films are inserted into the graphics environment and highlighted using an original writing style, and each story is told in the first person, in voice-over, by the episode's main character.

We won't organize the characters by chapter or the specific form of discrimination encountered: one person can have faced multiple forms of discrimination and these discriminations cannot be used to define people. By means of a common graphic design, each episode will exist in its own right, so that the viewer may realise to be face to face with an individual who has given the very best they have to give.

Primary target audience: young adults

Secondary target audience: adults

Animation technique: traditional

Directors: Jean-Charles Mbotti Malolo, Matan Rochlitz

Producer: Laurent Duret

Production company: Bachibouzouk, France

Co-producers confirmed: Film Angels, Latvia; Hors Zone, Belgium; DPT, Canada; Ina, France

Estimated budget: EUR 1,500,000

Funding secured: DPT, Canada (EUR 13,865); Coproductions: Film Angels, Latvia (EUR 15,000); Hors Zone, Belgium; Bachibouzouk, France / Total EUR 85,623

Street Pack

Length: 8 x 25'



Matej Holub

Director | Slovakia

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Klaudia Bulantova

Art Director | Slovakia

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Logline: *Street Pack* is an episodic animated series focusing on the teenage audience. It is set in an incredible animal urban world and follows the pursuit and tribulations of the music band named Street Pack.

Synopsis: Red panda Jack and his owl friend Doty have always had one big dream – to break into the music industry and make a hit! But when they finally succeed, their problems have only just began... Unfortunately, their song is shamefully stolen by none other than the long-lasting music magnate Porkins! Our heroes have to embark on an adventure to fight not only him but also the disapproval of their parents and family. During their journey, they find new friends like big Singer P.N.D. and challenge enemies like Doty's evil brother Horace.

Director's statement: We want to create a unique animated TV series with lots of humour, music and drama which can be enjoyed by a wide-range audience, but mainly young adults. The viewers should have time enough to become acquainted with our animal heroes and dive into our incredible, yet familiar world, which is why we chose serialisation. There are three strong themes: the first one is music and all its struggles in this cut-throat industry with young artists trying to do what they love. The second theme is the wide range of animal

characters inhabiting a modern city and basically struggling with the same problems as young adults, which is recognition from their surroundings. The third and most important is the family theme. We don't choose what family we are born to, and our characters all have different relationships with their parents, siblings and friends. In the end, it always comes down to understanding and listening to one another.

Primary target audience: teenage

Animation technique:
2D (vector based)

Director: Matej Holub

Producer: Matej Holub

Production company: INOUT Studio, Slovakia

Co-producer confirmed: N/A

Estimated budget: EUR 500,000

Funding secured: N/A

Summer Kingdom

Length: 13 x 22' (3 seasons)

CEE Animation Workshop WILD CARD



Yana Palamarenko

Producer | Ukraine

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Roman Kepkalo

Writer, Director | Ukraine

roman.kepkalo@yarkistudio.com



Logline: A brave Knight named Mankey searches for the lost Princess and gets trapped into a strange and ominous chain of events controlled by a secret puppet master.

Synopsis: The post-apocalyptic kingdom is panicked: the Dragon kidnapped the Princess and carried her away to an unknown place. Like many other knights, Mankey rushes to search for her. But the closer he gets to the mystery of Princess's disappearance, the clearer it becomes that it is just part of a secret evil plan! The plan is controlled by the Secret "Puppet master", who is much worse than the Dragon. He has a goal of distorting all the brightest feelings and eventually destroying love in this world. The Knight eventually confounds the plans of the Secret "Puppet Master", but the price he pays for it is too high.

Director's statement: This story is about young people standing on the verge of adult life. The main characters leave the comfort zone and remain alone in a frightening and unexplored world. This story is dedicated to the formation of personality: life lessons are wrapped in the fabulous adventure format. *Summer Kingdom* is about time. It is a symbolic summer during which young people explore the world, make mistakes, fall in

love, make friends and enemies. The medieval setting with post-apocalyptic elements has been chosen on purpose – it is a world full of mystery magic and very emotional. The Middle Ages, to some extent, is a teenage state of humanity. The characters come up against mythical monsters and magical creatures and go through hardships schemed by the main antagonist in the same way that adolescents face emotions as partly-formed personalities. Having all the signs of the Middle Ages, the world of *Summer Kingdom* reflects the current reality to a great deal: it shows the problems and fears of modern society and is filled with humour.

Primary target audience: young adults aged 15+, 50/50 (men/women)

Secondary target audience: 30+ Animation technique: 2D (vector based)

Director: Roman Kepkalo

Producer: Yana Palamarenko

Production company: Yarki Studio, Ukraine

Co-producer confirmed: N/A

Estimated budget: N/A

Funding secured: Yarki Studio (EUR 51,600) – budget secured for development

The Very Hairy Alphabet

Length: 26 x 5'



Eliza Plocieniak-Alvarez
Director | Poland / Germany
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Laura Messner
Student Producer | Germany
laura.messner@filmakademie.de



Logline: A playful way of learning the alphabet and the English language with two amazing and unique characters: Nitso and Tebahpla.

Synopsis: Nitso is a big yellow yeti who wants to learn the alphabet. He also likes to eat a lot... He even eats his ABC Book! Oh no! Nitso ate his homework... How will he get to know the next letter of the alphabet? Well, he will ask the Great Master Tebahpla! Tebahpla, the wisest of all people, knows everything and anything about everything. But will he manage to help Nitso? The apparently simple task of learning the alphabet becomes full of discoveries and humour! Come and join the adventure!

Director's statement: *The Very Hairy Alphabet* teaches English and the alphabet in its own unique way. First of all, we want to give children the opportunity to go beyond the same old "a is for apple" – Nitso gets to know the B with a "big bear in a bikini", the H with "hilarious hiccups" and the S with "smelly socks". I believe that the bold humour and smart gags will make even the most reluctant children love the alphabet! Learning by having fun is the most effective way of learning. Playing with humour, Tebahpla and Nitso form a great duo in showing children that even through failure, something wonderful can be created. *TVHA* is unique also

in its visual style. The hand-painted cut-out elements catch children's attention with their haptic texture and vivid colours. The events of the story feel much closer! *TVHA* is a transmedia concept – we want to combine the TV series with a picture book, an app and a game that will encourage active watching and provide entertainment for the whole family.

Primary target audience: preschool aged 2–6

Animation technique: digital cut-out

Director: Eliza Plocieniak-Alvarez

Producer: N/A

Production company: N/A

Co-producer confirmed: N/A

Estimated budget: EUR 950,000

Funding secured: The pilot episode was produced with financial support of the Filmakademie Baden-Württemberg, Germany

Logline: Three eventful days in Aleppo that change the fate of the main characters.

Synopsis: 13-year old Jasmin lives with her family in Aleppo; once a prominent city, now turned into a gloomy battlefield. The conditions are tough for adults, whereas for kids they are just another challenge in the world where the ruined city became a huge playground. Jasmin's Grandpa is kidnapped by a gang of thieves. When their boss happens to be Jasmin's uncle and the girl decides to go to his rescue without the help of her parents, the situation gets complicated.

Director's statement: *The Wind over Aleppo* is inspired by the book by Grzegorz Gortat, advertised as "a book for children; a must-read for every adult". It is the perfect base for an animated film that would permit the viewers to approach emotionally the matter of conflict, which is experienced by children in the most abusive way. Animation is the best technique to demonstrate how war could be seen through the eyes of a child. Their everyday life is different than the life of their peers having a chance to grow up in peace. In relation to the issues brought up in the film, it is necessary to apply a simple, but expressive design adapted to the perceptual possibilities of young viewers. This story will bring viewers closer to Aleppo and will let them understand

that in hard times, friendship, solidarity and family bonds are as important as arms and power.

Primary target audience: children aged 12–14

Animation technique: traditional

Director: Agnieszka Sadurska

Producer: Ewa Sobolewska

Production company: TV Studio of Animation Films Ltd., Poland

Co-producer confirmed: N/A

Estimated budget: EUR 200,000

Funding secured: Polish Film Institute (EUR 10,000)

Feature Films



Feature films captivate great interest of viewers and creators alike. While the creative input from countries with lower production capacities is often celebrated and their creators sought for, the lack of tools and knowhow in production, co-production and distribution of feature films is still strongly apparent across the whole CEE region. Despite this fact, last year the organizers decided to open a new pitching category for feature films and the success of CEE filmmakers didn't wait. The first ever winning project of the 2018 CEE Animation Forum *Of Unwanted Things and People* was recently presented at Cartoon Movie and received the Eurimages Development Coproduction Award. Discover with us new promising feature-length animated projects.

**THE JURY FOR
FEATURE FILMS
PITCHING
COMPETITION:**

FEATURE FILM PROJECTS:

Pitching Competition

After making their pitch, the teams will have a special feedback and networking meeting with invited experts. Thanks to the partnership with several European prestigious training programmes, selected filmmakers will grant a full scholarship for following events:

EAVE Marketing Workshop, CEE Animation Workshop, Anomalia, Pop Up Film Residency or European Animation Development Lab Animation Sans Frontières. Among traditional awards remain the Nespresso Audience Award and the cash prize of EUR 1,000 for the winning project.



Anca Damian studied at the Academy of Theatre and Film Arts in Bucharest where she obtained a diploma in Cinematography and a Doctor's degree in Arts, Cinema and Media. Anca worked as a director, screenwriter and producer for several documentaries on art, and also worked as director of photography on two long feature films and many documentaries and shorts until 2008

when she made her directorial debut with the feature *Crossing Dates*. Since then, she has been director, screenwriter and producer of seven features, of which three were animated.



Mats Grorud is a film director and animator from Norway. He previously directed two short films and worked as an animator on several feature films, documentaries and music videos. During his childhood, his mother worked as a nurse in refugee camps in Lebanon. In the 1990s, Mats studied at the American University of Beirut, Lebanon while working as an English and Animation teacher in the Burj el Barjaneh refugee camp. Based on the testimonies of the refugees and his experience, he wrote the script for his first feature film, *The Tower*.





Alexis Hofmann

graduated in modern literature from La Fémis. After working for the French National Center of Cinema (CNC), he joined Haut et Court Distribution, and then Memento Films, working in the booking and marketing departments for each. He joined BAC FILMS in 2006 as a programmer and then became marketing project manager for the company. Alexis has been overseeing acquisitions for BAC FILMS since 2013.



Marcin Łuczaj

graduated in Film & Media Studies from the University of Lodz and in Cultural Studies from the University of Warsaw. He works for New Europe Film Sales, a Warsaw-based sales agency for both features and shorts, where he is responsible for feature film acquisitions and for the short film catalogue. Marcin has several years of experience as a programmer for the Warsaw Film Festival and ZUBROFFKA International Short Film Festival, and as a guest curator for various international film festivals. He is also an alumnus of the TorinoFilmLab's story editing programme.



Marie-Pierre Valle

holds a Bachelor of Arts in Literature and History of Art. She first worked at TF1 where she was responsible for TV films acquisitions. Then she was creative director at StudioCanal and since 2008, head of acquisitions at Wild Bunch, working with domestic and international independent companies. Wild Bunch particularly looks for young directors and new talents. Their films have been successful all over the world and often awarded at numerous major film festivals.

Allah is Not Obligated

Allah n'est pas obligé

Length: 90'



Marion Boffelli

Head of Development | France
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Zaven Najjar

Director | France
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Logline: Birahima, a Guinean orphan of only ten years of age, tells the story of how he became a child soldier when he tried to join his aunt in Liberia with the help of four dictionaries and heavy irony.

Synopsis: When ten-year-old Birahima's mother dies, he leaves his native village in Cote d'Ivoire, accompanied by sorcerer and cook Yacouba, to search for his aunt Mahan. Crossing the border into Liberia, they are seized by rebels and forced into military service. Birahima becomes a child-soldier. Fighting in a chaotic civil war alongside many other boys, Birahima sees death, torture, dismemberment and madness but somehow manages to retain his own sanity.

Director's statement: Since 1980, increasing tensions between freedmen and natives in Liberia have led to a civil war bringing the country to its knees. Many of these atrocities were perpetrated by child soldiers, a macabre whirlwind that has had a devastating impact on an entire generation of children traumatized by their own crimes. This is the terrible topic of Ahmadou Kourouma's novel. The book immerses the reader in a terrifying conflict through the eyes of a kid named Birahima. It is a universal story tinged with dark humour. I wanted to make Kourouma's novel into an animated film, both to show the terrible fate of child soldiers, and

to transform this pacifist manifesto into a film that is both funny and dark. I grew up hearing tragicomic stories of my family about everyday life during the Lebanese civil war. In the book, I found the same epic stories of scoundrels. Child soldiers are often depicted as bloodthirsty killing machines. Here, they are simply human beings forced to adapt to survive.

Primary target audience: all audiences

Animation technique: 3D (CGI)

Director: Zaven Najjar

Producer: Sébastien Onomo

Production company: Special Touch Studios, France

Co-producers confirmed: Paul Thiltges Distributions s.a.r.l, Luxembourg; Lunanime BVBA, Belgium

Estimated budget: EUR 4,698,442

Funding secured: Procirep/Angoa, FR (EUR 3,400) – CNC, CVS, FR (EUR 70,000) – CNC development fund (EUR 42,000) – CNC Co-development Grande Region (EUR 20,000) – Grand Est Region development, FR (EUR 20,000) – Ciclic Animation development, FR (EUR 25,000) – Media single Projet (EUR 60,000) – Film Fund Luxembourg (EUR 30,000) – Gkids USA (EUR 21,260)

Babu in the Night City Babu v nočním městě

Length: 75'



Radim Procházka

Producer | Czech Republic
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Petr Vodička

Director | Czech Republic
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Logline: A girl aged eight on a night trek through the city's periphery in search of a lost parrot. A children's film-noir detective story with elements of sci-fi, and also Petr Vodička's feature-length film debut. The script is based on his successful radio and theatre plays.

Synopsis: Following the mysterious disappearance of her dad, 8-year-old Babu is often alone at home with her parrot. When a thief steals it, Babu sets off on a night-time expedition to save her animal friend. During her journey, she finds unexpected allies: an unsuccessful rapper, a night jogger and a homeless man. Together, they must overcome the mad Professor X who is able to transform humans into animals and vice versa. A film-noir detective puppet-animated story takes place in a contemporary night-time city where the inhabitants take on dimensions of fairy-tale characters and all the while don't lose touch with everyday social reality.

Director's statement: The theme, which thus far was produced as a theatre and a radio play, provides for me a solid torso onto which one can add some flesh of a puppetry treatment. When writing the script, I am ready to enrich the plot with new settings and characters, strengthen the detective story frame and also to provide more space

for artistic elements in order to ensure that the planned fusion of puppets and street-art inspiration takes place. I am of the opinion that for the age group it is intended for, the roughly 75-minute length is in no way limiting, and using my extensive theatre experience I think it is possible to tell a story to its full potential without losing anything in terms of depth. We aim to make multi-layered dialogues linked to the detective story plot to be interesting for the adult audience as well.

Primary target audience: family, children aged 6–10, primary school

Animation technique: stop-motion

Director: Petr Vodička

Producer: Radim Procházka

Production company: Produkce Radim Procházka s.r.o., Czech Republic

Co-producer confirmed: Studio Anima

Estimated budget: EUR 1,000,000

Funding secured: Czech Film Fund, CZ (EUR 37,000); Studio Anima, CZ (EUR 13,000)

The Guardian of Legends

Powrót Strażnika Legend

Length: 90'



Tomek Niedźwiedź

Director | Poland

tom@badibadi.com



Magda Rawa

Executive Producer | Poland

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Logline: When Jake gets stuck in a VR game controlled by the evil Hypnotist, his sister Madaleine together with Teddy Bear and the inhabitants of the game world frees Jake and the Legendary World from the malefactor's influence.

Synopsis: 7-year-old Jake gets stuck in a VR game controlled by the power of the Hypnotist. His 11-year-old sister Madaleine enters the game and together with her Teddy Bear and the inhabitants of the game world, Legendary Creatures, they defeat the Hypnotist, freeing Jake, the Legendary World (game world) and people in the real world from under his influence.

Director's statement: While working on the series *The Flying Bear and the Gang*, I felt that the story told in it has much greater potential and can oscillate around the issue of "hypnosis by electronic devices" directly affecting almost all of us and certainly children. I decided to expand this topic and tell a story about a small boy addicted to computer games who discovers a new VR game in which the main "boss" is the Hypnotist – an evil artificial intelligence trying to hypnotize human' minds. Jake (7) engages in the game so much that in the real world, he stops responding to any stimulus. His

sister Madeleine (11) is aware of the situation and tries to help his brother and save him from the Hypnotist's fatal influence. I saw this story as a contemporary version of the "Snow Queen" archetype. The issues I've found in it seem so important and have such a large dramatic and comic potential, making me sure that this is the story I would like to tell in the form of an animated film for children.

Primary target audience: children aged 6+, family

Animation technique: 3D (CGI)

Directors: Tomek Niedźwiedź, Waldek Mordarski

Producer: Magda Rawa

Production company: Badi Badi, Poland

Co-producer confirmed: N/A

Estimated budget: EUR 1,900,000

Funding secured: At the development stage, the project received support from Creative Europe MEDIA and Polish Film Institute.

My Sunny Maad Moje slunce Maad

Length: 75'



Petr Oukropec

Producer | Czech Republic
petr@negativ.cz



Michaela Pavlátová

Director | Czech Republic
mpavlatova99@gmail.com



Logline: Welcome to Kabul: one family, countless secrets.

Synopsis: When Herra, a Czech woman, falls in love with Nazir, an Afghan, she has no idea about the life that awaits her in the post-Taliban Afghanistan, nor about the family she is about to join. A grandfather who is a feminist, an adopted young boy who astounds with his intellect, and Freshta who will do anything to run away from her abusive husband. Like the other women in the family, Herra wears a burka and hides in a closet when guests arrive. She soon starts a new job with an American woman, Heidi, who has little understanding of the way women live in Afghanistan, and still less that not everybody wants to be saved by the Westerners.

Director's statement: The main strength of the story based on Petra Prochazkova's novel lies in gentle humour and well observed everyday details of the family life. *My Sunny Maad* is a deeply moving story that makes me laugh and cry at the same time. A universal tale of husbands and wives, lovers and friends, who all seek happiness and acceptance against the backdrop of the unexpected events emerging around them. It is a story about the conceptions of human faith in a war-stricken country, seen through the eyes of the main heroine, the Czech woman Herra. I found a story in which I can fully use the possibilities of an animated film to

share the strong emotion, thrill and, most importantly to me, the specific humour through sound, and musical and visual stylization.

Primary target audience: adults

Animation technique:
2D (vector based)

Director: Michaela Pavlátová

Producer: Petr Oukropec

Production company: Negativ s.r.o.,
Czech Republic

Co-producers confirmed:
Sacrebleu Production – Ron Dyens – FR, BFilm – Peter Badač – SK

Estimated budget: EUR 3,400,000

Funding secured: Czech Film Fund, Czech TV, Tax Incentive, CZ; CNC, Grand Est, Strasbourg Eurometropole, Region Reunion, FR; Audiovizualny Fond, SK

Pearl

Length: 85'



Martin Kotik

Director and Producer | Czech Republic

mkotik@rollingpictures.cz



Logline: In a world of fearful water sprites who are hiding from the eyes of humans, a brave and somewhat crazy girl Pearl is growing up, and when the entire water world is threatened, she is the only one who, despite everyone, believes she can save it.

Synopsis: In a world of fearful water sprites who are hiding from the eyes of humans, a brave and somewhat crazy girl Pearl is growing up. When the entire water world is threatened, she is the only one who, despite everyone, believes she can save it. To do so, Pearl makes her way into the human world to find the key to protecting the water sprites. But since she does not know her way around the human world at all, she has no choice but to find a buddy there. This is how an ordinary boy, Oliver, a cynical loser who doesn't even know how to swim, becomes part of an extraordinary adventure to save both the water world and our world. Will Pearl and her friend Oliver be able to save the world?

Director's statement: The main heroes of our story are the water girl Pearl and the human boy Oliver who are nothing like invincible and flawless American-style superheroes. They are heroes who struggle with the distrust of the surroundings, and their own weaknesses and imperfections which they must overcome in order to succeed. However, they are

predestined to confront a much stronger and seemingly invincible opponent – the demons called The Ancients. The Ancients feed on negative emotions (fear and pride) and can be defeated only by limiting or getting rid of such emotions. The Ancients represent the evil within ourselves: the dark and dangerous side of human characters. This is a parallel to real events where fear and pride have helped to awaken evil in entire nations and caused a disaster of huge proportions. I believe that our story has the potential to present to the audience an extremely current issue: intense for parents, yet educational for children – without lacking attractiveness and adventure.

Primary target audience: children aged 7–12

Secondary target audience: family

Animation technique: 3D (CGI)

Director: Martin Kotík

Producer: Martin Kotík

Production company: Rolling Pictures spol. s r.o., Czech Republic

Co-producer confirmed: N/A

Estimated budget: EUR 5,500,000

Funding secured: Rolling Pictures Entertainment Group, Private Equity Investors, PFX, CZ

Piece

Length: 90'



Alan Holly

Director | Ireland

alan@andmapsandplans.com



Carla Vulpiani

Producer | Italy

carla@andmapsandplans.com



Logline: The world burns. Somewhere, a group of teenagers has a party.

Synopsis: A group of teenagers begin what seems like another ordinary weekend in the suburbs of Dublin. It soon takes on much greater significance as their interpersonal and inner conflicts come to a head while they are trapped at a house party in the midst of a violent storm, as flooding hits the city. With their own problems thrown into stark perspective in the face of real danger and the very real effects of our fast-changing climate, these young people are brought to question their place in the world and their part in its future.

Director's statement: *Piece* is at its heart a teen drama that explores the difficult psychological terrain of confidence, self-belief and the general struggle to make sense of the emotions that go with being a teenager. At the same time, it is a film about the huge problems we face as a global society, as the price of our lifestyle begins to catch up with us. By combining an involving character narrative with disaster elements that address current environmental and societal issues, we aim to make a film that is both engaging and exciting as well as thoughtful and moving.

Primary target audience: young adults

Secondary target audience: adults

Animation technique: traditional

Director: Alan Holly

Producer: Carla Vulpiani

Production company: and maps and plans, Ireland

Co-producers confirmed: Ikki Films, France; CUB Animation, Hungary

Estimated budget: EUR 4,500,000

Funding secured: Screen Ireland, IR (EUR 25,000)

Sidi Kaba and the Gateway Home

Sidi Kaba et la Porte du Retour

Length: 90'



Jerome Piot

Author | France

scenarpiot@gmail.com



Logline: Sheltered in the belly of a whale, here is the young Sidi Kaba starting this incredible adventure where the fate of his brother and the slaves of the Sugar Island depend on a Homeric Battle between Brown Resisters, the Slavers and the forgotten Gods.

Synopsis: In a village on the west coast of Africa, the young Sidi Kaba lives peacefully with his family, protected from the men of the sea. Tonight, the whole village is celebrating. The young initiates have chosen their animal spirits. Sidi admires his older brother Azou, whose shadow of a panther is visible on the ancestral rock. He too dreams of finding his spirit animal. In fact, he is planning with his friends Abdou and the twins on going on a trip to the forbidden forest early the next morning. But the men of the sea led by Captain Sacabas exploit his innocence to follow him and ransack his village. Sidi watches his brother entering the Door of No Return, forcibly embarked on board of Sacabas' ship. Sidi soars into the Ocean, but a tidal wave takes him. Mamy Wata the Goddess comes to his rescue and offers to help him find his brother. In return, Sidi has to rehabilitate her to his people. Sheltered in the belly of a whale, here is Sidi Kaba, starting this incredible adventure!

Director's statement: For three centuries, fourteen million people

were taken away from their homeland and transported in ship's holds, like animals. Africa was bled of its people to provide the manpower to feed the great Western civilizations. Their sacrifice has shaped the world in which we live today. *Sidi Kaba and the Gateway Home* is my way of honouring our common ancestors regardless of our physical, social or moral differences. I instantly fell in love with the story Jerome Plot had written; its origins and intentions felt so genuine. I agreed to support him in the realization of this magnificent project because it also offered me the opportunity to reconnect with my ancestry. *Sidi Kaba* is a positive and unifying film. Its ambition is to plunge children into an epic adventure set against the backdrop of the slave trade.

Primary target audience: all audience

Animation technique: 2D (vector based)

Director: Rony Hotin

Producer: Sébastien Onomo

Production company: Special Touch Studios, France

Co-producer confirmed: N/A

Estimated budget: EUR 5,010,000

Funding secured: N/A

Solo Lobo

Length: 90'



Eva Konrad

Producer | Hungary

eva.konrad@umatik.eu



Logline: Solo Lobo is a clumsy bandit who roars the prairie of the Wild West with his trusty friend Mula, the mule when all of a sudden, a puppy bursts into their life and turns everything upside down...

Synopsis: Meet Solo Lobo, a bandit of the clumsier kind. He roams the prairie on the back of his trusty friend Mula, the mule and tries to rob travellers on his way. Usually without much luck. One day, Paunch, a puppy becomes part of his loot and changes Solo's entire life. Suddenly, he has all the prospects to become a rich man if he returns the puppy for a reward. However, this task proves to be heavier than it first seems, as others wish to set hands on Paunch as well. When our clumsy bandit learns that, he heads for canyons and deserts, escapes from dangerous bandits, Indian warriors, and from the depth of a mine so that he could save this heart-melting puppy from greedy relatives.

Director's statement: Our aim was to make a film that is funny, full of exciting adventures and entertaining for the entire family. The story takes place in the historical times of the Wild West, where Indians and cowboys were ruling the canyons and the prairies. By using a very special combination of 2D and 3D techniques, the visual

experience for the audience is simply amazing. Besides the exciting and entertaining storyline, we have put a great emphasis on the character development of Solo Lobo: at the beginning of the story, Solo is a loner but his character changes slowly as he starts to be fond of Paunch, the puppy. His evolving love for his new friend can be followed through the entire film. Although Solo makes his living by robbing, he is still a lovable person. He is easy to identify with. His flaws and the way he's fumbling around cheer up the audience. We are keeping our fingers crossed for Solo Lobo and wishing to be part of his adventures!

Primary target audience: family

Animation technique:
2D (vector based)

Directors: Attila Herko, Zoltan Miklosy

Producer: Eva Konrad

Production company: Umatik
Filmforgalmazó Kft., Hungary

Co-producer confirmed: N/A

Estimated budget: EUR 5,000,000

Funding secured: Creative Europe
MEDIA (EUR 60,000)

Twice Upon a Time

Bio dvaput jedan kralj

Length: 90'

CEE Animation Workshop WILD CARD



Vojin Vasovic

Director and Producer

Serbia / Canada

vojin@toblinkanimation.com



Milorad Kocić

Producer | Serbia

milorad@toblinkanimation.com



Logline: Princess Nika is trying to help her father Poet King to defeat his archenemy, Warrior King. The only problem is that these two kings are actually one man.

Synopsis: Many years after her mother's death, Princess Nika is still trying to win the attention of her always absent father – Poet King. She lies about Dragon's appearance, fakes her own kidnapping and ends up being actually kidnapped only to realize that her father's absence and neglect is due to his rivalry with his split personality – Warrior King. Once Nika disappears, the two kings start fighting with each other and thus ruining the kingdom because of their opposing strategies of how to bring her back. Nika now has to save herself, save the kingdom from her father's deeds and, most importantly, help her father overcome the loss of her mother Queen which was the initial reason for his split.

Director's statement: Two kings in one are fighting for predominance, revealing to us the world that always has the flip side of the coin. This film speaks about duality rather than the split-nature of the world. My wish is for the audience to feel the connection and identification with the young rebel Nika, but also with both kings (or both sides of the king) at different moments. The King is not vicious in his intentions, but

more so unhappily finding himself in situations obviously unable to solve on his own, and there is the pure and curious Nika to help him. In *Twice Upon A Time*, the audience can find themselves in conflicting aspirations, phobias and games that the characters play, but one can also find a strong family story about support and overcoming the loss. The film's theme addresses a general issue of contradictions of mankind – wishes that are both good and bad, times that are both happy and sad, inner voices that puzzle our mind, and the never-ending duality of mankind.

Primary target audience: family

Secondary target audience: age 35–50

Animation technique: 3D (CGI)

Director: Vojin Vasovic

Producers: Vojin Vasovic, Milorad Kocić

Production company: To Blink Animation, Serbia

Co-producer confirmed: To Blink Studio, Canada

Estimated budget: EUR 2,300,000

Funding secured: Creative Europe MEDIA (EUR 60,000), Film Centre of Serbia development (EUR 20,000), Proof of concept (Canada Council, Toronto Art Council, Ontario Art Council – EUR 60,000)



CEE
Animation
Talents

This project is intended for alternative promotion of the most talented young animation filmmakers from Central and Eastern Europe. Its aim is to present internationally the 9 best films made by young and debuting artists in a given year to a professional audience and for the general public. The selection of the films focuses on extraordinary talents whose work promises successful future careers. The project counts on the presentation of this compilation at selected European animated film festivals and to draw attention to new talents and bring them together with experienced foreign producers.

Why did we create this project?

While the quality of animation from CEE increases yearly, alternative presentation channels are needed due to the lack of scope for animated film promotion through national film institutes. Hence the CEE Animation has taken the initiative and, as the first such project in the region of Hungary, Poland, the Czech Republic, Slovakia, Croatia and Slovenia, we aim to raise the profile of our animation even outside the films' production countries.

How do we select the films?

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

The TALENTS project doesn't aim for sales but rather to support dissemination at film markets, and among film distributors, sales agents and festival programme directors. The selection will also be screened at various film festivals around the world to reach mainstream audiences. The CEE Animation will also closely cooperate on the project with national film centres and regional professionals. Our primary ambition is the year-round promotion of young CEE artists' animation and assistance for its further development, visibility and distribution.



Apart / Spolu sami

Director:

Diana Cam Van Nguyen
2018, Czechia

Producer:

Karolína Davidová

Sales:

Karolína Davidová /
karolina.davidova@
post.cz



Bless You! / Na zdrowie!

Director:

Paulina Ziółkowska
2018, Poland

Producer:

Polish National Film
School in Lodz

Sales:

Miyu Distribution
festival@miyu.fr



Cloudy / Pod mrakem

Director:

Zuzana Čupová
2018, Czechia

Producer:

Lukáš Gregor / Tomas
Bata University in Zlín

Sales:

Tomas Bata
University in Zlín /
gregor@fmk.utb.cz



Dance of Love /
Ples ljubezni

Director:

Leo Černic
2018, Slovenia

Producer:

Nina Robnik / UL AGRFT

Sales:

UL AGRFT
dekanat@agrft.uni-lj.si



I Am Not Playing
Anymore /
Ja sa nehrám

Director:

Matej Babič
2018, Slovakia

Producer:

Adam Schwarz / FTF VSMU

Sales:

FTF VSMU
festivals@vsmu.sk



Poetika Anima

Director:

Kriss Sagan
2018, Slovakia

Producer:

Diana Švihlová
FTF VSMU

Sales:

FTF VSMU
festivals@vsmu.sk



Take Me Please

Director:

Olivér Hegyi
2017, Hungary

Producer:

József Fülöp
MOME Anim

Sales:

Hungarian National
Film Fund
orr.krisztina@filmalap.hu



Two for Two

Director:

Jelena Oroz
2018, Croatia

Producer:

Vanja Andrijević
Bonobostudio

Sales:

Vanja Andrijević
vanja@bonobostudio.hr



Unsafe Land / Zűrös környék

Director:

Marcell Szénási
2017, Hungary

Producer:

József Fülöp
MOME Anim

Sales:

Hungarian National Film
Fund / orr.krisztina@
filmalap.hu



Industry Program

CEE Animation Forum has grown into a platform where producers can build networks among themselves and with CEE region broadcasters, present new talents and their creative work for EU producers and help find financing and distribution for their projects. In addition to the main pitching competition for Short Films, Series / TV Specials and Feature Films, the three-day programme offers a number of networking opportunities, presentations, debates and screenings. Animation professionals at the Forum can acquire skills and know-how from foreign experts from the field as well as useful contacts that will contribute to making their animated project a success.



Bosnian and Herzegovinian Animation Today

The animation in Bosnia and Herzegovina is about to blossom. After six decades of authors who had a brilliant debut movie, only to give up after a few projects and continue with documentaries or to be interrupted by the war – the situation is finally changing. Founding of the animation department at the Academy of Arts at the University of Banja Luka, combined with animation festivals in Banja Luka and Neum, helped the animation community to start growing.

Besides the newly founded school, there are at least five animation studios and plenty of freelancers active. At the moment, four short films and five graduation short films are in production, along with one TV series, so we expect the year 2020 to be a “good year” for us.

Next steps are funding of association of animators and its work towards relevant film officials to give more opportunities and support to animation in general.





Bulgarian Animation Today

Contemporary Bulgarian animation is a worthy successor of the notable Bulgarian animation school of the 1960s and 70s. Two local festivals are dedicated to animation – the World Festival of Animation Film (WFAF), set up in 1979 in Varna, and Zlaten Kuker – based in Sofia. WFAF had its 14th edition in 2018. Other Bulgarian festivals featuring animation include Oscar® qualifying in the Animated Short Film category *IN THE PALACE International Short Film Festival*.

In 2018 the state subsidy for animation films, distributed through the National Film Centre, amounted to 550,000 Euro, and supported 8 shorts, 2 debuts, 2 films with duration over 26 min. and 1 co-production. Independent Bulgarian animation is steadily developing in a range of diverse genres and techniques. *20 Kicks* by Dimitar Dimitrov was in the official selection of Annecy International Animated Film Festival 2018, while *Techno* by Atanas Filipov is in the 2019 student selection of Animafest Zagreb. Two other recent films deserve to be mentioned – surrealistic *Touch* by Canada-based V. Kazakov and *Roses in the Night* by P. Kunchev. V. Dantcheva took part in an international anthology project with her abstract film *Hierarchy Glitch*, presented with a live performance by Klangforum Wien and touring festivals in 2019. Audiences are expecting with interest the premiere of *Paper Kite* by A. Kovanova.

Written by B. Mateeva, 2019



Croatian Animation Today

Croatian Audiovisual Centre supports national production of short animated films with about EUR 400,000 per year. Besides that the Centre offers minor coproduction support and short animated projects also qualify for the support. About 40 short animated films were released in 2018/2019 by different production houses and schools.

This year Croatia is represented in Annecy festival with 6 short films:

1. *Toomas Beneath the Valley of The Wild Wolves* by Chintis Lundgren (Adriatic Animation),
2. *A Demonstration of Brilliance in Four Acts* by Lucija Mrzljak and Morten Tšinakov (Adriatic Animation),
3. *From Under Which Rock Did They Crawl Out* by Daniel Šuljić (Kreativni sindikat, Zagreb film),
4. *Imbued Life* by Ivana Bošnjak and Thomas Johnson (Bonobostudio),
5. *Animafest Zagreb 2018 "Official Festival Trailer"* by Stipan Tadić (Animafest Zagreb)
- and 6. *OIAF 2018 Signal Film* by Chintis Lundgren (Adriatic Animation).

Little Who Who, animated series for children from studio RECIRCLE (52x5min) received Creative Europe single project development funding and they are ready to bring in more partners to finance the development and production.

Amulet Studio has created 13 episodes of the web animated series *&Black&White* for young adults and it is searching for distribution.

A Macedonian film *John Vardar vs the Galaxy* Goce Cvetanovski got minority co-production financing EUR 120,000 from Croatian Audiovisual Centre and film is due to start the pre-production with 3D2D Animatori in 2019.





Czech Animation Today

In 2018, four Czech feature films came to cinemas: *Pat & Mat: In Action Again* and *Winter Adventure* (nearly 88,000 viewers), the highly anticipated film by Jan Švankmajer, *Insects*, and *Mimi & Lisa: Christmas Lights Mystery*. *Harvie and the Magic Museum* became the best-selling Czech animated film of modern history (sales to 90 countries). Several feature films are scheduled for 2019: *Great Adventures of the Lucky Four*, the anniversary of the fall of the communist regime will be commemorated by *Fritzi – A Revolutionary Tale*, Noro Držiak is preparing *The Impossible Voyage* about the death of Rastislav Štefánik. Several promising projects are already in production: *Even Mice Belong in Heaven*, *The Crossing* or *Tonda*, *Slavka & Genius*. *Fruits of Clouds* excelled among short films, screened at almost 200 festivals and awarded at Berlinale 2019. The short film *The Kite* also premiered at Berlinale and was recently selected to the Annecy Festival. The talented Diana Cam Van Nguyen again drew attention with her *Apart*, selected to IFF Rotterdam, and *Charlie the Snowman's Christmas Wedding* won the Audience Award at the Biennial of Animation Bratislava. The co-production feature film *Of Unwanted Things and People* was recently presented at Cartoon Movie and received the Eurimages Development Coproduction Award.



Estonian Animation Today

The year started exceptionally for the Estonian animation as *Lotte and the Lost Dragons* premiered at Berlinale. *Lotte*, co-produced by Eesti Joonisfilm and Rija Films, is not the only full-length animation to keep an eye on. BOP Animation is in production with *Old Man Cartoon Movie*. *Old Man* has grown out from the Estonian Youtube sensation and will premiere in September. Estonian-Danish co-production *Raggie* – an animated feature about a rag doll, will reach the screens in 2020.

Estonian animation is known for its rich short film scene. Five short films will screen at Annecy: Chintis Lundgren's *Toomas Beneath the Valley of the Wild Wolves*, Anu-Laura Tuttelberg's *Winter in the Rainforest*, Estonian-Croatian co-production *A Demonstration of Brilliance in Four Acts*, Kristjan Holm's *Life24* and Priit Tender's *Orpheus*. In addition, three student films from the Estonian Academy of Arts made it to Annecy.

Clay animation *Teofrastus*, produced by Nukufilm will travel to several festivals, including Zlín. Nukufilm is also in production with *About Love* and Riho Unt's *The Wings*. Both will wrap production this year. Cartoon d'Or winning Kaspar Jancis is in production with *Cosmonaut*, produced by Eesti Joonisfilm. The film will be ready at the end of summer. Surreal 2D short *Solstice* directed by Mikk Mägi and Sander Joon from BOP Animation is set to release in autumn.





Hungarian Animation Today

For one long decade, no Hungarian feature-length animation appeared in cinemas, and especially great anticipation thus preceded the arrival of *Ruben Brandt, Collector* directed by Milorad Krstic in 2018. The film is now on its successful festival tour around the world.

Feature films are supported by the Hungarian National Film Fund, whereas all animation shorts and series are supported by the Media Patronage Program of the Media Council of Hungary, the programme that also sponsors the international launch of Hungarian animation with a stand at MIFA, Annecy Festival.

Recent years have seen a new wave of Hungarian animation. The upcoming generation of authors trained at the Moholy-Nagy University of Art and Design Budapest (among others Péter Vác, Réka Bucsi, Zsuzsanna Kreif, Borbála Zétényi, Nadja Andrasev, Luca Tóth and the freshest Berlinale award winner, Flóra Anna Buda), as well as at the Metropolitan University (Dávid Dell'Edera) has begun to receive international recognition, their films having been screened at several prestigious film festivals like Annecy, Berlinale, Clermont-Ferrand, Sundance or Cannes.

This has led to the creation of a professional medium that has brought the Hungarian Animation Producers' Association to life in 2019, with the aim to unite the animation scene in Hungary and further strengthen its international reputation.



Latvian Animation Today

The most productive and popular Latvian directors these days are Vladimir Leschiov, Edmunds Jansons, Gints Zilbalodis, Anete Melece, Nils Skapans, Dace Rīdūze and Kārlis Vītols. Among the studios, one should take a look at the recent works of Atom Art, Animācijas Brigāde, Rija Films, and the newcomer Locomotive Productions that currently works on Signe Baumanes upcoming feature.

Latvian animated films are still made with small and medium-sized budgets. Many projects, both in short and long formats, are made as co-productions. This definitely is the right time to look for good-quality services in Latvia, there is now a considerable number of trained professionals in the country. Latvian animation is blooming – we have had seven features and twice as many shorts on our plate in the last two years. Among their directors, there are also promising new talents like Lizete Upīte and Zane Oborenko. Last but not least, the Latvian Animation Association was founded in 2016 and currently represents 17 members.





Lithuanian Animation Today

In 2018, the annual state support for the film industry in Lithuania was 6,423,000 EUR. Out of 54 films produced, there were 7 animated shorts. The Lithuanian Film Centre supports animation development, production and distribution. The Lithuanian Film Tax Incentive offers an opportunity to save up to 30 % of the budget.

In 2018, there were two important international premieres: *Trail of Angels*, a short VR animation (dir. Kristina Buožytė, prod. Okta), had its premiere at the Venice International Film Festival, and *The Juggler* (dir. Skirmanta Jakaitė, prod. Art Shot), premiered at DOK Leipzig. Two Lithuanian films will be screened at Annecy IAFF 2019: *The Juggler* (dir. Skirmanta Jakaitė, prod. Art Shot) and the minority co-production *Winter in The Rain Forest* (dir. Anu-Laura Tuttelberg, prod. Art Shot).

Other recent successful Lithuanian productions include *Running Lights* (2017), *Mr Night Has a Day Off* (2016), and *Junction* (2016).

BLON is an international festival for animated films, games, AR and VR, taking place in Klaipėda.

Since 2015, the Lithuanian Animation Association has been aiming to unite animation-related companies to form a network, and to promote Lithuanian animation.



Macedonian Animation Today

After its appearance and success throughout the 1970s and 1980s, Macedonian animated film was in a period of deep hibernation for nearly thirty years, until the “new wave” animation authors emerged over the last decade: Ivan Ivanovski, Goce Cvetanovski, Vuk Mitevski, Vladimir Lukash and Zharko Ivanov. Their animated films have had a successful global festival run: Zharko Ivanov’s animated trilogy *Round Trip* has been shown at more than 100 festivals including Hiroshima and Holland Animated Film Festival, winning more than 15 awards. Ivanov is the founder of the production company Flip Book which has so far produced nearly 15 short animated films, and is currently in production of seven short projects with different authors and techniques. After his festival success with the short film *Hansel and Gretel: the true story*, Goce Cvetanovski became co-founder of the biggest 2D animation studio in the Balkans, Lynx Animation Studios. He is currently working on the first Macedonian animated feature film, *John Vardar vs the Galaxy*, a major coproduction project between Macedonia, Croatia and Bulgaria.



Romanian Animation Today

The Romanian animation scene was very active in 2017–2018, and is looking forward to 2019 new productions. With three short films that travelled around the world and won prizes in major animation festivals – *The Blissful Accidental Death* by Sergiu Negulici, *The Last Customer* by Sergei Chiviriga and *CEVA* by Paul Mureşan – the upcoming generation of authors has begun to receive international recognition. The support from the National Film Fund and the interest of independent film studios in making artistic shorts have activated the field. In 2019, a new feature film of awarded director Anca Damian will be ready and will most probably hit the festivals. Besides, Romania's only cultural event completely dedicated to the animation film industry, Animest, the film festival, celebrates its 14th edition later this autumn. Apart from bringing good tutors to Bucharest to teach workshops, the festival has made solid steps in getting young local animators work together, so the future does look a lot brighter.



Serbian Animation Today

Animated film in Serbia has seen a significant increase in production and visibility in the last three years. Aside from many short animated projects, three feature films are currently in the development stage. *Untravel* (2018), a film by Ana Nedeljković and Nikola Majdak Jr., was screened at Berlinale, Annecy, Sundance and nominated for an Annie Award. *Musical Traumas* (2018) by Miloš Tomić was nominated for an Emile Award. The previous year was marked by the festival success of Kosta Rakićević and Boriš Simović (*Echo*), and Vojin Vasović's *Twice Upon a Time*, whose feature film was granted support by the Creative Europe MEDIA programme. Iva Ćirić's *Florigami* and docu-animated project *Radiovision* are about to start screenings at festivals. Jelena Milunović is in production of her VAF 2018 pitch award-winning film *Floating* and we eagerly expect the premiere of our veteran Rastko Ćirić's newest film, *Lights and Shadows*. Development of animation in Serbia has been continuously supported by the Film Centre of Serbia and the Union of Film Animators of Serbia (UFAS). International animation festivals taking place in Serbia include Balkanima and Animanima.



Slovak Animation Today

Slovak animation showed in the past year again a growing number of feature films with minority and majority Slovak co-production share, and also new TV Series made in co-production with CEE and distributed in Poland, Czech Republic and France (cinemas). Animation in Slovakia receives a growing support from the Slovak Audiovisual Fund and RTVS (national broadcaster). The Slovak Association of Animated Film Producers (APAF) is active abroad and is a founding member of CEE Animation, involved in organization of all its activities. APAF develops the animation sector by organizing masterclasses on a wide range of topics connected to animation in cooperation with Academy of Performing Arts Bratislava and Animation Festival Fest Anča. Among the highlights is the success of co-production feature film *Of Unwanted Things and People*, winner of VAF 2018 and Eurimages Development Award at Cartoon Movie 2019. Shorts successfully toured festivals, such as *Journey* by Marek Jasaň premiered at Fest Anča, *Kite* by Martin Smatana premiered at Berlinale, and *Poetika Anima* by Kriss Sagan which was selected in Annecy 2019. A new TV Series *Ka-Boom* premiered, while the new *Mimi & Lisa* TV special became a box office success in French cinemas.



CEE Animation Workshop **2018/2019**

CEE Animation Workshop is a year-long training programme of project development and networking for producers and their creative teams, focused on animated or hybrid projects of all lengths and types (shorts, features, series, documentary & fiction, also hybrid projects with a considerable amount of animation). It is open also to professionals (studios, freelance, public institutions, distributors, broadcasters etc.) without a project with interest in animation.

The aim of the training is to provide tutoring in the field of content development, starting with consultancy on the script as well as artistic and production consultancy. Lectures and presentations of recent trends in production, marketing and distribution, case studies of international co-productions, financial and legal matters and other important elements will be provided by acclaimed international experts.

The year-long programme is focused on three intensive modules, each 6 days long. In addition, participants will have the opportunity to pitch projects and receive subsequent online consultancy.





Selected projects and participants 2018/2019

FEATURE FILMS:

Gentle Jaco (David Toušek, Hana Lehečková; Czech Republic)

Hello Isabelle (Siniša Juričić, Marjan Alčevski; Croatia)

Lady Pirates (Miljana Dragičević, Dorotea Vučić; Croatia)

Twice Upon a Time (Vojin Vasovic, Milorad Kocić; Serbia)

SERIES:

The Adventures of Tubby and Stretch (Mladen Đukić, Dejan Mijatović, Jelena Kojović Tepić; Bosnia and Herzegovina)

Koyaa (Kolja Saksida, Sara Živkovič, Marko Bratuš; Slovenia)

Rabbit from a Tin Hat (Ivan Bereš; Serbia)

Summer Kingdom (Yana Palamarenko, Roman Kepkalo; Ukraine)

SHORT FILMS:

Grandpa is Sleeping (Helga Fodorean, Matei Branea; Romania)

Kafka in Love (Sabine Andersone, Zane Oborenko; Latvia)

Noah's Tree (Gabor Osvath, Peter Vácz; Hungary)

Viskovitz (Ioana Lascar, Serghei Chiviriga; Romania)

PARTICIPANTS WITHOUT PROJECT:

Belina Jano (Animated Society, Albania)

Levan Lapachi (Highwayvfx, Georgia)

Kumelj Polona (Invida, Slovenia)

Danijela Radulovi (Film Centre of Montenegro, Montenegro)

Orsolya Sipos (SALTO Films Ltd., Hungary)

Anifilm Highlights

Tomek Ducki:

Masterclass

One of the most significant authors in animated music video production, Tomek Ducki uses a blend of techniques, visually bewitching colour combinations and hidden stories in his works. During the masterclass, he'll reveal the process behind creation of his were the award-winning videos *Paradise Awaits*, *Daydreamer*, *Man in the Moon*, *Animals....* allowing enough time for Q&A session. As part of the non-competition programme of Anifilm festival, he will also be presenting his retrospective.



Wednesday, May 8

Max Hattler:

Masterclass

A well-known figure on the experimental animation scene, Max Hattler works on the edges between abstraction and representation, where meaning is freed from the constraints of traditional storytelling. In this masterclass, Hattler presents some of his works and the ideas behind them, offering an insight into his way of working. As part of the accompanying programme of Anifilm festival, he will also be presenting his retrospective and a stereoscopic audiovisual performance Hattlerizer 4.D.



Thursday, May 9

Note: You're welcome to take part in the Anifilm festival highlights from Wednesday to Friday, for times and places, please, check the Anifilm program schedule.

Markus Krohn:

Making of Chris the Swiss

Having a deeper look into the process of making *Chris the Swiss*, we will discuss tasks and strategies of music and sound design that are typical for animated documentary. Markus Krohn will show examples of great collaboration between composer and sound designer and different layers of sound and might touch editing, directing and production issues as well.



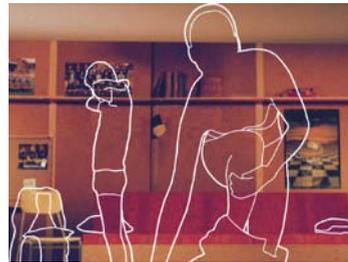
Thursday, May 9

SWISS FILMS

Jonas Odell:

Masterclass

Jonas Odell discusses the nature and raison d'être of the Animated Documentary with his own films in the genre as a starting point. Does the seemingly paradoxical combination of the words "animated" and "documentary" even make sense? As part of the non-competition programme of Anifilm festival, he will also be presenting his retrospective in two programmes: films and music videos.



Friday, May 10

Georges Schwizgebel:

Masterclass

With the help of a projection of film extracts, line-tests, images and various documents, Georges Schwizgebel will present his approach to short animation. He will address the topics that interest him particularly; music, loops, movements in space and metamorphosis. One of the most celebrated directors and animation pioneers will show the audience some of his older cel animations from his films. As part of the non-competition programme of Anifilm festival, he will also be presenting his retrospective.



Saturday, May 11

SWISS FILMS

3 Feature Films in Progress

Michaela Pavlátová:

My Sunny Maad **Work in Progress**

In an interview with Eliška Děcká, an Oscar-nominated Czech director Michaela Pavlátová will present her new feature-length project based on the book *Frišta*, and also her other works. She'll talk about her way from short animations to feature-length films, from dreams to reality, from doodling to realizations, letting us look through the keyhole into her creative „kitchen“.



Friday, May 10

Florence Mialhe
The Crossing
Work in Progress

French painter and animation director, Florence Mialhe will take us through making of *The Crossing*, her first feature-length film about two siblings on the run. The French-German-Czech co-production is partly made in cooperation with Czech animators in Prague, and it is made using a demanding pain-on-glass animation technique.



Saturday, May 11

Denisa Grimmová, Jan Bubeníček,
Vladimír Lhoták:
Mice Belong in Heaven
Work in Progress

Making of the stop-motion project *Mice Belong in Heaven* started at the end of 2018. Directors Denisa Grimmová and Jan Bubeníček, and the producer of the film Vladimír Lhoták will show us how they used and combined technology, digital drawing, 3D printing and visual effects in pre-production and production phases of filmmaking, and we'll also see the preview of the new film.



Sunday, May 12

Who Is Who at CEE Animation Forum 2019

Bosnia and Herzegovina

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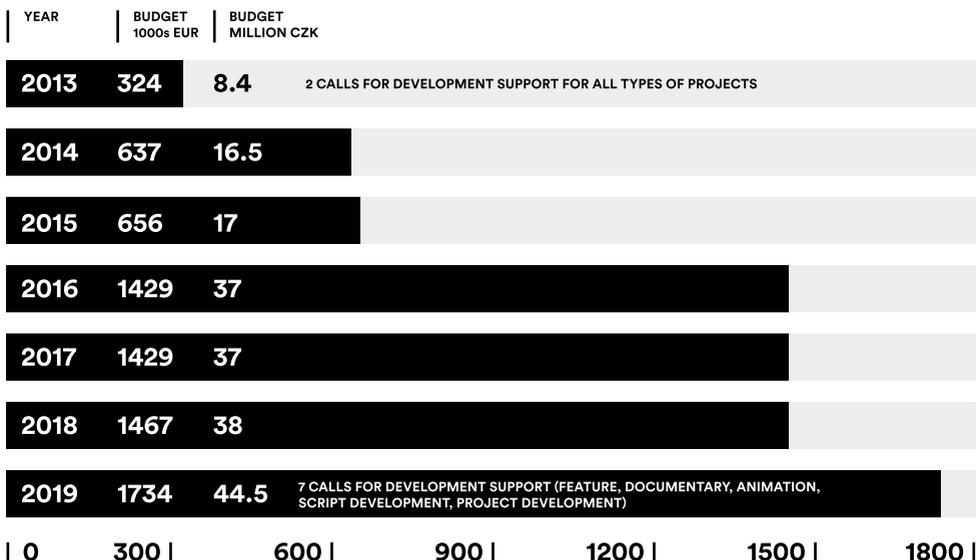


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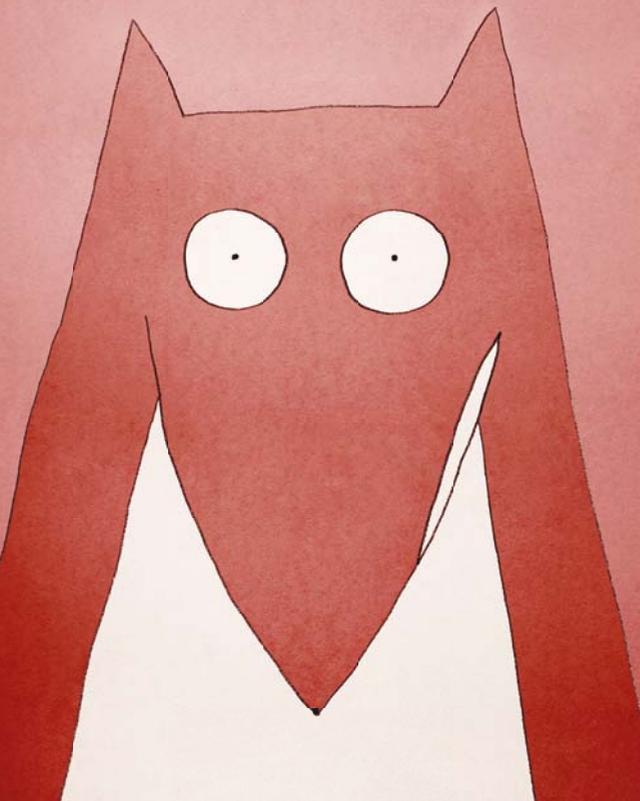
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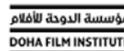
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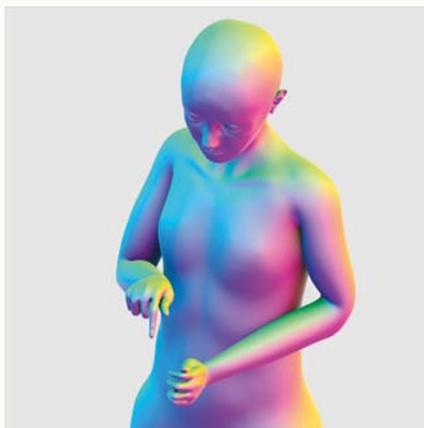
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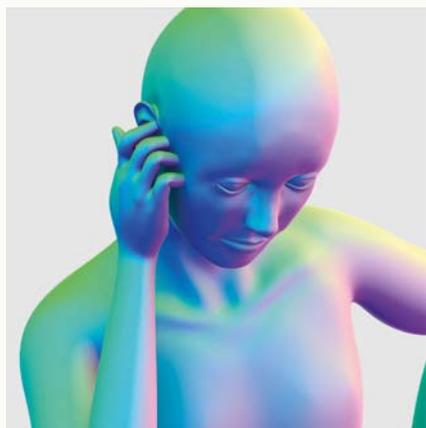


Illustration and design: Spela Čadež & Zorja Menart



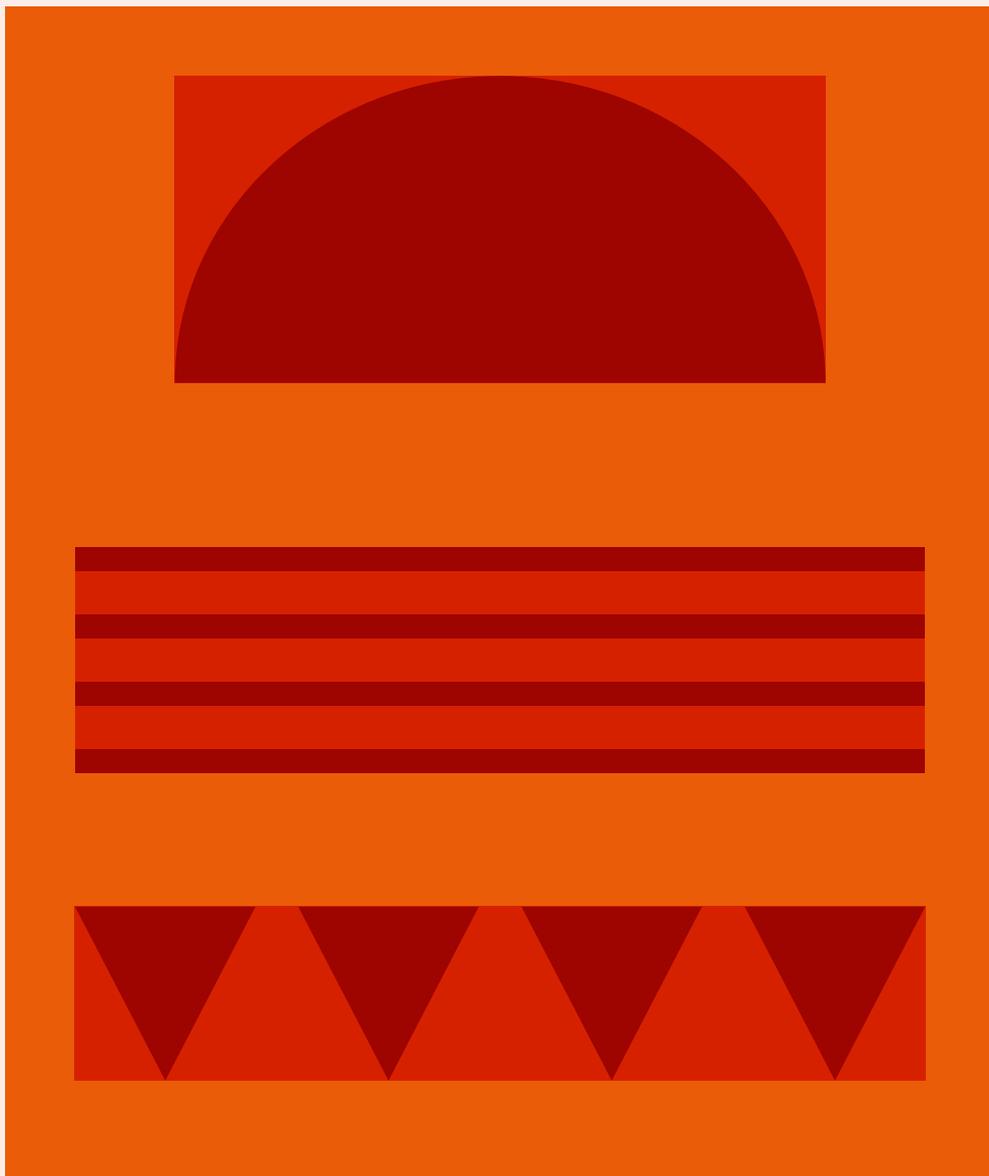
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