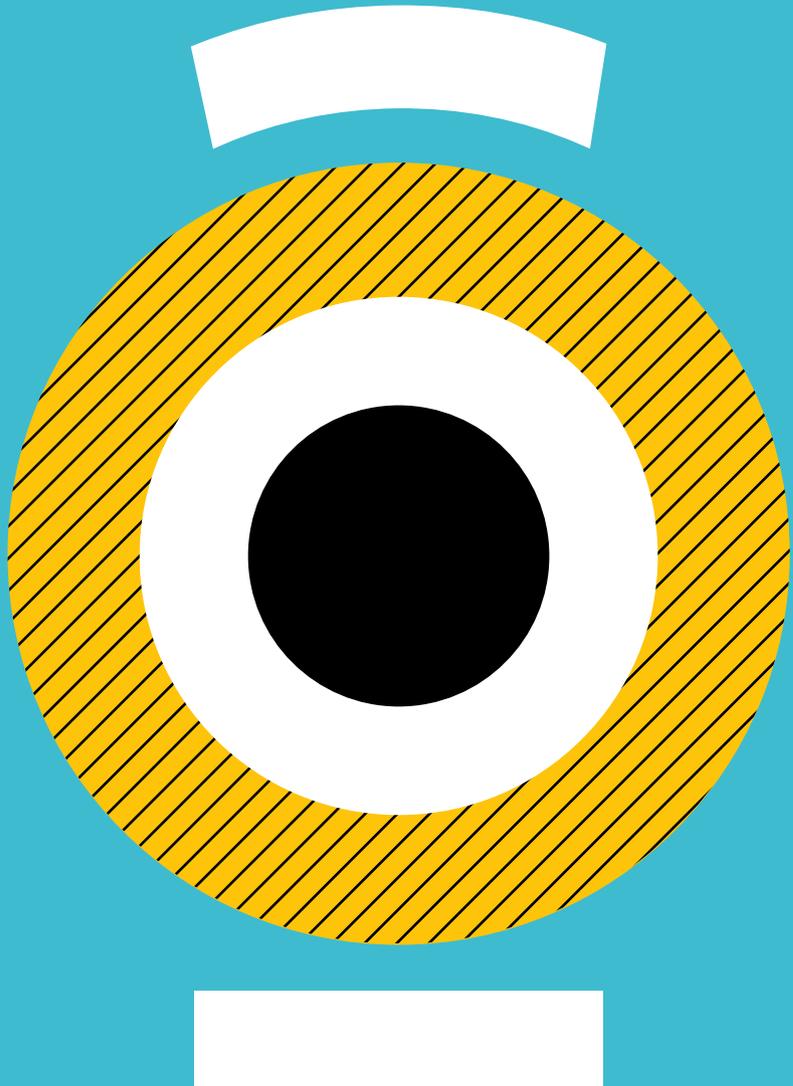
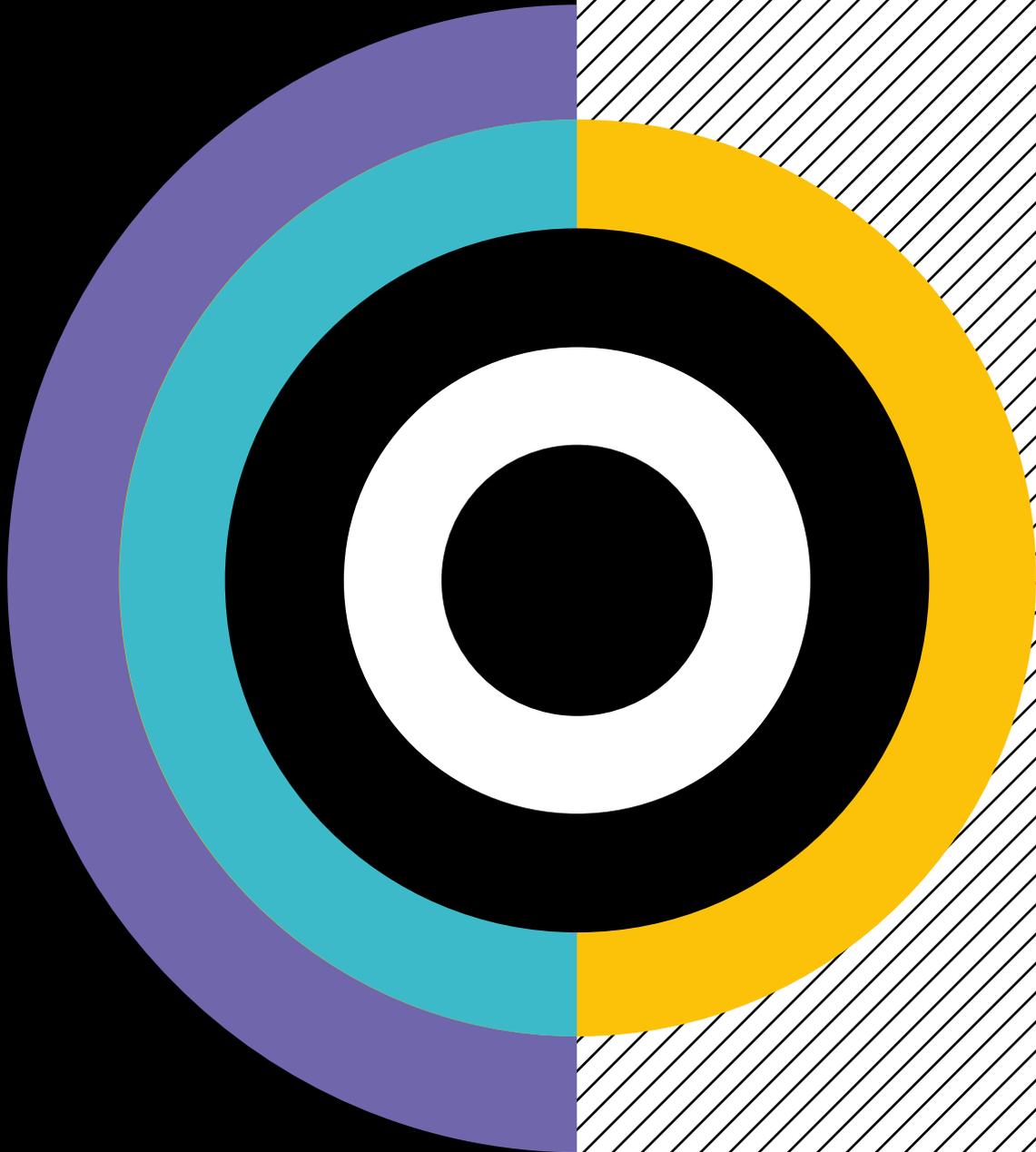


**CEE**  
ANIMATION  
Forum

**6-8 October, 2020**  
**online edition**

The Leading Pitching  
Event for Animated Film  
in Central & Eastern  
Europe





# Index

Program Schedule	4
Awards	6
Pitching Trainers	8
Heads of Sections	9

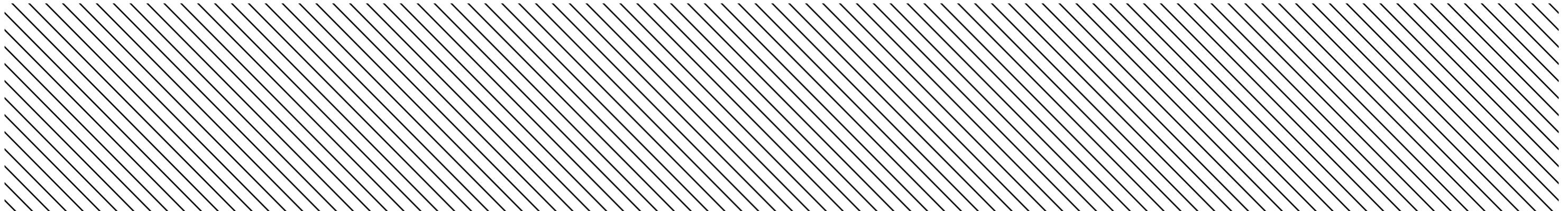
**● Short  
Films 10**

**● TV Series  
and  
Specials 34**

**● Feature  
Films 56**

**● XR 72**

**● CEE Animation  
Talents 82**



# October 6 | Tuesday

10:00–11:15

Opening and Pitching

SHORT FILMS



11:30–13:00

Pitching

TV SERIES / SPECIALS



14:00–21:00

1:1 meetings

# October 7 | Wednesday

10:00–11:00

Pitching

FEATURE FILMS



11:30–12:00

Pitching

XR



14:00–21:00

1:1 meetings

# October 8 | Thursday

10:00–14:00

1:1 meetings

14:00–14:30

CEE Animation Forum Awards Ceremony

14:30–15:40

Screening

CEE ANIMATION TALENTS



16:00–21:00

1:1 meetings

18:00–19:00

CEE Animation Forum Closing

# Awards



## CEE Animation Forum Award

Financial awards in amount of **1000 EUR/category.**



## CEE Animation Workshop Award

Free scholarship for training program 2021.



## CEE Animation Audience Award

Financial award in amount of **1000 EUR.**



Selection already done and as it follows:



**Cartoon Forum 2020**  
(14-17 September 2020, Toulouse, France)

**'BALDIES'**  
(CO FILM – producer: Jiri Sadek – CZ)

**'DAISY AND DOT'**  
(KEDD Studio – producer: Géza M. Tóth – HU)

**Cartoon Movie 2021**  
(Beginning of March 2021, Bordeaux, France)

**'IGI'**  
(20 Steps – Producer: Vladimer Katcharava/  
Director: Natia Nikolashvili – Georgia)



# Pitching Trainers



**MATTHIEU DARRAS**

**Consultant / Trainer**

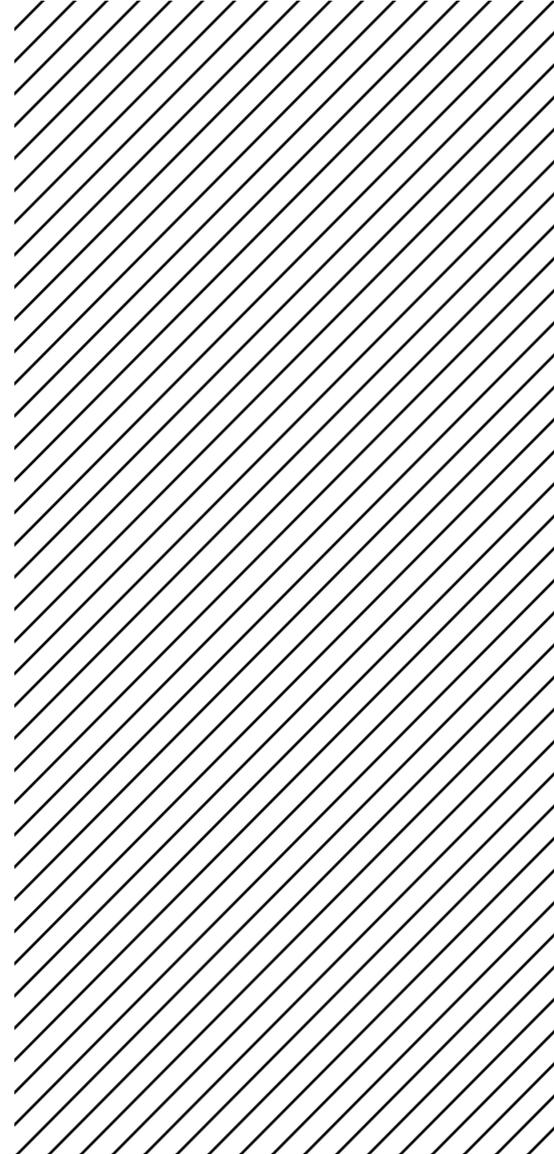
Matthieu Darras designs and leads several programmes of film/talent development and consultancy that are active worldwide: the First Cut Lab, the Pop Up Film Residency, and the Full Circle Lab. Previously, he founded and directed the European Network of Young Cinema NISI MASA, wrote for the film magazine Positif, and was artistic director of the TorinoFilmLab. Matthieu Darras has worked for major film festivals in Europe: as a programmer for the Cannes Critics' Week, as a consultant for the Venice Film Festival, and as a delegate for the San Sebastian Film Festival. He also directed the Bratislava Film Festival.



**BONNIE WILLIAMS**

**Performance Coach**

Bonnie is a performance coach specializing in preparing public speakers and industry professionals for pitches, presentations, and panel appearances. Her focus is on helping speakers shape and share their message to make the impression and have the effect they want to achieve. Her multi-faceted approach ranges from mentoring and advising to coaching individuals & (project) teams, group workshops and masterclasses. She is also a Dialogue/Acting Coach for non-native English speaking actors. As founder of The Whole Package, Bonnie specializes in supporting international English speakers in finding their own voice and speaking with impact.



# Heads of Sections



**ANETA OZOREK**

**Short Films | Feature Films**

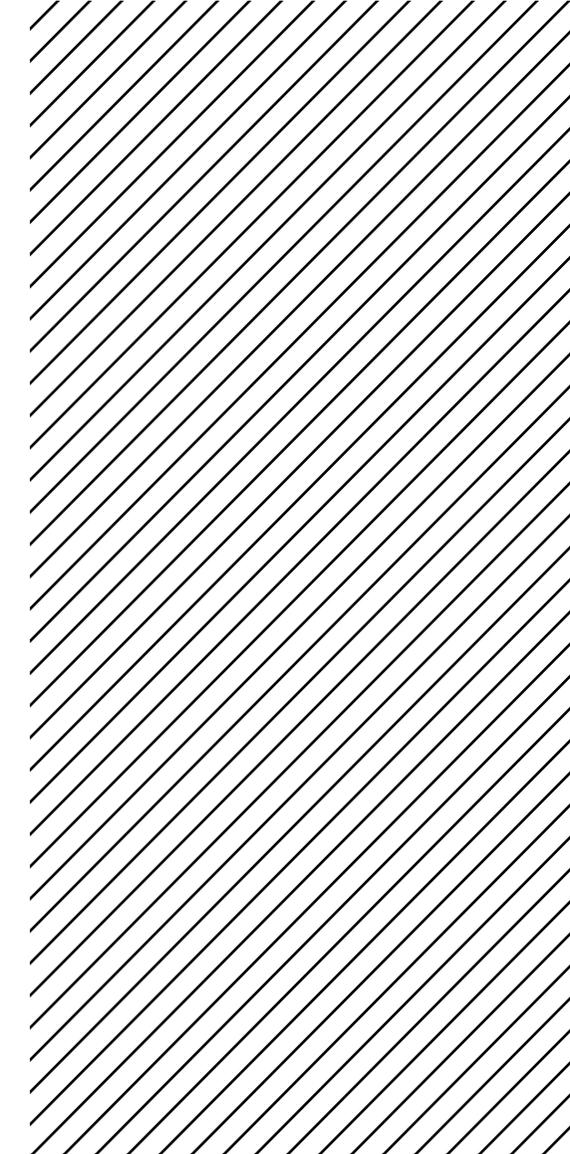
Aneta is artistic director of the KLIK Holland Animation Festival, film curator and education expert. She has extensive experience in production of film events, educational workshops, exhibitions and festivals in the Polish and European market. She is also a programme advisor to the Cinema in Sneakers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



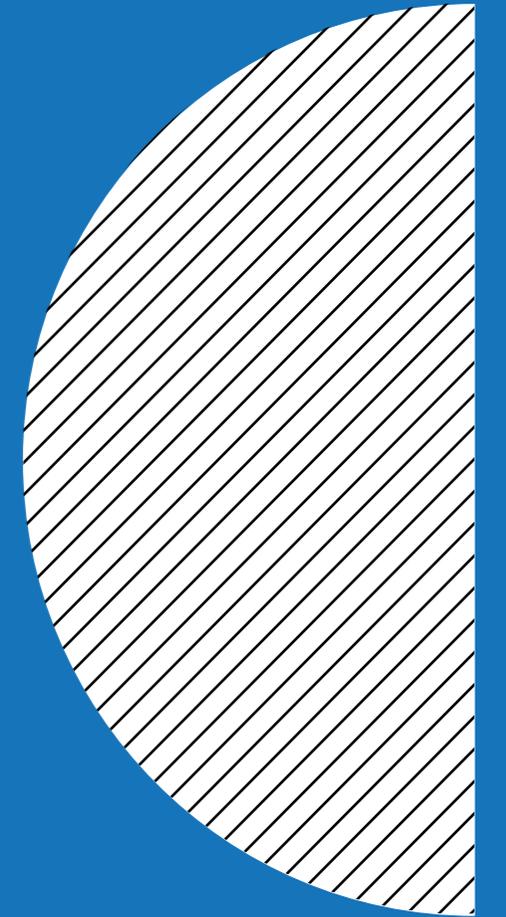
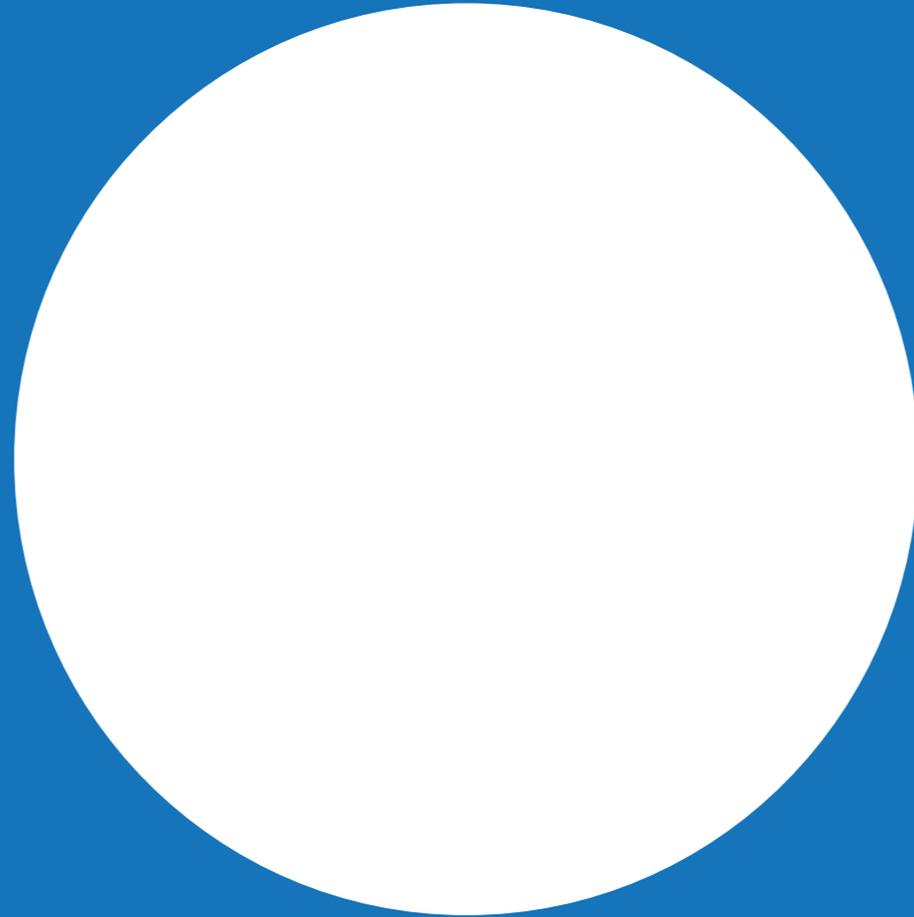
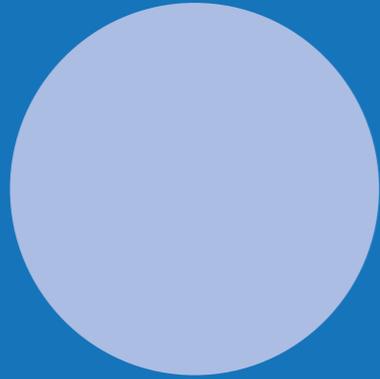
**MARTINA PEŠTAJ**

**TV Series / Specials**

Martina Peštaj is Head of Children's and Youth Programme at RTV Slovenija, where she has worked for a number of years as a creator, editor, and scriptwriter. She is a selector for foreign animation and life-action series for children. As a Media Psychologist and TV expert, she regularly collaborates with the Slovenian Ministry of Culture and Ministry of Education on various cultural and art programmes in the field of media education. She collaborates with the Slon educational programme as part of Animateka International Animated Film Festival in Ljubljana, and with Animafest Zagreb as a selector for the children's programme. She gives lectures about children, TV, film, animation and internet, publishes articles, and participates in research projects.



**Short**  
**Films**



# Overview of the Projects

## LIST OF PROJECTS

27

Face Recognition

Hoodies and sunglasses

In Her Face

Just Between us

Love, Dad

That Castle

The Garden of Heart

The pet named Stress

The Voice

## Jury



**WENDY GRIFFITHS**

After an M.Phil in linguistics, Wendy started her audiovisual career working in R&D and production for children's TV game shows and then animated series. She co-founded Dark Prince with Stéphane Piera in 2003, and the company went from developing narrative projects to exploring and devising real-time animated and multimedia solutions, for the Parisian metro system and the French railway network amongst others. Dark Prince veered back towards narrative works with its first short film in 2008, Jérémy Clapin's *Skhizein*. In 2009, Wendy was awarded the Best French Producer prize. Sharing her time between production and consultancy work on scripts or budgets, she has recently completed a 3-year remit on the short film commission at the French national film board (CNC).



**ANNA ZAČA**

Anna has studied animation as a critic and theoretician for more than ten years, along with her work as the head of the Latvian Animation association and the curator of the SHORT RIGA short film programme at the Riga International Film Festival. Her first directing experience was a collaboration with Nils Skapāns in a puppet animation *All My Friends Are Dead*, where she did the script, directing, most of the set elements and parts of set design as well as the overall visual concept.



**KARSTEN MATERN**

Having an academic background in information science, Karsten Matern worked in different positions on films of all kinds and sizes before he gradually got involved in animation. The animation shorts he worked for include *Esterhazy*, *Darling* and *Sexy Laundry* by Izabela Plucinska, and *Ugly* by Nikita Diakur. From 2017 to 2020, he was the production manager of Balance Film, where he was working on two features *Fritzi – A Revolutionary Tale* (Fany a pes) by Ralf Kukula and Matthias Bruhn, and *La Traversée* by Florence Miailhe. He is also the producer of the animation shorts *Have a Nice Dog!* by Jalal Maghout, that just premiered and *"Milk&Fairy Tales"* by Gerhard Funk that will come out in 2021. He is a board member of the AG-Animationsfilm, loves red wine and is obsessed with the American presidential elections.



## 27

**Length:** 15'

At the age of 27 Alice realizes, it is time to face reality.



**Flóra Anna Buda**  
Director | Hungary  
budaflorea@gmail.com



**Gábor Osváth**  
Producer | Hungary  
gosvath@gmail.com



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

**Synopsis:** Alice turns 27 today, she still lives with her parents, being lost in her illusions. Through a trippy party on a rooftop and a drunk bike accident, she learns to take responsibility.

**Director's statement:** The idea of 27 came when I finally managed to move out of my parent's place at the age of 28. I had an idea of a character who is an adult but lives with her parents. She is always entering a dreamy erotic fantasyland, like Alice in wonderland, and trying to fulfil her needs there, because reality seems to be just too hard to handle. I decided to call her Alice. In 2019, I spent a year travelling and I constantly ran into people who had similar experiences. It made me realize that this is a very common problem. I started a research and found out that just in Central Europe actually 70% of the young adults between 25-35 eventually move back to their parent's place after college or never even move out. Since it is very much based on my experiences and I successfully passed this period of life, I would like to show a positive perspective. I'd like to encourage people who are in the same situation not to give up and learn to accept that it is okay to have such moments in life.

**Target audience:** young adults

**Animation technique:** traditional, 3D (CGI)

**Director:** Flóra Anna Buda

**Producer:** Gábor Osváth, Péter Benjámín Lukács

**Production company:** Boddah

**Co-producer confirmed:** MIYU Production

**Estimated budget:** EUR 190,000

**Funding secured:**

- Ciclic Prize - MIFA Pitch Forum,  
- Annecy Festival, France

**Looking for:** Financing



# Face Recognition

## Näotuvastus

**Length:** 7'

Face Recognition failure – Deadbeat Igor-503 evades the cops detectors during a night of wild drinking.



Martinus Klemet  
Director,  
Producer | Estonia  
martinusklemet@gmail.com

**Synopsis:** In the city, surveillance cameras are watching everything. Detecting our every move. A man, Igor is spotted jaywalking at a red light. ALERT! A camera identifies him. The police rush out. Interior bar, Igor orders his first beer. Shortly after, a police squadron pulls up in front of the bar. Igor already drunk; on his 5th round – his face begins to morph into a gorilla's. The police storm the bar. Their face detectors fail to find the target. Gorilla-Igor invites the squad over for a drink. Sour and defeated, the police consider and give in – drowning their sorrows in the bottle. Three hours pass. All merry and drunk, the squadrons faces' mutate to an elephant, a pig, a bear and a badger. A wild drinking bender montage ensues. Morning, they all awake to discover that they are all trapped in a zoo cage with human faces again. Suddenly, the cage swings open. A zookeeper slides a crate of beer in. From then on, they live to be a constantly wasted pack of animals entertaining the zoo visitors.

**Director's statement:** *Face Recognition* is a satirical look at the technology which dramatically alters our society, making everything private public. The biggest tech companies are now developing their own facial recognition solutions. In a number of Chinese cities, crossing at a red light or taking too much toilet paper in a public WC could lead to a fine being sent straight to your home.

Although the idea of the film is critical, it treats the topic in a playful and absurd manner. A social observation of sorts. In the film, people's faces mutate to animals' when they are drunk. Some to pigs, some to badgers, etc. – depending on their nature.

The forces have to find a solution to avoid becoming the victim of their own weapon.

[Target audience:](#) young adults and adults

[Animation technique:](#) traditional

[Director:](#) Martinus Klemet

[Producer:](#) Martinus Klemet

[Production company:](#) Animartinus

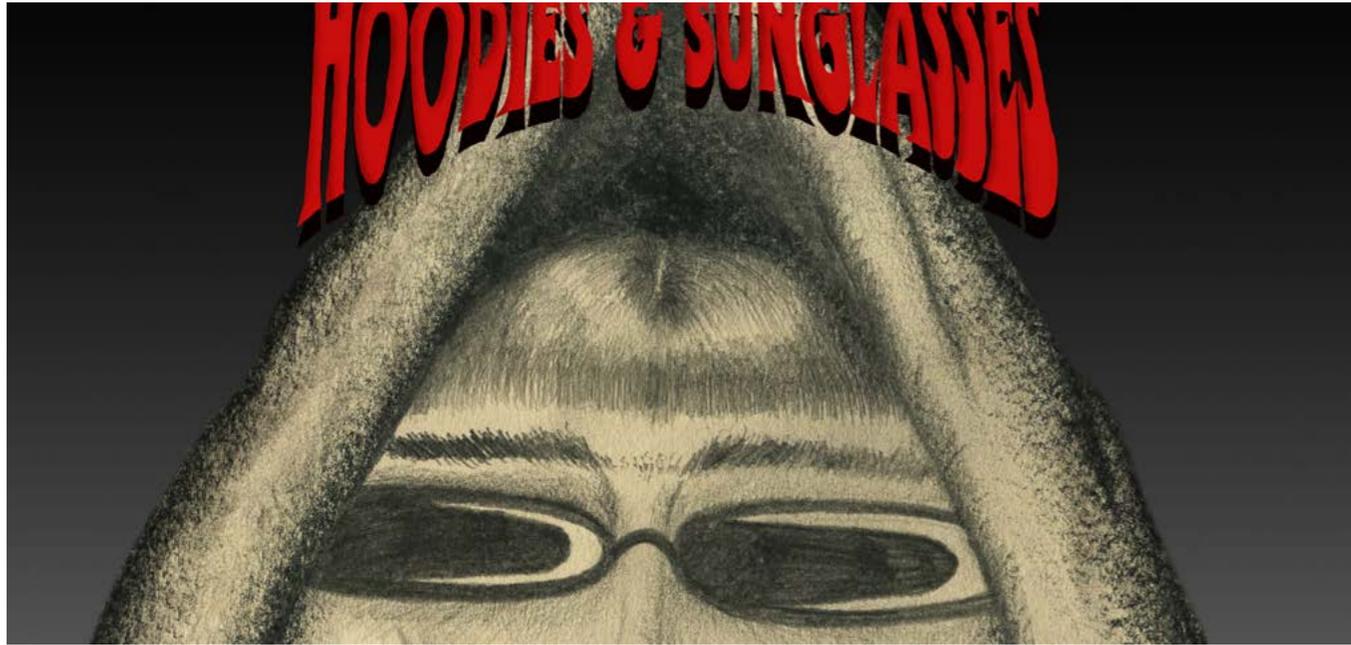
[Estimated budget:](#) EUR 24,000

[Funding secured:](#)

– Estonian Film Institute: EUR 5.000

– Cultural Endowment of Estonia: EUR 19.000

[Looking for:](#) Sales agent, distributor, world premiere



# Hoodies and Sunglasses

**Length: 8'**

Creatures in hoodies (cloaks) and sunglasses living their daily life in a timeless, surrealistic environment.



**Fabian Balogh**  
Director | Hungary  
b-fabian@hotmail.com



**Manon Messiant**  
Producer | France  
manon@iliadefilms.fr

**Synopsis:** The idea is to create a dreamlike universe with a surrealist, timeless atmosphere, where all the creatures look alike. Their purpose and their relationships are mysterious, and changing from time to time. This is not a narrative story and it does not have a protagonist. It shows a cult's everyday life; their activities are mostly connected to our human world, but sometimes it is surprisingly and randomly different, magic-like. The shots have a particular connection to each other, but the logic is not always consistent. What is hidden between the lines, is that these creatures are waiting for some kind of a messiah, a leader, who never comes. The most important components of this world are irony, surprise and inclemency. The scenery contains sterile, sci-fi-like towers and puritan, medieval buildings, to emphasize a timeless environment. The film is built on contrasts – it is something we are familiar with, but we do not exactly know what the background is, and neither do the people in the story.

**Director's statement:** What if I create a fake society, which has a history, mythologies, a certain origin, and I try to pretend that it is known? We all have habits, customs and rituals that we practice day by day, and never really question them, we just accept them the way they are.

I realised that my way of thinking makes me a minority on a bigger scale, but I also live in a bubble, surrounded with people who share my opinion. And this bubble could refer to the world of hoodies and sunglasses.

If you think about a cult, usually something negative, creepy comes into one's mind, referring to people who are totally brainwashed and a group offering sacrifices to their gods or ritually committing suicide. Still, the stories about unusual cults are interesting, they certain myths which fascinates me. I imagine this short as some kind of a fake documentary about these people, who do not do anything extraordinary, but the possibility of something magical to happen is always conceivable.

**Target audience:** young adults or anybody who's up for a surrealist journey

**Animation technique:** 2D digital drawn

**Director:** Fabian Balogh

**Producer:** Manon Messiant

**Production company:** Iliade et Films

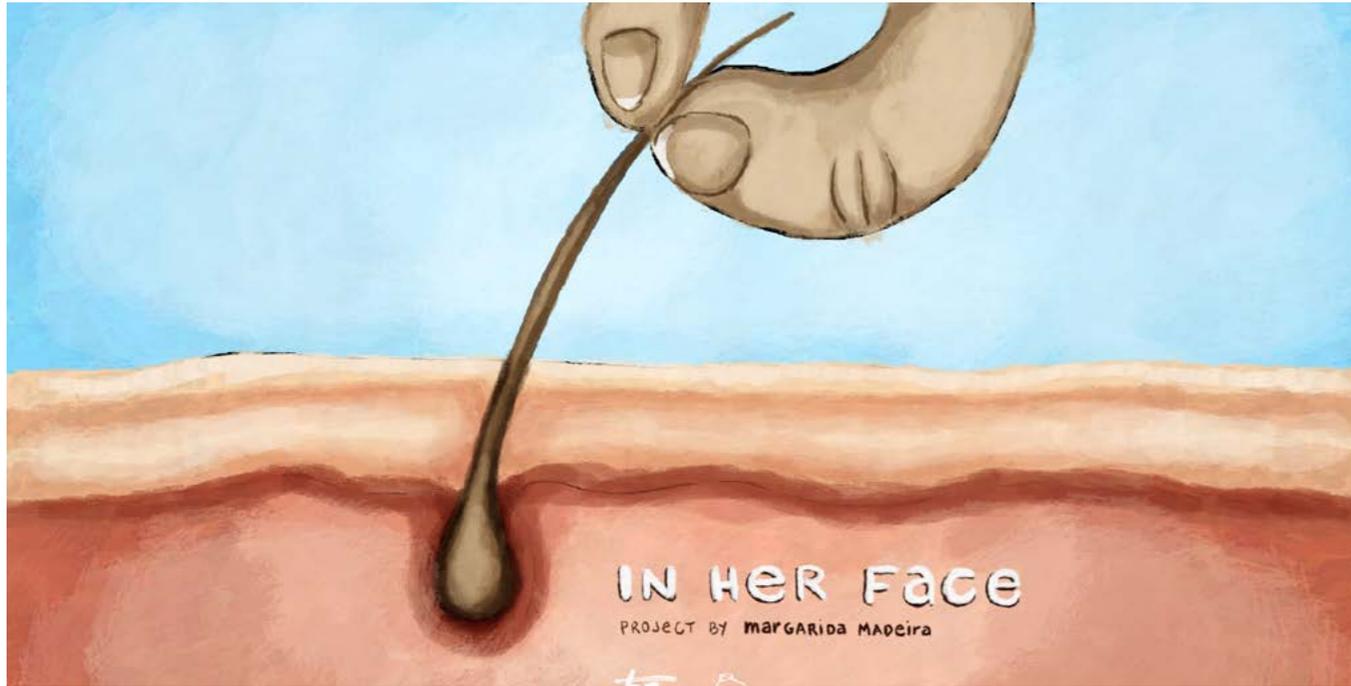
**Estimated budget:** EUR 80,000

**Funding secured:**

- Iliade & Films: EUR 5.000

- Hungarian National Cultural Fund: EUR 1.400

**Looking for:** Financing



## In Her Face

### Pelo na Venta

**Length:** 11'

The 19<sup>th</sup>-century portrait of my great-grandmother, a woman with facial hair, disappeared from the wall of my grandparents' house.



**Margarida Madeira**  
Director | Portugal

margaridalamadeira@gmail.com



**Ana Paula Catarino**  
Producer | Portugal

apcatarino@brocinema.com

**Synopsis:** In the hallway of my grandparents' house, there was a portrait that always intrigued me.

One day, it was gone.

It was my great-grandmother, who had a beard and a moustache at a time when this was considered a sign of strength, power and even sensuality by the opposite sex.

It was that empty space on the wall that made me try to figure out who the culprit of such disappearance would be. Among globally known bearded men and figures with no hair up their nostrils, I ended up figuring out that the one responsible was right under my nose.

**Director's statement:** I have been working as an independent animator since 2013 and during this time I tried to explore and develop projects with different themes and techniques.

With *In Her Face* I have a special connection because it starts with a portrait that belongs to my family. As the portrait was hidden some years ago, most of my relatives do not know anything about the lady featured. It just so happens that without this lady we would not have had one of the things that links us all - my grandmother's house.

At the same time, this project will give me the opportunity to combine some of the animation techniques I've been perfecting through my previous films and new ones that I'm looking forward to explore such as wool puppets and stop motion. The project aims to explore the relations between gender, power, family and also to reflect over the changes in the female role throughout history.

[Target audience:](#) general

[Animation technique:](#) traditional, stop-motion

[Director:](#) Margarida Madeira

[Producer:](#) Ana Paula Catarino

[Production company:](#) BRO Cinema

[Co-producer confirmed:](#) Les Valseurs

[Estimated budget:](#) EUR 205,500

[Funding secured:](#)

- Portugese Film Institute: EUR 13.000

- BRO Cinema: EUR 15.000

- Pickle Films: EUR 4.000

[Looking for:](#) Financing



## Just Between Us

### Među nama

**Length:** 9'

On her first return to her hometown in 15 years, Ema is forced to deal with painful memories which made her leave in the first place.



**Petra Balekić**  
Director | Croatia  
petra.balekic@gmail.com



**Maša Udovičić**  
Producer | Croatia  
mashaudovicic@gmail.com

**Synopsis:** Young adult woman Emma returns to her hometown for the first time in fifteen years, after she finds out that her father had a stroke. On her return she is forced to deal with painful memories which made her leave in the first place. The film follows the present and the past, which are represented through different treatment of audio and visual elements. The characters from the past are semi-transparent while the sounds are distant and muffled.

After spending some time in her family house, Ema finds a bunch of snowballs and recalls that her father was sexually abusing her when she was a child. Each time he would do that, he would bring her a snowball as a gift. Even though he's powerless now, she relives the fear of being close to him and cannot find the strength to take care of him.

In the end, she leaves the town again, leaving her father behind, but she still somehow stays trapped in those memories (as the camera passes through the snowball glass and Ema stays inside the sphere).

**Director's statement:** The focus of the film is the sexual abuse of the girl by her father.

I decided to deal with this sensitive topic because I believe that we still live in a society in which domestic abuse is largely tolerated as "a family thing". Furthermore, I decided to talk about the problem of abuse from the perspective of a child as the most vulnerable member of society, and also place the abuser right within the family, to highlight the anxiety caused by the environment which by definition should serve as a safe harbour for its members, but instead they find a threat in it. The reason I play with present and past in this film is that it gives me an opportunity to represent the power relations between the characters in different periods. In the past, Ema was a powerless child. Now, her father is in that position and she's the one who has control.

The target audience is adults. The atmosphere is melancholic and anxious. The film is merely focused on the psychological aspect of the protagonist.

[Target audience:](#) adults and young adults

[Animation technique:](#) 2D (vector based)

[Director:](#) Petra Balekić

[Producer:](#) Maša Udovičić

[Production company:](#) Luma Film

[Estimated budget:](#) EUR 60,000

[Funding secured:](#)

- Croatian Audiovisual Centre: EUR 50.100

- City of Zagreb: EUR 6.666

[Looking for:](#) Sales agents



# Love, Dad

## Váš táta

**Length:** 12'

Not ashamed you were in prison, ashamed of our relationship now.



**Diana Cam Van Nguyen**  
Director | Czech Republic/  
Vietnam

camvan.diana@gmail.com



**Karolina Davidova**  
Producer | Czech Republic

karolina.davidova@post.cz

**Synopsis:** A short film about ties and gaps between a child and a parent. Through the film, Diana, the author rediscovers how the connection between herself and her dad fell silent.

Dad used to write to her letters of love from prison. Now, 15 years later Diana answers them. She still blames him for the family's break-up but also tries to understand.

**Director's statement:** *Love, Dad* is an animated documentary about losing the connection with my father and me trying to win it back. In the past, me and my dad were separated by prison bars, these days we are separated again – this time emotionally. When I read his old letters to me, I realize how distant we have become since then. I am sorry for the distance, so I try to understand his deeds better and open up again. The film is built around a voice-over presenting our letters. The image plays with the material of the letters and those; tie-gap" symbolics.

Through this film I am rediscovering my dad's love for me. Making the film is an inner process – my words to him and the picture of the film mould each other back and forth. Letters connect the whole film visually and conceptually. We use a combination of several animation techniques and live-action to enhance the authenticity of my personal story.

**Target audience:** 12+

**Animation technique:** collage, rotoscoping, live-action, cut-out

**Director:** Diana Cam Van Nguyen

**Producer:** Karolina Davidova

**Production company:** 13ka

**Co-producer confirmed:** Nutprodukcja

**Estimated budget:** EUR 99,195

**Funding secured:**

- FAMU: EUR 22.000

- Czech Film Fund: EUR 38.300

- S2: EUR 7.000

- own investment: EUR 7.000

**Looking for:** Festivals



# That Castle

## V tom zámku

**Length:** 10'

A thrilling story of a mute girl trapped inside a castle with eternal corridors, and her only way out is by facing her deepest fears.



**Kaoru Furuko**  
Director | Japan  
contact@kaorufuruko.com



**Zuzana Jankovicova**  
Producer | Slovakia  
zuzana@superfilm.me

**Synopsis:** *That Castle*, a story based on a Slovak national folktale, is a story about the fear, anxiety and guilt that we all carry within us and with which we sometimes fight all our lives. It is a story about overcoming invincible obstacles that we build ourselves. It is a story about the inner strength of the individual and overcoming oneself. And, last but not least, it is a story about the power of humanity, faith and goodness, which is hidden in every spirit, no matter what is seen at the first glance.

**Director's statement:** I encountered this beautiful folktale during my residency time in Slovakia, and I was stunned. Since then, I have been continuously examining and discussing all the factors and messages that are hidden in this story, making it so special and touching, with the local artists, writers and musicians. There is a depth to the story that most folktales fail to reach; emotionally painting life as a woman. As a female director, I want to express this feeling in the animation and spread part of this beautiful tale to the world through audiovisual interpretation.

**Target audience:** teenagers, young adults

**Animation technique:** 2D (vector based), stop-motion, combination of several techniques

**Director:** Kaoru Furuko

**Producer:** Zuzana Jankovicova

**Production company:** Super film

**Estimated budget:** EUR 120,000

**Funding secured:**  
- Audiovisual Fund Slovakia: EUR 13.000

**Looking for:** Co-producer



# The Garden of Heart

## A szív kertje

**Length: 8'**

A nervous painter-to-be has to overcome his own demons during the university entrance exam, which appear as pests in his imagined inner garden.



**Olivér Hegyi**  
Director | Hungary  
almoslajos@gmail.com



**Bálint Gelley**  
Producer | Hungary  
balint@cubanation.com

**Synopsis:** Dániel Juhász is a man in his early twenties. His dream is to become a great painter. He is in the final round of the application process for the University of Fine Arts. He's listening to the »Garden of heart« meditation exercise on his mp3 player before the interview. In his mind, he is in a great garden full of flowers, however, his negative thoughts take shape as bugs and pests. As he enters the building, the garden is being overrun by worrying lady-bugs. Potato-beetles are articulating harsh criticism about his work while he is showing his paintings to a co-applicant girl. A mole throws slurs at the girls' paintings when she shows them. The interview is a failure, and on top of that, a UFO worm depicts a bleak future for him: he will stop painting, vanish without a trace, unknown, unremembered. The grim fantasy is disrupted by the girl who invites him for a walk. Even though the pests are protesting the decision, he manages to break out of the prison of his mind.

**Director's statement:** As an artist, I always found it difficult to turn off my automatic ego. It always recites lines in my head like: "What I do is worse than anyone else's", or "I'm not good" enough, etc. But the voices of my inner ego are also judgemental towards other people: "she's not that great", "I'm better than him" and so on. I decided to make a film in which these voices appear as parasitic little animals. The lack of self-value, the inferiority complex, and the compulsion to conform is a big issue in my generation, but it is rarely addressed in animation. I want to explore the spiritual aspect of the ego with humour. I chose to work with digital hand-drawn animation. I am a big fan of naive painters, the style fits the theme too: even though he knows about the anatomy, Dániel is working with the passion and enthusiasm of the naive painters – when his inner voices let him do so. Simultaneously with the filmmaking process, I also compose the music with synthesizers and digital software.

**Target audience:** young adults/adults  
**Animation technique:** traditional  
**Director:** Olivér Hegyi  
**Producer:** Bálint Gelley  
**Production company:** CUB Animation Ltd.  
**Estimated budget:** EUR 38,600  
**Funding secured:** N/A  
**Looking for:** Co-producer

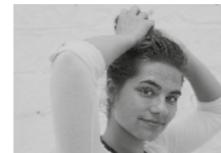


# The Pet Named Stress

## Ljubimac Stres

**Length: 5'**

Greta, aged six, struggles to overcome her insecurities with the help of her new pet named Stress.



**Laura Martinović**  
Director | Croatia

[laura.martinovic@outlook.com](mailto:laura.martinovic@outlook.com)



**Draško Ivezić**  
Producer | Croatia

[drasko@adriaticanimation.hr](mailto:drasko@adriaticanimation.hr)

**Synopsis:** After three girls in the neighbourhood dismiss Greta, she becomes dreadful. On her way home, she finds a messy creature and adopts it. As Greta feels uneasy about the girls' denial, her new pet shows an aggressive nature and destroys everything in the house. Scared and defeated, Greta leaves the animal in the woods. But because of the guilt, she brings it back and names it Stress. She uses books on training and begins to tame it. Finally, they demonstrate tricks in the neighbourhood. Three girls approach Greta and Stress, wanting to become friends.

**Director's statement:** *The Pet Named Stress* represents the actual feeling of stress and how to deal with it when it is too much. I want to use humour as a tool to make the story more approachable to the wider audience. The graphic approach that I use is based on black ink brushes and acrylic colours that I applied in my previous illustration work. I would use only body movement and sound effects without dialogues or voiceover.

[Target audience:](#) preschool

[Animation technique:](#) traditional

[Director:](#) Laura Martinović

[Producer:](#) Draško Ivezić

[Production company:](#) Adriatic Animation

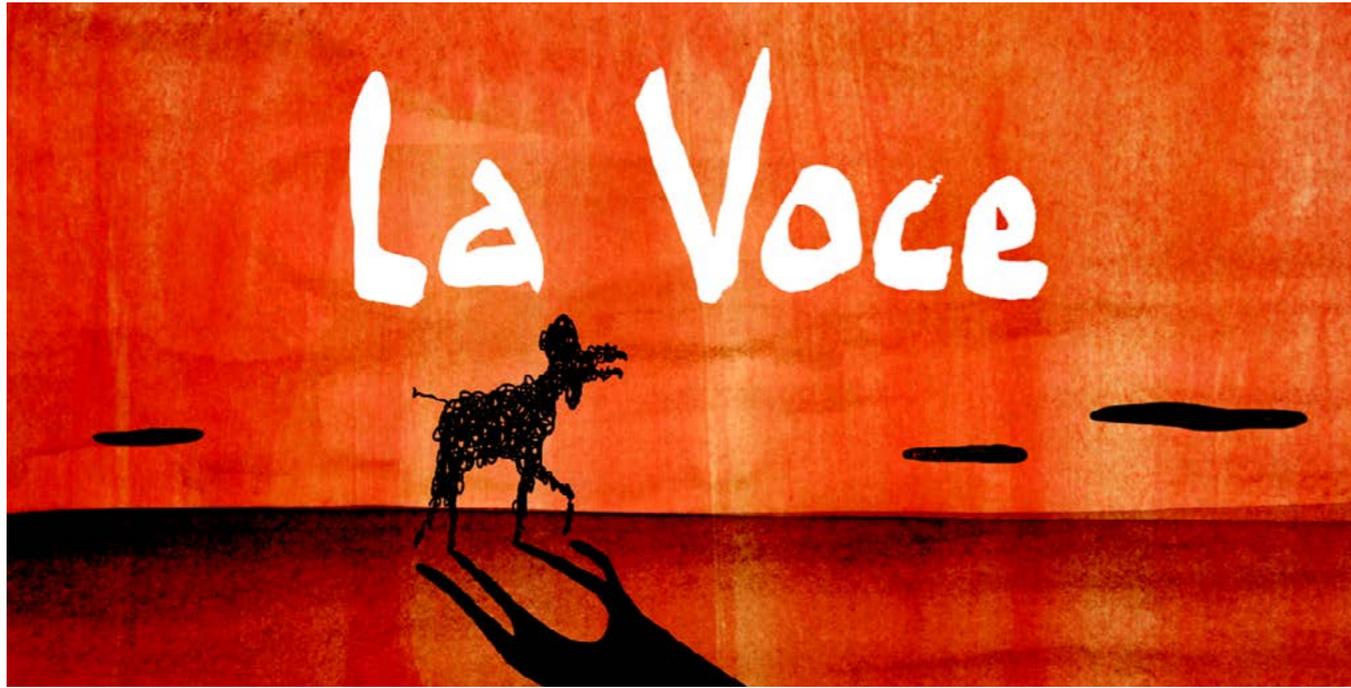
[Estimated budget:](#) EUR 28,000

[Funding secured:](#)

- Croatian Audiovisual Centre: EUR 13.000

- own investment: EUR 5.000

[Looking for:](#) Co-producer



# The Voice

## La Voce

**Length:** 12'

A young mediocre singer wants to become a great opera star. His voice turns magical and ironically, this turns to be the beginning of his downfall.



Ivan Bogdanov  
Director | Bulgaria  
ivan@compote-collective.com



Vessela Dantcheva  
Director, Producer | Bulgaria  
vessela@compote-collective.com

**Synopsis:** *The Voice* revolves around a young man, named Enrico, who wants to be an opera star. Enrico's voice is not good enough and he is struggling for recognition. He lives alone with his pet – a playful Poodle. One day, after another unsuccessful audition they both go for a walk and a mysterious golden feather flies into Enrico's mouth. His mediocre voice transforms into the most magical tenor of all time. Enrico immediately achieves huge success on the opera stage. Obsessed by his new image and fortune, he neglects his old friend – the Poodle.

One night after a performance in the Opera house, Enrico is asleep. Having a mind of his own, the golden feather flies out of Enrico's mouth and gets into the Poodle's. Now the Poodle is singing opera arias. Enrico tries to get his voice back, but that seems to be impossible. His attempts become more and more brutal and eventually Enrico takes the ultimate decision – to kill the dog. Ironically, the feather has left the Poodle earlier on.

**Director's statement:** Although the script has all the features of a tragedy, our intentions are to bring a comical tone to the story. We believe this is possible through combining the dimensions of a famous opera aria with the domestic life of an ordinary guy with his pet Poodle, while giving them the chance to sing. The characters will sing rather than talk. We will use the famous aria "Nessun Dorma / None Shall Sleep" from Puccini's opera *Turandot*.

Taking the aria out of its recognisable context and placing the opera singing in a completely new place is a great way to deliver laughter. Not to mention the Poodle singing while taking a leak. So far we have directed several shorts that deal with serious subjects. With *The Voice* we want to further explore and develop our storytelling techniques. The Opera is a classical art form and we envision the images in expressive, artistic animation style.

With *The Voice* we aim to make an entertaining tragicomedy, spiced up with opera singing.

[Target audience:](#) adults

[Animation technique:](#) traditional

[Director:](#) Ivan Bogdanov, Vessela Dantcheva

[Producer:](#) Vessela Dantcheva

[Production company:](#) Compote Collective

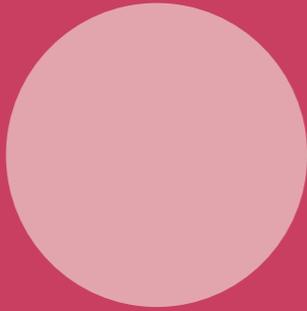
[Estimated budget:](#) EUR 110,000

[Funding secured:](#)

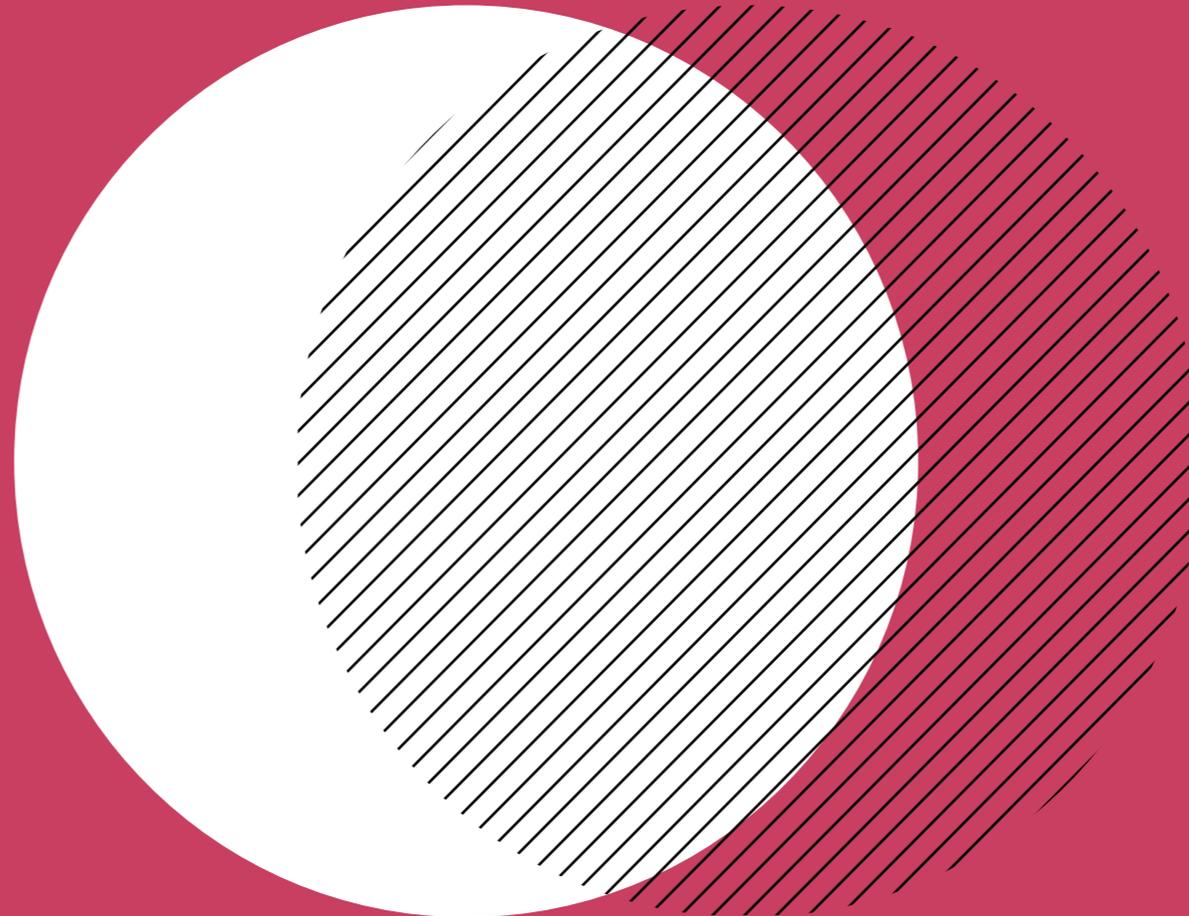
- Bulgarian National Film Center: EUR 58,000

- own investment: EUR 6,000

[Looking for:](#) Co-producer



**TV Series**  
**and Specials**



# Overview of the Projects

## LIST OF PROJECTS

A Little Pilot

Baldies

Betti and Lola

Daisy and Dot

Flying Katy

Frickin' Times

Milkshake Bar

No Happily Ever After

Ormhildur the Brave

## Jury



### STEFAN PFÄFFLE

Stefan Pfäffle studied German Literature and Drama at *Freie Universität Berlin*. Having worked as a lector, drama adviser and script editor for different TV channels and Production Companies (Sat.1, RTL, BojeBuck, Road Movies, ndF, et al.), he has been a TV Editor at KiKA since 2003. His position includes editorial responsibility on shows like *Yakari* (animation series), *Mascha und der Bär* (animation series), *Animanimals* (animation series) and feature films of the TV series *KRIMI.DE* (TV movies) as well as feature films out of the initiative *Der besondere Kinderfilm* (Theatrical movies). He also teaches at *Master School Drehbuch* (Berlin) and *Akademie für Kindermedien*, and lectures at *Universität Erfurt* (Seminar für Medien- und Kommunikationswissenschaft) and *Technischen Universität Ilmenau* (*Medienmanagement II*).



### NILS STOKKE

Nils Stokke is founder and CEO of Spark. He has developed and is the producer of several award-winning shows, including *Brillebjørn/Bo Bear* and *Kongen av Gulset/King of Gulset*. Nils started his career at the entertainment department at NRK. In 2009, he was appointed head of NRK Children's (NRK Super), where he had the commissioning responsibility for all children's content at NRK and was also in charge of the in-house productions. After leaving NRK in 2013, he founded Spark, an indie production company based in Oslo. Nils holds an MBA from the Norwegian School of Economics and Business Administration (NHH) and an MA in Media Studies from New York University.



### MICHAELA SABOLCAKOVA

Michaela Sabolcakova works as a selector and commissioning editor of animated TV series, specials, movies and live action series for children and youth at the Radio and Television of Slovakia. She participates in building and scheduling weekend and daily broadcasting blocks for children and young people for channels 1 and 2 of the national TV. Previously she worked for an international distribution company, selecting and buying movies that have been released theatrically on the territories of the Czech Republic and Slovakia and were further distributed in local TV channels. She started her career at the Slovak Television in the organising team of the International Television Festival of the Programmes for Children and Youth Prix Danube which used to be one of the most important festivals of this kind on the territory of the former eastern block for more than 40 years. She was also a jury member for various international awards and forums.



## A Little Pilot

**Length:** 26 x 7'

After magical Rooster takes little pilot Pila and her Grandpa to secret adventurous journeys around the world, they have to find the way back home.



**Eliška Chytková**  
Director | Czech Republic  
ela.chytkova@gmail.com



**Petr Babinec**  
Producer | Czech Republic  
babinec@kouzelna.com

**Synopsis:** Little Pila is a girl aged four with plenty of energy and imagination, and more than anything in the world, she longs to discover unknown lands. When her parents are at work, Pila spends time with her caring and anxious grandfather, an old man with a long grey beard and hair. Grandfather owns an old atlas with pictures of distant continents. Pila loves going through its exciting pages, imagining their bathtub is an ocean she can dive in, the lamps are forest vines she can climb like a monkey... Yet Pila's energy and imaginary adventures cause havoc in the household, things come tumbling down, and Pila is constantly on the verge of falling. To protect her, Grandfather places an old weathered helmet on Pila's head, and she decorates it with a rooster sticker. However, the rooster with a rainbow tail comes to life, and transports both adventurous Pila and her cautious Grandfather to distant lands.

**Director's statement:** My dad used to ride me on a motorcycle as a child. He always placed a huge helmet on my head and then I could choose which way to go. Because as a preschooler I was afraid to go further than the end of our street, it was always such an adventurous expedition for me. My haunting notions of what it looks like on the other side of the city gradually began to dissolve and were replaced by other, far nicer ones: What does it look like a bit further, and then even further, and what does it look like on the other side of the world? The motif of overcoming oneself, the gradual elimination of fear and the acquisition of the desire to discover and explore the world is the driving force behind the story in the series The Little Pilot.

**Target audience:** 3-5 years

**Animation technique:** traditional, 2D (vector based)

**Director:** Eliška Chytková

**Producer:** Petr Babinec

**Production company:** Kouzelná animace

**Estimated budget:** EUR 800,000

**Funding secured:** EUR 100,000

**Looking for:** Co-producer



## **Baldies**

### **Plešouni**

**Length: 25' (TV special), 13 x 7'**

Let's talk about cancer!



**Eliska Podzirkova**  
Director | Czech Republic  
produkce@cofilm.cz



**Jiri Sadek**  
Producer | Czech Republic  
produkce@cofilm.cz

**Synopsis:** Being a bald kid with cancer is weird. Toby knows this, because every time his friends videochat with him, they look at him like he was a ghost. Today, he has to go to the hospital again. But this time, he needs to stay for a few weeks. In the hospital, he meets kids going through the same treatment as him. Toby does not like how everyone from the outside world looks at his new friends in the hospital, especially the beautiful Ema. So he decides to create and post the ultimate video-diary on the internet to connect the kids in hospital with the healthy kids outside. The only way to fight this stigma is to talk about it with as many people as possible!

**Director's statement:** The matter of cancer is a global issue, which is significant regardless of gender, age, race, or religion. The author of the project, Eliška Podzirková, is a former cancer patient herself. She was diagnosed at sixteen and now, ten years after the treatment she is still actively taking part in projects related to the topic.

The aim of the *Baldies* project is to bust the myths about cancer and present a positive point of view and attitude, which is important for treatment. At the beginning of the treatment process, the whole family with the child find themselves in a completely different situation. "I remember the moment when my psychologist drew everything on a piece of paper and explained what was going on inside my body. It was important for me to understand at least a little bit about what was happening and why, for instance, why my hair falling is out and why can I not go out," recalls the author of the project, Eliška Podzirková.

**Target audience:** 8 - 10 years, oncology patients

**Animation technique:** Hybrid (live-action + 2D)

**Director:** Eliska Podzirkova

**Producer:** Jiri Sadek

**Production company:** COFILM

**Co-producer confirmed:** Bejuba!

**Estimated budget:** EUR 740,000

**Funding secured:** EUR 40,000

**Looking for:** Financing



# Betti and Lola

## Život s Lolom

**Length: 20 x 3'**

Young woman, Betti, and her demanding, super-smart talking dog fight boredom by finding adventures in everyday moments.



**Hana Tintor**  
Director | Croatia  
tintor.hana@gmail.com



**Draško Ivezić**  
Producer | Croatia  
drasko@adriaticanimation.hr

**Synopsis:** Betti lives with her talking fox terrier – Lola. She is facing her “growing up crisis”. She is clumsy, stressed and moody. On the other hand, Lola the dog is care-free, but sharp and knows exactly what she wants – and how to get it. Sometimes she gives the woman advice and sometimes she is amused by human nonsense. There is nothing that Betty would not do for Lola and there is nothing Lola would not do for the tennis ball. Throughout the series, there are some more characters that Lola and Betty interact with, like their family members and close friends, but the main story is focused on the friendship between the two.

**Director’s statement:** The series is inspired by my own (real) life with my dog. The story is based on truth – I struggled with the everyday adult world and my biggest support and the “partner in crime” was, and still is, Lola, the fox terrier. The girl is clumsy, stressed, often moody and confused. These are my real-life weaknesses but emphasised additionally to become humorous. The dog is smart, serious, needy and sometimes in the role of “a personal demon” in the funniest way. The tone of the series is light, funny and surprising. The main goal is to trivialise “modern problems” of young people and make us enjoy life more – like dogs do. The drawing style is simple and clean, with black line on paper (textures). The lines are flickering and the character’s movement is sometimes surreal, overemphasised. The image is monochrome with colour accents or very subtle pastel colour backgrounds.

**Target audience:** young adults

**Animation technique:** traditional

**Director:** Hana Tintor

**Producer:** Draško Ivezić

**Production company:** Adriatic Animation

**Estimated budget:** EUR 100,000

**Funding secured:**

– Croatian Audiovisual Centre Script development: EUR 3.000

**Looking for:** Co-producer



## Daisy and Dot

### Detti és Drót

**Length:** 52 x 5'

Miraculous adventures of two inseparable friends, Daisy and her dog, Dot, magically whisked off to Fantasy Land as soon as Daisy taps her nose.



**István Heim**  
Director | Hungary  
heimistvan@kedd.net



**Géza M. Tóth**  
Producer | Hungary  
geza@kedd.net

**Synopsis:** In the stories, Daisy and Dot embark on an adventure, but suddenly find themselves facing a danger that is too big for a girl and a puppy to cope with. In such cases, Daisy taps her nose with her index finger to stop time. As it happens, everything around them freezes and they enter Daisy's fantasy world: Fantasy Land. The relationship between Daisy and Dot also changes in this world: Daisy understands what Dot says. In the fantasy world, Daisy and Dot always find themselves facing a problem that needs to be solved. These problems are not real dangers, but at the same time serious imaginary complications that exist in the mind of a small child. It always takes Daisy's imagination and skills to put things back into place. As soon as it happens, Daisy taps her nose with her finger and the paused time restarts where the danger, which is in connection with the resolving of the fantasy situation, disappears. Daisy and Dot can continue their games and discoveries carelessly.

**Director's statement:** The active, open-to-all-new-things lifestyle is reflected as an important value in our series. *Daisy and Dot* are always active, proactive and enthusiastic. At the same time, a responsible mentality that knows the dangers and tries to prevent them, is closely linked to this attitude. The series shows that there may be dangers and obstacles in the real world, but passivity is not a solution to them. Problems can usually be avoided with caution or solved with creativity and imagination. The series also conveys positive attitudes. From Daisy's explanations and the adventures of the two friends, children-viewers can learn new skills and acquire new knowledge. These are mainly everyday habits, basic science and cultural knowledge. The traditionally positive social behaviour does not appear in a didactic and self-serving manner in the series, but always as effective and exclusively appropriate attitudes and behavioural routines in relation to the difficulties to be solved.

**Target audience:** preschool: 3-6 years

**Animation technique:** 2D (vector based)

**Director:** István Heim

**Producer:** Géza M. Tóth

**Production company:** KEDD Animation Studio

**Estimated budget:** EUR 1,651,000

**Funding secured:**

- KEDD Animation Studio: EUR 165.100  
- Hungarian tax incentive: EUR 495.300

**Looking for:** Financing



# Flying Katy

## Leteča Katka

**Length:** 26 x 11'

For Katy and her friend Justin, adventures are never far away and neither is her otherwise grumpy aunt Cluckrissa, who used to be a secret spy.



**Jernej Žmitek**  
Director | Slovenia  
info@invida.tv



**Maja Zupanc**  
Producer | Slovenia  
maja@invida.tv

**Synopsis:** Katy (8) is a lively chick with a cheerful disposition and a limitless imagination, who lives with her grumpy old aunt Cluckarissa (60+), in a small apartment building in a Big city. In the apartment above them lives Katy's best friend Justin Beaver, who is lazy and wants to spend most of his time on his mobile phone. On the rooftop of the block, Katy and Justin have a secret base that the rest of the residents - other than Confucius (30+), the janitor - are unaware of. There, they hang out, plan their adventures, and follow the lives of their favourite role models by watching celebrity videos. A mundane world always becomes full of surreal adventures and absurd occurrences. And there is also the mystery of aunt Cluckarissa being a spy in the old days, where she was fighting with her arch enemy Turkey, who wants to take over the world through social media. Everyday might seem ordinary, but through their eyes, it's nothing but.

**Director's statement:** The series *Flying Katy* will utilise a 2D cut-out technique. The art style is fun, playful and vibrant, polished almost like a vector illustration, but with a touch of organic imperfection. At certain points, it might even come close to the anime style, especially during scenes with potential dramatic reactions. In places, the action will be subtly emphasised with visual effects simulating hand-drawings. The content itself, especially when it comes to highlighting character expressions, will lead to appropriate directing devices: twists, zooms, pans, or in certain cases slow motion or time-lapse techniques. Shot composition and editing will vary: long shots will be interrupted by dynamic and intense cuts when the action reaches its peak, then slide back into calmer, longer shots. Throughout the series, we will use atmospheric soundscapes for the city, and the music will serve to highlight certain actions or story beats.

**Target audience:** 6-8 years, any gender

**Animation technique:** 2D (vector based)

**Director:** Jernej Žmitek

**Producer:** Maja Zupanc

**Production company:** Invida

**Estimated budget:** EUR 1,431,200

**Funding secured:** EUR 23,850

**Looking for:** Financing



# Frickin'Times

**Length:** 10 x 22'

The series follows the misadventures of the unequal twins Zoe and Adam, who are separated by time and have to get along with each other.



**Irek Krett**  
Director | Germany  
irek.krett@xkopp.de



**Ramin Sabeti**  
Producer | Germany  
ramin.sabeti@xkopp.de

**Synopsis:** *Frickin'Times* is a time travel series without the time machine. Instead, present and future are connected by the twins Adam and Zoe. Both live in the same house but in different times – Zoe in the future and Adam in the present.

Everything starts as Adam discovers that he has a twin sister named Zoe, who is stuck in the future. Zoe needs Adam's help to get back to the present. Unfortunately for Zoe, a dry do-gooder, the twins could not be more different.

Adam is a professional procrastinator. The future hangs in the balance, constantly shifting, and mostly due to Adam's missteps in the present. Luckily, help is at hand in the form of two unlikely companions: a vacuum-cleaner-robot with ambitions to become human, and a genius but shifty hamster who can travel through a tiny time portal. In each episode, Zoe attempts to get back home to the present day. If only the future would not change all along and her brother Adam would be less interested in living a cosy life than in supporting her.

**Director's statement:** In *Frickin'Times*, we want to tell the story of twins who have to deal with their lives in different ways. Zoe, who gets lost in the future, has to deal with an uncertain world that she cannot control. Adam is lost in the present and does not know how to cope with the daily life and how to take responsibility.

Our goal is to create a world in which all the possibilities of the future can be experienced simultaneously, and we want to show the consequences of every decision made today. We want to show how the twins deal with everyday problems that usually turn into bizarre situations in the future.

Visually, we want to connect the two times in each episode through a split screen and jump back or forward through time-lapse sequences.

*Frickin'Times* is a series about crazy time-travel adventures, but also about a split family, loneliness, fear of the future and expectations in life. Throughout the show, references from pop culture provide satirical commentary on larger social issues.

**Target audience:** young adults & adults

**Animation technique:** 2D (vector based)

**Director:** Irek Krett

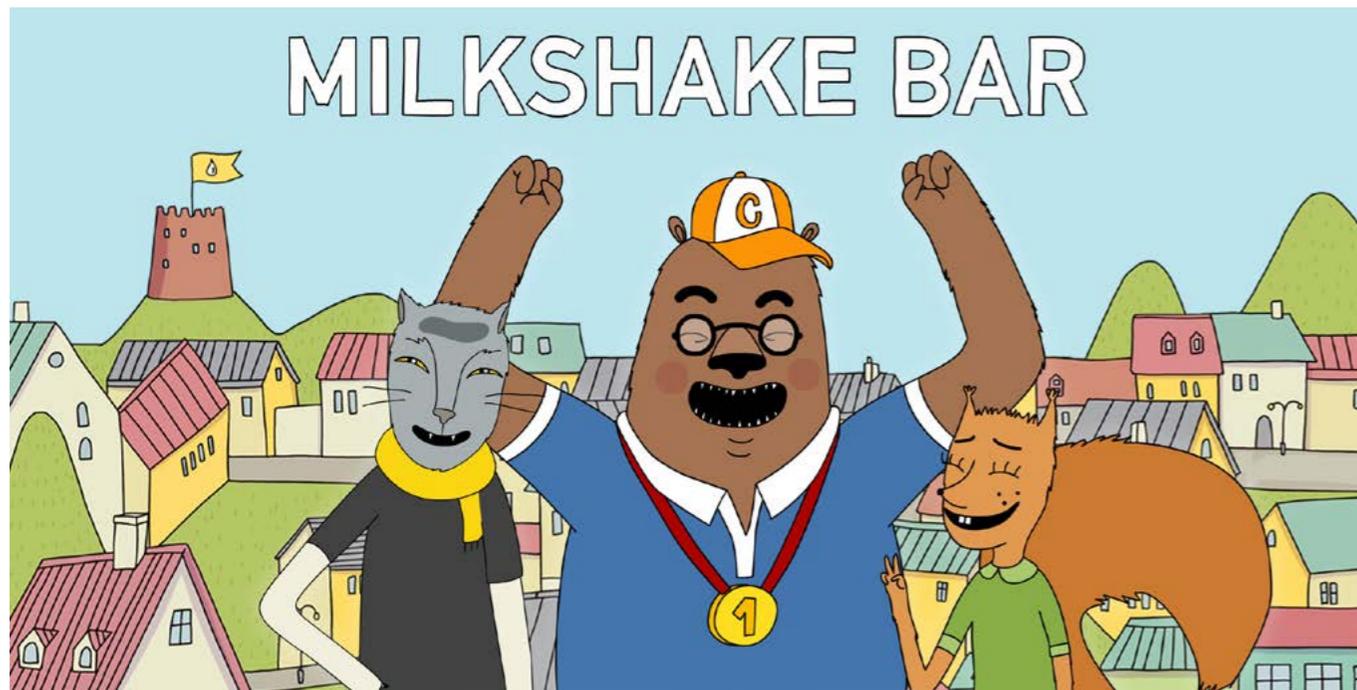
**Producer:** Ramin Sabeti

**Production company:** xkopp creative

**Estimated budget:** EUR 3,500,000

**Funding secured:** N/A

**Looking for:** Financing



## Milkshake Bar

### Pieno Baras

**Length:** 13 x 11'

Animated stories about modern families and the challenges they experience nowadays.



**Urtė Oettinger**  
Director | Lithuania  
urte@oettinger.dk



**Agnė Adomėnė**  
Producer | Lithuania  
agne@artshot.lt

**Synopsis:** *Milkshake Bar* is an animated series about relationships in the modern families from the point of view of kids. The traditional concept of a happy family that consist of a father, mother and two kids is just a cliché these days. Modern society has re-shaped the physical constitution of a family and the *Milkshake Bar* series speaks to kids about such changes in a simple language they can understand. Mikas the Bear lives only with his constantly-working mom Rita and has never seen his dad. Every day after school, Mikas and his best friends – the energetic squirrel Sonata and the pessimist cat Gabriel – meet at the Milkshake Bar. One day at the bar the friends unexpectedly come across the photo of a bun-eating champion bear who looks an awful lot like Mikas. Perhaps that's Mikas' dad? Despite the obvious differences in character, family traditions and social status, the three friends always support each other and experience many adventures together.

**Director's statement:** The *Milkshake bar* is a cosy café where the main characters spend most of their time after school. It is in the centre of Forest Town – beautiful little place that reminds a lot of the Lithuanian capital Vilnius, but also resembles many other European cities. The citizens are all animals of different fur, but they have similar problems to humans. The main idea of the series is friendship and honesty. While watching it, you will feel how important true friendship is, especial during the hard time, and how lucky one is to have best friends. Family is always in the centre of the story. There are different family models represented, but they are all loving and caring families. Yellow is the dominant colour of the show. It represents warmth, happiness and hope – the overall feeling of the Milkshake bar. Characters are stylized, but recognizable animals. The backgrounds reflect on the feelings of the main characters. It mostly rains in Forest Town, but it is not always cloudy.

**Target audience:** preschool  
**Animation technique:** traditional  
**Director:** Urtė Oettinger  
**Producer:** Agnė Adomėnė  
**Production company:** ART SHOT  
**Estimated budget:** EUR 1,400,000  
**Funding secured:** EUR 67,000  
**Looking for:** Financing



# No Happily Ever After

## Dozvonil zvonec

**Length: 12 x 10'**

In a world where society no longer needs the old cautionary tales, what is the fairy-tale character's real life purpose?



**Gabriela Plačková**  
Director | Czech Republic  
plackova.gabriela@gmail.com



**Alžběta Göbelová**  
Director | Czech Republic  
Gobelovaa@gmail.com



**Mária Mōťovská**  
Producer | Slovakia  
mmotovska@gmail.com

**Synopsis:** *No Happily Ever After* is a stop-motion mockumentary insight into nowadays' lives and troubles of mythical creatures from the old fairy tales. Each episode follows a creature from a different European country as the crew of fictional documentarists led by director Hans Andersen Jr. scouts their natural habitat to find new interesting subjects they can interview. They try to capture the unique ways in which they each struggle to fulfil their original purposes after the world around them has changed so much. The series is both comedy as well as educational series introducing traditional culture in the form of fairy-tales.

**Director's statement:** The goal for our series is primarily to make something funny, but why not introduce more serious and educational topics while poking fun of old fairy-tale characters? The world is now in the 21<sup>st</sup> century and has changed severely in the way it works. It has changed so much that even us, the people who have been born into it, struggle to navigate through it sometimes. Keeping up with the technology, keeping a positive body image, feeling despair over destroying the earth, having addiction to things and much more. And now imagine these funny creatures from all over Europe, who feel even more out of place since they come from centuries ago, being thrown into this crazy hectic world. What are they doing? What struggles do they have? In a society that no longer needs the old cautionary tales, what is their purpose? We will use all the typical documentary edits, camera shots and techniques, only in the form of stop-motion animation and interviewing fairy-tale characters in the form of puppets.

**Target audience:** 10+

**Animation technique:** stop-motion

**Director:** Gabriela Plačková, Alžběta Göbelová

**Producer:** Mária Mōťovská

**Production company:** Helium film s.r.o.

**Estimated budget:** EUR 264,000

**Funding secured:**  
- MIYU Distribution: EUR 2,000

**Looking for:** Co-producer



# Ormhildur the Brave

## Ormhildarsaga

Length: 26 x 22'

In a climate-ravaged world, an unlikely heroine saves the day, using hidden magical powers on mythical creatures.



Thorey Mjallhvit  
Director | Iceland  
thorey@compassfilms.is



Heather Millard  
Producer | Britain/Iceland  
heather@compassfilms.is

**Synopsis:** Ormhildur is a young girl who came into the world when the glaciers all melted, along with an array of mythical creatures.

She was found by Albert, an old history teacher, who took her under his wing. Together, they began working for the State Research Department of Magic. Their aim was to cast a spell to lock the mythical creatures back into the ice, but Grim and his agents are trying to stop them.

Over the course of the series, Ormhildur goes on a number of adventures where her bravery grows and at the same time she realises that she has magical powers. She befriends many of these creatures and ultimately finds a way to create peace between the humans and the mythical creatures.

**Director's statement:** *Ormhildur the Brave* is a 2D animated comedy series intended for pre-teens and the family market. The story has a sarcastic and magical sense of humour. Yet the story has a noble aim; its intent is to make the audience question the human dominion over nature. The story parallels our modern day concerns of global warming and the environment but presents these concerns in such a surreal and ridiculous way that the audience is able to laugh. The inspiration for stories comes from Iceland's rich flora of folk tales and myths.

Target audience: 8-12 years

Animation technique: 2D (vector based)

Director: Thorey Mjallhvit

Producer: Heather Millard & Thordur Jonsson

Production company: Compass Films

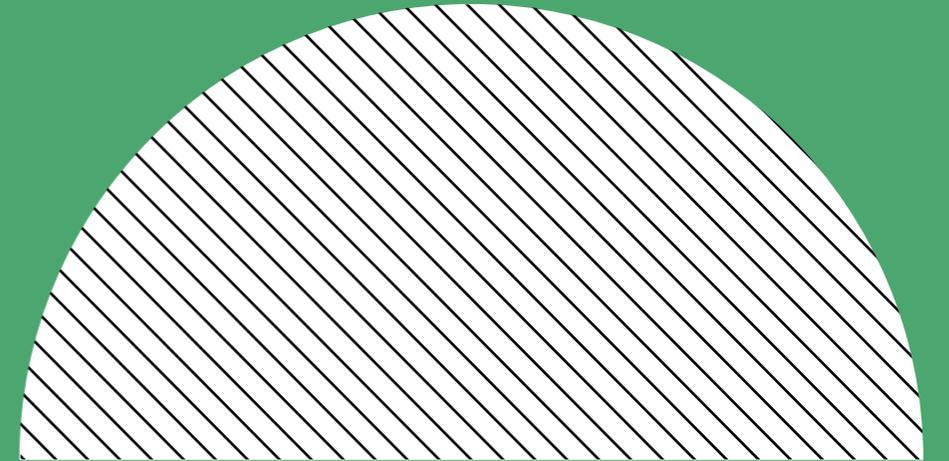
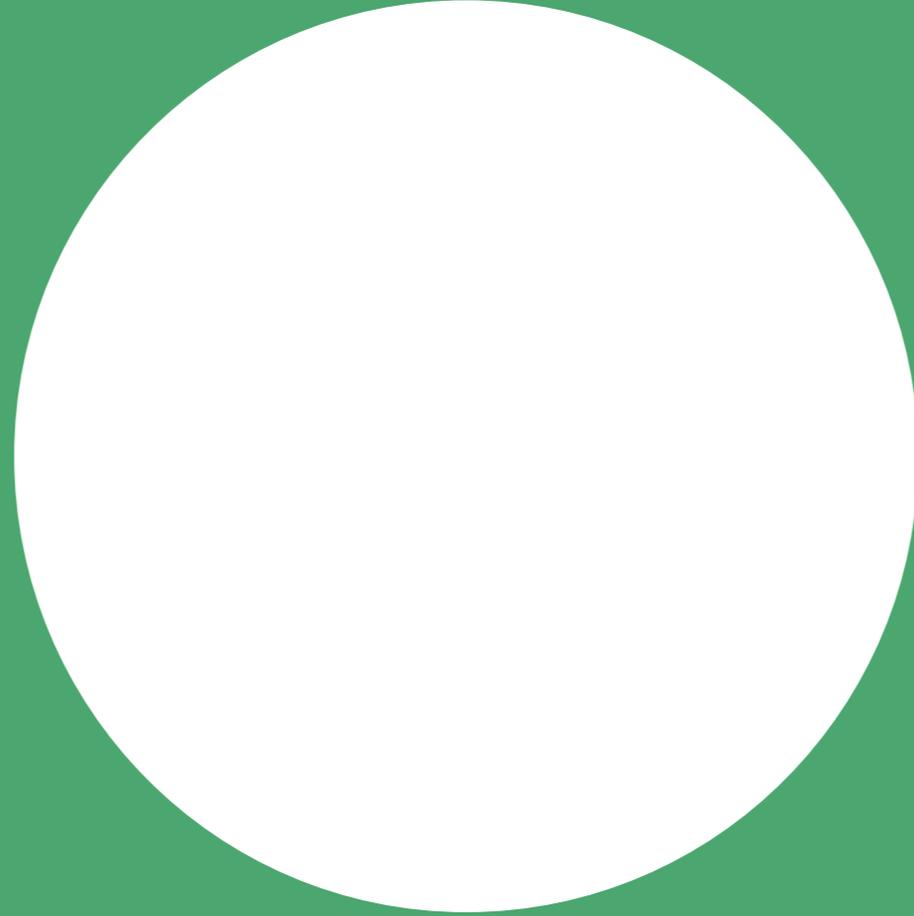
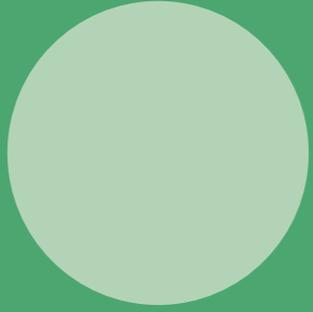
Co-producer confirmed: GS Animation - Poland, Hausboot - Czech Rep, PFX - Czech Rep.

Estimated budget: EUR 3,700,000

Funding secured:

- Icelandic Film Centre Development: EUR 123.750
- Icelandic Film Centre Production (pending): EUR 312.500
- Icelandic broadcaster: EUR 312.500
- Icelandic tax incentive: 225.000
- German broadcaster (pending): 500.00

Looking for: Financing



**Feature**  
**Films**

# Overview of the Projects

## LIST OF PROJECTS

Cricket & Antoinette

Fichtelberg

Igi

King Wray

The Black Swallow

Trouble Nubble Gum

## Jury



### JAKUB KARWOWSKI

Jakub Karwowski is CEO and a co-founder of the 2D animation studio LETKO based in Warsaw, Poland, overseeing the development, financing and production of TV-series and feature film projects. Over the last two years, he has co-produced four feature films. Currently, he is working on the production of the 2D preschool TV-series "Odo" and several developments. Additionally, he is an entrepreneur, artist, photographer and academic lecturer.



### ESBEN TOFT JACOBSEN

Esben Toft Jacobsen has a background in computer games and has been working as an animation director/creator since he graduated from a film school in 2006. His primary focus is projects for children and young adults. He has experience in scriptwriting, worldbuilding, and design for animation and live action. Esben has created and co-written two animated feature films, *The Great Bear* (2011) and *Beyond Beyond* (2014), one animated TV series, *Kiwi & Strit* (2016), and worked on the live action Netflix show *The Rain* as creator and visual supervisor. Currently, he is writing and developing new animated shows.



### ANNEMIE DEGRYSE

Annemie Degryse graduated in Animation Film from the KASK Royal Academy of Art in Ghent in 1992. She started her career on *Taxandria* by Raoul Servais as studio & production assistant. Later, she acted as director of the Raoul Servais foundation, and also produced short animated films. From 1998-2000, she was responsible for the pre-production support at Cartoon (Media) and organised the first Cartoon Movie. In 2000, she became the General Manager of Flanders Image (VAF). She created Lunanime in 2008, the production branch of Lumière Group. She currently co-owns the Lumière Group, is involved in the distribution of animation film and produces fiction and animated features, shorts and series. She is treasurer for Animation in Europe and a Board Member of VOFTP. She is a co-managing director and board member of Beast Studio (stop-motion animation).



# Cricket & Antoinette

## Cvrčak i Mrvica

**Length:** 82'

Adventure, love, show-business... only smaller!



**Luka Rukavina**  
Director | Croatia

[luka.rukavina@gmail.com](mailto:luka.rukavina@gmail.com)



**Dino Krpan**  
Producer | Croatia

[dino.krpan@diedra.hr](mailto:dino.krpan@diedra.hr)

**Synopsis:** In spring, Ket, a guitar playing cricket, along with his band entertains the fun-loving bugs. Meanwhile, Antoinette, heiress of the anthill nearby, lives a boring, hard-working ant life without music, which is forbidden. Ket and Antoinette meet by accident and develop affection for each other. When Antoinette finds out that crickets cannot survive the winter, she tries to warn them, but they pay no attention to her. Once she displays her talent for singing, crickets show interest in her. But the villain Antheodor abducts Antoinette and imprisons her in the newly built annex on top of the anthill, forcing her to marry him, so he could rule the ants. Led by Ket and the runaway ant queen Antlisabeth, crickets save Antoinette from Antheodor, and also overthrow the old superstition that music tears walls apart. The band ends up playing in the anthill during winter, while ants begin to appreciate music, joy and fun.

**Director's statement:** *Cricket & Antoinette* is a project based on an Aesop's fable and a poem by La Fontaine, envisioned as an animated feature film in 3D with musical elements for children aged 7 to 10 and their parents. The project vividly describes two completely different worlds – the world of ants in which order, discipline and hard work are highly treasured values, and the world of amusement and creativity in which carefree crickets live. Which way of living is the right one? Should one be disciplined and oriented to work or happy-go-lucky and not worrying about the future? Two main characters, cricket and Antoinette, when brought together, accomplish to overcome those differences. The point introduced in the story is to combine work and fun, to be tolerant and open-minded! The film will be made in 3D computer graphics by using the latest techniques of modelling and texturing in order to achieve the atmosphere and visual richness as well as the originality of artistic style.

**Target audience:** 7-10 (leaning towards girls), family audience

**Animation technique:** 3D (CGI)

**Director:** Luka Rukavina

**Producer:** Dino Krpan

**Production company:** Diedra d.o.o.

**Co-producer confirmed:** Zagreb film, Croatia

**Estimated budget:** EUR 1,214,000

**Funding secured:**

- Croatian Audio Visual Centre Development: EUR 25.000
- Media Europe Development: EUR 25.000
- Croatian Ministry of Culture: EUR 57.000
- Zagreb Film: EUR 67.500
- Employment subsidy: EUR 33.000
- European IT equipment support: EUR 72.000
- Croatian Audiovisual Centre Production: EUR 533.000
- Commercial partners: EUR 21.000
- own investment: EUR 180.000

**Looking for:** Gap financing, postproduction, Sales



# Fichtelberg

## Fichtelberg

**Length:** 120'

An adventure of a young orphaned nobleman who finds his life and love in the mysterious mountains at the Bohemian-German border.



**Šimon Koudela**  
Director | Czech Republic  
simonkoudela@gmail.com



**Michal Kráčmer**  
Producer | Czech Republic  
michal@cinedix.eu

**Synopsis:** Fall 1551 in Jizera Mountains in Bohemia. Young knight Petr acquires a new job – to take care of the small mountain village Urbach on Lord's behalf and make sure that a bridge is built for entering the nearby forest rich in minerals and metals. But the village people are disappearing under suspicious circumstances. Suddenly, somebody digs out all graves and takes most of the bones away. Locals believe Satan has cursed their village and are afraid to work. When his love Alma disappears, Petr sets out on a journey to save her. In the forest, he encounters the secretly-operating Wallachians who plunder the local resources. Thanks to them, he discovers the village people are being kidnapped by malicious Moro who operates a secret fake-glass-work factory on the top of the mountain and has all the villagers enslaved there. Petr and the Wallachians rescue the villagers and Alma from the factory and defeat Moro. However, Alma was not kidnapped by Moro but has fallen for him and betrayed Petr who thus leaves Urbach for Genoa with the Wallachians.

**Director's statement:** The film I want to make about Petr and the Wallachians will be a celebration of the richness of creativity and imagination, a courageous achievement of resistance; turning oppression into knowledge, horror into fantasy. The visual style is intrinsically connected with the structure of the narration and makes the film unique, mixing scenes of real images and animation. The story witnesses how knowledge and creativity can win spiritually over closed-mindedness and fear. In a way, we are facing similar events across the whole Europe: due to the fear of other people, unknown foreigners, new legends and myths are being created, causing fear among people. I want to create a metaphor that can be translated into our societies nowadays. The mixed-media technique, using 3D and 2D elements with photographic matte painting background and real footage characters will create an atmospheric vision of the dark ages, and foggy mountains will add an anxious atmosphere.

**Target audience:** young teenagers, family film audience

**Animation technique:** mixed-media technique using 3D and 2D elements

**Director:** Šimon Koudela

**Producer:** Michal Kráčmer

**Production company:** Cineart TV Prague

**Co-producer confirmed:** Arina

**Estimated budget:** EUR 1,800,000

**Funding secured:**  
– Czech Film Fund Development

**Looking for:** Co-producer



# Igi

## იგი

Length: 70'

Igi is a young hunter in a prehistoric, primitive, still bent-over tribe who is the first to straighten up.



**Natia Nikolashvili**  
Director | Georgia

[natia.nikolashvili@yahoo.com](mailto:natia.nikolashvili@yahoo.com)



**Vladimer Katcharava**  
Producer | Georgia

[Katcharava@gmail.com](mailto:Katcharava@gmail.com)

**Synopsis:** Igi is a young, strong hunter in the prehistoric, primitive tribe who are still bent-over. He is the first one to straighten up and see the world from a different angle. The young Chief Kaas does not approve of straightening up. But bending back brings enormous pain to IGI, and he has to descend from the best hunter in tribe to the near-death, outcast and lonely position to face the fact he must be what he really is, and straighten up for good. New possibilities, new ways of thinking and acting come to him; love, expressive words and artistic abilities open up one after another, raising him even higher than before, to the “real tribe leader” who everyone loves. But Chief Kaas, afraid to be losing the power, sentences him to death, which makes the idea of Straightened Man even stronger.

**Director’s statement:** IGI combines several of my interests and passions. I have always wondered how a person would see the world if they could see it for the first time. What would their feelings be like if they were felt for the first time. Where is the best place to discover it if not the place where it was born, when the experience of being human was born. Making this film is looking for answers to the deep questions held by each human: finding yourself, being in the moment and certain metamorphosis we are all going through at some moment in our life.

Setting the story in prehistoric times will only help me to make it diverse, as this is the story of every human being in every society. Straightening up is the best visualization of becoming a person.

IGI has the potential to touch people at a very deep level and this is something we all share.

**Target audience:** adults, young adults

**Animation technique:** traditional

**Director:** Natia Nikolashvili

**Producer:** Vladimer Katcharava

**Production company:** 20 Steps Productions

**Estimated budget:** EUR 1,200,000

**Funding secured:**  
- 20 Steps Production Development, In-kind

**Looking for:** Financing



# King Wray

Length: 120'

A cult musician resurfaces and tries to transfer his identity to his star-struck son in a bid to stage an epic comeback, with tragic consequences.



**Anton Groves**  
Director | Romania/  
Great Britain  
antongroves@gmail.com



**Damian Groves**  
Director | Romania/  
Great Britain  
damianjgroves@gmail.com



**Ana Maria Parvan**  
Producer | Romania  
anamaria@anchorfilms.ro

**Synopsis:** In a noir world, sickened by climate change and exploding with colour, our film tells the story of Nate and his intense relationship with his cult musician father - 'King Wray' - who concealed his face with a mask. After an intense debut, he had an accident that confined him to a wheelchair for life, so he covered it up and disappeared into oblivion. Twenty years later, King Wray resurfaces and contacts Nate - his illegitimate son - with a proposition. To wear his mask and imitate him onstage - creating a surprise King Wray comeback together with him. Nate agrees, and they set off on a nationwide tour. It begins well as Nate relishes the limelight, but as King Wray mentors his son, he becomes jealous and obsessed with controlling him. Nate struggles to take over, as King Wray descends into drug-fuelled bitterness. Unable to endure King Wray's abuse, Nate finally stands up to his father. He blows the lid off the unsustainable charade, and ends up killing King Wray, both literally and figuratively.

**Director's statement:** We want to tell a story about a failing world and the perils of identification between generations, using a one-of-a-kind hybrid animation technique. We ask - how hard can it be to break away from bad parental influence if your father is a cult figure revered by many? And even more so when you are asked to wear his mask and embody a legend? Within the context of modern society, the dangers of repeating our parents' mistakes is seen acutely with the problem of global warming. *King Wray* represents the old guard, a symbol of the excessive, hedonistic generation intent on maintaining control and imposing it upon younger generations. His demise at the hands of his son Nate symbolises the death of old ideals, and the need for today's youth to kill this toxic pattern and reinvent themselves, however tempting the status quo may be. We have chosen this attractive context of the music world to be a vehicle for our animation, an intense and entertaining rollercoaster ride laced with warning.

Target audience: young adults (R rated)

Animation technique: hybrid - 2D, 3D animation / live action

Director: Anton Groves, Damian Groves

Producer: Ana Maria Parvan

Production company: Studioset

Estimated budget: EUR 800,000

Funding secured: N/A

Looking for: Co-producer, financing



# The Black Swallow

**Length:** 90'

The unbelievable true story of Eugene Bullard, the first black fighter pilot in modern history.



**Louis J. Gore**  
Director | France  
louisjean.g@gmail.com



**Sébastien Hussenot**  
Producer | France  
sebastien@lunaprod.fr

**Synopsis:** In 1959, Louise, a young white journalist, is looking for a story to tell. She encounters an old black man with an unforgettable story. Eugene Bullard, the first black fighter pilot... who now works as an elevator operator at the Rockefeller Center. No sooner does Louise begin her investigation, than Eugene disappears into the Great South to atone for his sins. He flees in the face of racial hatred but also his own story of heroism. Eugene's life reads as an epic tale. But a mystery remains at the heart of this story, a moment of treason and loss. With his death imminent, Eugene knows that only the truth can redeem him. And only Louise, catching up with him at last, has unearthed the truth.

**Director's statement:** I am passionate about Black music, history, and aviation. The life of Eugene Bullard encompasses my personal interests to such an extent that I've sometimes wondered if I dreamed him up! *The Black Swallow* is drawn in strong, expressionist strokes and a style full of contrast, the better to do justice to the story's richness. It is a fiction inspired by real events. We chose to evoke certain turning points in Bullard's life where his very existence is in flux, where he finds himself at those crossroads moments of choice that will impact the rest of his life and, often, the lives of others. It is in such choices that we find the measure of a man, and his truth. From these moments we have distilled, through largely fictionalised scenes, that which is at stake in Bullard's story. Our desire is to tell Bullard's tale as he would doubtless have wanted it to be told — that of a man who followed his chosen path and who, despite history's injustices, managed to stay upright and free.

**Target audience:** adults, young adults

**Animation technique:** traditional, 2D (vector based)

**Director:** Louis J. Gore

**Producer:** Sébastien Hussenot

**Production company:** La Luna Productions

**Estimated budget:** EUR 6,000,000

**Funding secured:**

- CNC development fund – France: EUR 60,000
- CNC Diversity fund (writing) – France: EUR 20,000
- PROCIREP – France: EUR 12,000

**Looking for:** Co-producer



# Trouble Nubble Gum

## Petryk

Length: 85'

A name equals man, a thought equals action.



Rostyslav Garbar  
Director | Ukraine

[info@kapianimation.com](mailto:info@kapianimation.com)



Michael Margulis  
Producer | Ukraine

[michael@kapianimation.com](mailto:michael@kapianimation.com)

**Synopsis:** When Petryk, a schoolboy, just mentally takes revenge on his classmates and erases their names from a letter to him, they disappear from the real world and fall into the land of Baronia. In order to save them, Petryk must change himself and discover the secret of Baronia. This land is full of strange and funny inhabitants, but the ruler Baron Primadon is insidious and cruel. Together with his friend Kate and teacher Bonny, Petryk goes to Baronia to bring their friends back. Petryk turns from an avenger into a hero and conquers the cruel world of Baronia.

**Director's statement:** "We all are familiar with it; the feeling of being hurt and bearing a grudge. The film teaches us what effect this emotion can have on our close environment and the bad impact of living the emotion to its fullest. It is important to show Petryk's way, to convey Petryk's transformation from a little avenger to a person driven by loyalty to his friends, to a true hero.

This journey can be perfectly shown in the mystical land with its various characters and the different obstacles Petryk has to overcome. We will create even more dynamics, humour and drama, so that Petryk's journey to a hero will create a pure Wow-effect. The original visual style that has not been used in animation yet will give the characters made of rubber their authentic existence. The emotional footprint from history continuously changes as the plot develops. Until its end, the film delivers a delightful, high-spirited feeling to the viewer. It will convey the power and undeniable importance of friendship."

[Target audience:](#) 6-9 years

[Animation technique:](#) 3D (CGI)

[Director:](#) Rostyslav Garbar

[Producer:](#) Michael Margulis

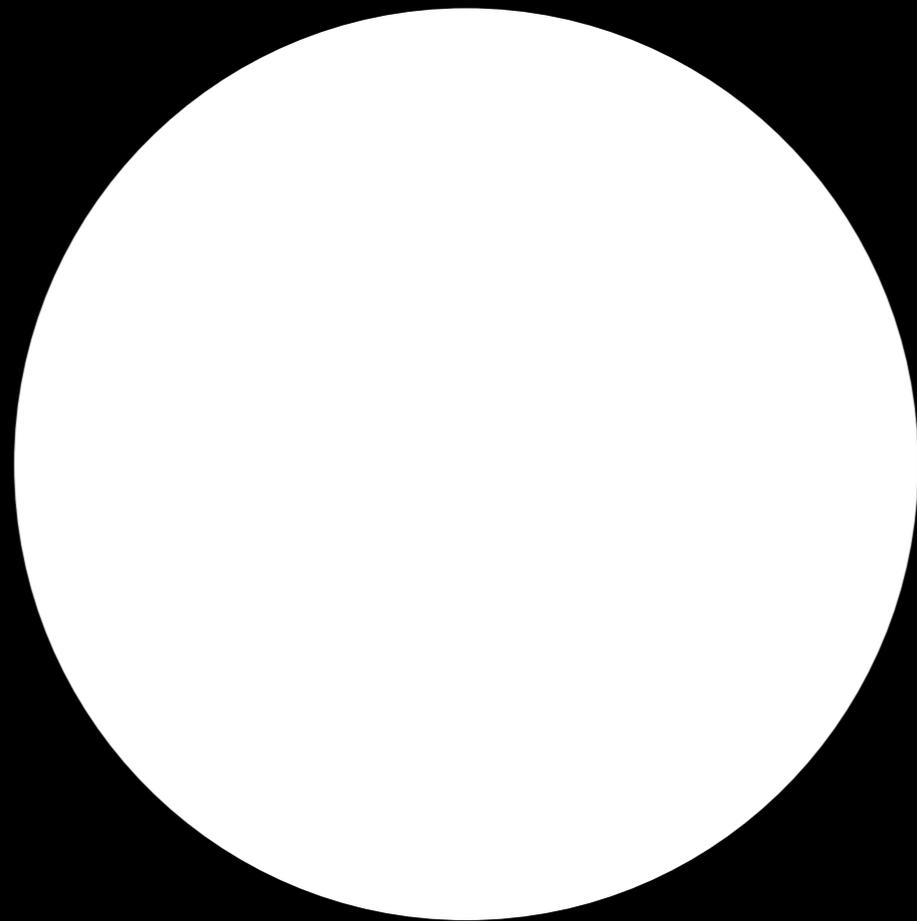
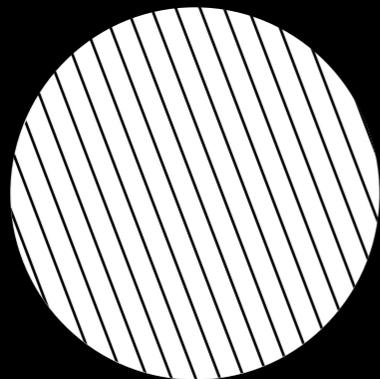
[Production company:](#) Studio KAPI

[Estimated budget:](#) EUR 2,520,000

[Funding secured:](#) EUR 1,310,000

[Looking for:](#) Co-producer

**XR**



# Overview of the Projects

## LIST OF PROJECTS

Cosmogonic

Immortal

Paperback VR

## Jury



### MANU WEISS

Manu Weiss is an XR Producer, curator and audiovisual artist. After a degree in design and animation, he worked in various positions in the field of audiovisual media as a director, animator, and compositor for animated shorts, video mapping, commercials, games and feature films. With the new era of augmented and virtual reality, multiple curated immersive media exhibitions followed. Manu Weiss is an avid advocate for new technologies, art, animation and storytelling.



### MILIVOJ POPOVIĆ

Milivoj Popović with an MA in Sculpting, situated in Split/Croatia, is a director and producer at Prime Render Studios. He has worked on short animated films which received over 70 international awards, including the Oscar-qualifying Animated Eye award at Aspen Shortfest in Colorado USA, and the Jury Award at Annecy Film Festival, France. Currently, he is co-directing and co-producing the first Croatian VR Short Film, *Dislocation*.



### VELJKO POPOVIĆ

Veljko Popović graduated from the Art Academy in Zagreb in 2004. In 2005, he co-founded the Lemonade3d studio specialized in 2D/3D computer graphics, which was re-branded as Prime Render Studio in 2019. He has been a member of numerous film festival juries and has screened his films in all the major film festivals around the world. His films have won over 70 international awards including those in Annecy, Hiroshima, Animafest Zagreb, etc. In 2010, he became a tenured professor at the Art Academy in Split.



# Cosmogonic Kosmogonik

**Length: 8'**

Dive into a folk fairy tale, set in a universe populated by robots.



Paweł Szarzyński  
Director | Poland

na.adress@gmail.com



Lauren Dubowski  
Director | USA

lauren.dubowski@gmail.com



Marta Szarzyńska  
Producer | Poland

marta.szarzynska@gmail.com

**Synopsis:** The planet of Actinuria, inhabited by the Pallatinids, is ruled by a cruel king, Archithorius. The king, fearing a conspiracy, forces all of his subjects to wear uranium armour. The citizens live a life of loneliness, in constant fear of an explosion caused by a chain reaction. Inventor Pyron decides to solve the citizens' torment by building a wireless telegraph and giving them a means to connect. Unfortunately, the king uses the new technology to spy on his citizens and puts Pyron in prison. When all hope seems to be lost, Cosmogonic arrives on the planet. Seeing the cruelty of the ruler, he decides to help. He starts by neutralizing the armour and gaining the citizens' trust. Together, they hatch a plot whereby the citizens pay tax using uranium coins. In the royal treasury, the growing mountain of uranium coins starts a chain reaction, and a spectacular explosion results in the dethroning of the evil ruler. Joy returns to Actinuria, and Pyron becomes its new, righteous ruler.

**Director's statement:** First and foremost, this is the story of an oppressed society and its path to liberation. I strongly believe that such a basic drive for freedom is universal. Using a sci-fi perspective, journeying to distant, bizarre and very often incomprehensible places, I want to free the viewer from their domestic, structured vision of the world and turn their face away from the friendly, earthly environment familiar to them. By creating the imaginary world of Actinuria, and by diving into the story of its origin, from the beginnings of life and society to the struggles of a developed civilization, I hope to reach a more neutral perspective, which will help us to look at ourselves. This story is, after all, a fairy tale — one which, in my opinion, specifically explores the driving forces of nature, politics, and technology that shape the world around us.

Target audience: 13+

Animation technique: 2D (vector based), 3D (CGI)

Director: Paweł Szarzyński, Lauren Dubowski

Producer: Marta Szarzyńska

Production company: Kinhouse Studio

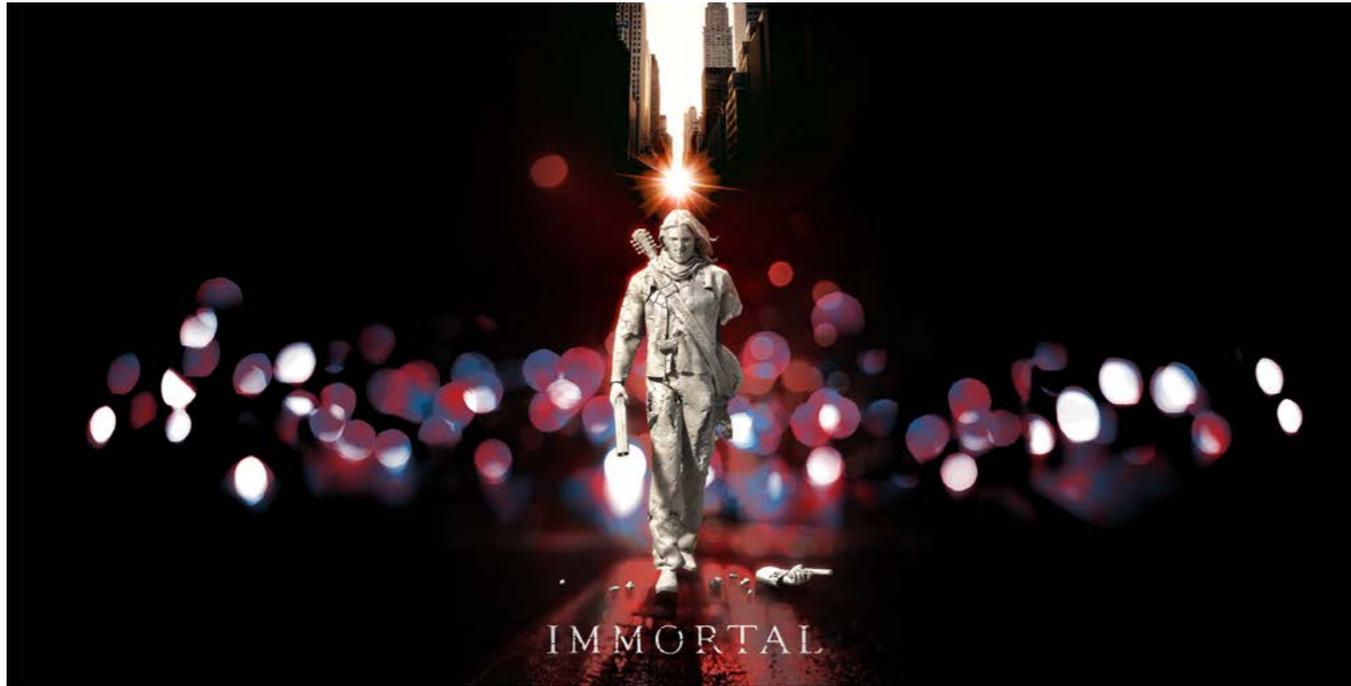
Co-producer confirmed: Adam Mickiewicz Institute, Polish Film Institute

Estimated budget: EUR 305,107

Funding secured:

- Adam Mickiewicz Institute: EUR 56.800
- Polish Film Institute: EUR 45.440
- Kinhouse Studio: EUR 29.635

Looking for: Financing



# Immortal

**Length: 100'**

In 1970s New York, a hitman for hire must find his abducted sister, and remember that he once was Apollo – God of Light, Music and Healing.



Kristijan Petrovic  
Director | Croatia

kristijan.petrovic@  
narrativium-design.com



Renato Grgic  
Producer | Croatia

renato.grgic@  
narrativium-design.com

**Synopsis:** The Elixir of Immortality kept twin brother and sister Paul and Emma going through the ages, but is now all but gone. To make things worse, the two are cursed with the sins of the past. As penance, they have to chase down each and every solar eclipse, or they will both die. Paul – fallen so low that he is a hitman for hire now – loses Emma to unknown assailants while racing to the solar eclipse in Ephesus. He sets out to find her before the next one. The road to redemption leads Paul to the 1970s New York, where he will face other surviving members of their ominous Family, and find his way through a maze of corrupt cops and clergy drawn in by the promise of eternal life. Desperate to get his sister back, with a young and very inquisitive policewoman hot on his trail, Paul must confront his own guilty conscience and remember that he once was Apollo – God of Light, Music and Healing.

**Director's statement:** *Immortal* is an action-fantasy that transposes ancient Greek mythology into the modern day setting. It is fast moving and atmospheric, done in the slick and sexy comic-book style of Jim Holdaway's Modesty Blaise or Alex Raymond's Rip Kirby – and feels like Jason Bourne or John Wick. The premise originated from a series of questions: "What if the ancient Greek gods were alive today? How would they fit in? And, are they indeed – gods?" We want to dethrone the pantheon and make them misfits and outlaws desperately trying to survive while searching for their lost identity. A brother must find himself while he searches for his sister, locked in the battle that transcends boundaries of space and time. And time is running out. In *Immortal*, the ticking clock from Zinnemann's High Noon takes the shape of the total solar eclipse looming in the sky. Our Wild West town is made out of crumbling marble. And our characters must chose between immortality, and doing the right thing.

Target audience: young adults, adults

Animation technique: 3D (CGI)

Director: Kristijan Petrovic

Producer: Renato Grgic

Production company: Narrativium Design d.o.o.

Co-producer confirmed: Studio DIM, Bela Film

Estimated budget: EUR 3,000,000

Funding secured:

– Croatian Audiovisual Fund Development: EUR 6.600

Looking for: Financing



# Paperback VR

## Minkšti viršeliai VR

Length: 4 x 5'

*Paperback VR* series plunges you into the world of times long gone... to find new meanings for today's rollercoaster life.



Robertas Nevecka  
Director | Lithuania

robertas.nevecka@gmail.com



Giedre Burokaite  
Producer | Lithuania

giedre@menoavilys.org

**Synopsis:** *Paperback VR* is a series of virtual-reality experiences based on some of the most famous works of Lithuanian classical literature. The experiences follow the written stories, adding to them interactivity, intertextuality, and actualizing some of the topics. The viewer becomes one of the characters of the works, immersively participating in the plot and feeling various emotional states of the character. The first in the series is an experience based on Jonas Biliūnas' short story *The Beacon of Happiness* written in 1905, which explores the topic of activism and its consequences.

**Director's statement:** *Paperback VR* is a project that transports five pieces of the most iconic Lithuanian literature into virtual reality. The original aim of this project is to turn public attention to classical literature, which we usually identify as dull, boring and tedious just because teachers at school forced us to study it. Now we are creating the first piece based on the novel *Beacon of Happiness* written by Jonas Biliūnas in 1905. It is a metaphorical fairy tale about people climbing up a mountain trying to reach a magical beacon, which can make everyone happy. The VR experience puts the viewer into the body of someone climbing towards this magical beacon. All the surroundings, ghouls, sounds and voices are trying to turn him away. And if he does, he is turned into stone and has to start over as another person climbing the mountain. The closer to the magical beacon, the more intense it gets, the atmosphere shifts from a magical fairy tale to a dark psychedelic nightmare.

Target audience: 12-15 years

Animation technique: 3D (CGI)

Director: Robertas Nevecka

Producer: Giedre Burokaite

Production company: Meno avilys

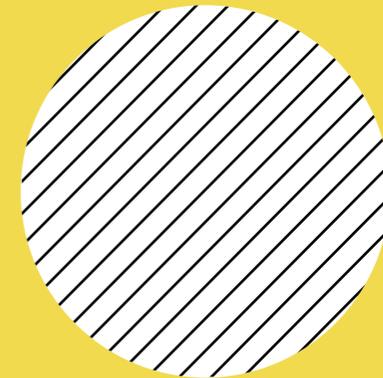
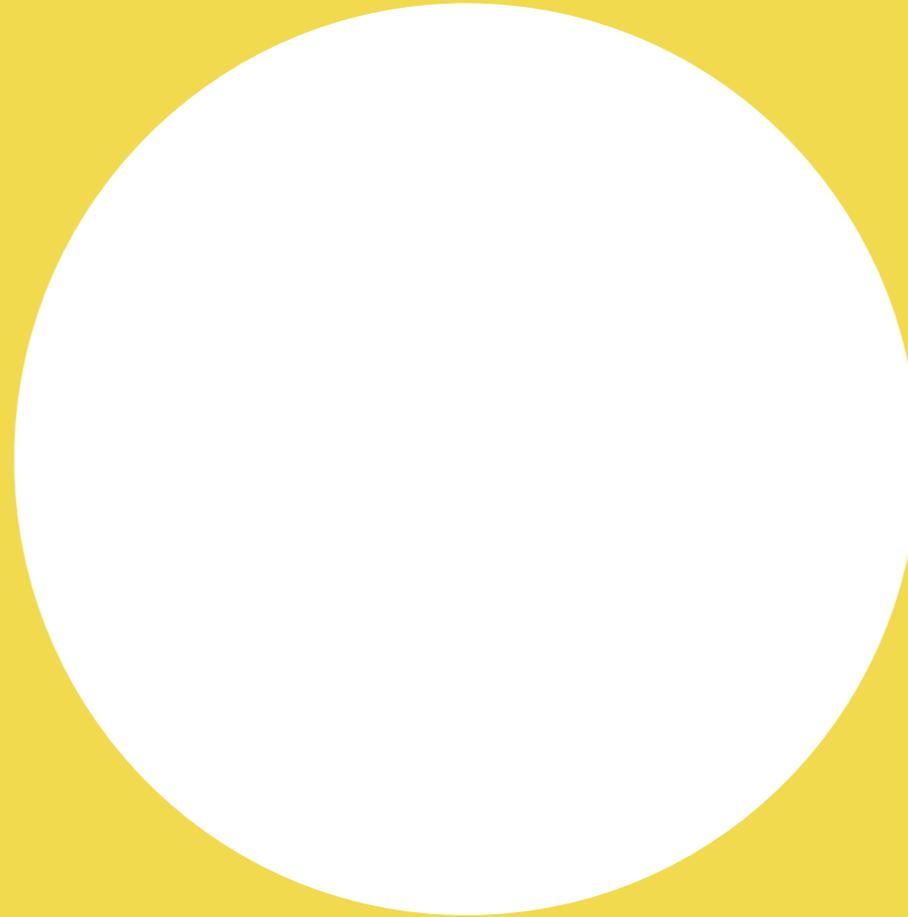
Estimated budget: EUR 120,000

Funding secured: EUR 16,000

Looking for: Co-producer

# CEE Animation Talents

CEE Animation Talents is intended for promotion and alternative distribution of the most talented young animation filmmakers from Central and Eastern Europe. The selection is each year made by festival directors from CEE region and presented as compilation at numerous animated film festivals around the world.





## Entropia

**Length:** 10'30"

Entropia is a container of three parallel universes where three girls are living in different circumstances.

**Synopsis** Entropia is a container of three parallel universes where three girls are living in different circumstances. One of them represents the animalistic side of human nature, one of them is a consumer filled with her own frustrations, and the third one lives in a futuristic room where she has to run to keep the system work. Suddenly a fly flies over the three universes and causes a bug in the system. Because of this, the three universes start collapsing and the girls are able to move closer to each other.

**Director:** Flóra Anna Buda

**Producer:** József Fülöp

**Country:** Hungary

**Year of production:** 2019

**Production Company:**

NAME: MOME

EMAIL: festival@mome.hu

**World Sales:**

NAME: NFI

EMAIL: orr.krisztina@filmalap.hu

Screenplay: Flóra Anna Buda

Cinematography: Flóra Anna Buda

Animation: Borcsa Zétényi

Editing: Vanda Gorácz

Sound: Gergely Matos

Music: Gergely Matos

Colouring: Emi Farmasi



## The Little Soul

**Length:** 9'

A human soul leaves the dead body and sets off on a journey through the post-mortem world.

**Synopsis** A dead body becomes stuck by a river bank. Its decaying insides still hide a human soul – a miniature of the deceased. Rotting organs part and a tiny creature gets out. Standing on the river bank, it says goodbye to the corpse and sets off on a journey through the post-mortem land.

**Director:** Barbara Rupik

**Producer:** Agata Golańska

**Country:** Poland

**Year of production:** 2019

**Production Company:**

NAME: The Polish National Film School in Lodz

EMAIL: przemek@filmschool.lodz.pl

**World Sales:**

NAME: KFF Sales & Promotion

EMAIL: marta.swietek@kff.com.pl

Screenplay: Barbara Rupik

Cinematography: Barbara Rupik

Animation: Barbara Rupik

Editing: Barbara Rupik

Sound: Barbara Rupik

Music: Maurycy Raczyński



## SH\_T HAPPENS

**Length:** 14'

The caretaker exhausted from everything, his frustrated wife and one totally depressed deer. Their mutual despair leads them to absurd events, because... shit happens all the time.

**Synopsis** An apartment building full of self-centred inhabitants. Utterly exhausted caretaker and his sexually frustrated wife. Widowed deer drowning his sorrows in loads of alcohol... While trying to cope with their problems, they find themselves in a hard-to-solve triangle asking for absurd and irrational solutions. The consequences can easily become permanent, sometimes maybe too permanent. The film is a loose adaptation of a well-known biblical story while transforming it into a contemporary ironic narrative about how the world sometimes works.

**Director:** Michaela Mihályi, David Štumpf

**Producer:** Peter Badač

**Country:** Czech Republic, Slovakia, France

**Year of production:** 2019

**Production Company:**

NAME: BFILM.cz

EMAIL: peter@bfilm.cz

**World Sales:**

NAME: Next Film Distribution

EMAIL: anthony@nextfilmdistribution.com

**Screenplay:** Michaela Mihályi,  
David Štumpf

**Animation:** David Štumpf

**Editing:** Katarína Pavelková

**Sound:** Damien Perrollaz,  
Francesco Porcellana

**Music:** Olivier de Palma

**Colouring:** Matej Mihályi, Diana Cam Van  
Nguyen, Kriss Sagan, Bára Halířová,  
Peter Martinka, Kateřina Karhánková,  
Michaela Mihályi



## Soma

**Length:** 9' 10"

We thought we are made from dust, but in fact we are just spirit.

**Synopsis** Situated in a strange, trashy universe, the story revolves around a taxidermist and a butcher. The butcher gets the taxidermist hooked on drugs and steals his long-forgotten love. After he realises what happened, the taxidermist decides to take back what belongs to him, but the path ahead is a one-way journey.

**Director:** Sandra Jovanovska

**Producer:** Boštjan Potokar

**Country:** Slovenia, Italy, Serbia

**Year of production:** 2019

**Production Company:**

NAME: Akademija Umetnosti, Univerza v  
Novi Gorici / University of Nova Gorica  
School of Arts

EMAIL: info.au@ung.si

**Screenplay:** Sandra Jovanovska, Ivan Antić

**Cinematography:** Sandra Jovanovska

**Animation:** Sandra Jovanovska

**Editing:** Sandra Jovanovska

**Sound:** Ivan Antić

**Music:** Ivan Antić

**Colouring:** Jan Šuštar



## SPACES MEZERY

**Length:** 8'

What happens in the head of a person who has lost his memory?

**Synopsis** The film explores memory as a container of our identity. It is based on the personal story of the author and her brother who was diagnosed with a brain tumour. The narrative and form of the film follow the idea of perceiving reality with a broken memory. An animated documentary experiments with art and film techniques and balances itself on the edge of genres.

**Director:** Nora Štrbová

**Producer:** FAMU – Film and TV School of the Academy of Performing Arts in Prague

**Country:** Czech Republic

**Year of production:** 2019

**Production Company:**

NAME: FAMU

EMAIL: Alexandra.hroncova@famu.cz

**Screenplay:** Nora Štrbová,  
Michael Jiřinec

**Cinematography:** Nora Štrbová

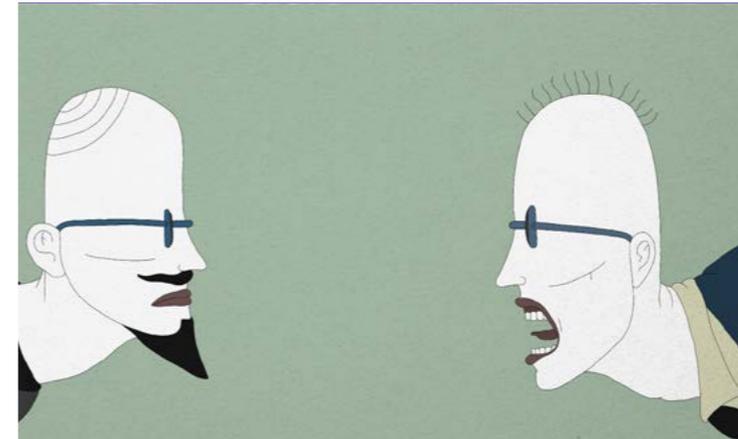
**Animation:** Nora Štrbová

**Editing:** Nora Štrbová

**Sound:** Jan Mesany

**Music:** Jan Mesany

**Colouring:** Nora Štrbová



## A Demonstration of Brilliance in Four Acts

### Briljantsuse demonstratsioon neljas vaatuses

**Length:** 15' 3"

The people are waiting for someone special.  
And he arrives...

**Synopsis** The people are waiting for someone special. Someone special is born – a grown-up man in a suit. They follow the man and cheer for his theatrical but utterly pointless performances. In the middle of a performance, he makes a mistake and the people who have so far adored him, leave. Left alone, he meets a woman who is made for him. The theatrical performances continue...

**Director:** Morten Tšinakov, Lucija Mrzljak

**Producer:** Kalem Tamm, Draško Ivezic

**Country:** Estonia, Croatia

**Year of production:** 2018

**Production Company:**

NAME: Eesti Joonisfilm

EMAIL: kalem@joonisfilm.ee

**Co-production Company:**

NAME: Adriatic Animation

EMAIL: drasko@adriaticanimation.hr

**Screenplay:** Morten Tšinakov

**Cinematography:** N/A

**Animation:** Marko Džeška, Ülle Metsur,  
Lucija Mrzljak, Chloe Roux, Maiken Silla,  
Morten Tšinakov

**Editing:** Morten Tšinakov, Lucija Mrzljak

**Sound:** Horret Kuus

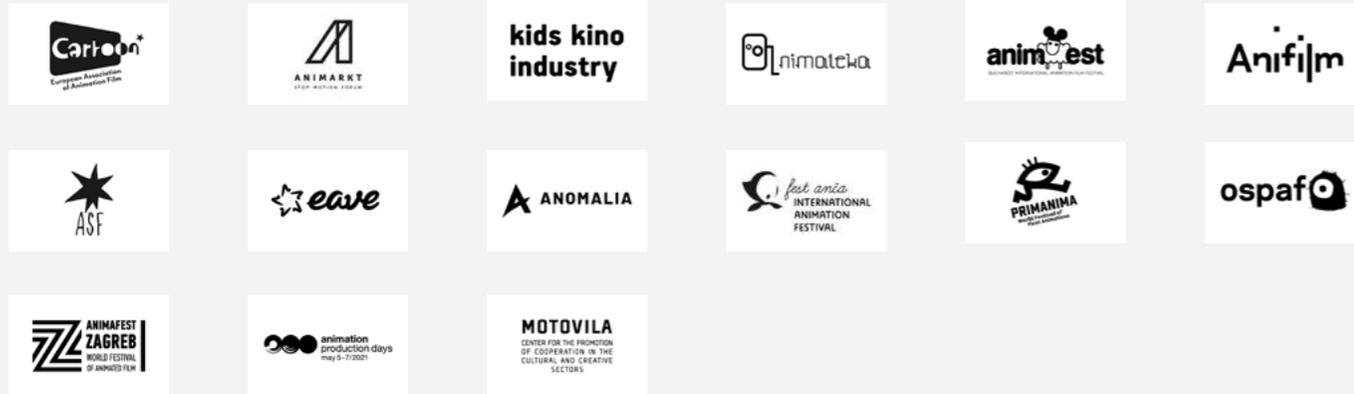
**Music:** Kaspar Jancis

**Colouring:** NKalem Tamm, Draško Ivezic

## Organizers



## Partners



## With the support of



## Media partners

