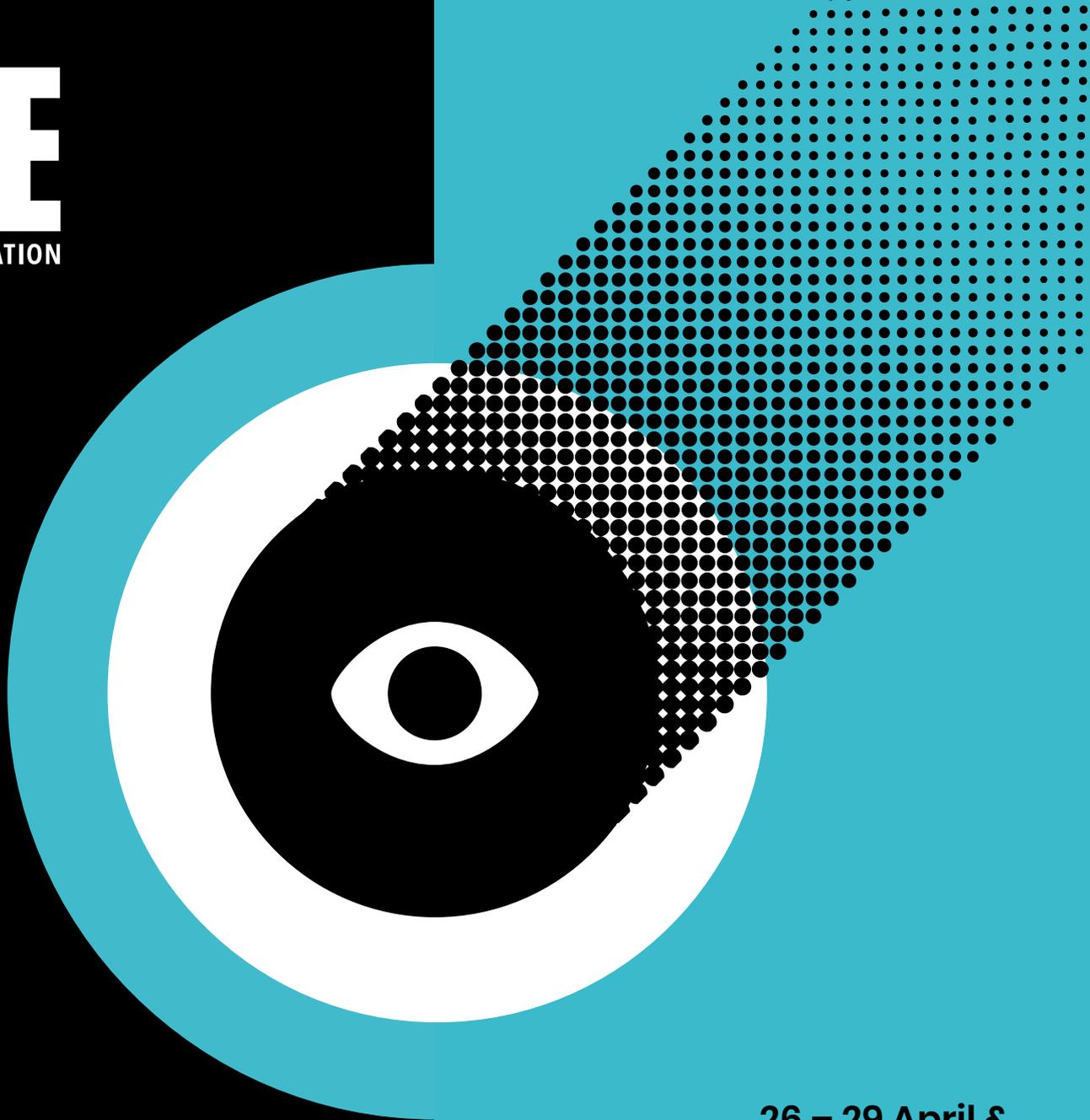


CEE
ANIMATION
Forum



26 – 29 April &
4 – 6 May

online edition



Co-funded by the
Creative Europe MEDIA Programme
of the European Union

eurimages



**Event organized in co-operation
with Eurimages.**

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 **Rising Stars** **78**

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 **Out of Competition** **112**

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Schedule

26 April

10.00

Opening and Pitching

- Short Films

11.30

Pitching:

- TV Series

13.00–21.00

One-on-one Meetings*

27 April

10.00

Pitching

- Feature Films

11.30

Pitching:

- XR

12.00–21.00

One-on-one Meetings*

28 April

10.00

Pitching

- Rising Stars

11.30

Pitching

- Out of Competition

12.00–21.00

One-on-one Meetings*

29 April

10.00

Meet Our Partners

11.00

CEE Animation Family

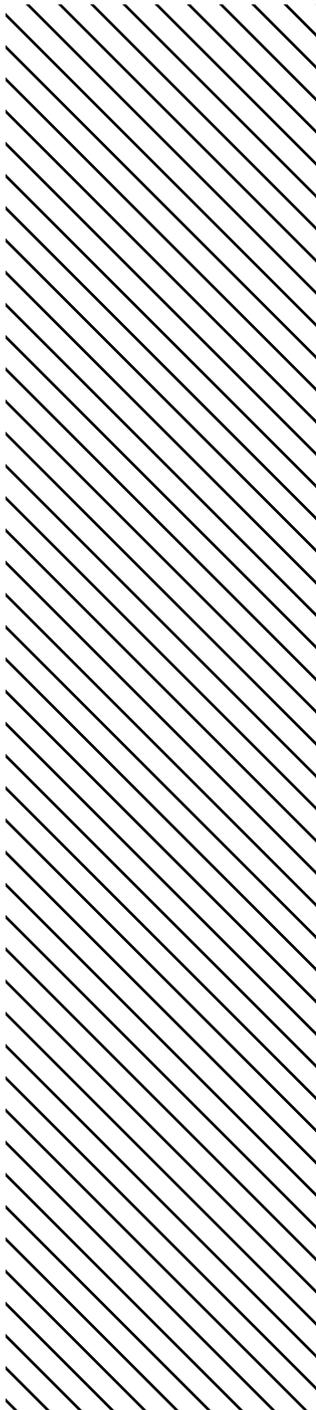
11.30

Coffee Time with CEE Animation

10.00–21.00

One-on-one Meetings*

* Registered participants only



4 May

10.00 PRESENTATION

**Creative Europe – MEDIA:
New Programme Period**

11.30 PRESENTATION

Eurimages

12.00 PRESENTATION

White Plastic Sky*

12.15 PRESENTATION

**Of Unwanted Things
and People ***

13.00 PANEL DISCUSSION

**Regional Support for
Animation**

5 May

12.00 KEYNOTE

**Implementation
of the Audiovisual Media
Directive in the EU**

14.00 LECTURE

**Tackling the Digital/
OTT/VOD***

16.00 PANEL DISCUSSION

**Animation Digital Sector
Evolution, Challenges and
Opportunities**

6 May

10.00 XR PRESENTATION

Blue Zoo: The Beast

11.30 EURIMAGES FEATURE TALK

**Even Mice Belong
in Heaven**

13.00 TALK WITH FILMMAKERS

CEE Animation Talents

14.30

Awards Ceremony

18.00 NETWORKING LOUNGE

APD x CEE Animation

* Registered participants only

4 May, 10.00–11.00

PRESENTATION

Creative Europe – MEDIA: New Programme Period

Speaker: Maria Silvia Gatta (European Commission)

Host: Martina Petrović (MEDIA Desk Croatia)

Presentation of the new programming scheme for the MEDIA sub-programme of Creative Europe. Find out more about the new programmes and calls, with a focus towards fields of development, training, access to the markets, TV programming, distribution and any new initiatives that will be included in the new Creative Europe Media programme in the period 2021- 2027, as well as some potential pilot initiatives from the audiovisual field that the European Commission will launch in the future.

Organized in cooperation with Anifilm.

4 May, 11.30–12.00

PRESENTATION

Eurimages

Presentation of the cultural support fund of the Council of Europe. Active since 1989, it numbers 39 of the 47 member states of the Strasbourg-based Organisation, plus Canada as Associate member.

The general presentation will be followed by short presentations (exclusive content) of two animated feature films in production *White Plastic Sky* (HU, SK) and *Of Unwanted Things And People* (CZ, SK, SI, FR).

Organized in cooperation with Eurimages.

4 May, 12.00–12.15

PRESENTATION

White Plastic Sky

In a not too distant future without animals and plants where the price of human survival is high, a young man breaks every rule to save his wife.

Directors: Tibor Bánóczy, Sarolta Szabó

Producer: Saito Films and Media Productions (HU)

Co-producer: Artichoke (SK)

Expected release: 2022

Organized in cooperation with Eurimages.

* Registered participants only



Photo: White Plastic Sky

Of Unwanted Things and People

A writer – a sympathetic older man with a beard and red glasses – had kids at an older age than usual. As they run around the house, he wonders. What if he dies before they grow up? Can he leave something to them? He sets to write: about a man who finds a thrown-away book capable of bringing the reader back in time... About two boys who discover a hut that nobody wants, where fantastic monsters used to live... About two orphans and their strange aunt who turns into a cat when no one sees her... About a lonely man who knows how to fly and becomes king of birds... Maybe kids will learn from these stories that have one thing in common – they are all about the hidden value Of Unwanted Things and People.

Directors: David Sůkup, Martin Smatana, Leon Vidmar, Agata Gorzqdek

Producers: MAUR film (CZ), Artichoke (SK), ZVVIKS (SI), Vivement Lundi! (FR)

Expected release: 2023

Organized in cooperation with Eurimages.

* Registered participants only



Photo: Of Unwanted Things and People

Regional Support for Animation

Speakers: Pierre Dallois (Head of the Creation Unit, Ciclic Centre-Val de Loire), Alessandro Gropplero (International Relations, FVG Audiovisual Fund/REACT), Vojin Vasović, (CEO, ANIMOND)

Host: Jožko Rutar (CEE Animation)

A panel discussion on regional funding possibilities for animated projects. Discover the opportunities for European animated projects and their support in the region.

Implementation of the Audiovisual Media Directive in the EU

Speakers: Julie Jean Regnault (EFAD), Petri Kemppinen (PI Kemppinen) and Klemen Dvornik (FERA)

Host: Jožko Rutar (CEE Animation)

Presentation of the new Audiovisual Media Services Directive, which is due to be transposed into national legislation of EU member states this year, and its implementation. Discover the three keynotes on the opportunities and challenges the AVMS implementation can bring to European creators and their works in the fields of funding, production, distribution and copyrights.

5 May, 14.00

LECTURE

Tackling the Digital/OTT/ VOD – recent trends and opportunities for indie and animation producers and the distribution sector

Speaker: Wendy Bernfeld (Rights Stuff)

Online session with Wendy Bernfeld, founder and managing director of consultancy/digital agency Rights Stuff, who will present and help navigate the maze that is the current world of digital distribution. After the sea change accelerated by Covid-19, digital sector alternative angles were pushed forward in 2020, including online and/or hybrid festivals, "virtual cinema", Premium VOD releases, and thankfully also an upsurge in catalogue buying from different platform sources. Along with "hybrid" variations, these trends have continued – including the evolving SVOD, AVOD and OTT trends, in a delicate balance with more traditional routes. The core of Wendy's lecture focuses – [after briefly touching on the BigGuns (Netflix/Amazon/Disney types)] – on who else is out there now in the international digital sector, buying and/or sometimes funding films and animation. This includes a range of head-on, more mainstream competitors (e.g. telecoms, cable, TVnets), and also more niche-specific complementary platforms (such as sites that are 100% animation, 100% horror, etc.). Overall, there is a wealth of opportunities for indies across different windows (PVOD, TVOD, SVOD, AVOD, etc. etc.) and across various regions. Thus, after the landscape and platforms overview, Wendy will also highlight some practical how-tos: on approaches: i.e. sequence (windows/rights/revenue), monetization, and outreach: direct/DIY and/or with representatives (sales agents/distributors, digital aggregators, b2b online markets) etc., and some other pragmatic tips. The session is then followed by the international Animation Digital Sector Evolution, Challenges and Opportunities" panel moderated by Wendy – including film and animation producers/distributors and VOD platforms.

* Registered participants only

5 May, 16.00–17.30

PANEL DISCUSSION

Animation Digital Sector Evolution, Challenges and Opportunities

Speakers: Nathalie Bourdon (NFB), Daniella Gallegos (GLITCH Animation), Frank Falcone (GURU Studio), Eric Opeka (Cinedigm Corp.), Bruno Felix (Submarine), Jan Naszewski (New Europe Film Sales)

Host: Wendy Bernfeld (Rights Stuff)

Indie Film and animation production and distribution were already undergoing a radical change before the global pandemic further accelerated the matters. This panel will examine some of the latest trends, challenges and opportunities, including windows, sales and distribution, for indies and the animation sector... ranging from premium VOD, TVOD, SVOD, AVOD/FAST channels for licensing. How do animation producers and rightsholders best navigate this space, what are the opportunities for reaching wider audiences and monetization, and how has the role of distributors, sales agents, aggregators evolved and impacted this within in the mix of traditional and streaming players/devices out there?

6 May, 11.30–12.30

XR PRESENTATION

Blue Zoo: The Beast

High up in the mountains, a determined cyclist faces the treacherous road ahead, but it's the demons within that pose the greatest challenge of all.

Director: Grant Berry and Dane Winn

Creative Director: Damian Hook

Producers: Belinda Isaacs & Lizzie Hicks

Even Mice Belong in Heaven

Speakers: Vladimír Lhotak (Hausboot, Fresh Films), Alexandre Charlet (Les Films Du Cygne)

Host: Matija Šturm (CEE Animation)

Find out more about the production of one of the most intriguing animated features from the region. A film about two mortal enemies – a little mouse called Whizzy and Whitebelly the fox, who, after an unfortunate accident, meet in animal heaven. They lose their natural instincts and become best friends. Their wish to stay together after returning to earth comes true, but they are reborn into opposite roles. Thanks to the power of friendship, they can even overcome what seems to be impossible.

The session is organized in cooperation with Anifilm and Eurimages.

Directors: Denisa Grimmová, Jan Bubeníček

Producers: Fresh Films & Hausboot (CZ), Les Films du Cygne (FR), Animoon (PL), Cinemart (SK)



Photo: Even Mice Belong in Heaven

CEE Animation Talents – Talk with Filmmakers

Speakers: Agata Bolaňosová (SK), Leo Černic (SI), Éva Darabos (HU), Marek Náprstek (CZ), Julia Orlik (PL), Vlatko Stipanićev (HR), Anita Kwiatkowska-Naqvi (PL)

Host: Igor Prassel (Animateka)

Seven young talented filmmakers from this years' CEE Animation Talents selection will have an in-depth talk with one of the programmers from our partner regional animated film festivals.

Awards Ceremony

Animation Production Days – CEE Animation Networking Lounge

Grab a drink for a mix and mingle with the participants of APD and CEE Animation. We have put together an extensive online event this year, with the CEE Animation Workshop followed by the CEE Animation Forum, which takes place almost simultaneously with APD. And now, we can take full advantage of the digital space and all get together in a relaxed atmosphere in our pan-European online networking lounge. Enjoy the evening!

Organized in cooperation with APD – Animation Production Days.

*Registered participants only

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.



Pitching Trainers



BONNIE WILLIAMS

Bonnie Williams is a Pitch & Public Speaking Coach for industry professionals. She specializes in supporting international speakers in finding their own voice and speaking with impact.

She coaches and advises on pitching, presenting and interview techniques for filmmakers and producers, writers and creatives, heads of industry, moderators, experts, etc. A returning consultant at IFFR across various platforms including RotterdamLab, BoostNL, VR Pro, & IFFR ProHub; IDFA Forum and CEE Animation Forum. She has worked with Creative Europe Media, B2B Docs, FilmarketHub Pitchbox, VondelCS, etc. She is a senior TEDx speaker coach and also coaches documentary filmmakers on their personal voiceovers.



KATRIN NANDELSTÄDT

Katrin Nandelstädt provides presentation and media coaching to a range of professionals from culture, science and business in Berlin and other European capitals, individually and also with groups.

She is specialized in preparing film directors and producers for pitching their projects and storytelling. Katrin has a university degree in Journalism and Economics, having studied in Dortmund, Berlin and Brussels, and worked as writer and presenter for Deutsche Welle, WDR, ZDF and Deutschlandfunk Kultur. For 15 years she has been a systemic counselor, business coach, communication, voice and speech trainer and has been awarded further qualifications in mental training, hypnosis and breath therapy.

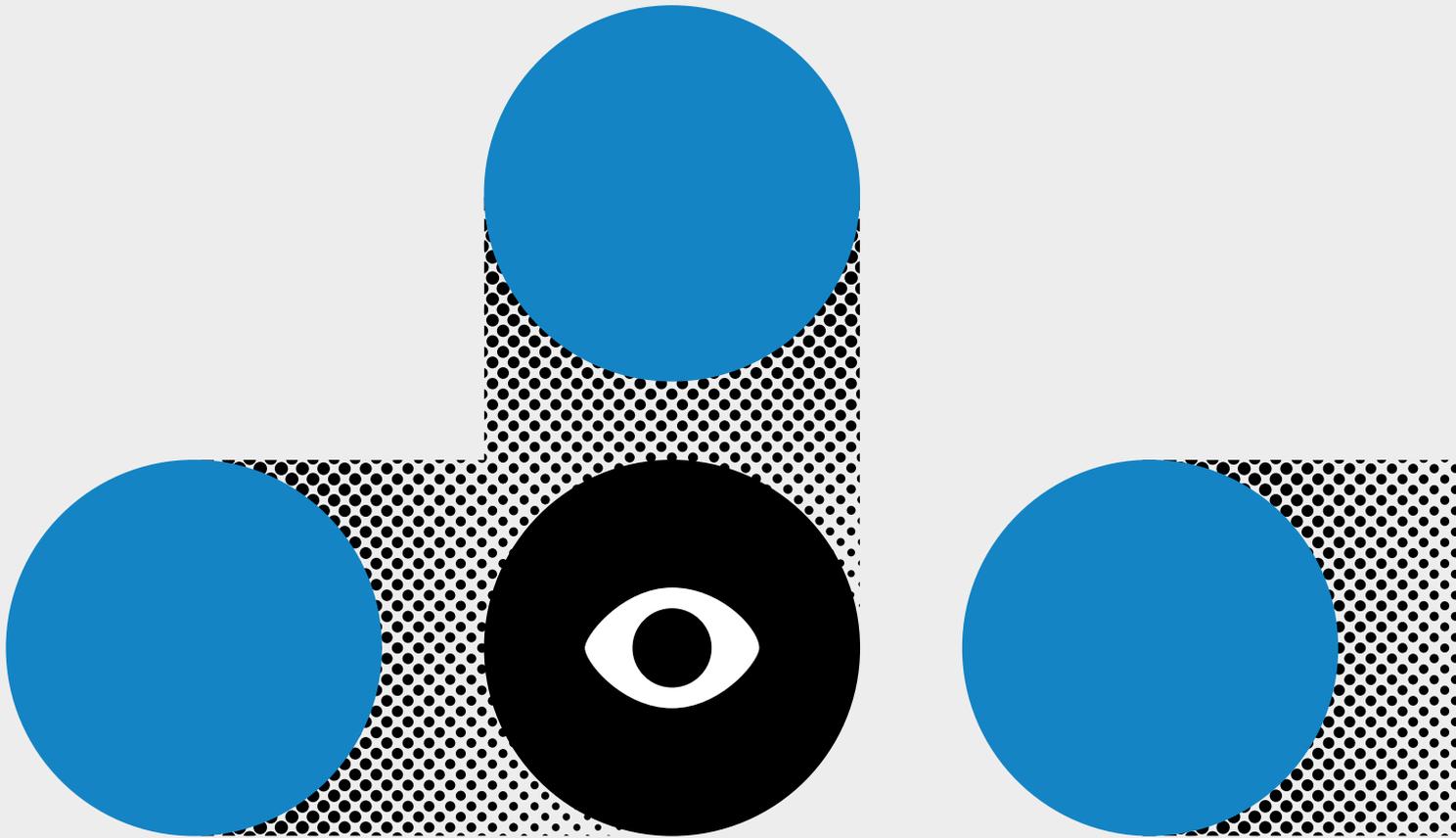


MATTHIEU DARRAS

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.

Short
Films



Overview of the Projects

LIST OF PROJECTS

Albert

Autumn

Electra. A Poem

Hello Summer

IBIS

Milu's Dog

Patrick In Town

Sugar, Blood & Insulin. Diary of a Type 1 Diabetic

The Icebreakers

The Nut Cake

Unspoken

Head of Section



ANETA OZOREK

Aneta Ozorek is the Artistic Director of the Kaboom Animation Festival, film curator, and education expert.

She has extensive industry experience in the organization of film events, educational workshops, exhibitions, and festivals on the European market. She is a member of the board of the REX Animation Festival (Sweden) and the Short Film Conference, and a member of the European Children Film Association. She has illustrated six books for children.

Jury



NIKKI LOKE

With a passion for making real-life stories, Nikki Loke has directed and produced short documentaries overseas.

She went on to work on several projects at Beach House Pictures, Asia's independent production company specialising in factual, entertainment and children's content. Nikki now manages content programming at Viddsee and works closely with filmmakers and festival curators in showcasing awesome short films to a global community. She also works with local organisers in running the Viddsee Juree Awards, an initiative celebrating the entertainment industry's picks of Asian short films. This initiative is part of the commitment to empower and support filmmakers and film communities in Asia.



RICHARD VALK

Richard Valk is a director and producer who has been producing animated shorts for more than 20 years.

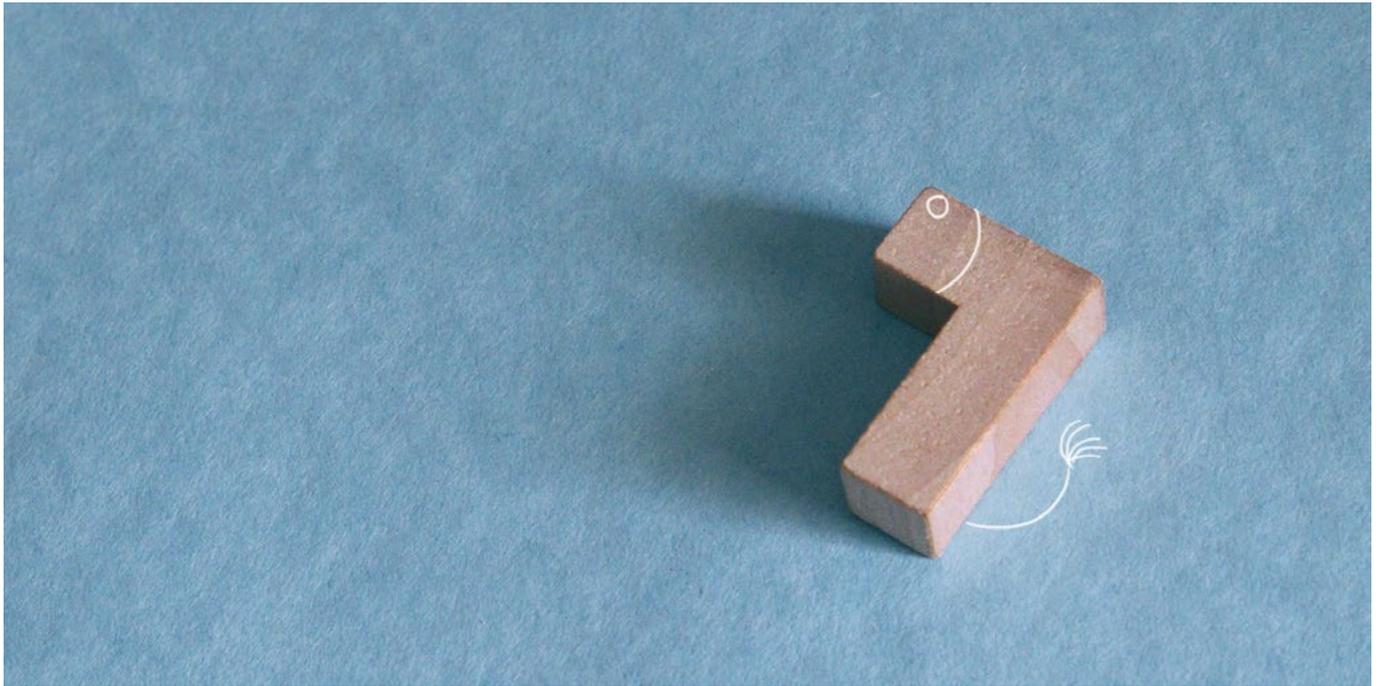
It started with director and friend Rosto (Monster of Nix, Reruns) and Adriaan Lokman (Barcode –winner Grand Prix Annecy–, Chase and Flow). The films of Valk productions often start their circulation at major festivals, such as Annecy (Intermission expedition by Wiep Teeuwisse 2019). Valk productions often work together with other countries. With Autour de Minuit (France), they have realized three co-productions and are now working together on the latest film by Suzie Templeton (the winner of Oscar-winning short animation Peter and the Wolf). In addition, they are currently working with Ikki film to realize the latest film by the South African animator Naomi van Niekerk, and with Atom Art (Latvia) on the new film by Dace Sietina.



WIM VANACKER

After studying psychology in Belgium, Wim Vanacker moved to Dublin to work as a psychologist in the field of drug addiction.

Three years later, he picked up studying again at EICAR, where he made two shorts: Endgame and The Naked leading the Blind. After graduating, he discovered NISI MASA – European Network of Young Cinema, where he became the Head of the Script Department and the Project manager of the MEDIA funded project, European Short Pitch. Furthermore, he is a member of the Selection Committee for the Official Short Film Competition of the Cannes Film Festival and works as the Editorial Consultant for the First Cut Lab. On the side, he works as a script consultant, creative advisor, programmer, tutor and guest speaker for many workshops, film festivals and projects in development. As a writer/director, he is currently developing the films ['sɪə.ri.əl] and Psycho Revisited.



Albert

Length: 12'

Albert is a neurotic perfectionist who, with all his might, is ready to help to his colleagues, even if they don't want him to.



Szandra Pataki
Director | Hungary
szandra.pataki@gmail.com



Krisztina Endrényi
Producer | Hungary
krisztina@endrenyilaw.com

Synopsis: Albert's life is orderly; he is efficient and punctual in his work, he is always the worker of the month, satisfied with himself. His only problem is that his colleagues haven't noticed his captivating personality yet. He does his best to help those around him in their everyday lives with his experiences. He draws attention out loud when they're littering, remarks if their desk is a mess, and doesn't hesitate to tell his boss how he could work more efficiently. Despite all these helpful deeds, no one calls him to go for a coffee; he is often left alone in the office and doesn't understand what's going wrong. The resistance of others equips Albert even more for action, so he resorts to increasingly drastic methods to open his colleagues' eyes. He finds it most important that everything should be perfect. The film shows Albert's personality development through his peculiar perfectionist worldview, where life is like a huge Tetris game.

Director's statement: The film is made using the stop-motion technique. Albert becomes a giraffe, and other characters are portrayed as anthropomorphic animals to reinforce Albert's way of thinking with animal qualities. This is further assisted by the surroundings: The dominant element of the visual world is the Tetris game, which clearly highlights Albert's perfectionism and the imperfections of the others. Every piece of furniture or object gives information about others based on the perfect or imperfect fit, illustrating how Albert sees himself and how his surroundings look. An important dramaturgical point will be when the perfectly matched objects around Albert disappear like it used to be in a Tetris game. With this, I would like to show Albert's uncertain behaviour about his perfectionism. The puppets are made with the needle felting technique with interchangeable eyes and mouths. The music background also uses the classic Tetris theme. However, natural noises will be used.

[Target audience:](#) 12+

[Animation technique:](#) stop motion

[Director:](#) Szandra Pataki

[Producer:](#) Krisztina Endrényi

[Production company:](#) Mythberg Films Kft.

[Estimated budget:](#) EUR 25,000

[Funding secured:](#) EUR 10,000 EUR (Creative Europe Media Slate Funding)

[Looking for:](#) co-producer, financing, sales agents, postproduction, festivals



Autumn

Jesień

Length: 17'

Autumn is an original, metaphorical story on fundamental existential questions about the purpose of existence, the nature of man and his place in the world, both in ontological and strongly empirical sense.



Wojciech Sobczyk
Director | Poland

wojciech.sobczyk@film.krakow.pl



Aneta Zagórska
Producer | Poland

aneta.zagorska@film.krakow.pl



Robert Sowa
Producer | Poland

robert.sowa@film.krakow.pl

Synopsis: *Autumn* is a project based on the observation of nature, relating directly to memories of this season, both in terms of building the scenery and drama and in terms of semantics. The film takes place over one day in the fall. It begins in the dense, morning mist, which forms a sophisticated background for the mystery-filled motion and rhythm of birds flying past. The migrations of birds create a masterful spectacle, a form perfect in motion, image and sound, complemented by symphonic music. Subsequent scenes, shown against a backdrop of gusty wind, amongst unruly clouds of falling leaves and heavy torrents of rain, reveal gradual yet unremitting destruction of the form. Birds die, vegetation withers away, man grows old, loses his loved ones, and ultimately also dies. Unfortunately, death is not yet the end of the film's journey. We still get to observe man's departure into the afterlife, where the funeral cortege is formed by demons who lead the man straight to hell.

Director's statement: The film's concept is the author's original interpretation of fall, in simple terms understood as life, arising from the observation of reality, reaching for memories, histories and archetypes within the arts. It is a kind of study on the experience of human emotional states. The film is a story of loss, the hopeless tale of life, the experience of grief. The proposed film project assumes utilizing the characteristics of the fall season as a setting to present scenes, while the observation of reality provides the drama. The inspiration for constructing the film's scenes is a look upon the world from the perspective of the titular year 2020. Although, for a more complete identification of the meaning of fall, we can also find historical and iconographic references, e.g. to 19th-century natural history events, showing the extinction of the passenger pigeon, at one time being the most common bird species on Earth, whose numbers reached several billion per flock.

[Target audience:](#) adults

[Animation technique:](#) 2D

[Director:](#) Wojciech Sobczyk

[Producers:](#) Aneta Zagórska, Robert Sowa

[Production company:](#) Krakow Film Klaster – Animation Center

[Estimated budget:](#) EUR 94,220

[Funding secured:](#)

– Polish Film Institute (Poland): EUR 44,440

[Looking for:](#) co-producers, financing, sales agents, festivals



Electra. A Poem

Length: 20'

Electra is not telling her own story. Electra is re-living her memories, colouring them, changing shades, then colours as well. It is all just fiction. Electra's world is a game that she invented herself.



Daria Kashcheeva
Director | Russia

dariakashcheeva@gmail.com



Zuzana Krivková
Producer | Czech Republic

krivkova@maurfilm.com



Martin Vandas
Producer | Czech Republic

martin.vandas@famucz

Synopsis: The controversial subject of the Oedipus complex in women. What would the myth of Electra look like in the current age, when almost every second marriage ends in divorce? How far is Electra led in her unconditional love for her father, who left the family when she was a young child? *Electra. A Poem* aims to explore the inner world of a woman who since childhood has been idealizing her father, rebelling against her mother and while growing up diving deeper and deeper into her own fantasy world to which she is drawn more than to real relationships. Gradually she builds up a strange deformed view of beauty which she tries to emulate. This way, she keeps searching for the appropriate relationship with her own body and sexuality, but growing up, she keeps on losing, injuring her body and destroying it.

Director's statement: *Electra. A Poem* is a film that doesn't have a typical narrative of the main story. It is more important for me to express the heroine's inner world and emotions than to tell her story. The plot does not develop step by step; rather, we skip from one memory to another, similar to how a human brain works when the individual memories follow one another by free association. By including "A Poem" in the title, I want to emphasise that the chosen form for this film is poetry and suggest to the viewer how to approach my film. The mosaic of the story will be supported by stylised combinations of various techniques, e.g. pixilation, animation of objects, puppet animation, and live acting. The topic is inspired by the Oedipus Complex in women, or rather the Electra Complex. Many women and girls who lost their father in childhood nowadays suffer from the Electra complex. It is not just due to death, but also the father leaving, divorcing the mother, nowadays a common occurrence.

[Target audience:](#) adults

[Animation technique:](#) stop motion

[Director:](#) Daria Kashcheeva

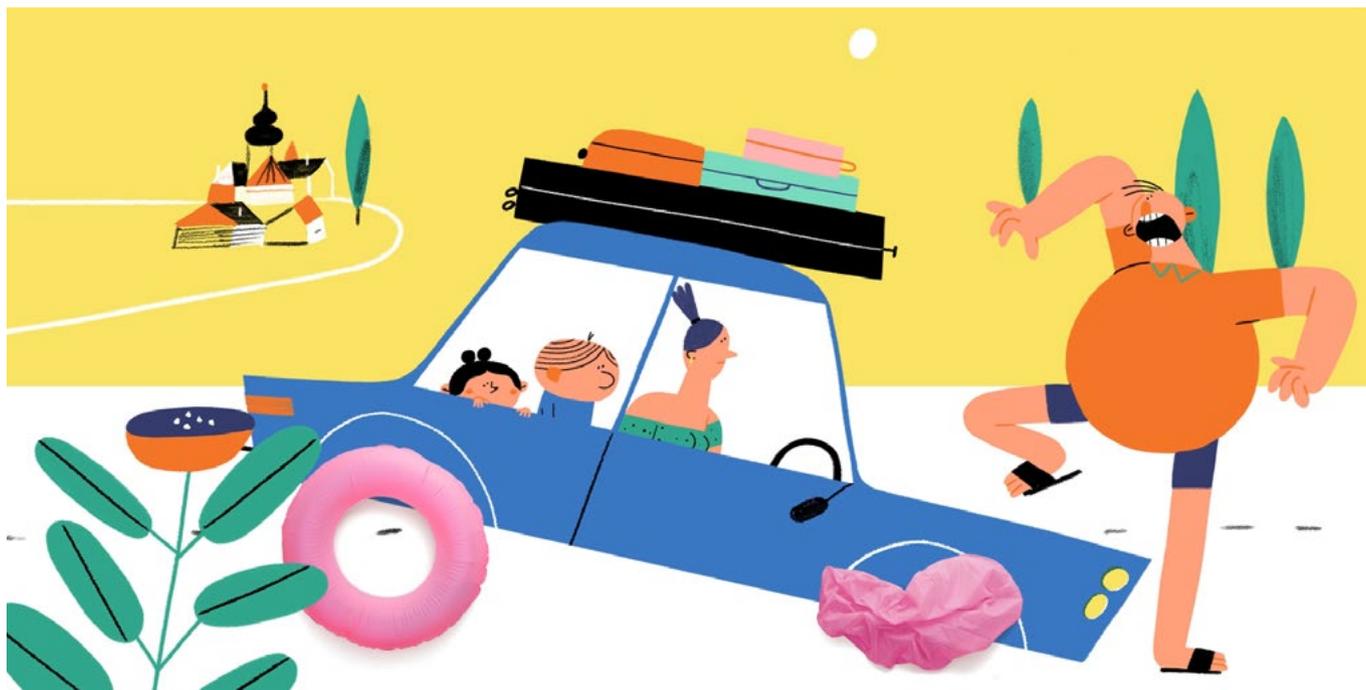
[Producers:](#) Zuzana Křivková, Martin Vandas

[Production company:](#) MAUR film, Film and TV School of Academy of Performing Arts in Prague – FAMU

[Estimated budget:](#) EUR 200,000

[Funding secured:](#) FAMU, Maur film, Czech Film Fund, foreign co-producer

[Looking for:](#) postproduction, festivals



Hello Summer

Ahoj leto

Length: 8'

Mom, dad, son and a daughter are going to have the best summer holiday ever. But things get complicated, and they start to argue because everybody has a different idea of how to enjoy holidays.



Martin Smatana
Director, producer | Slovakia
smatana.mato@gmail.com



Veronika Zacharova
Director | Czech Republic
nika.zacharson@gmail.com

Synopsis: A family consisting of mom, dad, son and daughter is going on summer vacation. As they leave their house, they are all happy and looking forward to the best holiday ever. But on the way to the airport, things are getting worse and more complicated. As they arrive at the destination, they start feeling upset, because everybody has a different idea of how to enjoy holidays. They start being angry at each other, which leads to the point when they split, and everybody goes their own way. For a short moment, everybody enjoys being alone, but soon they start to feel lonely, and they realize that they are not having a good time without the others. That they are the happiest when they spend the time together. In the end, they all meet again and find that the best way is to enjoy the holiday together.

Director's statement: Hi, I am Martin. I do stop-motion animation because I like working manually. I also like to combine different animation techniques. I always wanted to do films for adults, but both of my previous films somehow ended up being for children's audience. The topic of this film also originates in my own childhood, when we used to travel with my parents and brother every year for the summer holidays. Before the holiday, we were always full of expectations and imagined having the best time ever. But usually, as soon as we arrived at our destination, the reality was completely different. The hotel didn't look like the one in the catalogue, the swimming pool was either too small and over-crowded, or without water, the view from the balcony wasn't the sea, but the brick wall opposite. And so we got angry, we started to argue and sometimes even split. But usually, we soon realized that we miss each other. We all met again and usually found some entertaining activity that we enjoyed altogether. And vacation was not that bad anymore...

Target audience: children 6-9

Animation technique: combination of stop-motion object animation and hand-drawn animation

Directors: Martin Smatana, Veronika Zacharova

Producer: Martin Smatana

Production company: Studio Bororo

Estimated budget: EUR 65,000

Funding secured:

- Czech Film Fund (Czech republic): EUR 14,000
- Slovak Audiovisual Fund (Slovakia): EUR 11,000

Looking for: financing, sales agents, festivals



IBIS

Length: 8'

Alba and her best friend, Pili, sneak onto the roof of a neighbourhood building. In this isolated and special place, Alba embarks on a dreamlike journey that will change her completely: something that she will only understand thanks to friendship.



Maria Burgués
Director, producer | Spain
ibisshortfilm@gmail.com



Eric Sant
Director | Spain
ibisshortfilm@gmail.com

Synopsis: Alba is a teenager who lives with her parents and her three younger siblings in the working-class neighbourhood of La Verneda, Barcelona. One Saturday morning, as usual, Alba meets Pili, her close friend and neighbour, who encourages her to sneak onto the entry-restricted roof of Pili's building. Up there, the two girls discover a very special place in which they feel totally free, thus turning it into their secret shelter. In a moment of calm, Alba falls asleep and embarks on a magical journey taking her to distant planets, floating in a cosmic environment full of fantastic elements. Throughout this mysterious experience, Alba will solve some existential doubts, and she will also face her darkest and deepest feelings. Once she awakens from the dream, Alba will feel that something important has changed inside of her, and her friend Pili will help her discover what it is.

Director's statement: This project was born from the willingness inside all human beings to get answers. To convey that, IBIS selects that key period in life in which existential doubts arise and inner anxieties are also magnified: that is, adolescence. In the short film, the two protagonists, Alba and Pili, live a mysterious experience that encourages them to formulate several questions: a few of them get answered; others remain open for the viewers to draw their own conclusions. Behind a dual narrative which is, firstly, intimate and familiar; and, secondly, surreal and obscure, the story of IBIS challenges the viewer by turning him into a witness of the main character's revealing experience. On the other hand, IBIS also wants to talk about friendship and its essential role as the catalyst vector that helps Alba to achieve her long-awaited relief. Friendship and self-love are conveyed as the only forces capable of decoding the messages within us that we are not able to understand.

[Target audience:](#) young adults

[Animation technique:](#) 3D and 2D

[Director:](#) Maria Burgués, Enric Sant

[Producer:](#) Maria Burgués

[Production company:](#) Bliss

[Estimated budget:](#) EUR 31,500

[Funding secured:](#)

- Co-producer: EUR 12,000

[Looking for:](#) co-producers, financing, sales agents, festivals, distributors, buyers



Milu's Dog

Length: 10'

A young girl wants a dog so bad that she's willing to believe something altogether bigger is one.



Daniel Gray
Director | Great Britain
daninski@gmail.com



Bella Szederkényi
Producer | Hungary
bella@cubanimation.com

Synopsis: A young girl really wants a dog. One day she is walking in the woods, and she comes across a small fluffy animal that she takes in as one, even though it is actually a bear. They have adventures and grow close until one day, the dog's true identity as a bear is discovered, and he is taken away to a zoo. The little girl then breaks the bear free, and they escape to the woods to live happily.

Director's statement: This book is full of love and charm; the characters instantly cling on to your soul as you follow them through beautifully illustrated pages. These environments are oozing with details that have characters begging to bring even more richness to the story as an animated short. In the book, the story is told with a light touch that makes its potential as an animation very exciting, and the themes it touches upon are ones that we believe every little boy and girl think about from time to time: of loneliness and of a wild beast being a soft, cuddly protector.

[Target audience:](#) family

[Animation technique:](#) 2D

[Director:](#) Daniel Gray

[Producer:](#) Bella Szederkényi

[Production company:](#) CUB Animation

[Estimated budget:](#) EUR 65,000

[Funding secured:](#) The application for EUR 44,500 funding from the Hungarian NFI

[Looking for:](#) co-producers, financing, sales agents



Patrick in Town

Length: 7'

In the near future, humans of Earth turned vegan to avoid climate crisis and animals and humans can now communicate – and love each other freely – but what challenges do they face?



Valentína Hučková
Director | Slovakia
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Eszter Sandor
Director | Hungary
ygnoodle@gmail.com

Synopsis: *Patrick in Town* is a character-driven absurd comedy melodrama series set in the near-future ecological utopia. It centres around Patrick (who was a pioneering vegan even before the whole planet had to turn vegan in order to avert mass extinction) and his wife, who is a Cow. The short explores their past and present cohabitation and a plethora of surrounding characters – human and non-human animals – as we reveal what a vegan future can look like for planet Earth and its symbiotic population.

Director's statement: We have been kept apart by Covid, but we want to find ways to build up our dream project remotely. This project is carefully considered in context and built on thorough research on the topic of animal rights, climate change, anthropocentrism and veganism. The pilot episode already piqued viewers interest and touched the surface on diversity and gender roles and norms. We believe now is the most important time to create inspiring content for positive social change, with social commentary – not as shock tactics, but inspiring hope for the future and educating about sustainable ways of life through alternative 'fun entertainment'. We want to make a short film that can be streamable on VOD platforms and to build a recognizable identity that rises from the niche culture of adult animation into the wider public circles.

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

[Animation technique:](#) 2D (vector based), stop motion, mixed media

[Directors:](#) Valentína Hučková, Eszter Sandor

[Production company:](#) Young Glass Noodle

[Estimated budget:](#) EUR 5,500

[Funding secured:](#) no

[Looking for:](#) producers



Sugar, Blood & Insulin. Diary of a Type 1 Diabetic

Length: 10'

Have you ever forgotten your backpack at home? For me, it becomes a matter of life and death...



Thijs Koole
Director | Netherlands
tjkoole88@hotmail.com



Diana Hentulescu
Producer | Romania
contact@moukdaproduction.com

Synopsis: I did not choose a life of Diabetes. When I was 18, my pancreas finally gave out after fighting against my own immune system and stopped producing insulin. With Type 1 Diabetes comes a plethora of challenges. It's a full-time job to keep track of and take in all the medication and hospital checkups. And it's all just to slow down the decay of my body... Meaning that if I mess up, it will hurt me in the long run. This brings a mental weight and a sour feeling of responsibility that I need to deal with on a daily basis. Sometimes, I'm forced to take an insulin shot in a dirty toilet stall, and sometimes I wake up with low blood sugar in the middle of the night sweating and shaking, fighting for my life... Of course, it is not all gloom, and as with all challenges in life, they can teach you a great deal about others... and yourself.

Director's statement: I want to showcase *my* human experience with diabetes through an honest and personal lens. *Sugar, Blood and Insulin* is an introspective journey into my life between ages 18 and 32, which will neither be chronological nor linear. By gently introducing each scene, the viewer will be guided between different moments connected by an emotional arc. From the very first image on the screen, the intimate journey of our main character, T., will be exposed, and the viewer will live through T.'s experiences. Only T. will be presented with colour, making him the clear focus and guide through the story. The backgrounds will be in black and white, creating a contrast with the main character. It is important to me to fit many details in the background so that it becomes a more authentic and honest representation of my life.

Target audience: adults, young adults, family

Animation technique: 2D (hand drawn)

Director: Thijs Koole

Producer: Diana Hentulescu

Production company: Moukda Production

Estimated budget: EUR 150,000

Funding secured: no

Looking for: financing, feedback, international co-producers, broadcasters



The Icebreakers

Length: 10'

In a winter wonderland, two best friends are having a blast, ice-skating on a lake, when suddenly a strange world cracks open underneath: now they must learn how to deal with the otherness, not letting the fear rule.



Ignas Meilūnas
Director | Lithuania
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Justė Beniušytė
Producer | Lithuania
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Synopsis: On a bright winter's day, in the land of fluffy hills and frosted trees, Piglet and his best friend Cow are having fun, ice-skating on a lake. Here's another fantastic flip performed by Piglet, but suddenly a strange 'boom!' comes out of nowhere: they see monstrous Fish staring at them from underneath. Scared to death, they run off quickly, but Piglet loses his skate, so he must go back, and this time he notices that the eyes are rather sad, not scary – they are actually asking for help! Vigorously trying out all means of upside-down communication, they finally get it: fish need to breathe; they are dying! A way to drill a hole is found, but what a shame, Cow gets stuck in it, upside down! She sees a mysterious new world in the water when suddenly Fish opens its mouth as if ready to eat poor Cow but...ah! Fish actually saves her: with a massive stream of water, it spouts Cow back to the air. The friends hug each other, happy and thankful as all the fish around them, breathing freely.

Director's statement: I am a father of two little girls. I see how every day they open a new piece of the puzzle of how the world works, curiously perceiving the constructions of society that we built for them. Kids are very fast in separating good things from bad by building a big wall in between, and very often, when they meet someone who looks or acts differently, they immediately put them on the other side of this wall. Screening this metaphorical story, I want to illustrate that wall as the ice of the lake – how important it is to be open and attentive to others, be them weaker, smaller or just different. Stop motion is the biggest passion of my life. This is my second short, and if the first one was a great adventure, this time I know what I am doing. It will be funny and exciting, with lots of gasps and pants. The materials and colours of the film will give a warm feeling, all set design (even ice and water), and of course, puppets will be hand made, creating this supernatural feeling.



The Nut Cake

Riešutortas

Length: 12'

Mamma Squirrel picks nuts for her son's birthday cake, but he doesn't know that and eats them all with his friend. Moreover, he lies that it was the fox who did it.



Meinardas Valkevičius
Director | Lithuania

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Akvilė Bliujūtė - Janušė
Producer | Lithuania

akvile@meinart.lt

Synopsis: Two friends – squirrel Tricky and raven Cherry – yield to temptation and eat all the nuts that mamma Squirrel has picked carefully to make Tricky’s favourite birthday cake. When mom sees what has happened, squirrel and raven lie that it was the fox who took the nuts. In the evening, squirrel’s birthday party is being held, but, obviously, there is no nut cake that was supposed to cheer every sweet tooth. This is a delicious tale about the first lessons, two friends and, of course, a cake.

Director’s statement: *The Nut Cake* is an adaptation of a book that I discovered at “Vilnius Book Fair” together with my three-year-old son. It instantly captivated us both with its story and illustrations. As a director, I knew it should become an animated series for kids. Especially here in Lithuania, where video content for children is scarce. For me, it was important to look to the inner world of the character, especially knowing that the series will be watched by young kids who are experiencing the same situations as the characters of the film. At the age of 3–6 years, children try their first lies – that’s how they get to understand and know the rules of the world, and also try to set boundaries and give freedom to their imagination. As the book (and the other two books from the same series) has been successful here in Lithuania as well as translated in other countries, I believe this could become a great starting point in creating an animated series for kids.

[Target audience:](#) children 3–6

[Animation technique:](#) 2D

[Director:](#) Meinardas Valkevičius

[Producer:](#) Akvilė Bliujūtė – Janušė

[Production company:](#) Meinart JSC

[Estimated budget:](#) EUR 79,000

[Funding secured:](#) Development funded, waiting to hear for production funding from the Lithuanian film centre.

[Looking for:](#) sales agents, festivals



Unspoken

Length: 15'

Unspoken is an animated documentary film showcasing six different individuals and their differing reactions to the terror acts that occurred in Istanbul in 2016.



Misiá Mormina
Director, producer | Italy

misialou@gmail.com



Engin Karabađlı
Director, producer | Netherlands

enginkarabaglı@emegro.com

Synopsis: Unspoken is a documentary film investigating how different individuals have lived and experienced these tense times, how their usual behaviours have changed and which kind of personal security measures they have adopted to avoid a possible terrorist attack. It aims to show the psychosis within people's minds from normalizing recurrent bombings, as well as the humorous side of the paranoia. Through exploring the thoughts of six individuals from different backgrounds, the film creates a dialogue between the inner feelings of people living in a city and overcoming the trauma through unity. Unspoken is an animated portrait of both the hopelessness of living here and the glimpses of humanity that make it impossible to leave.

Director's statement: **Misia Mormina:** I lived in Istanbul for 6 years and specifically during the time in which the terrorist attacks increased. Here I experienced the fear of living in place where my life was in danger. I decided to do this documentary to portray how the life was in Istanbul in that period without the manipulations of the mainstream media. It is important that these characters have the chance to communicate themselves what they feel and how their lives have changed.

Engin Karabağlı: As there is at all times a large number of social issues in Turkish society, it is very difficult to digest and evaluate each social issue deeply. Once one issue surfaces, it is very quickly surpassed by another. I believe that it is very important take a moment and reflect deeply on our past experiences. Although the pandemic has profoundly changed our world since these events, I believe that the nature of trauma and the human response to it remains the same.

[Target audience:](#) adults

[Animation technique:](#) 2D

[Directors, producers:](#) Misia Mormina, Engin Karabağlı

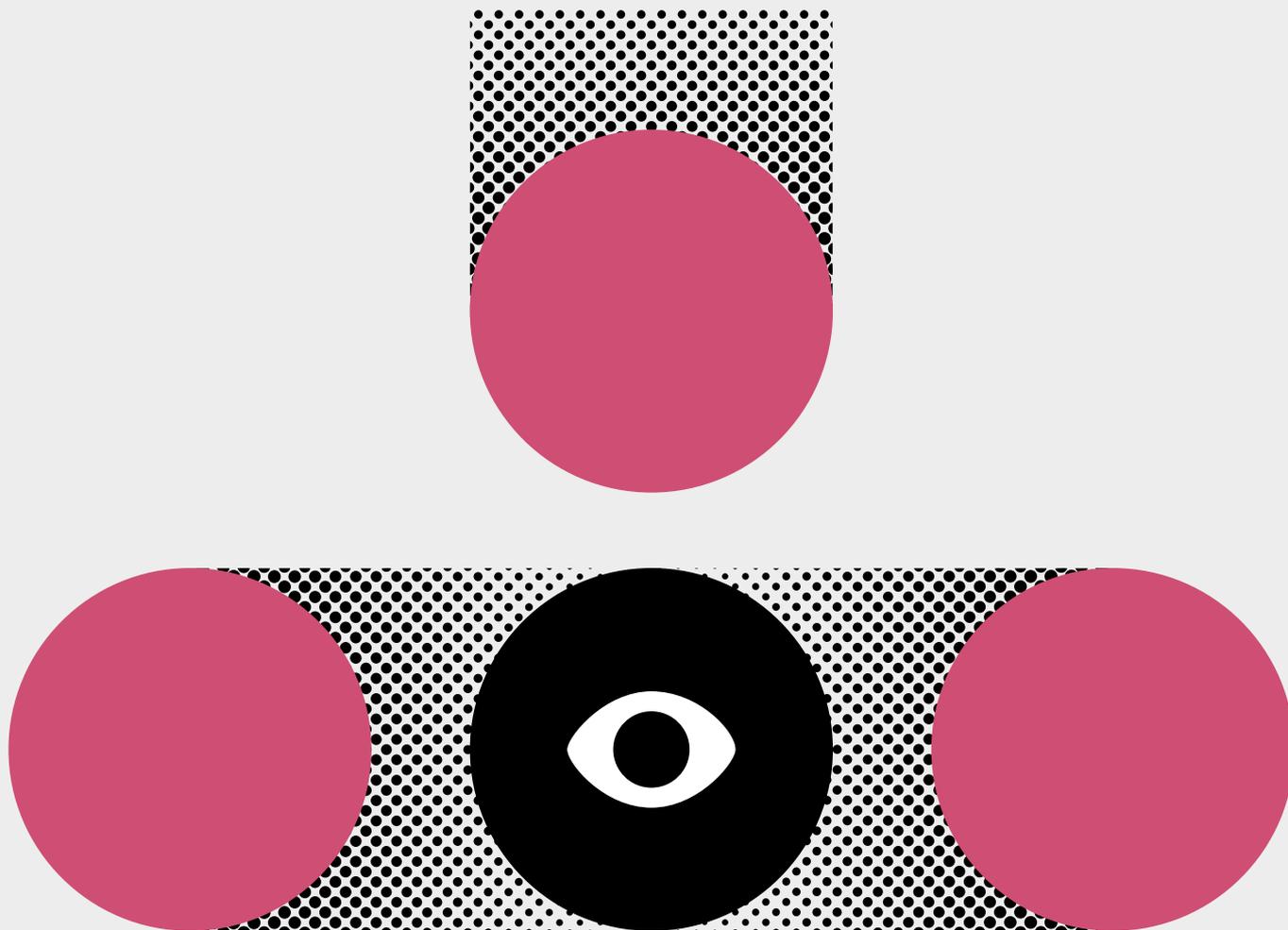
[Production company:](#) Emegro B.V.

[Estimated budget:](#) EUR 85,000

[Funding secured:](#) Self Funded – EUR 10,000 Turkey, EUR 15,000 invested in the form of a residency in the Animation Workshop in Viborg.

[Looking for:](#) co-producers, financing

TV Series and Specials



Overview of the Projects

LIST OF PROJECTS

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Robot and the Martians

Rosie and Sapphire

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The Olive Bunch

What the Old Moon Tells

Head of Section



RÉKA TEMPLE

Réka Temple has over 25 years of experience in the film and television industry and has contributed to over 300 half-hour episodes, 8 feature films and numerous specials, shorts and commercials, which have altogether earned over 100 awards and nominations worldwide.

Prior to joining Cinemon Entertainment, Réka worked at Loonland Media AG (Germany), where she played a key role managing overseas cooperations, helping produce satellite studios' projects in New York, Los Angeles, London, Munich and Seoul. She was Secretary General of the Hungarian Producer's Association (2005–2009), and headed the Animation Department at the Institute of Theatre and Film (2010–2014). Currently, she is President of the Hungarian Animation Producers' Association and represents the country as its Ambassador at the European Animation Awards.

Jury



CLAUDIA CAZZATO

Claudia has been active in the cultural and creative industries for several years.

She made her first steps in animation at Craft, the sister company of the Oscar-nominated animation studio Nørlum, where she took care of festival collaborations and soft-funding. Her desire to experiment with new ways to engage with the audience brought her to join the VOID International Animation Film Festival in Copenhagen, DK, where she currently serves as Festival Manager. In 2020, Claudia joined the Cartoon Network TV original "The Valiant Quest of Prince Ivandoe" at the award-winning studio Sun Creature, where she oversees the design department.



ALBERT HANAN KAMINSKI

Albert Hanan Kaminski was born in Brussels (Belgium) in 1950. He is a graduate of the Bezalel Academy of Art and Design in Jerusalem and the Rijksakademie in Amsterdam.

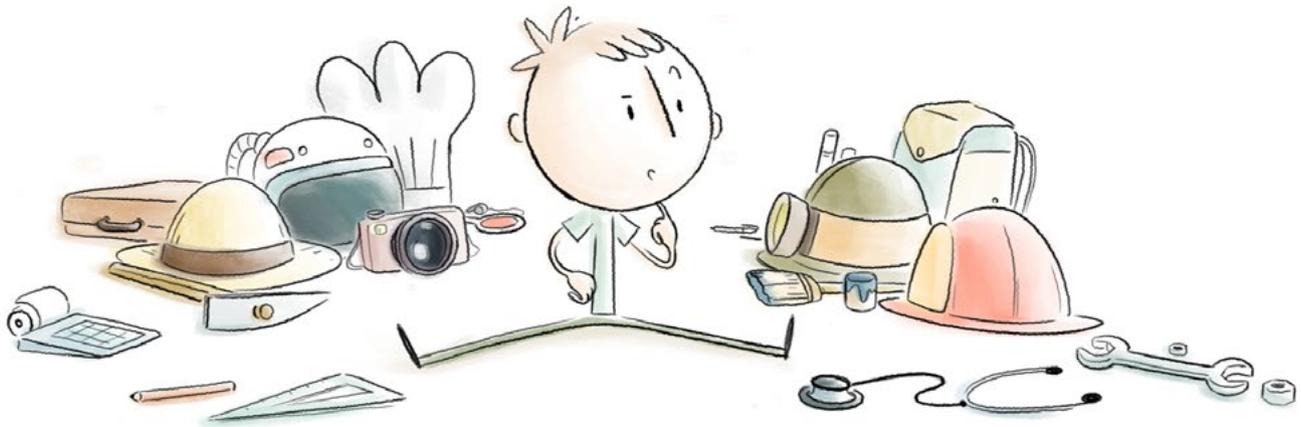
For more than 40 years, he has worked in the animation field as the author, screenwriter, and director of several children's animated feature films such as The Real Shlemiel, the Pettson and Findus trilogy, The Legend of King Solomon, and television series such as "Sesame Street," "Les Bêtises," "Felix" and recently "Lina's World." In 2015, he was honored with the Pulcinella Career Award at the Cartoons on the Bay festival in Venice. He is an Associate Professor at the Holon Institute of Technology (HIT), where he directs the Master Program in Design and teaches in the Department of Film and Television at the Tel Aviv University.



RICHARD LUTTERBECK

Producer Richard Lutterbeck and director Matthias Bruhn established the company TrickStudio Lutterbeck GmbH in Cologne in 1998. As well as creating commercials, trailers and apps, the company's main focus is on the production of films for children.

TrickStudio has created many award-winning short films as well as more than 130 films for German TV Shows like "Show with the Mouse". The company co-produced five half-hour TV-Specials, the preschool series "Molly Monster" and "Molly Monster – The Movie", which was screened at Berlinale. TrickStudio's second film, "Fritzi – A Revolutionary Tale", takes place in Leipzig in 1989 and deals with the fall of the wall. This award-winning family entertainment film was screened worldwide at several film festivals and has won a Lola nomination.



Anselmo Wannabe

Length: 26 x 7'

Anselmo's imaginary adventures as he tries to answer the question "What do you want to be when you grow up?"



Massimo Ottoni
Director | Italy
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Federico Turani
Producer | Italy
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Synopsis: So children, what do you want to be when you grow up? This is the question the teacher asks his students at the beginning of each episode. It is not an easy question for Anselmo, a very imaginative 11-year-old boy who tries to find an answer as his imagination turns him into a footballer, a mayor, an astronaut, a pastry chef... With his own fantasy, he creates a reality in which he finds himself dealing with the most common or the most absurd professions in the world. The different jobs offer an inexhaustible source of obstacles that will test him and trigger the comic misadventures, as he is in constant competition with Letizia, his intelligent and precise classmate, who seems to exist for the whole purpose of making Anselmo appear even more inadequate. All the professions are described in a comical way, with paradoxical and delirious traits, but at the end of each episode, Anselmo will always achieve success by mastering every skill.

Director's statement: "Work" is an important subject with which we all have to deal sooner or later. It was in our childhood that we planted the first seeds that led us to take all the necessary steps to become what we are today. Anselmo wants to give children ideas, alternatives to take less obvious routes in life, maybe foreseen or which they have never thought of. But above all, he wants to say that there is no bad or humble profession, but that any job can be the greatest job ever if done with passion and dedication. Indeed, no matter how many misadventures Anselmo experiences, at the end of each episode, he will always be successful and triumphant through perseverance and creativity. This leads us to another important message of the series: failure is part of the road to success. There are no easy roads; kids should learn to take every fall as a lesson and always keep on trying. Finally, just look at Letizia's success to master another important theme: there are no female or male jobs.

Target audience: children 8-12

Animation technique: 2D

Director: Massimo Ottoni

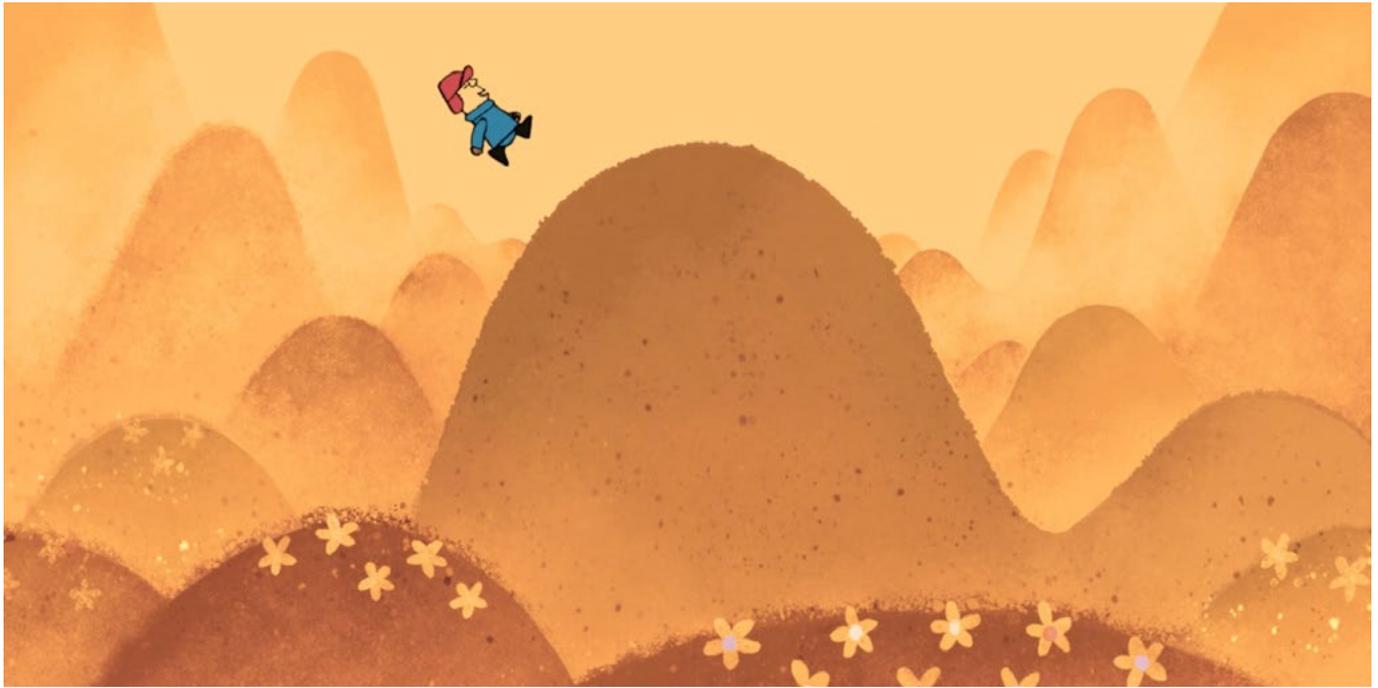
Producer: Federico Turani

Production company: IBRIDO

Estimated budget: EUR 2,311,400

Funding secured: no

Looking for: co-producers, financing, broadcasters



Bogboy

Length: 26 x 5'

A boy on a bog overcomes his limited surroundings by transforming familiar experiences into surprising adventures.



Jack O'Shea
Director | Ireland

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Paul Rutledge
Producer | Ireland

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Synopsis: The series follows the adventures of a boy on a bog where routine tasks are a springboard for whimsical encounters. With its mingled sense of familiarity and timelessness, the bog becomes a blank canvas on which to express boundless creativity. The bog is shared by a miniature society of children and animals, from the commonplace to the extraordinary. Bogboy reflects the joys and frustrations of children everywhere as he meets the challenges of the bog head-on. Each off-the-wall storyline is shaped by an authentic childhood experience. Taking the triumph of the imagination as its primary concern, the series explores themes of innocence, freedom and engagement with nature. The playful charm of the series is captured through a retro, hand-crafted aesthetic. Easy-to-follow storylines combine with a wordless pantomime style for a timeless series that aims to resonate with preschool audiences.

Director's statement: The series aims to transform familiar experiences of childhood into whimsical stories that speak a universal visual language. Through distinctive artistry and dialogue-free storytelling, each episode balances tasteful humour with tender moments. To a director, there is wide-ranging appeal throughout the series; from Bogboy's non-verbal performance style, to the surreal obstacles and offbeat characters he encounters on his journeys. The series' creative use of fantastical imagery offers endless scope for stories that mingle the bizarre and the familiar, for which animation is uniquely suited. There is a shared simplicity in the show's content and visual style. The simplified design and playful style of limited 2D animation capture a warmth at the heart of the show, while the linear storytelling achieves a charm that is immediately accessible to young audiences.

Target audience: preschool children

Animation technique: 2D

Director: Jack O'Shea

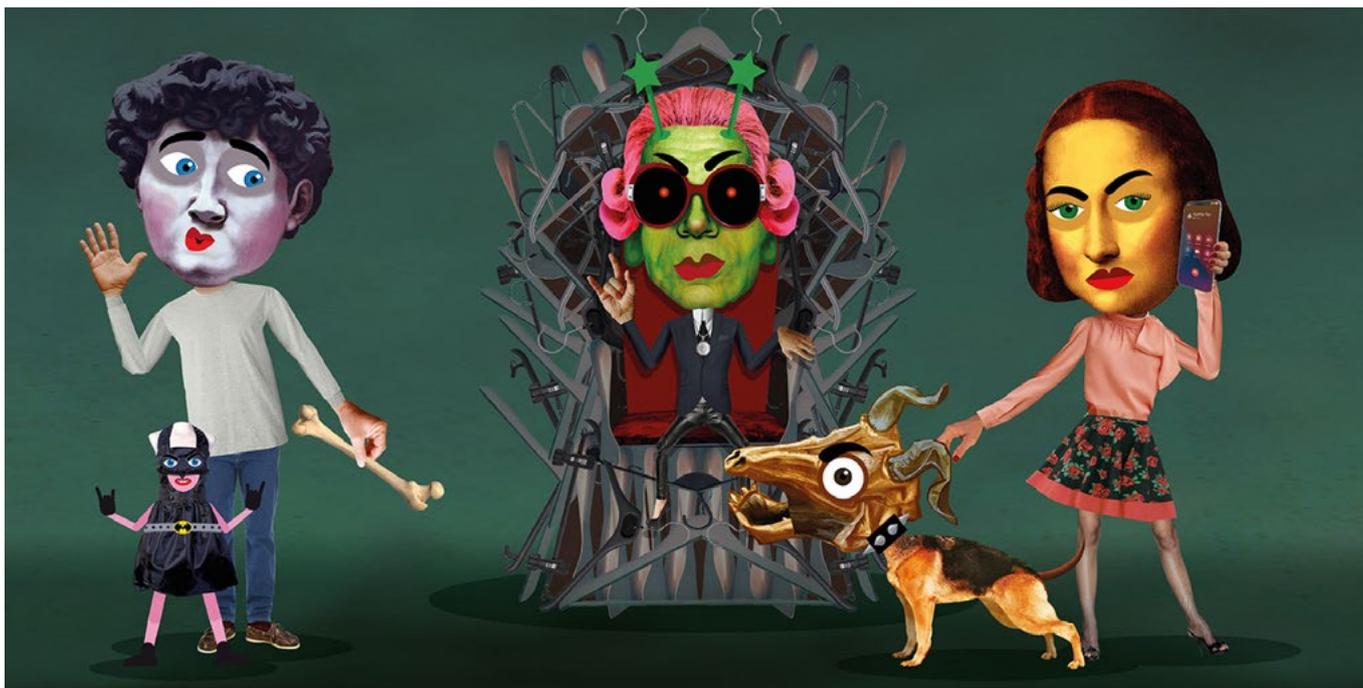
Producer: Paul Rutledge

Production company: Bogboy Productions

Estimated budget: EUR 950,000

Funding secured: EUR 18,350 Development
Funding awarded from Screen Ireland (the state agency for Irish television and animation)

Looking for: financing, sales agents, broadcasters



Deivit and Lisa

Length: 13 x 21'

A delusional comedy-drama about the tyranny of fashion and social media.



Alessandro Di Renzo
Director, producer | Italy

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Mario Tarragó
Director, producer | Spain

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Synopsis: Deivit, a “normal” young person, depressed and looking for himself, and Lisa, a “modern” influencer and ruthless go-getter, find themselves involved in the sinister plan of Kool Lager, a half-alien fashion mogul, whose objective is to take control of society and convert everyone into slaves of commerce, social media and fashion. Both Deivit and Lisa must face their fears and personal limitations to find the truth and prevent Kool Lager from establishing a dictatorship.

Director’s statement: *Deivit and Lisa* is characterized by three main features, which make this project unique. First, its style: Mario Tarragó (the creator) invented crazy characters inspired by famous Art and Fashion personalities and placed them in the striking and colourful Barcelona city by using collage techniques. Second, its plot and structure. The writing team and I planned the narrative development of *Deivit and Lisa* for a full season in order to present it as an actual comedy-drama story and not just as a one-off animation episode. And third, the social issues explored in the story, such as the role of fashion and social media within contemporary society. I believe everyone can enjoy *Deivit and Lisa* as there are so many entry points and hooks to amaze the viewers.

Target audience: adults 24-45

Animation technique: 2D

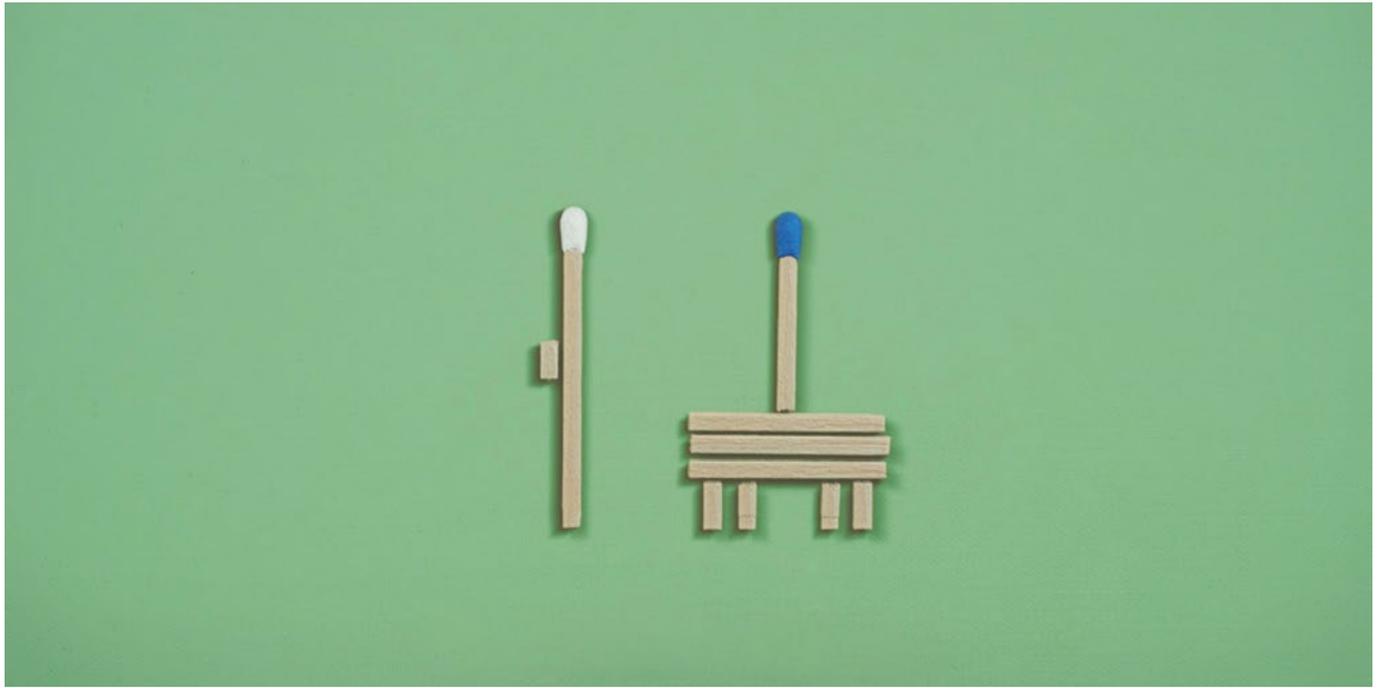
Directors, producers: Alessandro Di Renzo, Mario Tarragó

Production company: independent producers

Estimated budget: EUR 2,000,000

Funding secured: no

Looking for: co-producers, sales agents



Mitch-Match

Length: 52 x 2,5'

Seeing something more in a simple object may be the most ancient of creative gestures.



Géza M. Tóth
Director, producer | Hungary
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Synopsis: There's only one matchstick left in the box. This blue-headed matchstick, this ordinary thing, is the protagonist of the Mitch-Match series. The character embarks on a journey in every episode and always returns to the box at the end of a series of strange, playful and imaginative adventures. A single matchstick, an easy-to-use object, and at the same time an opportunity for creative experiences that evoke everyone's fantasy.

Director's statement: Playfulness lies in the fact that the eternal childlike fantasy can imagine anything in objects and create a complex world from the simplest things – wooden cubes, pebbles. The *Mitch-Match* series makes an attempt to trigger this ability in everyone. We decided to use the most basic object – a matchstick – to create a story. The film delivers a highly creative and playful animation style with the simplest gesture by bringing matchsticks to life and encouraging the audience to put the pieces of the puzzle together. In this filmmaking gesture, I wanted to find a way to bring out the eternal child in everyone.

Target audience: family

Animation technique: stop motion

Director, producer: Géza M. Tóth

Production company: KEDD Animation Studio

Estimated budget: EUR 1,670,800

Funding secured:

- KEDD STUDIO own financing: 10% (Hungary,)
- HUNGARIAN STATE SUPPORT: 30% (Hungary)

Looking for: financing, pre-sale deals with broadcasters



Robot and the Martians

Robot i Marsjanie

Length: 26 x 4'

Mankind decides to colonize Mars.
A research Robot is sent from
Earth to build a base there.



Tomasz Niedźwiedź
Director | Poland

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Mikołaj Valencia
Director | Poland

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Magda Rawa
Producer | Poland

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Synopsis: A reconnaissance Robot is sent from Earth to build a base on Mars for future expeditions. While exploring the Red Planet, he meets a tribe of natives. Charming and curious creatures seem to be an interesting object of observation and research. But their childlike nature, inborn malice and unlimited desire to play are a challenge for a mechanical scientist whose countless attempts to investigate the nature of the planet and its inhabitants invariably end in a miserable failure. The series can be summarized as a comedic clash of technology with tribal carefree and children's naivety. At the same time, each episode includes a short educational insert that explains further phenomena and concepts related to space, astrophysics and a planned expedition to Mars.

Director's statement: Over the past few years, we've heard a lot in the media about the planned manned expedition to Mars. We've seen several films and television series about this ground-breaking event. Such demonstration of the human capacity to conquer outer space often makes us feel good about ourselves and forces us to ask the question that occasionally arises in the back of our minds: What if there's life out there? A potential encounter between the creatures inhabiting Mars and a mechanical envoy of mankind, a scout/robot, is a tempting and inspiring theme, especially for fans of sci-fi comedies. That's how the idea for *Robot and the Martians* was born. On Mars, a high-end ultra-modern super-robot meets gel-like mischievous silly creatures who, as it turns out, have inhabited Mars in a quasi-tribal society for many years. And they have no intention of allowing themselves to be colonised. This will certainly be no easy mission for Robot. But it will be plenty of fun for the kids watching our series.

Target audience: children 6+

Animation technique: 3D and 2D

Director: Tomasz Niedźwiedz, Mikołaj Valencia

Producer: Magda Rawa

Production company: Badi Badi

Estimated budget: EUR 860,000

Funding secured:

- The Polish Film Institute – development – EUR 70,000
- Creative Europe – development EUR 60,000

Looking for: co-producers, financing, sales agents



Rosie and Sapphire

Rozi és Zafír

Length: 5'

Logline: Helped by Sapphire, a wise blue horse, Rosie, a 5-year-old curious little girl learns to be kind and empathic towards others in everyday situations with a touch of magical events.



Kata Lovrity
Director | Hungary
lovrityk@gmail.com



Bálint Gelley
Producer | Hungary
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Synopsis: Rosie is a young girl living with her horse Sapphire on a big field full of pink grass. One day, she gets an invitation from her penfriend, Fannar, who lives far away in the land of snow. Rosie and Sapphire decide to visit him and bring something typical from their home: pink grass in a pot. After a long, colourful journey, they arrive at Fannar's place. Fannar welcomes them kindly, immediately putting scarves around their necks, offering them warm lined boots and a cup of hot tea. He is very happy about the pot of pink grass. They are having a great time while playing in the snow, but at one point, Rosie and Sapphire have to go home. When saying goodbye, Fannar gives them a beautiful snowball as a souvenir. When Rosie and Sapphire arrive home, they see that the pink grass field is gone because of the drought. Rosie still has Fannar's present, and with the help of the water drops coming from the snowball, she can magically give new life to the plants, and the field is full of pink grass again.

Director's statement: Pink Grass is the pilot episode of a series in which Rosie and Sapphire will be the main characters. Each of the independent episodes is about important emotions such as kindness, empathy, fear, courage, connecting with others. Rosie is a curious, somewhat giddy girl, but Sapphire, the horse, always helps her with his wisdom. Since children can understand the world through symbolic stories, there are magical elements in every story; there is a loose connection with myths and fairy tales. Besides the topics of friendship and dealing with different feelings, I also want to talk about the environment as children discover something interesting around them every day. Therefore, it is essential to present natural phenomena in a playful way. Most importantly, I want to talk about kindness and empathy through memorable, funny fairy tales.

Target audience: preschool children

Animation technique: 2D

Director: Kata Lovrity

Producer: Bálint Gellej

Production company: CUB Animation

Estimated budget: EUR 700,000

Funding secured: none so far, waiting for funding results

Looking for: co-producers



Starting with Hope

Voix d'espoir

Length: 13 x 4'

They found a ray of light and fought their way out of the darkness of depression. These are their stories.



Kèota Dengmanara
Director, producer | France
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Sonia Velvien
Director | France
velvien.sonia@gmail.com

Synopsis: A very pale light can pierce even the darkest shadows... Starting with Hope is a collection of testimonies: short personal accounts about the battle against depression accompanied by digital content. Depression can affect any age group or social class. Concentrating on the moments that have helped people conquer the disease, each episode will tell a different story. One of those stories is Christopher's. Diagnosed with chronic depression by his psychiatrist, he suffers from social phobia. He stopped going to school and now sleeps 18 hours per day. He finds refuge in video games to avoid being sucked up by the black hole of depression he can actually see gaping in front of him. Third suicide attempt. "This has to stop!" he thinks. This is a trigger for him to seek help. He's going to follow therapy to fight the illness. He won't let this black hole ruin his life anymore.

Director's statement: When Kèota Dengmanara, the producer and creator of *Starting with Hope*, asked me to join the team, I was thrilled to work on a project that can give a glimpse of hope by showing amazing testimonies of healing from depression and by giving a voice to people who've won against it! The term depression covers a known reality, mysterious to the public. Depression is being depressed. But still? I was struck by the growing number of cases and by the diversity of profiles. Through a personal and visual narrative, using striking metaphorical images, we depict their journey. Through animation, this inner world in which people suffering from depression are trapped becomes visible. Depression is materialised. We want to represent the uniqueness of each testimony. Thus, each episode will have a different art style, its own musical style, and will be narrated, if possible, by the protagonists of the stories.

Target audience: young adults, adults

Animation technique: 2D

Director: Kèota Dengmanara, Sonia Velvien

Producer: Kèota Dengmanara

Production company: Moukda Production

Estimated budget: EUR 450,000

Funding secured: EUR 50,000 (10%)

Looking for: co-producer, financing, sales agents, broadcasters



The Olive Bunch

Length: 26 x 11'

The Olive Bunch is an adventure comedy show, featuring three best friends embarking on a coming-of-age journey in a world wedged between strong traditions and the mystical world lurking beneath the surface.



Magnus Kråvik
Director | Norway

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Maria Pavlou
Producer | Cyprus

maria@pixelgiants.com

Synopsis: *The Olive Bunch* is a coming of age, best buddy show featuring friends Amira, Stephano and Yani, enjoying life in occasionally mischievous journeys. The kids are growing up on the beautiful, mythical island of Cyprus, surrounded by the Mediterranean blue, in a community lingering between tradition and progress. The sense of self and need for independence start to emerge in our pre-teen heroes' lives, with hopes and ambitions often in conflict with family expectations and duty towards heritage. In the interplay between future aspirations and roots of the past, the kids will discover themselves as individuals and as part of something bigger. An ode to childhood, summertime and friendship, all wrapped up in a comedy adventure mingled with Grandma's folk tales and her secret world of magic.

Director's statement: *The Olive Bunch* is an adventurous show packed with comedy and fantasy that takes you on a journey of self-discovery in a world wedged between the traditions of yesterday and promises of tomorrow. Through the eyes of our wacky trio, we will transport our audiences to stories wrapped in humour and action with a strong, emotional core. In support of our stories, the visual style will be a balance of contrasts; the animation will play up the punchy, snappy energy of the kids against the slow but steady movements of their adult counterparts, while the colour palette will contrast the vibrant and saturated with calm and subdued earth colours. In the same manner, the editing and composition will balance the chaotic and rough with the slow and timeless beats, where the story gets room to breathe. The world of *The Olive Bunch* is based on our actual experiences, tinted with the fantastical, and we are very excited to introduce it to the world for the entertainment of young and old alike!

Target audience: children 6-11

Animation technique: 2D digital

Director: Magnus Kråvik

Producer: Maria Pavlou

Production company: Pixel giants

Estimated budget: EUR 2,200,000

Funding secured: Under negotiation

Looking for: co-producers, broadcasters, sales agents, co-financing



What the Old Moon Tells

Was der alte Mond erzählt

Length: 13 x 4'

Animated stories from the world of Lusatian and Sorbian legends and fairy-tales for children aged 4 to 6.



Eliza Plocieniak-Alvarez
Director | Poland

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Carol Ratajczak
Producer | Germany

carol.ratajczak@googlemail.com

Synopsis: *What the Old Moon Tells* is a series of 4-minute animated films, each dedicated to a different character from Lusatian legends and fairy-tales: the Midday Woman, the Waterman, the Will-o'-the-wisps, the Dragon, the Devil... The farmer Jakubasch wishes to be richer than everyone else. The money-bringing Dragon visits him. But everything the dragon brings to him has been stolen from others. Will Jakubasch manage to outwit the dragon? ... The Devil wants to plough his field, but he is a choleric man. He treats his oxen so badly that they run away from him. The ashamed Devil cries and the furrows created by the oxen's plough fill with water. Is this how the Spreewald landscape has come into being?... And many others!

Director's statement: Legends and fairy tales are an incredibly important genre of text. They contain wisdom that has been passed from mouth to mouth for centuries. In my search for suitable fairy tales to film, I came across the Sorbian ones. They enchanted me not only because they are less known but also because of the special Lusatian landscape in which they take place. Our idea for combining this old cultural asset with the modern medium is not a classic short film format. Visually, we imagine the series as a kind of "fairy tale peekaboo". The humorous plot takes place in this fantastic and magical world full of secrets. The mythical creatures and magic mix with our everyday reality. The devil cries, the dragon wants millet porridge. The result is humorously whimsical. The stories are entertaining, magical and at the same time instructive – as is known from sagas, they always end with an important moral.

Target audience: children 4-6

Animation technique: 3D (CGI)

Director: Eliza Plocieniak-Alvarez

Producer: Carol Ratajczak

Production company: Blaue Pampelmuse

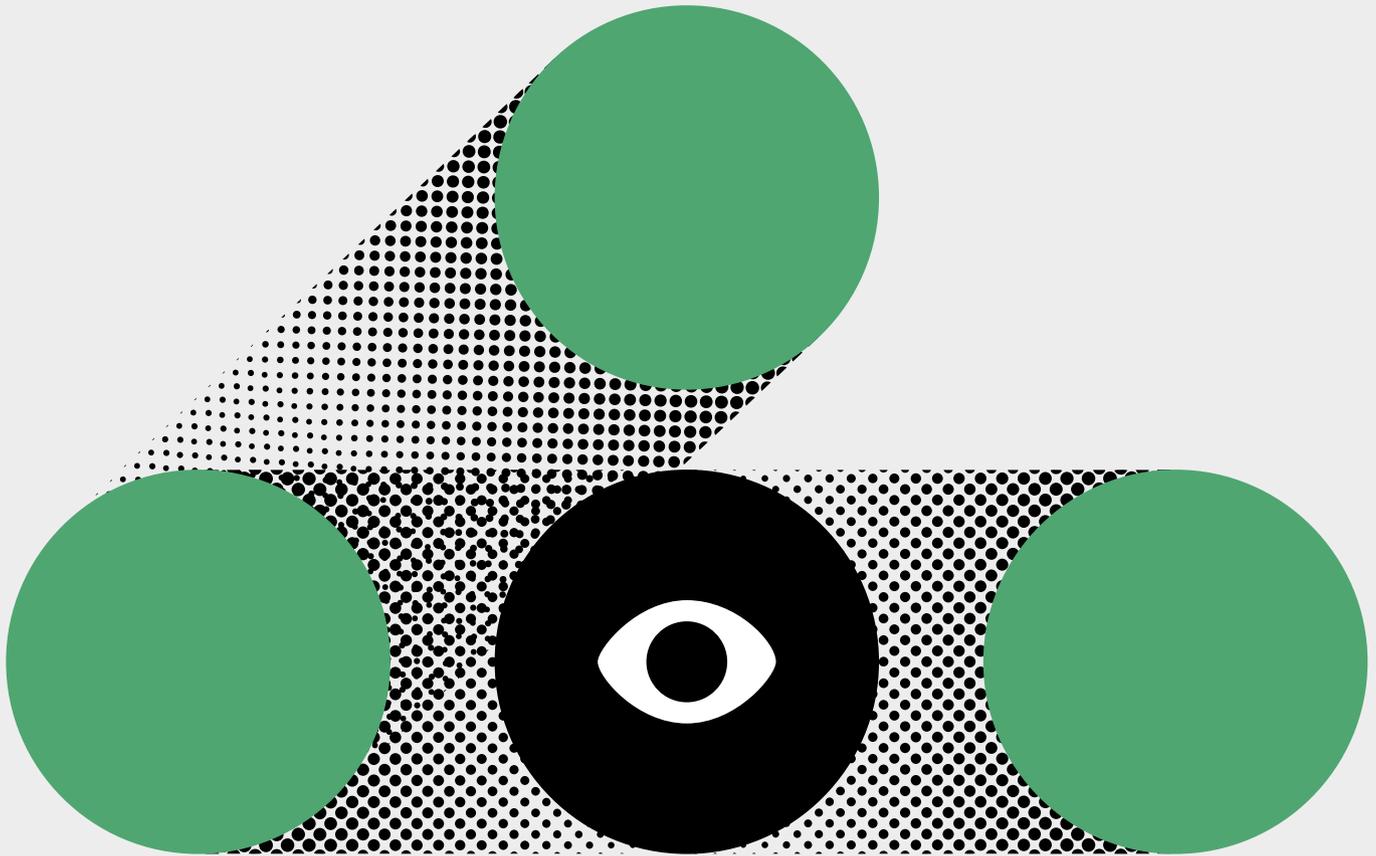
Estimated budget: EUR 422,000

Funding secured:

- KdFS
- SfdSV
- Saxony
- Germany – EUR 14,000

Looking for: co-producer, financing, sales agent

Feature Films



Overview of the Projects

LIST OF PROJECTS

Birds Don't Look Back

Blaise

Dreamworld

Grizzlebetter

Senior Crush

The Night Falls Over Madrid

Vast Blue Antarctica

Head of Section



ZOFIA JAROSZUK

Zofia Jaroszuk graduated in Film and Culture Management Studies from the Jagiellonian University in Krakow.

After gaining experience in the field of international promotion of Polish short film, she moved to film production. Since 2015, she has collaborated with Animoon as a producer and production manager, working on short, feature and series animated projects. She overlooks the projects creatively from development to the promotion stage. In 2019, she was appointed as a Polish Film Institute expert.

Jury



ANCA DAMIAN

Anca Damian worked as a director, screenwriter and producer at Crulic – The Path to Beyond, which was a favourite of many festival selectors – in Locarno, Telluride, BFI London Film Festival, Annecy, Busan, New Directors/New Films in New York, among a total of 250 festivals.

The film won more than 35 international prizes, including the Cristal in Annecy. The Magic Mountain was selected in more than 60 festivals, such as Karlovy Vary, San Sebastian, Leipzig, Annecy, Busan, and won 11 international prizes, among which the Audentia Award in 2016 presented by Eurimages. Marona's Fantastic Tale premiered in Annecy, followed by a long list of selections in festivals like Rotterdam IFF, Tokyo IFF, and a number of accolades, like the European Film Awards nomination, Grand Prize BIAF 2019, and the Special Jury prize at Animation is Film Los Angeles.



PIERRE MAZARS

Pierre Mazars spent 15 years in the movie industry, from major US studios like Sony Pictures to French mini-major studios like Studiocanal.

After several years in the Home Entertainment Industry, he shifted to International Sales, working on European family blockbusters like Paddington 1 and 2, the Aardman movies or the nWave movies. In January 2017, Pierre founded Charades, a dynamic sales and co-production company, with Yohann Comte and Constantin Briest. Together, they had the pleasure of working on prestigious animation movies, such as I Lost My Body, Marona, Queen's Corgi, etc.



TONJE SKAR REIERSEN

Tonje Skar Reiersen is a producer with the Oscar-winning studio Mikrofilm AS in Oslo, Norway.

She has produced a dozen acclaimed animated shorts for directors such as Torill Kove, Kajsa Næss and Kristian Pedersen. Together with the Belgian Vivi Film, she is currently in production with Mikrofilm's ambitious feature debut TITINA (Kajsa Næss 2022). Tonje has managed Nordic Animation since the start in 2018. She is a board member of the Norwegian Film and TV Producers' Association as well as a co-manager of Animation Norway.



Birds Don't Look Back

Les oiseaux ne se retournent pas

Length: 85'

Amel, 12 years old, has to leave. This is not a matter of choice. Her country is at war. The story follows the child's journey to Paris and his meeting with Bacem.



Nadia Nakhlé
Director | France
nadia.nakhle@gmail.com



Sébastien Onomo
Producer | France
sonomo@specialtouchstudios.com

Synopsis: One day, the decision is made: Amel, a 12-year-old orphan, will leave. This is by no means a matter of choice: her country is at war. Unfortunately, nothing goes as planned. At the border, Amel loses the family who are accompanying her and finds herself alone. On her way, she meets Bacem, an army deserter and oud (oriental lute) player. Together, the child and the former soldier navigate through the pain of exile and learn to rebuild themselves.

Director's statement: As in my previous creations, childhood is a theme that I have at heart to defend by using the evocative power of images. Animated cinema, drawing and music, to me, are the only mediums able to denounce with modesty the atrocities of war while expressing the hope, beauty and imagination of a child. The story has two plots that we follow in parallel: that of the reality experienced by Amel and Bacem – their meeting, their exile from the East to the West, Amel's desire to become a musician – and that of the world of birds, interwoven into the main story. In the latter story, the birds go in search of their queen, the mysterious "Saëna", and realize that the one they were looking for is none other than Amel. Serving Amel and Bacem's quest for identity, the two plots intertwine and complement each other until they meet again at the end of the film.

Target audience: adult, family

Animation technique: 2D and 3D

Director: Nadia Nakhlé

Producer: Sébastien Onomo

Production company: Special Touch Studios

Estimated budget: EUR 4,500,000

Funding secured: no

Looking for: co-producer, financing, sales agents, festivals



Blaise

Length: 100'

The Savage family just wants to be loved.



Dimitri Planchon
Director | France

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gmail.com



Jean-Paul Guigue
Director | France

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Alexandre Gavras
Producer | France

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Synopsis: The Savage family just wants to be loved. Carole knows the team she manages despises her and tries everything to remedy the situation, but to no avail. Jacques, her husband, has never worked a day in his life and suspects that nobody respects him because of it. Then there is Blaise. A 16-year-old loner, introverted, and lacking convictions, Blaise takes the safe path by just going along with whatever. Like that time he met that Josephine girl at that party: Sure, he's a militant activist! Sure, he's mad as hell! Sure, he's ready to blow it all up!

Director's statement: Blaise and his parents started 15 years ago as the heroes of comic strips before coming to life in a series for ARTE. Now, with this film, I want to push the characters further. Blaise is a bitter-sweet chronicle of a family struggling to connect to each other and with others. These characters offer multiple opportunities to discuss the difficulty of finding one's place in our dizzyingly complex society: how to deal with the judgment of others, the pressure of the group, your crazy boss? How to construct a healthy image of yourself, belong to a milieu, have opinions, stand up for what you believe in and how easy it is to let inertia overcome us if our privileged social class, gender or skin colour allows it. Blaise is overwhelmed by it all: family, society, TV, politics, terrorism, school, sexuality, fear, lying, death, religion, organic vegetables and sushi. At the centre of the storm, Blaise listens, Blaise agrees, Blaise obeys, Blaise plays it safe, Blaise is scared of his own thoughts.

Target audience: young adults, adults

Animation technique: 3D (CGI)

Director: Dimitri Planchon, Jean-Paul Guigue

Producer: Alexandre Gavras

Production company: KG Productions

Estimated budget: EUR 5,000,000

Funding secured:

CNC (French National Centre For Cinema):

- EUR 70,000 for script development

- EUR 70,000 for technical research
(through a teaser trailer)

- EUR 20,000 COFINOVA 17
(equity investment - France)

EUR 15,000 KG Productions (own investment)

Looking for: co-producer, financing, sales agents



Dreamworld

Length: 90'

The film follows a group of kids who escape the toxic reality of peer pressure and social media bullying, finding refuge in the world of lucid dreaming. But not everything is as it seems...



Milivoj Popović
Director, producer | Croatia
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Veljko Popović
Director, producer | Croatia
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Synopsis: Faced with abusive behaviour, six friends seek escape into a world hidden in a special corner of dreams, inhabited by fantastic, magical, and strange creatures, using the method of lucid dreaming. It soon turns out that their escape from reality has a price. Faced with a choice between the world in which they are fantastic heroes and the world in which they are exposed to bullying, the group of friends starts spending more and more time in Dreamworld. The more time they spend there, the harder it becomes for them to leave. Their memories of the real life start to fade, as well as their interest in reality outside Dreamworld. Eventually, the group faces the great creature Morpheus, the real ruler of Dreamworld, built on the memories and dreams of thousands of children in a coma, trapped in Morpheus's maze. They engage Morpheus in an epic battle, in the end realising that the only way to defeat him is to accept themselves as they are and discard their avatars and Dreamworld.

Director's statement: The film focuses on the problem of cyberbullying, which is the modern version of the classic school bullying problem that was a big part of our lives growing up and going to school as Serbian nationals in Croatia during the war. Today, both directors are fathers with little daughters, which again brings into focus this very real problem that can have devastating effects. We will capture the older audience with the film's atmosphere, graphical quality, deeply layered story and character definition. A story told through kids' eyes that talks about friendship and growing up in a world where you can so easily lose touch and be pushed into isolation. It is a story of finding your inner strength, forgiveness and friendship. We envision a film with high artistic value, born from the expressive world of the short animated film scene. It will be a unique atmospheric film with a lot of character and emotion.

Target audience: children 8-14

Animation technique: combination of 2D and 3D

Director, producers: Milivoj Popović, Veljko Popović

Production company: Prime Render Studios

Estimated budget: EUR 5,000,000

Funding secured:

- Script Development fund
- Croatian Audiovisual Center, EUR 4,000

Looking for: producers



Grizzlebetter

Гризълбетър

Length: 80'

Grizzlebetter, the crown prince of the last kingdom of the stone people, becomes friends with their enemies from the Green World. After various adventures, they overcome their differences and begin co-existing in peace in harmony.



Bronislav Likomanov
Director | Bulgaria

zographic@zographic.com



Tania Assova
Producer | Bulgaria

assova@zographic.com

Synopsis: The trocks from the last remaining stone people's kingdom on Earth Volcania are in constant battle with the plants and the animals of the Green World. Volcania's crown Prince Grizzlebetter is misunderstood and rejected by his own family and his people for becoming friends with the enemy. The shaman Toramat is determined to make Volcania great again and get rid of the Green World "polluting" their kingdom. His sick ambition causes destruction and riot with terrible consequences. With the help of the Green World and the humble dum-dullies, a long-lost secret is revealed, causing both worlds to end their fight and agree that the best solution is to live in harmony. Balance is restored, and Grizzlebetter becomes the key to peaceful and mutual acquaintance and helpful coexistence of stone people, plants and animals. Only Toramat remains sceptical about the future of this idyll.

Director's statement: In their efforts to follow their ancestors' testament strictly, the stone people, trocks, lose grip with reality. Instead of protecting their kingdom, they trigger a volcano eruption and burn the library in a desperate attempt to fulfil their ancestors' will, achieving the exact opposite. The most important covenant of the past – to live peacefully and in harmony with nature, loses its value. Traditions carry a purpose and meaning and should be understood and respected, not followed blindly. What is happening to our environment now is quite similar – we forget bigger issues and focus on mundane, trivial things as friends become enemies in the search for power and personal gain. The challenges the trocks face will hopefully resonate with the audience's own struggles. The screenplay has storylines that will appeal to a more mature audience as well. The protagonist's adventures are extravagant and pose existential questions. The goal is for the audience to recognize these problems in the present.

Target audience: children 8-13

Animation technique: 3D CGI

Director: Bronislav Likomanov

Producer: Tania Assova

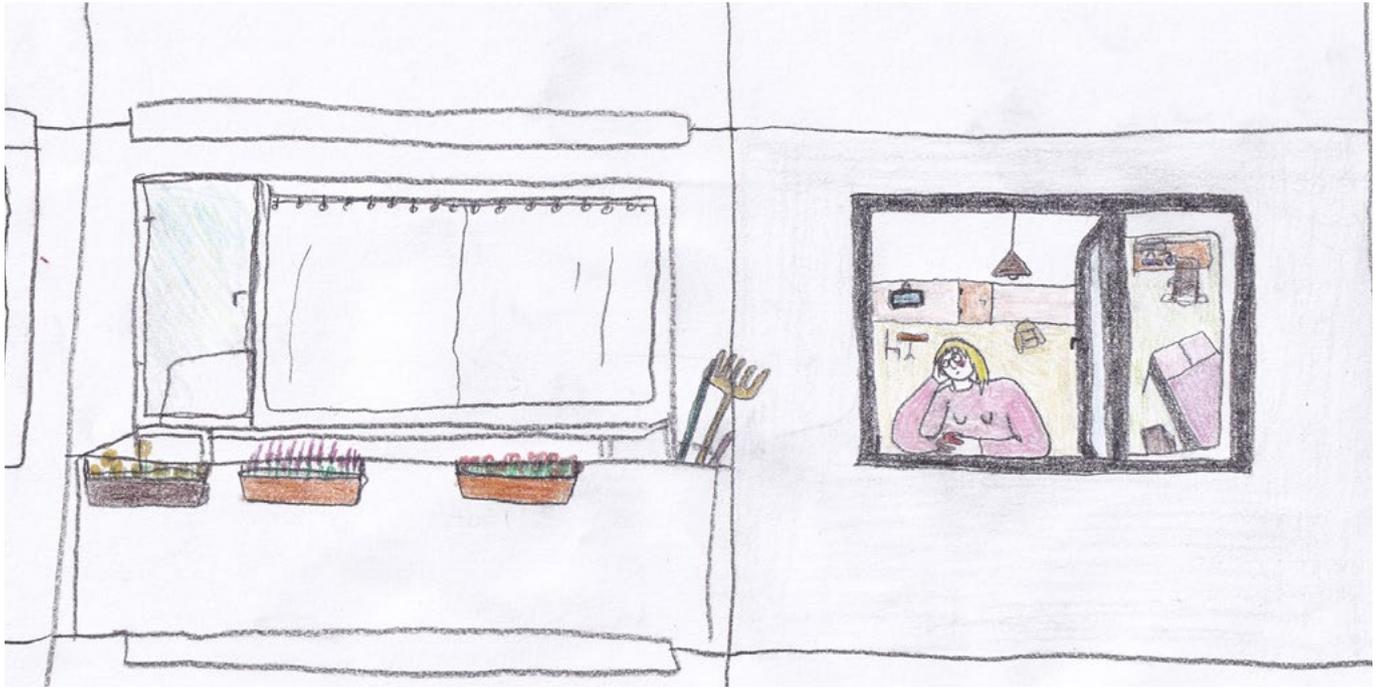
Production company: Zographic Films Ltd.

Estimated budget: EUR 2,000,000

Funding secured:

- EUR 12,782: National Film Center Bulgaria
- EUR 3,338: Zographic Films Bulgaria own investment

Looking for: co-producer, financing, pre-sale, investors



Senior Crush

Tanár Úr

Length: 70'

Red, an extravagant Eastern-European millennial high school girl, develops a crush on the school's awkward IT guy, which prompts her to reevaluate her opinion about fame and personal relationships.



Orsolya Richolm
Director | Hungary

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Andrea Ausztrics
Producer | Hungary

ausztrics.andrea@umbrella.tv

Synopsis: Red is a 16-year-old high-school student in the 2000s. After her mother's death, she is raised by her extroverted father, who looks down on anyone he considers a "loser". Based on his instruction, she takes every opportunity to become the centre of attention, though she mistakes her classmates' amazement for love. One day, she gets a chance to appear on a television programme. In order to do this, she needs the technical aid of the school's grumpy IT guy, "Mr Toad." The eccentric man is the first person who can see through the shallowness of the girl. Red's initial antipathy eventually changes, and she begins to appreciate his honesty. This new experience turns into a deep crush for Toad, who at first gives in, but later on chases her away in a humiliating way. Red is now disillusioned in Toad's attitude, but at the same time, she can't relate to her father's attention-seeking either. From these two experiences, she begins to develop her new, empathic character.

Director's statement: *Senior Crush* is an analogue rotoscope animation with a rough and insecure style, just like being a teenager. The style's peculiarity is defined by the "sketchy" and childish pencil drawings. While the colours, objects and costumes of the characters are coherent, the style of drawings can change based on their emotional changes. Besides being a coming-age story, the film also illustrates a Hungarian teenager's everyday life at the end of the 2000s. Red's attempt to seduce the much older Mr Toad may seem outrageous, but instead of being dramatic, it appears spiced with black humour. The film can be tied to *Ghost World* (2001), which also talks about serious issues through satire. A close visual reference to this production would be the works of ShiShi Yamazaki, a Japanese animator who also works with the rotoscope technic.

Target audience: teenagers to millennials, 16-40

Animation technique: analogue rotoscope animation

Director: Orsolya Richolm

Producer: Andrea Ausztrics

Production company: ULab Kft.

Estimated budget: EUR 460,000

Funding secured: no

Looking for: co-producer, financing, creative input



The Night Falls Over Madrid

La noche cae sobre Madrid

Length: 75'

Madrid 1938, Spanish Civil War.
A militiaman, traumatized by what he has just experienced, and a young idealist French war journalist exchange their different visions and feelings on the war.



David Epiney
Director | Switzerland
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Daniel V. Villamediana
Director | Spain
villamediana@gmail.com



Eugenia Mumenthaler
Producer | Switzerland
info@alinafilm.com

Synopsis: Madrid 1938, during the Spanish Civil War. A Republican militiaman, Juan, traumatized by what he has just experienced, meets a young French war journalist, Diana, in the mountains surrounding Madrid. The reporter's militant and idealistic gaze will be confronted with the story of the war as Juan experienced it, in the company of his superior and friend Matias, with a dreamlike and fantastic descent into the depths of human violence.

Director's statement: The film tells the story of two complementary visions of the war: the militant and idealistic look of Diana, who came to Madrid to tell the world what was happening there and to stop fascism in Europe while staying in a certain comfort zone and having the freedom to return whenever she wants. And that of Juan enlisted in confederal militias to respond to vital everyday concerns, defending their land and their freedom, without imagining what taking up arms means in terms of atrocity. He confronts himself with the necessity of having to kill and abhors all forms of violence. The fanatical ideology of his friend Matias, although he came to defend the same ideals of the Republic, divides them deeply. The film hopes to provoke reflection on the multiple and complementary realities of war and on the suffering caused by armed conflict, beyond camps and ideologies.

Target audience: young adults, adults

Animation technique: 2D

Directors: David Epiney, Daniel V. Villamediana

Producer: Eugenia Mumenthaler

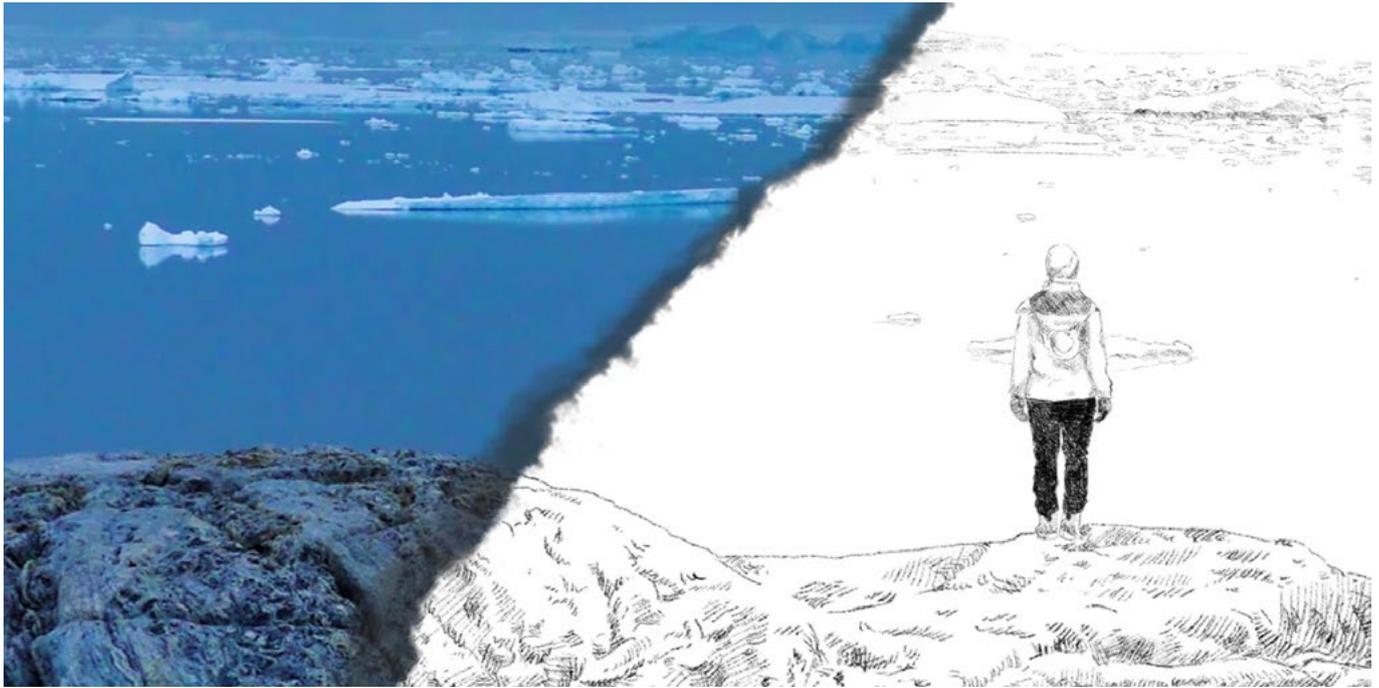
Production company: Alina film

Estimated budget: EUR 2,500,000

Funding secured:

- CHF 25,000: Succes Cinéma (Switzerland)
- CHF 15,000: Succès Passage antenne (RTS)

Looking for: co-producer, financing, sales agents



Vast Blue Antarctica

Length: 70'

Through the eyes of Alexandre, Antarctica unfolds as an inner space – vast, fearsome, beautiful. A place where you can find shelter for your dreams and be in constant danger at the same time.



Christos Panagos
Director | Greece

christosp.panagos@gmail.com



Charalambos Margaritis
Producer | Cyprus

animattikon@gmail.com

Synopsis: How does it feel to live in the most isolated place on the planet? Does time matter there? Do you only dream in white? These are some of the questions Alexandre Gautier, a French woodworker who works in the maintenance service for the infrastructure of the French scientific mission in Antarctica, tries to answer in this animated documentary. The film follows Alexandre's train of thoughts and reflections about Antarctica, the vast whiteness of the continent, his experience as a worker there, his concept of home, the feeling of exile, isolation, loneliness, death – which is always present – and the purpose of life. He recalls memories from the past, ponders on his current situation and sketches out his vision and dreams about the future, trying to give an answer to the ultimate question of “where home is?”

Director's statement: I first met Alexandre in Cyprus a few months before his first trip to Antarctica. I could tell that he was preparing himself for this trip to the unknown. We met again about a month before his second trip. This time he had many interesting stories to share about his experiences, the people he met there and his work. What made me want to make a documentary about his story, though, was his eagerness and his impatience to go back to Antarctica as soon as possible and for as many years as he is physically able. What I find really interesting in making this film is how differently Alexandre will experience Antarctica on every new trip there and how stronger his bond with the place will be.

Target audience: adults and teenagers

Animation technique: 3D (CGI), 2D Traditional

Director: Christos Panagos

Producer: Charalambos Margaritis

Production company: Kimonos Animation Studio

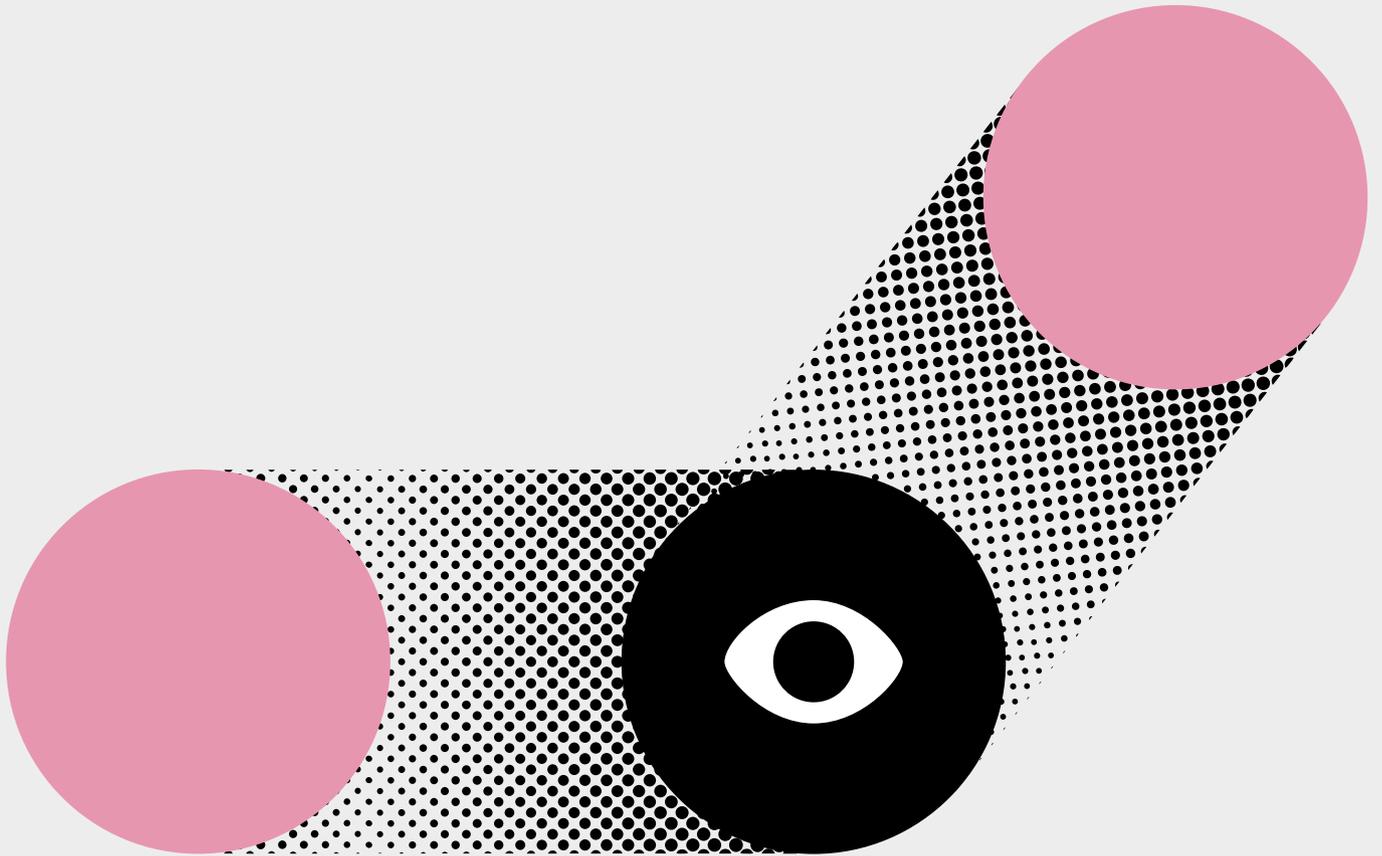
Estimated budget: EUR 800,000

Funding secured:

- EUR 12,000: IndigoFlicks (Greece)

Looking for: co-producer, financing, sales agents

Rising Stars



Overview of the Projects

LIST OF PROJECTS

Beyond the Face

Desire to Win

Forgive

Holes

Kurent

Light Year Apart

Orange You Glad

SILO

The Last Drop

The Perfect Gift

Head of Section



GYÖRGYI FALVAI

Györgyi Falvai worked as a tour manager at Budapest's acknowledged Katona József art theatre, then as a PR and press consultant for the French Institute Budapest, and later as an independent media consultant for several cultural events.

She was a creative producer at Film Positive Productions and then worked in film distribution for Suez Film Hungary. This is how she encountered animation and joined the Moholy-Nagy University of Art and Design Animation Department in 2009. She organized festivals and coordinated EU Media programme-supported international training projects, such as ASF, Essemble, Adapting for Cinema, Transform@lab, EUCROMA and EURANIM. Since 2015, she is the senior manager of the MOME Global International Office. Györgyi is also a funder of Salto Film, developing and producing content-oriented animation projects.

Jury



LANA TANKOSA NIKOLIĆ

Since 2010, Lana has been working as the Educational Coordinator for Animation and CG Arts at The Animation Workshop, VIA University College. She is the CEO of Late Love Production.

She produces art-house animation, documentaries, shorts, features and VR experiences, always pursuing intelligent, thought-provoking work that challenges audiences. Lana has co-produced with France, Canada, UK and Germany, and has had projects financed and supported by the Danish Film Institute and the West Danish Film Fund. She works with directors such as Michelle and Uri Kranot, Paul Bush and Martina Scarpelli. She is the chairperson and event manager at PLASTIC Collective, where her office and studio space are located. She is currently producing the multiverse performance "Three Kings" and a number of short films and VR projects.



JOSEPH WALLACE

Joseph Wallace is a BAFTA-nominated animation director who creates surreal and tactile stop motion work. His short films and music videos have screened at numerous international festivals, including Kraków, Fantoche and Anima Mundi, and garnered various awards over the years.

His work has been featured on websites and blogs such as The Guardian, Cartoon Brew, ZippyFrames and received Vimeo Staff Picks. 2021 sees the release of The Sparks' Brothers, a new documentary feature film from Edgar Wright (Shaun of the Dead, Baby Driver), for which Wallace created stop motion sequences. His latest short film 'Salvation Has No Name' won the Visegrad Animation Forum pitching prize in 2017 and is currently in production with Delaval Film with support from the British Film Institute, the Czech Film Fund and Aardman Animations.



TORBEN MEIER

Torben Meier is a co-founder of Studio Soi. Coming from a 2D and design background, Torben's main focus is to merge artistic impact with the need to create a rate of return.

As a production manager, he worked on the Oscar-nominated BBC special "Room on the Broom" in 2011-2012. From 2013-2018, Torben led a team of 30 animators to produce Cartoon Network's TV-series "The Amazing World of Gumball", winning 8 British Academy Children's Awards, the Annie Award and the International Emmy Kids Award. Torben had several internships at animation studios before he studied animation and design at Filmakademie Baden-Wuerttemberg. He received his diploma in 2003 and joined Studio Soi.



Beyond the Face

Onkraj obraza

Length: 6'

To fulfil his wish, a naive child who likes to daydream must cross the threshold into another world and give up his childhood.



Anja Resman
Director | Slovenia
resman.anja@gmail.com



Boštjan Potokar
Producer | Slovenia
bostjan.potokar@ung.si

Synopsis: In a world where adults have no faces and wear masks instead, a naive child spends his childhood dreaming about aeroplanes. During the play, he unknowingly stumbles upon a school supplies catalogue in which he notices a new school bag with an aeroplane design. He convinces his father to go and buy it at a nearby bookstore. The realization of his wish consequently leads to the confrontation with an unpleasant transition into a new world on the first day of school. Nalu has to give up his childhood and, with that, accept losing the face.

Director's statement: The basic motif, which was the central motivation and ideological background for making this animated film, is the words of English actress Amanda Richardson, "In a world where everyone wears masks, it is a privilege to see the soul." I wanted to write a powerful story and share a meaningful message based on a real-life experience everyone can relate to, mixed with an abstract twist. I chose the stop-motion technique with puppets because I feel it can represent a softer and more pleasant mixture of the real world and fantasy filled with abstract and grotesque metaphors.

Target audience: children 10+

Animation technique: stop motion

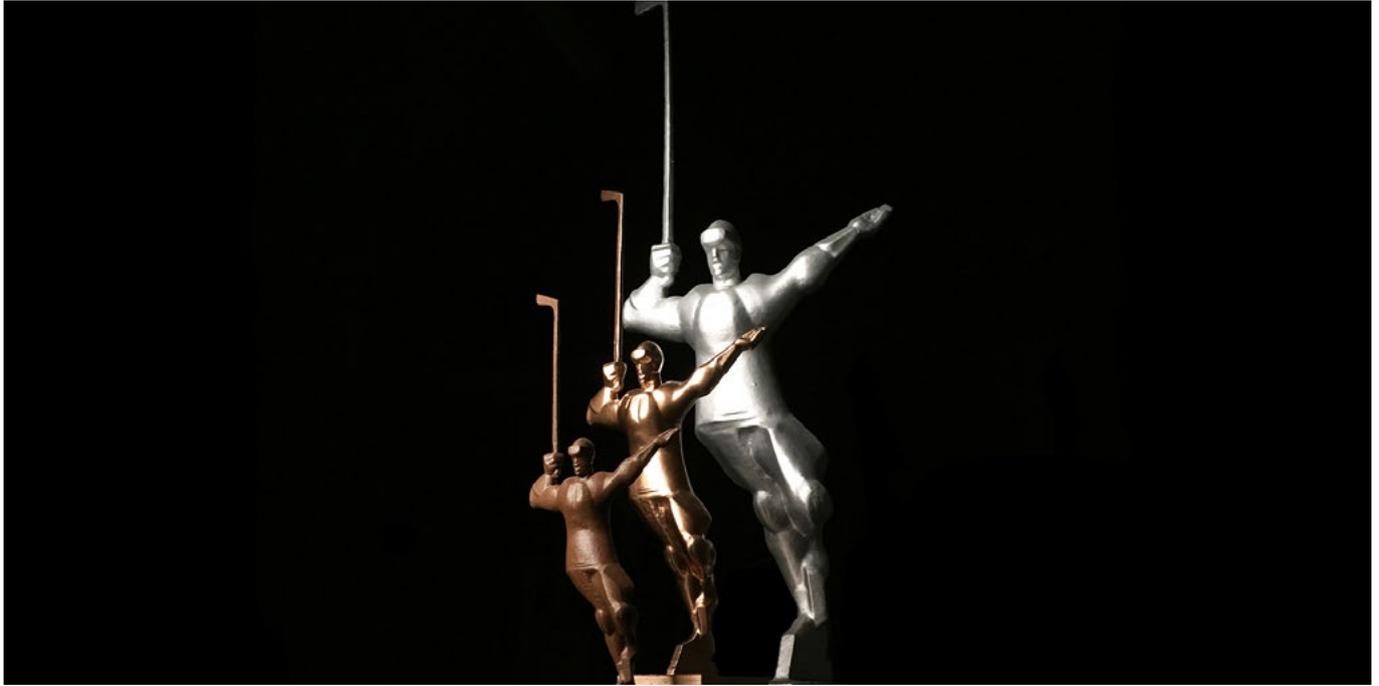
Director: Anja Resman

Producer: Boštjan Potokar

Production company: University of Nova Gorica School of Arts

Funding secured: no

Looking for: co-producer, financing, sales agents, postproduction, festivals



Desire to Win

Zvítězím



Michaela Režová
Director, producer |
Czech Republic

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seznam.cz

Length: 10'

When a series of statues, silent witnesses to the former Communist regime, come to life, they tell the moving story of their author.

Synopsis: Zdeněk Němeček is the author of many sports sculptures. Cyclists, swimmers or hockey players – phases of movement frozen in time are a dignified depiction of one moment of the human will. With the help of an art experiment with the sculptures themselves, this animated documentary examines not only the life and work of the now slowly forgotten artist but also the hard time in the communist regime. His story is presented through interviews with his own family, athletes and theorists of art. An artist of global reach, Zdeněk Němeček believed in the time he lived in and its political regime. Today, it is easy to judge him for his convictions, but the film tries to reveal his motivations and map the creative path of an independent artist, which ended prematurely by his suicide at the end of 1989. A few months after the Velvet Revolution, when the Communist regime he believed in fell.

Director's statement: Hockey is the sport that is linked with the fate of Czechs and Slovaks like no other. The short film *Desire to Win* was developed as part of my dissertation at AAAD. This process included creating two animated documentaries, both related to my first short film *Chase* (2017). As a trilogy, the films focus on the connection between sports, politics, culture, and society. They also echo the glorious days of Czechoslovak hockey, including its achievements and players but also the dark moments. Artistically, this film experiments with Němeček's sculptures using a variety of approaches, which include 3D scans and printing in combination with classic puppet and 3D animation. Ondřej Slavík led the tech side and art production. Together, we digitalized a large part of the sculptor's archive.

Target audience: adults

Animation technique: stop motion mixed with 3D and 2D

Director, producer: Michaela Režová

Production company: Academy of Arts, Architecture and Design in Prague

Estimated budget: EUR 20,000

Funding secured:
- EUR 3,800 : UMPRUM

Looking for: co-producer, financing, festivals



Forgive Odpust'

Length: 7'

A short fairy-tale-like film about childish resentment and the ensuing feelings of injustice. And about how hard it can sometimes be to process these feelings, to make up and forgive.



Alžbeta Mačáková
Mišejková
Director | Czech Republic
alafok@gmail.com



Jiří Pecinovský
Producer | Czech Republic
pecinovskyjiri@seznam.cz

Synopsis: The main characters of the film are two little girls and their kitten. They are playing with a ball, but after a petty quarrel, they get angry with each other and take offence. Their umbrage makes them inflate like balloons, and they fly all the way up to the clouds. The girls get stuck up there, with no idea how to get down. Umbrage and feelings of injustice suddenly break when they see their kitten in difficulty. In the end, they find a way to forgive each other, which is key to get back down to earth and save the kitten.

Director's statement: People learn how to forgive throughout their life, even though they encounter this concept early in their childhood. The saying "to forgive is divine" always rings true, even if it is sometimes difficult. It is even more complicated for small children because they are just learning how to deal with their emotions. As a mother of two little girls, I quickly found out how difficult it is sometimes to explain basic behavioural patterns to them. It is not easy for them to understand. "But why?" I hear all the time. "Well, because that is the right thing to do!" "But why?" I would like to help little kids to understand what happens when you keep these negative emotions inside. To explain to them that to forgive is difficult, but it's the key to solve the problem. The two main characters reflect the natural behaviour of small children. Every little child has an experience with a situation similar to the one depicted in the film, so kids in the audience can relate to the characters in the films.

Target audience: children 5-8

Animation technique: 2D

Director: Alžbeta Mačáková Mišejková

Producer: Jiří Pecinovský

Production company: Film and TV School of Academy of Performing Arts in Prague - FAMU, MAUR film

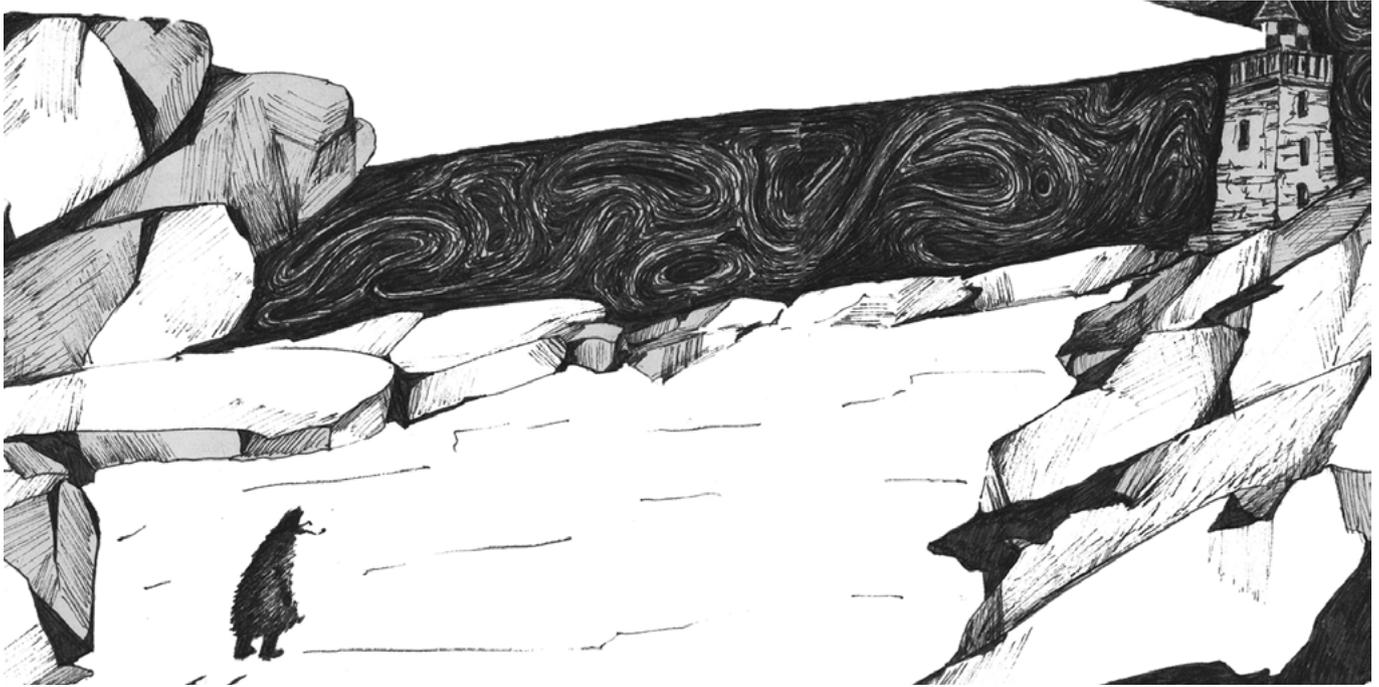
Estimated budget: EUR 9,500

Funding secured:

- EUR 1,800: FAMU

- EUR 576: Anifilm, Animační espresso presentation

Looking for: sales agents, postproduction, festivals



Holes

Luknje

Length: 7'

Your biggest fear is that one day you will be left alone.



Sofiya Kruglikova
Director | Russia
sofkrug@gmail.com

Synopsis: Loneliness. Strong wind and aurora. What do you feel when you listen to the ocean or when an aurora takes you towards the storm? Fear? Are you losing yourself in this crazy environment? Can you eventually become part of the whole universe and leave everything behind?

Director's statement: How often do you feel lonely? Loneliness is probably an illness of the 21st century. My film is mostly for people of my generation, who focus more and more on inner harmony and the sense of life. This is a century of individualists. My friend once wrote a short text about loneliness and solitude, which was really abstract and full of metaphors. And I was so inspired by reading it that I got some visual images in my mind, and I thought the magic of these words could be well expressed through animation. I invented the basic story by illustrating the most powerful quotes, and in the end, those drawings gave me the central theme.

Target audience: 14+

Animation technique: 2D animation in 3D space

Director: Sofiya Kruglikova

Production company: Academy of Fine Arts and Design University of Ljubljana

Estimated budget: EUR 36,000

Funding secured: no

Looking for: co-producer, financing, festivals



Kurent

Length: 6'

A boy entering teenagehood runs from home to join the annual local carnival.



Miha Reja
Director | Slovenia
miha.reja@hotmail.com



Boštjan Potokar
Producer | Slovenia
bostjan.potokar@ung.si

Synopsis: Tine quarrels with his mother because she doesn't let him join the evening carnival. In his room, he improvises a costume and discreetly escapes through the window, departing with his bike. Until sunset, he rides in solitude from village to village, looking for the carnival. As night falls, he almost gets run over by a caravan on its way to the carnival. He follows it deep into the woods, where he gets thrown at with various chunks of paint. His tire bursts, and the caravan leaves him behind. Surrounded by nocturnal animals, he then walks through the woods, following the caravan's light coming from the other end of the forest. When he reaches the light, the carnival is at its peak. He rushes into the crowd full of masked people who frighten him and smear his costume with paint. Struggling, he reaches the centre, where an unworn 'Kurent' outfit awaits. He puts it on and joins the celebration, feeling connected with people around him for the very first time.

Director's statement: The film is an attempt to visually describe an internal liminal stage of life when childhood starts to feel out of reach, and teenagehood gradually starts entering. The setting derives from my childhood, which I spent cycling around the countryside environment, feeling absorbed by nature surrounding me. For an introverted person, the annual carnival we call 'Pust' was one of the brief moments when I actually felt present amongst other people. The title of the film, *Kurent*, is based on one of many distinct masks worn on the carnival, the best-known one in Slovenia. The story is interlocked with this specific part of Slovenian cultural heritage and its celebration of youth and fertility. My aim is not to be historically accurate but rather give the nod to it and maintain its spirit.

Target audience: 15+

Animation technique: 2D

Director: Miha Reja

Producer: Boštjan Potokar

Production company: University of Nova Gorica
School of Arts

Estimated budget: /

Funding secured: no

Looking for: co-producer, postproduction,
distributor



Light Year Apart

Delí nás svetelný rok

Length: 8'

What if you can't breathe without someone who can't breathe with you?



Viktória Taranová
Director | Slovakia

vtaranova94@gmail.com



Michaela Čermáková
Producer | Slovakia

michaela.takacova@michaela@gmail.com

Synopsis: Little Alla longs for a cute plushie from a shop window, and he longs for her. They develop an instant friendship, but Alla cannot afford to buy him, so she sells all her toys and finally buys the teddy bear with the money she made. But their first hug reveals an unexpected surprise – the teddy bear is allergic to people! He can't breathe and coughs around Alla. The more they are together, the more ill he becomes. In despair, Alla and the teddy decide to separate, but maybe... there is a way to breathe together!

Director's statement: The main idea behind this story is the determination to fight the obstacles in a friendship. Alla teaches us that every issue has a solution, even though we might not see it right away. The willingness to fight for what we love is immensely important, and the sooner we understand it, the better. That's why our target audience is kids. The most suitable technique is digital 2D animation with naive characters and colourful backgrounds. It is an animated film with no spoken word, so we can reach out to a wide range of children all over the world.

Target audience: children 4-6

Animation technique: 2D

Director: Viktória Taranová

Producer: Michaela Čermáková

Production company: Film and Television Faculty of The Academy of Performing Arts in Bratislava

Estimated budget: EUR 10,000

Funding secured: no

Looking for: /



Orange You Glad

Length: 12'

Dr Shari Tremor is finding herself seduced by one of her botanical test subjects, and her 16-year-old, Nadav, is secretly writing explicit gay erotica in his bedroom. Lust can be a funny thing...



Daniel Sterlin-Altman
Director, producer |
Canada

daniel.essay@gmail.com

Synopsis: Carrots are sexual creatures, especially Femme Carrot. This magnificent seductive carrot that is so alluring, she has caught the attention of the gaping mouthed Fertility Botanist studying her: Dr Shari Tremor. Meanwhile, Shari's 16-year-old son, Nadav, is secretly writing explicit gay erotica in his room. A sensual male narrator, Erotica Narrator, is the empowered voice of Nadav's writings and narrates events in both Nadav and Shari's lives. Nadav is often getting advances from gay men in public spaces: situations that inspire his constantly growing erotic story. At the same time, a possible tangible partner – his classmate Joseph – is making advances, but Nadav is too uncomfortable to reciprocate. As Nadav struggles to navigate a chance for a real gay relationship with Joseph through the haze of erotic fantasy, Shari struggles through a fantasy of her own, with F. Carrot permeating her thoughts and dreams of lust and desire and the voice of E. Narrator whispering sweetly in mind.

Director's statement: *Orange You Glad* is a project of a new kind of genre that I intend to champion. Queer representation in animation – stop motion particularly – is practically non-existent. Most queer fiction (live-action included) is limited to stories about coming out with male protagonists. With this film, I am pushing to develop a new absurd method of queer storytelling, highlighting the awkwardness of queer puberty and the sexuality of a single queer mother. I aim to showcase human narratives with a strong queer lens. I am also taking the opportunity to experiment with storytelling with a triple narrative concept. Nadav's story, Shari's story, and that of the protagonist in the erotica are told at the same time. The viewer is taken along an, at times, confusing progression of events that offers elements of surprise and coincidence in an otherwise traditional story. I am excited by the concept of using animation to succeed in communicating an otherwise impossible narrative.

Target audience: 14+

Animation technique: stop motion

Director, producer: Daniel Sterlin-Altman

Production company: Filmuniversity Babelsberg
Konrad Wolf

Estimated budget: EUR 15,000

Funding secured:

- EUR 5,886: Filmuniversität Babelsberg Konrad
Wolf (Germany)

Looking for: financing, sales agents, sponsoring,
distribution opportunities



SILO

Length: 11'

Break free before you are broken.



Romana Candráková
Director | Slovakia

romicandrakova@gmail.com



Ema Nemčovičová
Director | Slovakia

ema.nemcovicova@gmail.com

Synopsis: Klára lives in a closed community of Women who work a deserted wheat field with a huge silo standing in the middle of it. Each Woman has her own Crow that has to be fed the crop collected each day. Crows grow in size and strength. The bigger they are, the more power they hold over Women. Ultimately, the Crows absorb them. Klára's Crow grows in size and strength, too. But Klára wants to live. She realises the only way to survive is to accept her Crow lovingly.

Director's statement: For many of us, traumas are part of our everyday reality. They present an obstacle to normal functioning and impact our behaviour. The pain inside is often invisible from the outside, which is why we decided to talk about it openly and depict it as a live and inseparable component of ourselves. This pain needs to be accepted and treated with love.

Target audience: adults

Animation technique: 2D

Directors: Romana Candráková,
Ema Nemčovičová

Production company: Film and Television Faculty of The Academy of Performing Arts in Bratislava

Estimated budget: EUR 12,000

Funding secured: no

Looking for: financing

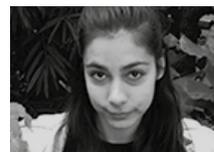


The Last Drop

Az utolsó dobás

Length: 10'

The mental state resulting from a series of conflicts in the final stages of preparation destroys everything in the competition that Kata and the entire rhythmic gymnastics team worked on together.



Anna Tóké
Director | Hungary
tokesnusi@gmail.com



József Fülöp
Producer | Hungary
anim@mome.hu

Synopsis: Rhythmic gymnastics is considered one of the most beautiful female sports. What we see is young, gorgeous girls in their glittering leotards moving lightly on a big carpet with smiles on their faces. Behind the mask of perfection, however, there is eternal self-dissatisfaction and endless internal struggles in the group. Through a competitor's eyes, we follow the journey of the entire national team from a training session to the competition mat and observe how their intrigue ends up producing exactly the opposite result they wanted in the first place.

Director's statement: The idea for the film is based on my own rhythmic gymnastics experiences. At the heart of the story is the events of the years spent in competitive sports – from a girl's perspective, I would like to show the significance of the bonding relationship between the team and the coach. An important element of this connection is the balance of power and the consequence that, beyond one point, the mental injuries caused to each other is an error that occurs during a stressful situation, like a competition. The drawing style works with sleek shapes and exciting light-shadow textures. Depending on the choreography, the movements are fluid, flexible, light, or just strong and piecemeal. The girls' movement, the rhythm of the spatial forms and exchanges, the visual style, and the change of colours all reflect the mental state of the characters.

Target audience: young adults

Animation technique: traditional

Director: Anna Tóké

Producer: József Fülöp

Production company: MOME Anim – Moholy-Nagy University of Art and Design

Estimated budget: EUR 15,000

Funding secured: no

Looking for: co-producer, financing, postproduction, festivals



The Perfect Gift

Savršeni dar

Length: 7'

The strong and unusual friendship between a young girl and a talking parrot makes them both flourish emotionally and intellectually.



Kristina Penava
Director | Croatia

kristinapenavaaukos@gmail.com

Synopsis: Spot is a young girl emotionally neglected by her hardworking parents. As a substitute for their absence in the young girl's life, they buy her presents. One day, Spot receives a very special gift from her parents – a talking parrot. Over time, the girl and the parrot develop a strong and genuine friendship. The parrot helps the girl in healing her loneliness, contributing to building up her own self-esteem. In return, the girl teaches the parrot all sorts of useful things about the world by reading to him every day. When Spot senses the parrot's nostalgia and homesickness, she selflessly decides to set him free. The parrot ends up opening a school in the midst of his jungle, passing on the knowledge he'd received from Spot to his pupils, small inhabitants of The To-To Jungle. In the meantime, Spot makes a bunch of new friends having her self esteem built up through this mutual bond and learning that the best smile one can give is the one that comes from the bottom of the heart.

Director's statement: The story was originally published as a children's picture book by The Academy of Arts and Culture in Osijek in December 2020, financed by The Students' Choir of The University of J. J. Strossmayer, Osijek. While translating the picture book into the form of an animated film, the backgrounds would remain static, identical to those in the picture book itself (free brush strokes, soft, pastel-like), whereas the characters would be animated, sharp, more vector-like, and in that way separated from the background. Small background details would be animated as well. E.g., in spread No 1, the camera zooms in on the main character, we see her waving, smiling, blinking, and in the background, clouds are slowly passing by, birds are hopping on the branch, semi-transparent smoke is coming out of a chimney. The number of frames corresponds to the number of spreads in the picture book itself (14), the text on each spread would be voiced by a narrator for every frame (music and background noise included).

Target audience: children 4-10

Animation technique: 2D

Director: Kristina Penava

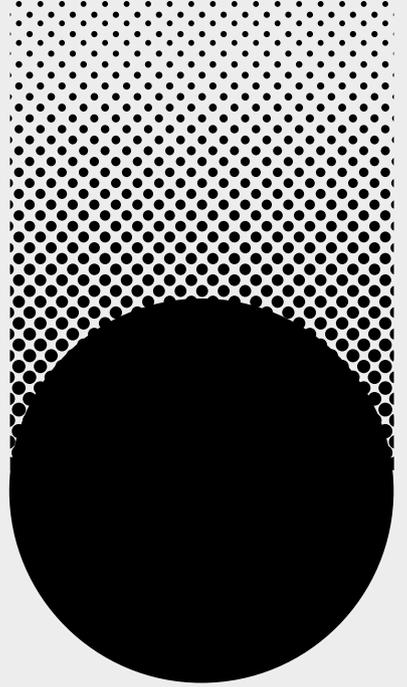
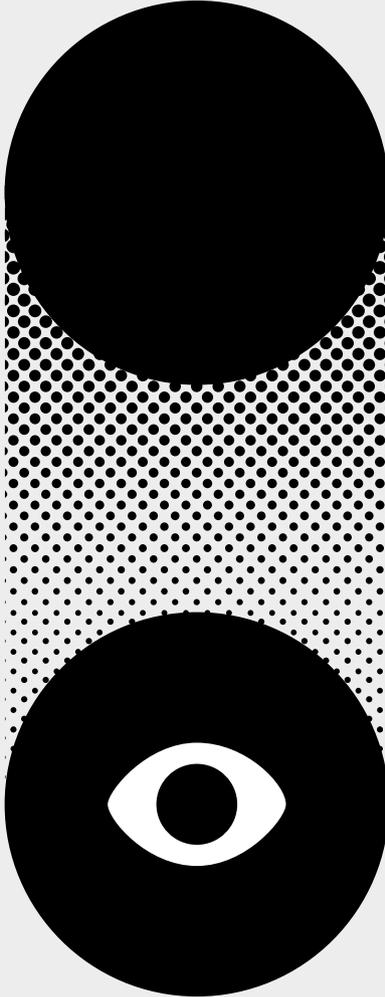
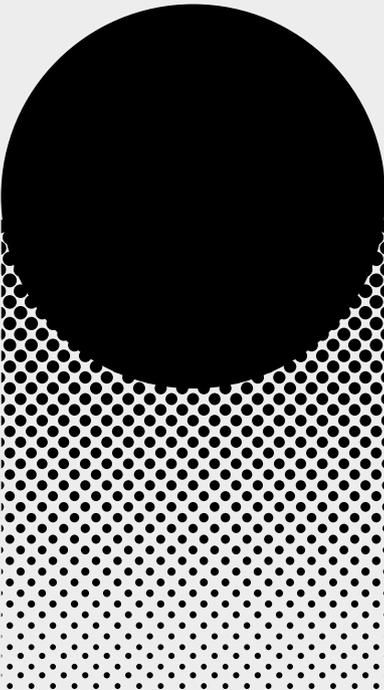
Production company: The Academy of Arts and Culture in Osijek

Estimated budget: EUR 30,000

Funding secured: no

Looking for: producer, co-producer, financing

XR



Overview of the Projects

LIST OF PROJECTS

Finding Frida

Fruit Adventures

Swarm

Head of Section



MANU WEISS

Manu Weiss is an XR Creative Director/Producer, curator and multidisciplinary artist.

After a degree in design and animation, she 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. Manu Weiss is also a founding member of multiple animation networks, and organizer of industry events and workshops for students and professionals. With the new era of augmented and virtual reality, multiple curated immersive media exhibitions and festivals followed. Manu Weiss is an avid advocate of new technologies, art, animation and storytelling.

Jury



MIKE JELINEK

Mike Jelinek is an artist, designer and researcher who worked on projects, such as Terminator Dark Fate (Tim Miller/Jim Cameron), Future Ink (Wacom and Ars Electronica) or Dubai's museum of the future exhibition research (Tellart).

Mike received his Master of Arts degree at the Prague College of Teesside University and continues his academic journey as a researcher, focusing on mind, creativity, and ideation in the context of design and cognitive sciences. This topic is also a subject matter of Mike's doctorate studies (ArtD/PhD) at the Slovak University of Technology.



XINRAN YUAN

Xinran Yuan is the Head of Global Partnerships at HTC VIVE Arts. She works at the intersection of art and the latest immersive technologies, overseeing collaborations with museums, cultural institutions, and artists around the world.

Prior to joining HTC, Xinran worked with the renowned artist Cai Guo-Qiang to produce major international exhibitions and large-scale pyrotechnic public art. As a multimedia artist, Xinran has exhibited internationally and has been invited to residencies at the Banff Center and the Center for Book Arts, among others. She holds a BA in Visual and Environmental Studies from Harvard University and an MFA in Sculpture from the University of Illinois at Urbana-Champaign.



ZILLAH WATSON

Emmy-nominated immersive consultant, Zillah Watson, was Commissioning Editor for Virtual Reality at the BBC.

She was the executive producer of a number of critically acclaimed VR experiences for the BBC, including We Wait, The Turning Forest, Make Noise, Nothing to be Written, and Doctor Who: The Runaway. Premiered at film festivals around the world, including Tribeca, Venice and SXSW, the BBC's VR received numerous awards, including a Rose D'Or, two Digital Broadcast Awards and an Emmy nomination. Zillah led the development of 360 VR for BBC News and is the author of VR for News: The New Reality, published by the Reuters Institute for the Study of Journalism at Oxford University in 2017. Formerly a TV and radio journalist, she began making VR after moving to BBC Research & Development to work on future content.



Finding Frida

Length: 25'

Based on a true story, Finding Frida explores the strength in the creative power in us humans through a virtual encounter between the female artists Frida Hansen and her great-great granddaughter Cecilie Levy, born one hundred years apart.



Hilde K. Kjøs
Director | Norway

hildekristinkjoes@gmail.com



Bjørn-Morten Nerland
Producer | Norway

bm@stargatemedi.no

Synopsis: Deep in the forgotten corners of a run-down house lingers the ghost of Frida, a turn-of-the-century tapestry artist and entrepreneur. Dwelling in the shadows of her atelier, she ruminates on her life choices and artistic career that came at a cost. When a little girl turns up in her atelier after getting lost in the corridors of the old house, she urges Frida to tell her life story. Together, they revisit Frida's past using her colourful, imaginative tapestries as a portal. She also gets to see how tragedy can be a source of creativity and a burden of guilt at the same time. Both Frida and the girl are changed by their adventure. Frida can let go of her guilt and embrace life as meaningful, and the little girl has connected with a role model that will be a source of inspiration and strength later in life. Finally, the narrator's identity is revealed as being the girl's future self, reflecting on the memory of her great-grandmother and how it has influenced her.

Director's statement: On a cold winter morning in 1883, young Frida Hansen, a privileged wife and mother of three, walks into her winter garden and snatches off a precious, white camellia. She presses it firmly between the pages of a Bible. "It was a funeral," she says, years later. "Now I have buried my passion for flowers, perhaps the whole of my previous life." The night before, Frida was informed that the family company had been declared bankrupt. In addition to all her worldly goods, she tragically loses two of her children in town epidemics within two years. Over the years, Frida Hansen reinvents herself and becomes an internationally acclaimed tapestry artist at a challenging time in history as a working woman. Soon after her death, her career is mysteriously forgotten – until now. *Finding Frida* is an animated immersive VR experience where the expressive avant-garde artworks of Frida Hansen lead the audience into a beautiful, tactile world through the past and present, works of art and reality.

Target audience: 15+

Animation technique: 3D (CGI)

Director: Hilde K. Kjøs

Producer: Bjørn-Morten Nerland

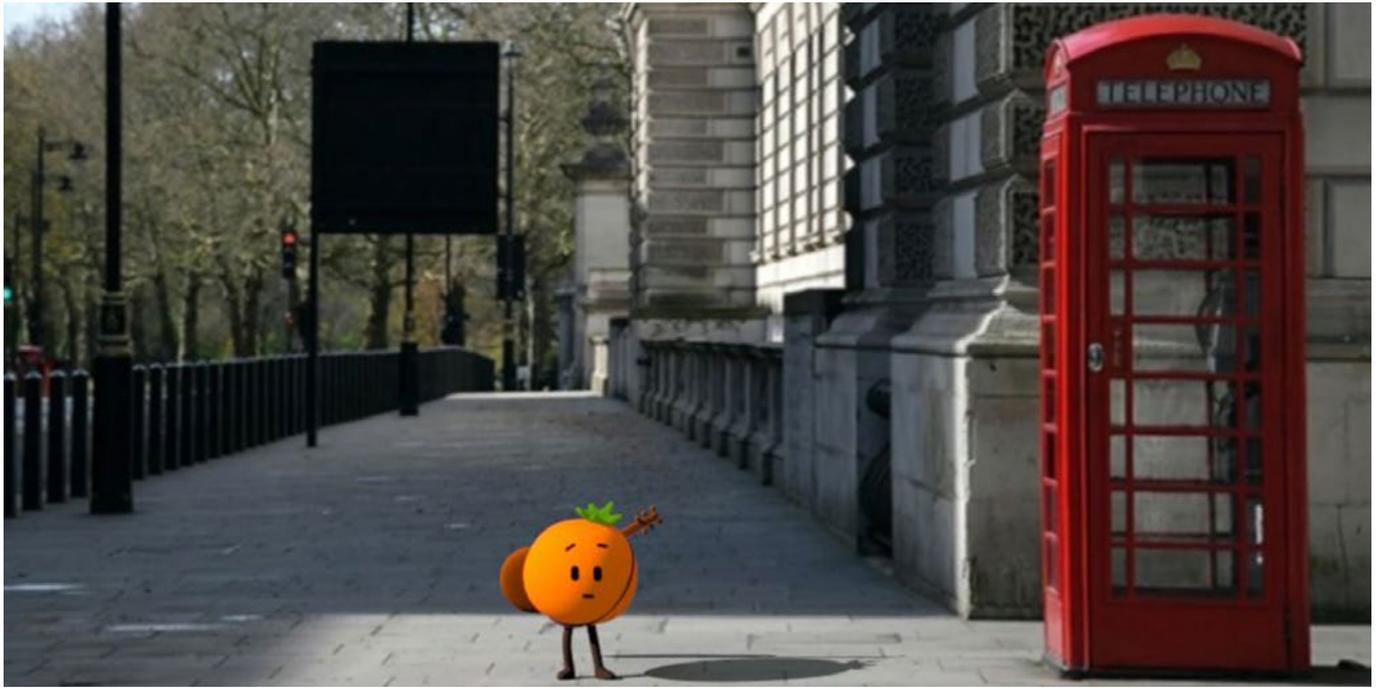
Production company: Stargate Media AS

Estimated budget: EUR 720,000

Funding secured:

– EUR 30,500 : Stargate Media (own investment, Norway)

Looking for: co-producer, financing, sales agents, festivals



Fruit Adventures

Length: 15'

An interactive AR story following the adventures of a music band of cheerful fruits looking for the big smoothie festival through the London underground network.



Klaas-Harm de Boer
Director | Netherlands

deboerklaasharm@gmail.com



David Calvet
Director | France

greysize@gmail.com



Vincent Lindenboom
Producer | Netherlands

vincent@nextempire.net

Synopsis: With the Fruit Adventures AR app on your phone, you are invited to hop on an adventure in the underground of London. Visiting different stations, the app encourages you to scan the famous underground logo, unlocking new chunks of the story. Each time you scan a logo, a new 3D AR world pops up right in front of your eyes. On your first scan, you are introduced to the main characters, a band of cute little fruits, each playing their instrument and having their own personality. They are hanging out at their local fruit shop jamming away. By fate, they discover a mysterious music festival called “Smoothie”, which they decide they can’t miss. As they swiftly embark on their adventure into the big city, it’s your job to keep these little fruits safe. Helping them overcome the obstacles and puzzles on their way, you are engaged to interact with the AR worlds to get them to their gig. Stations can be visited in any order you like, which in turn determines the way how they get to the festival.

Director’s statement: Klaas and David have been working as directors on diverse projects from 3D animated short to online characters, advertising or VR content. Klaas is oriented toward animation and characters, while David on his side is more a mix of storytelling and technical knowledge. This project is pushed by their desire to convey stories, make commuters smile as they travel across London and make them discover the city. The character-driven root of the project offers a wide range of comics while building a great connection with the audience. The viewers will be part of the action by helping the characters to overcome the difficulties on the way. The use of the device capacities with microphone, orientation, and touch screen will be part of the experience. Finally, the whole experience is non-linear: each tube station will offer a specific set of action, interactivity and will affect the larger story. Depending on the travel the audience takes, they will discover a different path.

Target audience: all audiences

Animation technique: 3D (CGI)

Directors: Klaas-Harm de Boer, David Calvet

Producer: Vincent Lindenboom

Production company: Next Empire

Estimated budget: EUR 75,000

Funding secured: no

Looking for: co-producer, financing, sales agent, distributor



Swarm

Schwarm

Length: 10'

Immersive mockumentary about migratory birds after climate change.



Maarten Isaäk de Heer
Director | Netherlands

maarten@
maartenisaakdeheer.com



Evelyn Brancard
Producer | Germany

brancard@berlin.de

Synopsis: Springtime in Europe. We are joining a flock of small birds on their dangerous migration to the South.

Director's statement: Humour and awareness for the planet we inhabit. Those are the two values I wish for to be spread across the world.

Target audience: all audiences

Animation technique: VR animation with photogrammetry

Director: Maarten Isaäk de Heer

Producer: Evelyn Brancard

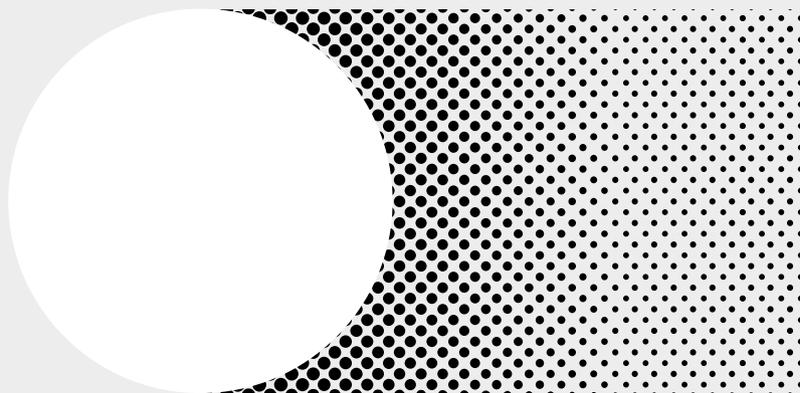
Production company: Menetekel Film

Estimated budget: EUR 72,000

Funding secured: no

Looking for: co-producer, financing, sales agents, festivals, visibility

Out of Competition



Overview of the Projects

LIST OF PROJECTS

Happy New Year

In Good Company

Labra Cadabra, Klaipeda Jazz

Switch

Whatman



Winner of
Pitch, Please!
2020



Happy New Year An Nou Fericit

Length: 12'

Stranded in a remote mountain cabin, a woman celebrates New Year's Eve. As a snowstorm descends upon the remote lodge, an old and frightening entity is creeping nearby.



Radu Gaciu
Director | Romania
nailspeed@gmail.com



Adriana Bumbes
Producer | Romania
adriana@ariadnafilms.ro

Synopsis: Romania. The early 90s. New Year's Eve. A woman visits an isolated cabin in a remote mountain region in search of solace for a painful event from her recent past. As she returns from a day's cross-country ski ride, she sets up for a cheerless New Year's Eve celebration, only to become stranded by a fierce blizzard. While she is forced to confront her inner demons, an ancient and terrible force is waiting outside.

Director's statement: Happy New Year will be a film about loss, memory and its extinction, a lamentation of the irreversible passage of time. It is a vision of solitude, as its main character flees the city to isolate herself from a haunting past. At a time when most of the world seeks refuge from the troubles of the year in the company of others, she looks for solace from deep pain in the overwhelming loneliness of nature. And in such a place, memory might turn into vision, vision into dreams, and dreams – or nightmares – into reality.

Target audience: adults

Animation technique: mixed technique - 2D digital animation

Director: Radu Gaciu

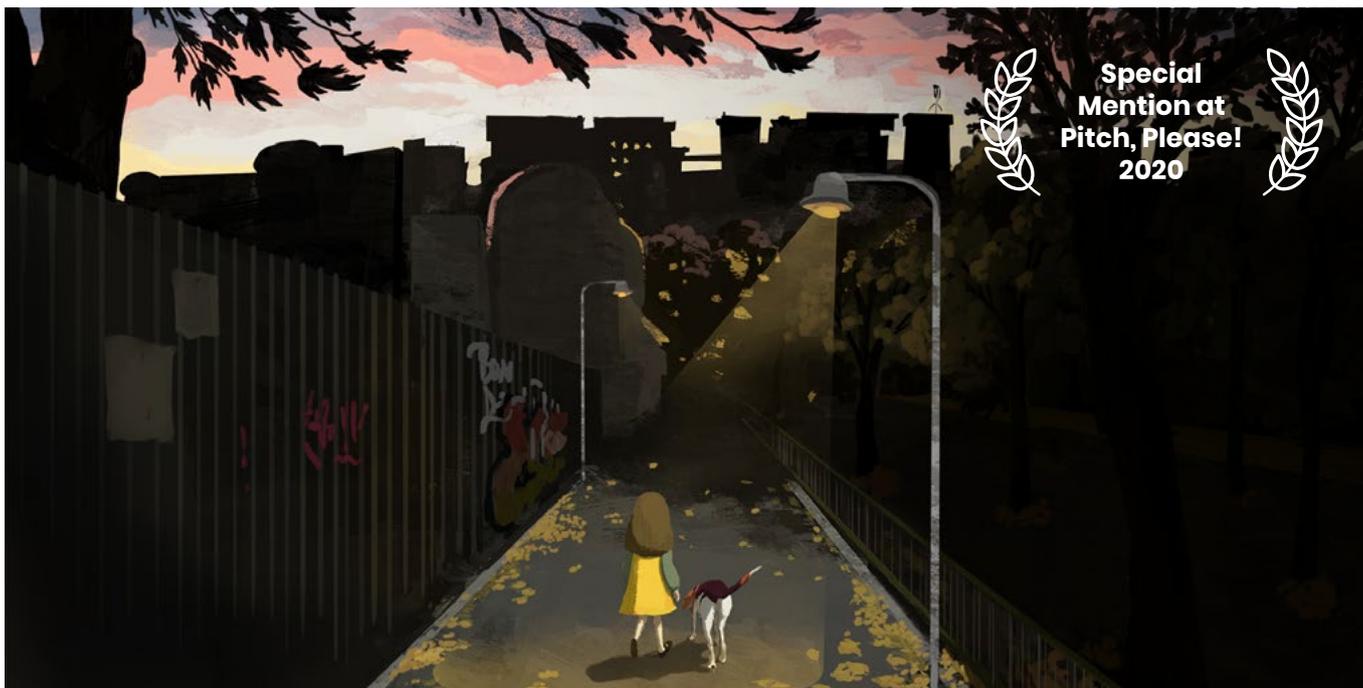
Producer: Adriana Bumbes

Production company: Ariadna Films

Estimated budget: EUR 210,000

Funding secured:
- EUR 27,500 (Ariadna Films)

Looking for: co-producer, financing



In Good Company

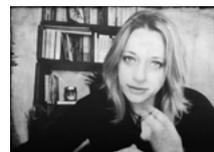
Length: 5'

When her best friend disappears, a young girl must find her missing guardian dog and thus confront her worst fear, of the dark, before it is too late.



Ana-Maria Gărdescu
Director | Romania

gardescu.anamaria@unatc.ro



Georgia Mihalcea
Producer | Romania

georgia.mihalcea@unatc.ro

Synopsis: A little girl and her old skinny foxhound are inseparable. The hound is more than a pet; he serves as the girl's guardian, keeping her safe, especially after dark. One day, though, her guardian is gone, nowhere to be found. As the night sets in, the city becomes more and more desolate. The Darkness follows her closely, growing bigger and engulfing everything in its way until the only remaining safe places are underneath the lit street lights. Finally, she reaches the last light. There, outside the safe space contained by the light, her dog is struggling to fight off the monster but overwhelmed and overpowered, he is pulled to the bottom of the Darkness. The girl now realises that the only way to save her friend is to finally confront her fear.

Director's statement: This film illustrates my fear of the dark. When I was little, I was afraid to stay home alone, especially after dark. It was not because I was seeing ghosts, but because I wasn't seeing anything, so the possibilities were endless. At some point, my mom bought me a dog. All of a sudden, my fear was gone since I was never left alone again. But what would happen if my guardian went missing? While working on the film, I realised this fear followed me throughout my life like a shadow, grew into many forms, and changed its meanings while I changed the meanings I attached to people, things, and happenings, so a new question unravelled: what if I sit with it to explore its realms by turning this film into the first in a series?

Target audience: 7-25

Animation technique: 2D frame by frame, digital

Director: Ana-Maria Gărdescu

Producer: Georgia Mihalcea

Production company: UNATC

Estimated budget: EUR 84,800

Funding secured: no

Looking for: postproduction, financing, broadcasting, visibility



Labra Cadabra, Klaipeda Jazz

Labra Kadabra, Klaipėdos Džiazas

Length: 10'

Brave little lab Mouse lives in Professor's cabinet and is able to survive the experiments. Nutty Professor is ecstatic to have him as a test pet.



Olga Titova
Director | Belarus

titova.ti@gmail.com



Julia Titova
Director |
Belarus, Lithuania

julia.titova@ehu.lt



Iona Stankevičienė
Producer | Lithuania

ilonaregina.stankeviciene@gmail.com



Synopsis: One night, Mouse escapes the cage and appears on a bookshelf with Professor's collection of old vinyls. The next morning, Professor takes him by surprise. Being in a hurry, Mouse smashes one of the rare records. This is a perfect day to carry out a new experiment! What about the old copy broken? Professor likes to work to this tune... Mouse isn't panicked and starts playing a jazz beat himself. Professor is caught up in this rhythm too. In the end, they're playing jazz together. Some parts of the film are actually made, secretly, by Mouse himself like a vlog. Sure, nowadays, pretty much anyone can easily create a video and put it online. Except the test mice. But one brave Mouse does.

Director's statement: Some parts of the film are actually made by Mouse himself when the live camera turns on. At the same time, he creates a genre film. The comedy method is: we want the hero to speak to the viewers directly sometimes, breaking the fourth wall when you are not expecting it. Only facial expressions, with sounds, with original music, no dialogue. We want to use the entourage of documentary in a humorous aspect. We created the main character, a cute lab Mouse made of felt: pink nose, white fur, paws like human hands. We chose wool as the material because we need a warm, touching hero, a real one.

Target audience: children 7-11

Animation technique: puppet stop-motion

Directors: Olga Titova, Julia Titowa

Producer: Ilona Stankevičienė

Production company: Esi dovana, MB

Estimated budget: EUR 120,000

Funding secured:

- EUR 27.400: Lithuanian Film Centre

- EUR 4.900: Ilona Stankevičienė

Looking for: co-producer, distributor



Switch

Ключ

Length: 10'

Starting their life together, far from the world, a young couple – she and he – discover a mysterious switch.



Dalibor Rajninger
Director | Serbia
rajninger@gmail.com



Vessela Dantcheva
Producer | Belarus
vessela@
compote-collective.com

Synopsis: The plot of *Switch* follows the relationship of a young couple who begin to build their life together far from the world. The discovery of a mysterious switch, hidden under the ivy of a tree trunk nearby, unlocks their inner aspirations, desires and longings. With time, the love fades away, and the two characters grow distant and alienated from each other.

Director's statement: The development, dynamics and complexity of the relationship between a woman and a man is a topic of unceasing interest to me. Harmonious relationships in an intimate partnership are the engine of human happiness. However, they are often too difficult to achieve when two people share their daily lives for years. They are placed under the pressure of personal differences, selfishness, egocentrism, negation, fear and emptiness, leading to emotional withdrawal and destruction. *Switch* aims to explore and show the philosophical aspect of the ideal and complete love, which is impossible without intimacy, warmth, sharing and passion.

Target audience: adults, young adults

Animation technique: 2D animation, collage

Director: Dalibor Rajninger

Producer: Vessela Dantcheva

Production company: Compote Collective,
To Blink Animation

Estimated budget: EUR 85,000

Funding secured:

-EUR 35,700: Bulgarian National Center

Looking for: sales, distribution



Whatman

Length: 5'

If you are not interested in politics, politics will sooner or later become interested in you.



Nika Zinoveva
Director | Russia
zloyzinoviy@ya.ru



Mária Môtovská
Producer | Czech Republic
motovska@maurfilm.com

Synopsis: The film tells the story of a significant social problem: civic engagement. It is not tied to any particular political system or period: a stylized, anonymous, universal character lives in an unspecified space. Everything is made of paper using the origami technique. Fearing that he would lose his peace, the character refuses to solve the problems of the world around him. But being hidden from the news of the world, he gradually begins to sacrifice not only his property and his space but also his freedom.

Director's statement: "I'm not interested in politics." I keep hearing this sentence in my everyday life. People are convinced that politics does not affect their lives. That it is a problem outside of them, someone else's problem. They lock themselves in their little world and pretend that nothing else concerns them. It turns out that politics comes to their house "by itself", even if they have shown no interest in it before. It begins to affect their lives. People agree to sacrifice their comfort and freedom just so that they do not need to struggle with the outside world. It turns out that it does not depend on people's behaviour and loyalty. Their silence will lead to the loss of everything.

Target audience: 12+

Animation technique: stop motion

Director: Nika Zinoveva

Producer: Mária Mňfovská

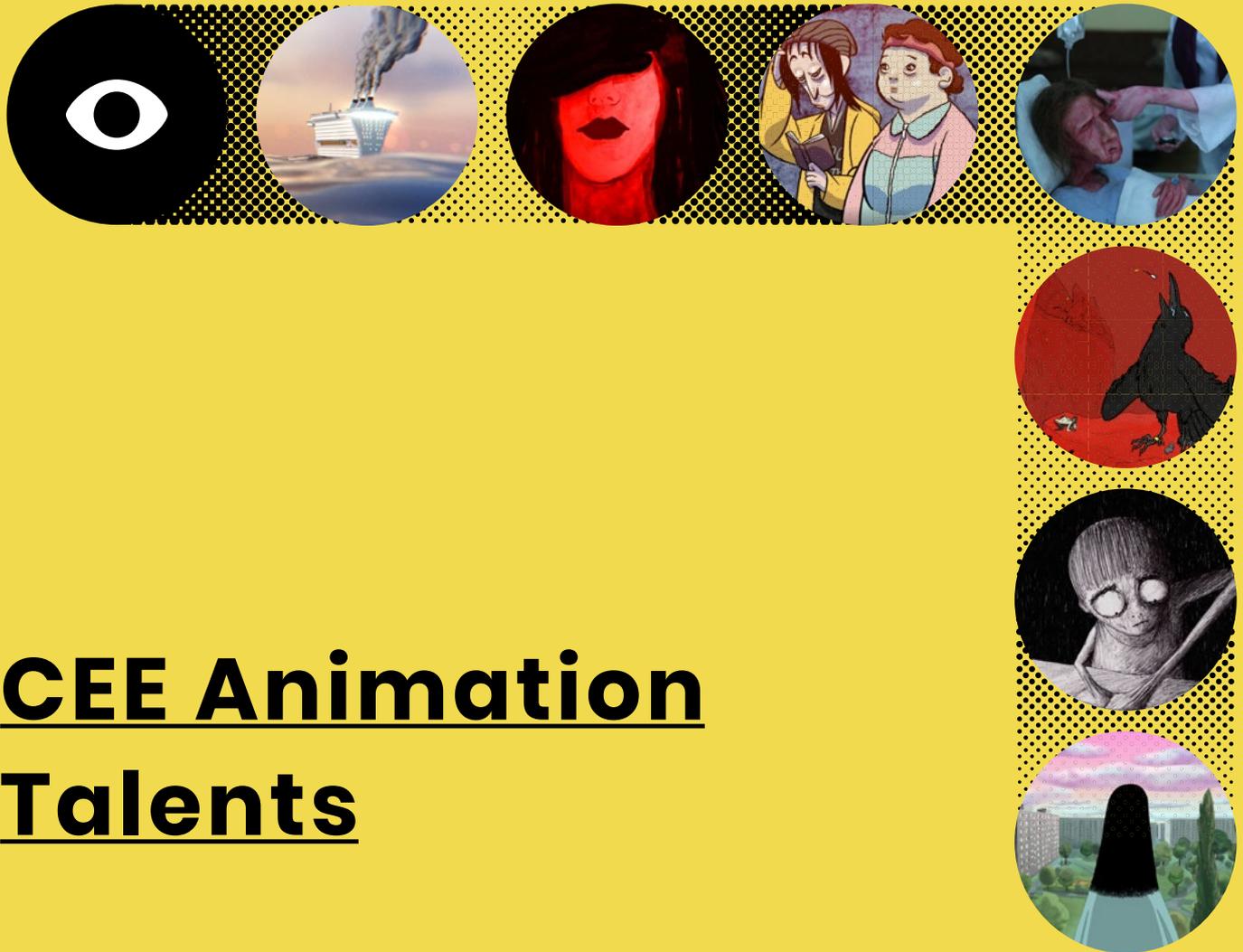
Production company: MAUR film,
Tomas Bata University TBU

Estimated budget: EUR 20,000

Funding secured:

- 50% Czech Film Fund
- 30% Tomas Bata University
- 20% MAUR film

Looking for: sales, distribution



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.



Ant Hill

Length: 13'

Having survived the apocalypse, an adolescent ant has to grow up in order to recreate the world.

Synopsis An adolescent ant worker living on the outskirts of a dying human world wants more from her life than to accept the given fate. However, when she is cast out for accidentally causing fire, she is scared of the outside and longs to be accepted back. She has to grow up to save the world.

Director: Marek Náprstek

Producers: Ondřej Šejnoha,
Zuzana Kučerová

Country: Czech Republic

Year of production: 2020

Production Company:

Film and TV School of the Academy
of Performing Arts in Prague
alexandra.hroncova@famucz

Frame Films s.r.o.

zuzana@framefilms.cz

World Sales:

FAMU – Film and TV School of the Academy
of Performing Arts in Prague
alexandra.hroncova@famucz

Screenplay: Marek Náprstek

Animation: Marek Náprstek

Editing: Matěj Pospíšil

Sound: Adam Bláha

Music: Kateřina Horká

Colouring: Marek Náprstek



Crossing

Length: 4'52''

Synopsis It's nighttime. A group of pedestrians are waiting at a crosswalk to get to the other side. Some, however, have waited far longer than others...

Director: Agáta Bolaňosová

Producer: Patrícia Pošová

Country: Slovakia

Year of production: 2018

Production Company & World Sales:

Film and Television Faculty of The Academy of Performing Arts in Bratislava - VŠMU
festivals@vsmu.sk

Screenplay: Agáta Bolaňosová

Animation: Agáta Bolaňosová

Editing: Agáta Bolaňosová

Sound: Agáta Bolaňosová

Music: Tooryanse

Colouring: Agáta Bolaňosová



#polish_women_ resistance

#sprzeciw_polek

Length: 8'12''

An animated protest created by 49 animators in 48 hours as a response to the decision of The Constitutional Court about abortion ban in Poland.

Synopsis Moved and broken by the situation in our country, we, a group of students from the Animation Department of Lodz Film School have decided to act. We strongly oppose the recent events in our country and it's shameful that such a ruling has been pushed through during this extremely difficult time of pandemic. The Constitutional court has issued a ruling that will end legal termination of pregnancy for fetal anomaly. Many of us are afraid right now, this is why we want to express unity in a just cause.

Director: a group of 49 animators from Łódź

Country: Poland

Year of production: 2020

Production Company & World Sales:

LeLe Crossmedia Production Sp. z o.o.

info@leleproduction.com

Screenplay: collective work

Animation: Kasia Adamkiewicz, Weronika Althamer, Marcin Arcimowicz, Julia Benedyktowicz, Ala Błaszczńska, Klaudia Bochniak, Agnieszka Borowa, Zofia Dąbrowska, Ula Domańska, Asia Dudek, Natalia Durszewicz, Mateusz Frank, Asia Jasińska, Bogna Kowalczyk, Natalia Krawczuk, Beata Krzempek, Anita Kwiatkowska-Naqvi, Marta Magnuska, Kasia Małyszko, Julia Marchowska, Marta Michalik, Weronika Michel, Piotr Milczarek, Maria Nitek, Karina Paciorkowska, Ala Palechowska, Nikodem Płaczek, Zuzia Puszkarz, Yelisaveta Pysmak, Szymon Ruczyński, Marcin Senderowicz, Kuba Siedlecki, Karolina Specht, Zuzanna Stach, Ola Szmida, Zuzanna Szor, Weronika Szyma, Asia Trejter, Marcjanna Urbańska, Pola Włodarczyk, Paulina Ziółkowska, Izumi Yoshida, Bogusz Żelech, Kacha Bińko, Joanna Szlembarska, Maja Minic

Editing: Natalia Spychata

Music: Pimon Lekler



Director: Leo Černic

Producer: Mateja Zorn

Country: Slovenia, Italy

Year of production: 2020

Production Company & World Sales:

Kinoateljje

info@kinoateljje.it

Screenplay: Leo Černic

Animation: Leo Černic

Editing: Leo Černic

Sound: Samo Jurca

Colouring: Leo Černic

A War of Words or Respectful Silence?

Vojna besed ali spoštljiva tišina?

Length: 1'55''

A boy hides inside a book and feels better.

Synopsis *A War of Words or Respectful Silence?* is a commissioned film made for an educational programme in schools. Through this programme, children rediscover their own history, the history of their territory, and apply this knowledge to the future.



Arka

Length: 14'40"

A grandiose transoceanic cruise ship sailing the seas.

Director: Natko Stipaničev

Producer: Igor Grubić

Country: Croatia

Year of production: 2020

Production Company:

Kreativni sindikat

kreativni.sindikato@gmail.com

World Sales:

Bonobostudio

vanja@bonobostudio.hr

Screenplay: Natko Stipaničev, Maša Seničić,
Damir Juričić

Animation: Natko Stipaničev

Editing: Natko Stipaničev

Sound: Natko Stipaničev

Music: A.Vivaldi – Stabat Mater,
J.S.Bach – French Suite No.2 in C minor



Bye Little Block!

Pá kis panelom!

Length: 8'42''

A surreal farewell to a residential block area.

Synopsis A young woman learns that soon she will have to move from the residential block flat she lives in. After receiving the upsetting news from the owner of the flat, she is overwhelmed with emotion. Her teardrop of farewell grows into a concrete monolith. When the drop hits the ground, a surreal panorama of the residential block area – she used to call home – unfolds...

Director: Éva Darabos

Producer: József Fülöp

Country: Hungary

Year of production: 2020

Production Company:

MOME – Moholy-Nagy University of Art and Design
festival@mome.hu

World Sales:

National Film Institute Hungary (NFI)
darok.krisztina@nfi.hu

Screenplay: Éva Darabos

Animation: Domonkos Erhardt, Éva Darabos,
Bálint Halasi, Vivien Hárshegyi, Bence Hlavay,
Melinda Kádár, Katalin Sárdi

Editing: Judit Czakó

Sound: Dávid V. Bodnár

Music: Dávid V. Bodnár

Colouring: Luca Kata Ábrányi,
Domonkos Erhardt, Éva Darabos,
Eszter Glaser, Bálint Halasi, Vivien Hárshegyi,
Bence Hlavay, Melinda Kádár, Péter Kálmán,
Sára Somogyi, Anna Tökés, Bori Zétényi



I'm Here

Jestem tutaj

Length: 15'

A film about caring for an elderly, paralysed woman.

Synopsis An elderly man is looking after his paralysed wife. Despite his old age and health problems, he's doing his best to relieve her suffering, which is getting worse day by day. His daughter helps him, trying to balance care with her work in the hospital and family life. Everyone has a different view on how to care for the sick properly, which often causes arguments.

Director: Julia Orlik

Producer: Agata Golańska

Country: Poland

Year of production: 2020

Production Company:

The Polish National Film School in Lodz
k.brzezowski@filmschool.lodz.pl

World Sales:

KFF Sales & Promotion
marta.swietek@kff.com.pl

Screenplay: Julia Orlik

Cinematography: Julia Orlik

Animation: Julia Orlik

Editing: Aleksandra Rosset

Sound: Bogdan Klat

Animation Today



Bosnian and Herzegovinian Animation Today

AEON Production

Mladen Djukic
mladen.djukic@aeonproduction.com

As heralded in earlier reports about animation in Bosnia and Herzegovina, we have the first blossoms. After six decades of odd brilliant authors and the recent foundation of the animation department at the Academy of Arts, University of Banja Luka, combined with animation festivals in Banja Luka and Neum, it was about time we have some results.

Four beautiful graduation films have been completed and are now in festival circuits. The most successful one, *Thrall* (Sužanj) by Igor Đurić, won an award at the Sarajevo film festival and is now qualified for Annecy Festival 2021, Graduation Films selection.

Misfits&Biscuits, a TV series project developed during the CEE Animation Workshop, obtained a very important Epic Megagrant, which will now give the series production a jump-start.

Meanwhile, the short film *Natural Selection* (Prirodni Odabir) by Aleta Rajič is closing its successful run at festivals around the world, during which it was also part of last years' Annecy, Perspectives.

It is also noteworthy that finally, the regional Film Centre of Republika Srpska has been founded, which will complement the already existing regional Cinematography Fund in Sarajevo, and enable all authors from this politically divided country to have access to funds. This will also put us on the map for co-production opportunities and hopefully increase the number of animation studios and professionals.

The future is bright, animation is beautiful, see you around.



Czech Animation Today

Association of Czech Animation Film

President: Martin Kotík
info@asaf.cz | www.asaf.cz

Although last year did not bring any domestic animated feature, this year and the following years should bring some great new releases to Czech cinemas. The long-awaited feature film is *Even Mice Belong in Heaven* (d. Denisa Grimmová, Jan Bubeníček) and also the ambitious co-production *The Crossing* (d. Florence Miailhe). *My Sunny Maad* (d. Michaela Pavlátová) is just nearing completion, *The Proud Princess* (d. Radek Beran) is currently being produced, as well as *The Websters* (d. Katarína Kerekesová). Debuting director Petr Budínský is preparing his first animated film *Heart of a Tower* and the project *Pearl* (d. Martin Kotík) already started production preparations in 2020.

Despite the fact that official film presentations at many festivals have been rescheduled, Czech animation made a good impression around the world. *Daughter* (d. Daria Kashcheeva) and *SH_T HAPPENS* (d. Dávid Štumpf, Michaela Mihályi) were presented at the Sundance Film Festival. The animated puppet drama *Daughter* is also the only Czech animated film that has made it to the Oscar finals in the last few decades and received a Student Oscar. *At the End of the World* (d. Martin Kukul) represented Czech animation at the Cinekid Festival and *Sisters* (d. Andrea Szelesová) are getting ready for the Annecy IAFF.

On the screens of Czech Television, new episodes of *the Hungry Bear Tales* (d. Kateřina Karhánková, Alexandra Májová) series were presented to viewers and a new remarkable project is *Baldies* (d. Eliška Podzimková), a series for children suffering from cancer should be finished in 2022.



Estonian Animation Today

Estonian Film Institute

Peep Pedmanson
peep@filmi.ee | www.filmi.ee

2021 is an important year for Estonian animation. 90 years ago the first animation, named *Kutsu Juku* saw daylight. Rein Raamat, the grand old man of Estonian animation, was born the same year. He helped to make our first puppet-animation (1958) and later founded the drawn-animation studio Joonisfilm. Our animation is doing well in the current times, with the main financing from Estonian Film Institute and smaller support from Cultural Endowment.

Recently two full-length animations came out: *The Old Man Movie* (2019, dir. M. Mägi & O. Lehemaa, BOP!) and *Raggie* (2020, K. Kiilerich & M. Arulepp, A Film, Estonia-Denmark), both successful domestically and abroad.

Currently, several puppet-films are in production: *Eha's Shadow* (O. Stalev), *Antipolis* (K. Jancis), *Til We Meet Again* (Ü. Pikkov), *Dog-Apartment* (P. Tender), *On Weary Wings Go By* (A.-L. Tuttelberg), *The Turnip* (P. Sigus and S. Saarepuu), *Someone As Flow* (H. Unt), *The Old Man* and *The Pigsake* (M. Mägi).

Classical 2D and modern 3D animation are active too with numerous films in production: *Epidemia* (K. Holm), *To Bet A Hedgehog* (A. Taavet), *Luna Rossa* (O. and P. Pärn), *Sierra* (dir. S. Joon), *Eva* (M. Tshinakov & L. Mrzljak, co-prod. with Croatia).

Studio A Film Estonia is in production with a 1-hour cassette of short animations for children, all executed in different style, but based on comic stories of a writer A. Kivirähk.

And there is more. Estonia will have an animation festival in Tallinn: Animist Tallinn, in August. Online or offline, we'll see.



Georgian Animation Today

SAQANIMA

Director, producer: Mariam Kandelaki
saqanima@gmail.com | www.facebook.com/saqanima-107455047655474

Saqanima - Animators Association in Georgia (საქართველო Sakartvelo) aims to develop the animation film industry and to unite animation-related companies in the country and in the region of Caucasus. Association is integrating Georgian animation in the development process of the world animation industry, attracting partnerships, cooperation, and investment from around the World. Saqanima's objectives are enhancement of animators knowledge and skills, the establishment of high artistic values in young animators, international promotion of the Georgian animation sector, supporting their participation in major animation relevant events - markets, festivals, training programs.

There are many talented animation artists in the country. In 2020, short animation film *ABANDONED VILLAGE* (Kvalixxi Studio) has started a very successful International festival journey, received a prize in Japan, and among other international festivals will have the screening at Annecy Festival 2021. Georgian National Film Center is the only institution that distributes financing for animation films through competitions. Five short projects were granted for development: *SOKHUMI*, *WOLF TATE*, *ONE MAN'S SONG*, *RIVULET*, *PAPER PLANE*. This year two animation productions are completed: *A CROW* (20Steps Production) and *ZOLEMIA* (Line Studio). For the recent films, audio post-production and music are done by Postred. There are three international animation film festivals in Georgia: TIAF in Tbilisi, TOFUZI in Batumi and NIKOZI in village Zemo Nikozi.



Hungarian Animation Today

Cinemon Entertainment

Executive Producer: Temple Réka
reka@cinemon-entertainment.com

2020 was a challenging year, but the Hungarian animation endured, and there are some exciting news and prospects for the future. The most important change is in the funding system. The two former funding bodies, the National Film Fund and the Hungarian Media Patronage Programme are now united under the umbrella of the Hungarian National Film Institute (NFI). The funding process has been reworked, and now producers can apply for development, pre-production and production, making the whole process more suited to co-productions.

NFI supported two feature animations, *White Plastic Sky* (Salto) and *As Long as the Grass Grows* (Cinemon), a Hungarian-Macedon co-production, John Vardar vs. *the Galaxy* (UMATIK), as well as nineteen short films and TV Series pilots.

We were not short of festival successes either: among many other awards, *Symbiosis* by Nadja Andrasev won an Oscar-qualifying prize at SXSW. Meanwhile, Flóra Buda's *Entropia* is still being screened worldwide, and she also won the Ciclic Award with her new project *27 – My Last Day at Home* at MIFA Pitch Forum. It is also worth mentioning *HIDE* by Daniel Gray, which started its festival tour at Ottawa Animation Festival, together with *Bye Little Block*, a graduation film by Éva Darabos. Anna Szöllösi's graduation film *Helfer* is making a buzz all over the world too, as well as *Dune* by Gábor Ulrich. HAPA wants to thank Zsófi Herczeg for her article at Dot and Line, which was used as a source for this short summary.



Latvian Animation Today

Latvian Animation Association

Head of the Board: Anna Zača
office@latviananimatin.com |
www.latviananimation.com

Information on cash rebate and co-production National Film Center of Latvia

nkc@nkc.gov.lv | www.nkc.gov.lv

2020 has changed the pace of Latvian animation on its way to the audience, but not the amount of production. The anticipated shorts *Guard of Honor* by Edmunds Jansons and *Comeback* by Vladimir Leschiov are waiting for their world premiere, for *Comeback* – it is planned at Annecy IAFF. It was there that *My Favorite War* by Ilze Burkovska Jakobsen was awarded and started its festival run. It still travels the world, and this year it was selected to compete for the Academy Award nomination for Best Animated Feature. Another festival hit to be – Signe Baumane's tragicomic musical *My Love Affair With Marriage*, is planned to premiere in 2022.

Meanwhile, there are five features in production: The first Latvian puppet feature *Henry The Great* (p. Animācija's Brigāde), the latest feature film by Roze Stiebra *Rule of Heart* (p. Studio Lokomotive), and *Apple Pie's Lullaby* by Reinis Kalnaellis (p. Rija Films). Since 2021, there are also *The Flow* by Gints Zilbalodis (p. Dream Well) and *Born in The Jungle* by Edmunds Jansons (p. Atom art). There is also one feature in development, *The Northern Star* by Kārlis Vītols, and several shorts in production: *Kafka in Love* by Zane Oborenko, *Čučī, čučī* by Māra Liņiņa (p. Atom art).

VFS Films is producing a puppet short *The Nap* by Nils Skapāns and a new cycle of shorts for children *Brīnumskapis* by Krista Burāne. And last but not least, Dace Rīdūze with her latest puppet film *Angry bag* (p. Animācija's Brigāde).



Lithuanian Animation Today

Lithuanian Animation Association

President: Justė Michailinaitė
j.michailinaite@gmail.com |
www.lithuanian-animation.eu

The Lithuanian animation industry has recently experienced remarkable growth, both in projects in development/production and emerging talents. In 2020, the Lithuanian Film Centre supported the production and development of 27 animated films and interactive projects with EUR 958,630. Among the funded projects were two minority coproductions and the first animated TV series, *Milkshake Bar*, directed by Urtė Oettinger (p. Artshot). As a result, in the last few years, Lithuanian animation gained plenty of international attention; animated films were selected to official programmes of renowned festivals and won numerous awards.

Both national production and coproduction have a possibility to benefit from the Lithuanian Tax Incentive scheme. The Lithuanian Film Tax Incentive allows producers to receive financing for up to 30% of the budget spent in Lithuania, in addition to the direct support of EUR 725,000 towards an animated feature or series, EUR 145,000 towards an animated short, and up to EUR 200,000 towards a minor coproduction from the Lithuanian Film Centre.

The animation industry in Lithuania is represented by the Lithuanian Animation Association – LAA. Established in 2015, LAA seeks to unite animation-related companies, represent their interests and promote Lithuanian animation nationally and internationally. The association currently has 11 members.

Lithuania also hosts two festivals, the BLON Animation and Games Festival that focuses on the Baltic-Nordic region and has an industry programme, and the Tindirindis International Animated Films Festival.



Polish Animation Today

SPPA – Polish Animation Producers Association

coordinator@sppa.eu | www.sppa.pl

Last year was special for many reasons. Because of the covid-19 pandemic, many festivals were suspended or changed their formula. Besides that, Polish animations were successful on many of them. A unique event was the premiere of *Kill It And Leave This Town* by Mariusz Wilczyński, who had been working on this project for 14 years. It is a journey into his memories of the past, the old city of Łódź and his friends who are no longer with him. The film won the Grand Prix award at the Ottawa International Animation Festival and a jury award at the Annecy Festival. The film also won the Grand Prix at the Polish Film Festival in Gdynia, which was the first time in the history of this festival for an animation to have won.

Other last year's animations worth mentioning are *Acid Rain* directed by Tomek Popakul (awarded at Brno 16, Anifilm, Animatricks Animation Festival, Premiers Plans, Stuttgart Trickfilm International Animated Film Festival, FEST – New Directors, New Films Festival Anibar), *I Am Here* by Julia Orlik (awarded at Poitiers Film Festival, Kaboom Animation Festival, Tricky Women/Tricky Realities Festival, Etiuda & Anima, PÖFF Shorts, Dok Leipzig, Animator), *Rain* by Piotr Milczarek (awarded at ShorTS International Film Festival, International Animation Festival in Hiroshima, Animac, Anishort, Longwood Animation Film Festival, Kustendorf Film & Music Festival, *Your Own Bullshit* by Daria Kopiec (SXSW), *My Fat Arse and I* by Yelyzaveta Pysmakm (Cannes Cinefondation).

The Film School in Łódź was awarded the Best Animation School Award by Animafest Zagreb 2020.



Romanian Animation Today

Asociația Animest

contact@animest.ro | www.animest.ro

The Romanian animation scene has been very active since 2017 and is looking forward to 2021's new productions.

The National Film Fund's financing line dedicated to animation has made it easier for independent film studios to venture into the world of animated films. In the past years, several Romanian short animations received international recognition: *The Blissful Accidental Death* by Sergiu Negulici, *The Last Customer* by Sergei Chiviriga, *CEVA* by Paul Mureșan, *Monster* by Laura Pop, *Opinci* (My Father's Shoes) by Anton and Damian Groves, and *The Invisibles* by 4inaroom are all award-winning short films, created by authors of the coming generation.

After the success of *Marona's Fantastic Tale*, award-winning director Anca Damian is preparing the premiere of her new film, a post-modern musical comedy, which will most probably hit the festivals this year.

In addition to all this, Animest International Animation Film Festival, Romania's only cultural event dedicated to the animation film industry, celebrates its 16th edition in 2021 and has hopes of being a live, in-person event in October. Apart from bringing highly qualified professionals to Bucharest, the festival has made solid steps in getting young local animators to work together, so the future does look a lot brighter.



Serbian Animation Today

UFAS - Union of Film Animators of Serbia

udruzenje.ufas@gmail.com

Animated film in Serbia has seen a significant increase in production and visibility in the last few years. On top of many short animated projects, several feature films are currently in the development stage (*Twice Upon a Time* by Vojin Vasović, *New Rabbitland* by Ana Nedeljković and Nikola Majdak).

Previous years were marked by festival successes of short films *Just for the Record* directed by Vojin Vasović (2020, premiered at DOK Leipzig, picked up by HBO Europe, ShotTV for Russian and Baltic territories, and Super Channel, a Canadian broadcaster), *Lights and Shadows* by Rastko Ćirić (2020), *Elusiveness* by Marija and Isidora Vulić (2020), *Two Grim Ravens* by Mihailo Dragaš (2019) and *Florigami* by Iva Ćirić (2019). A new film by Ana Nedeljković and Nikola Majdak, *Money and Happiness*, is expected to be premiered in 2022.

Development of animation in Serbia is continuously supported by the Film Centre of Serbia and UFAS (Union of Film Animators of Serbia), and a new regional private animation equity fund Animond launched in 2020 with a mission to support the development and production of all animation forms.

International animation festivals held in Serbia are Balkanima in Belgrade and Animanima in Čačak.



Slovak Animation Today

Slovak Association of Animated Film Producers

info@apaf.sk, apafsk@gmail.com | www.apaf.sk

The pandemic year 2020 understandably wasn't favourable to premieres of animated films, the exception being the new TV special *KA-BOOM: Cate Strophe Saving Christmas* by Veronika Kocourková. Unlike live shooting productions that were obliged to shut down, animated productions and studios quickly adapted to the new health measures and continued their work. Feature debuts *Heart of a Tower* by Peter Budinský and *White Plastic Sky* by Tibor Bánóczki and Sarolta Szabó, which were presented at the Cartoon Movie 2021 in March, are just two examples among many others. The short animated documentary *Once There Was a Sea* by Joanna Kožuch, participant of the Euro Connection 2019, has also approached the finish line, with expected release in 2021.

Animation in Slovakia receives a growing support from the Slovak Audiovisual Fund and RTVS (national broadcaster). Recently a new call supporting the creation of foreign language versions of Slovak films or series for children was created. In addition, the 33% Cash Rebate can now be applied to animated films or series with minimal total duration of 26 minutes.

The Slovak Association of Animated Film Producers (APAF) continues to be actively involved in the initiatives of the CEE Animation grouping. In Slovakia, APAF helps to develop the animation industry by organizing masterclasses on a wide range of topics related to animation in cooperation with Academy of Performing Arts Bratislava.

Slovakia is also a part of the European initiative ALICE which seeks to create a better environment for the animation sector's development and support interregional cooperation.



Slovenian Animation Today

Slovene Animated Film Association

Contact person: Matija Šturm
Kersnikova 12, 1000 Ljubljana, Slovenia
info@dsaf.si | www.dsaf.si

The animated film industry in Slovenia has been in a constant flow in the last few years (2019, 2020): around 10 animated titles have been produced each year, all of them shorts or single episodes of series.

The miniseries *How It Grows* (Jernej Žmitek, Invida) and the *Koyaa* series (Kolja Saksida, ZVVIKS) premiered with 6 episodes each, both targeting children audience. The series *Prince Ki-Ki-Do* (Grega Mastnak, Zavod OZOR) presented 2 additional episodes of children's 2D stories.

In the field of shorts, a new project by Špela Čadež, *Steakhouse* (Finta studio), has been finished and will be premiered this year. A professional debut film by Lea Vučko, *The Legend of Goldhorn* (Octopics), is also nearing completion. Production studio ZVVIKS presented a directorial debut film by Milanka Fabjančič, *Liliana* (ZVVIKS, 2019), a hand-drawn poetic narrative from another time and place. *A War of Words or Respectful Silence?*, a professional debut of Čino Černic (Kinoatelj), was premiered and selected for the CEE Animation Talents 2021 compilation.

Timon Leder's new project *Mouse House* (Invida) is in production and to be finished next year.

An international omnibus, an animated feature film *Of Unwanted Things and People* (Leon Vidmar, ZVVIKS), is entering production this year with a planned premiere in 2023.

We organised the national animation awards ceremony, highlighting the best professional but also student animated projects. We established a student's hub in 2020, an activity aiming to provide direct consultancy of experts from different fields of production/creativity to help in the development and production of selected student projects.



Ukrainian Animation Today

Head of the Ukrainian State Film Agency

Maryna Kuderchuk

Ukrainian Association of Animation

Olena Golubieva

producer@animation-studio.com.ua | www.uanima.org.ua

We are glad to present Ukrainian animation projects on behalf of the Ukrainian State Film Agency.

Ukrainian animation has been developing actively and conquering the world's most prestigious festivals. Today, we are happy to talk about projects, companies and opportunities to create animated films in cooperation with Ukraine.

Following the recent election of a new Council for State Film Support in Ukraine, we are open to international cooperation, offering you interesting projects and favourable conditions for working with Ukrainian professional animators. We invite you to cooperate and form a partnership with us!

The Ukrainian Animation Association UANIMA was established in March 2017 and has individual and studio members in its structure. The development of the Ukrainian animation film industry has been slowed for many years due to economic reasons in the country. Unite into the Association of all producers and distributors of animation is an important step for the development of animation in Ukraine and its integration into the European media space.

Association has highlighted several areas of priority:

- The establishment of interaction with state movie funds
- The organization of national stands at the animation markets
- Providing advice to individual authors and studios in the field of copyright, organization and training. Creating a communicative space for sharing experiences, contacts, disseminating project information, creating and distributing short-range collections.
- Information support of events in the animation industry in Ukraine and in the international space.



Hungry Bear Tales
Kateřina Karhánková,
Alexandra Májová
2020



CREATIVE EUROPE MEDIA



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Denisa Grimmová, Jan Bubeníček
2021



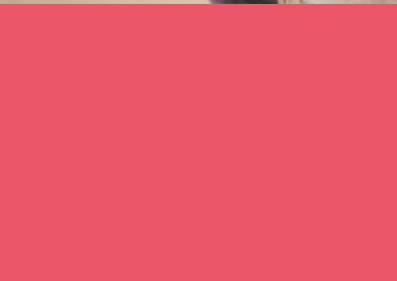
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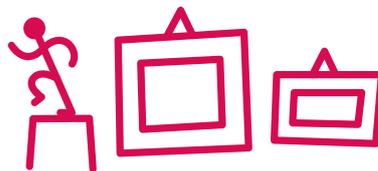
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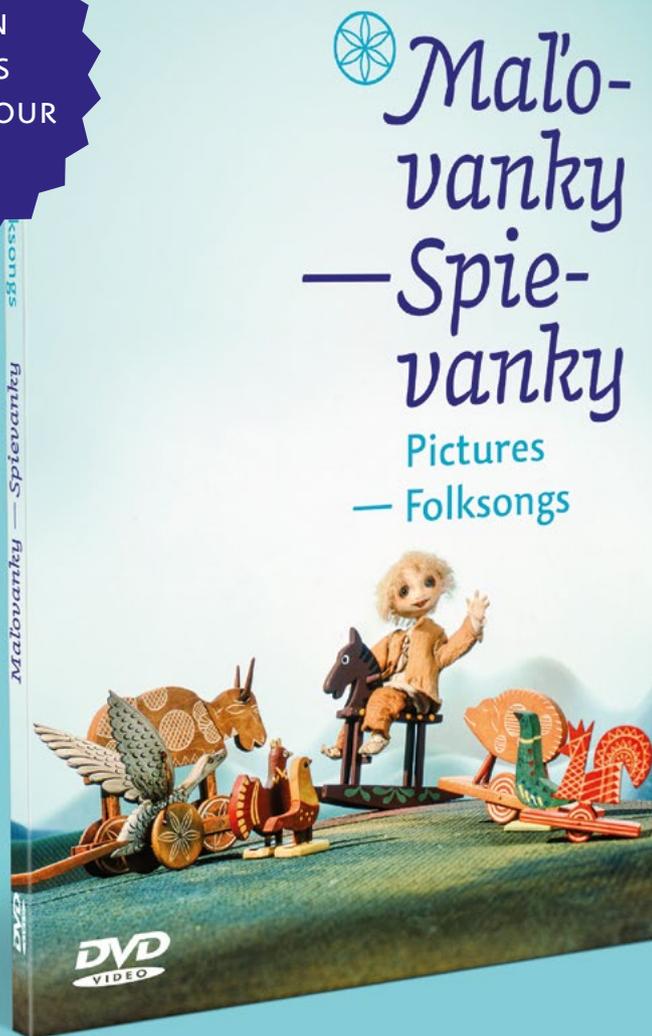
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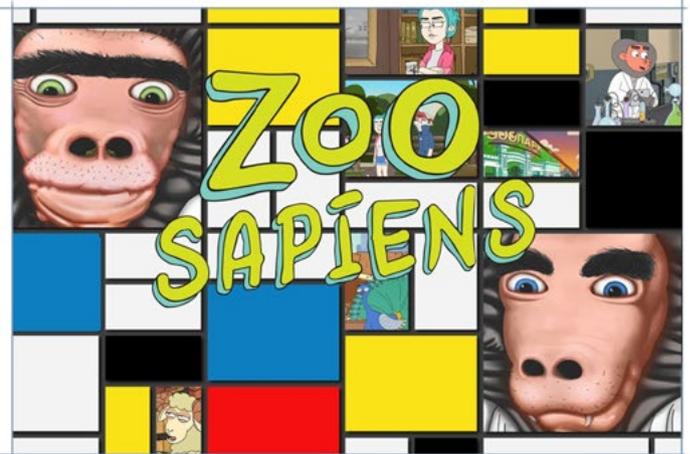
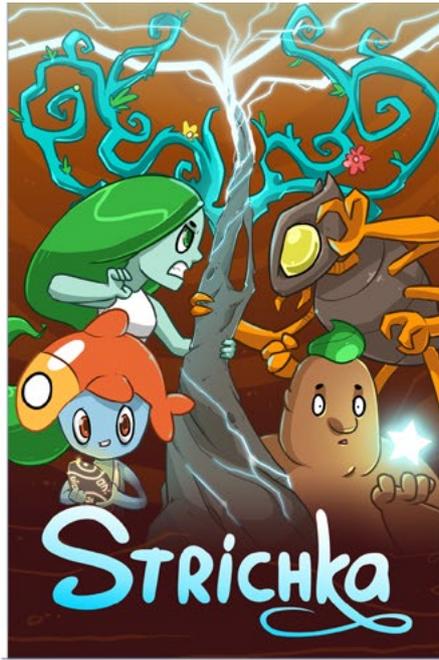
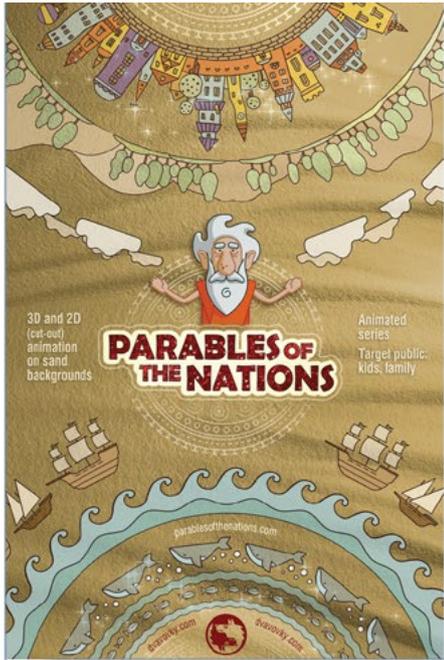
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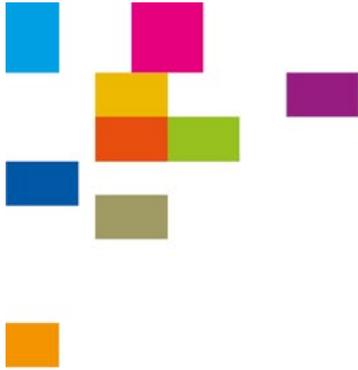


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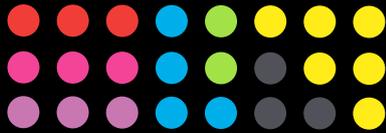
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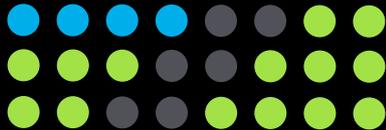
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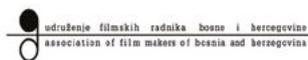
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