

**CEE**  
ANIMATION  
Forum



**CEE**  
**Animation**  
**Forum**  
**2022**



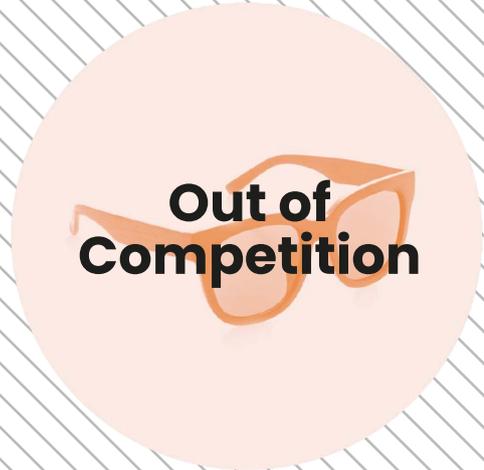
**Short Films**



**Rising Stars**



**Series/TV  
Specials**



**Out of  
Competition**



**Feature  
Films**



**CEE  
Animation  
Workshop**



**CEE Animation  
Talents**

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CHILDREN AND YOUNG AUDIENCE  
JUNIOFEST



Çiçliç  
CENTRE VAL DE LOIRE



Cartoon  
European Association  
of Animation Film



ANIMARKT  
STOP MOTION FORUM



TVPaint



kids kino  
industry

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CEE Animation Forum 2022

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## November 2 Wednesday

**9:00**

Breakfast networking

**9:30**

Welcoming word

**10:00**

● Short Films pitching session

**11:00**

Break

**11:30**

● Short Films pitching session

**12:30**

Lunch break

**13:30**

● Rising Stars pitching session

**14:30**

Break

**15:00**

● Rising Stars pitching session

**16:00**

Break

**16:30**

● Out of competition

**17:30-19:30**

One-to-one meetings

**18:00**

Screening CEE Animation Talents

**19:30**

Welcome drink

## November 3 Thursday

**9:00**

Breakfast networking

**9:30**

● Series/TV Specials pitching session

**11:00**

Break

**11:30**

● Series/TV Specials pitching session

**12:30**

Lunch break

**13:30**

● Feature Films pitching session

**14:30**

Break

**15:00**

● Feature Films pitching session

**16:00**

Break

**16:30**

CEE Public TV Acquisition and Co-production Managers: Their Realities, Dreams and Nightmares

**17:30**

One-to-one meetings

**19:30**

Winners ceremony

**20:30**

Industry party



### **access to markets, tutoring, pitching, networking**

The pitching competition is open in four categories:

- Short Films (single films under 20 min.)
- Rising Stars (student short films)
- Series / TV Specials (series of any format and single films over 20 min.)
- Feature Films



### **dynamic tailor-made workshop for experienced animated film producers**

CEE Animation Workshop is a yearlong programme of training, project development and networking for producers and their creative teams, focusing on animated or hybrid projects of all lengths and types. It is also open to professionals (studios, freelancers, public institutions, distributors, broadcasters, etc.) who have an interest in animation but no project in development.

DEADLINE  
NOVEMBER 14



### **dissemination and promotion of short films by promising young talents**

Our primary ambition is to raise awareness of animation by young artists from CEE and provide assistance for its further development, visibility and distribution throughout the year. The selection focuses on filmmakers who are already above average and whose creativity indicates promising careers in the future.



### **series of webinars in cooperation with partners from the CEE region**

The hybrid webinars present the most current trends, case studies and strategies to local, national and regional communities of animation professionals, young talent and students.



### **online platform that aims to facilitate viewers' access to European animated film productions**

Visit [animationhub.eu](http://animationhub.eu) and find shorts, series (coming soon), and feature-length works of European origin.



### **animation pitching Lab for young talents and their short films**

A fresh two-part pitching event organized in collaboration with Animafest Zagreb World Festival of Animated Film and Animateka International Animated Film Festival.



CEE ANIMATION AWARDS

PARTNERS' AWARDS



## Tutors



### Bonnie Williams

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

She consults & mentors on pitching, presenting & interview techniques for filmmakers, creatives, heads of industry, moderators & experts. She also runs workshops on the Human Side of International Co-production: Communicating with Impact. A returning consultant at IDFA Forum; IFFR; HFM/NFF; CEE Animation Forum; IMUFF-FinalDraft; Industry@Tallinn&BalticEvent. She collaborates with FicMonterrey; EWA Mentorship program; AgoraDocs; Meeting Point Vilnius; Sunny Side of the Doc; Baltic Women in Film; CreativeEurope-Media; X-Pollinator/Elevator; etc. An Amsterdam-based, American-born (former) actress and stage director, Bonnie's work includes coaching and advising documentary filmmakers on their personal voice-overs. She's a seasoned TEDx speaker coach and works with a range of clients from business leaders, to experts and social impact speakers.



### Juraj Krasnohorsky

**Juraj Krasnohorsky is a producer based in Bratislava. He and his colleague Henrieta produce both fiction and animated films through his company Artichoke.**

Juraj co-produced the short film *Superbia* (2016), which premiered at the Semaine de la Critique in Cannes. He is currently co-producing an animated feature film for adults called *White Plastic Sky* with Salto Film (HU) and a stopmotion feature film for children *Of Unwanted Things and People* with MAUR film (CZ), *ZVIKKS* (SI) and *Vivement lundi !* (FR). Juraj is an EAVE graduate, a member of the Slovak Association of Animated Film Producers, a board member of VAF and an initiator/co-organizer of the CEE Animation Workshop. He occasionally lectures at the Bratislava film school VŠMU and the Animation Sans Frontière workshop and contributes as a pitching tutor for animated film projects at international pitching platforms.



**Short**  
**Films**

## Overview of the projects

- Bruno
- Father's Letters
- Funfair
- Hun Tun
- I Am Not Here Anymore
- Kill, Kokesh, Kill!
- Second Hand War
- Supersillynurseryrhyme
- The Girl with the Occupied Eyes
- The Lute

## 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.



## Milo Cremer Eindhoven

**After studying film direction at the Arts University Bournemouth in the UK, Milo branched out to the amazing world of animation, gaining experience across writing, production and recruitment.**

At Submarine Animation in The Netherlands, he joined the production team and worked on projects like the 3D series, Fox and Hare, the hybrid ballet film, Coppelia, and the 3D feature, 2 Tiny Toddlers. At the company, he now continues to work as Head of Recruitment, always on the look out for animation talent. Alongside recruitment, Milo writes and develops projects in various forms of media. He has written comics for Disney magazines, and as a writer and story advisor he has collaborated with various filmmakers and illustrators, among others; Alina Milkina, Janina Putzker and André Bergs. Recently he was credited for writing the short Dog Days, which premiered at the Dutch Film Festival.



## Bastien Martin

**Born in 1986, Bastien Martin is currently the manager and producer of Camera-etc, a 40 years old animation studio based in Liege, Belgium.**

Before that, he studied communication then cinema & arts at the University of Liege before working in different areas (theatre, literature, non-profit associations...). During 10 years, he worked for several production companies and on different levels of production on more than 50 projects including shorts and lengths documentaries, shorts and lengths features, animated shorts and experimental films. He was also screenwriter for a 10x52' TV show during one year and directed two documentaries for television (his first one's about Raoul Servais, the father of animation in Belgium).



## Alexandre Siqueira

**Alexandre Siqueira is an portuguese-brazilian animation filmmaker, illustrator and teacher.**

His passion for the illusion of movement began when he was 6 years old. Alexandre was leafing through a scientific book he had found on his father's desk when a sequence of images depicting a boxing fight caught his eye. In 2000, he co-directes the animated short film «Sopa Fria», produced as part of the stop-motion animation film course at CITEN / Fundação Calouste Gulbenkian, in Lisbon. In the same year, he starts working at the animation company Filmógrafo Studio, where he collaborates on several animation projects. In 2008, Alexandre goes to La Poudrière school, in France, to specialize in directing animated films. In this school, he creates «Journey to the Field of Sunflowers». Since then, Alexandre has been developing and collaborating on short and feature film projects, animation series and music videos, and some commissioned works for illustration as well. He has also led several animation workshops, masterclasses and taught at Soares dos Reis Arts School, in Porto. «Purpleboy» is his latest animated short film.





in production / 15'

# Bruno

**A story about a successful self-sufficient loner technocrat who finds himself in an unexpected relationship with a robot.**



**Danas Bereznickas**  
Director and Scriptwriter  
[danas.uh@gmail.com](mailto:danas.uh@gmail.com)



### Synopsis

Bruno lives on a small island in a private residence. His house is set in a rock. A single spiral road leads there. Bruno's house is a techno-museum – a childhood dream come true. His schedule is tight and he always sticks to it. Bruno doesn't like pets, he's indifferent to sex – he's not interested in women. He owns a large fashionable furniture company. Cutting edge technologies of his time are his best friends. After a trivial event, Bruno purchases a robot housekeeper, and unexpectedly Bruno's life starts changing.

### Director's statement

STYLE: The idea, aesthetics, and main character of the film are based on the ideas of the famous mid-20th century Italian creator Carlo Mollino and his persona. Therefore, we need to keep the visual and audio style as close as possible to these ideas and the era of the 50s. The interiors, the furniture, and the appliances will be designed in this style. The inspiration to create this project came from the film "Harpya" by Belgian director Raoul Servais (1979), in which he also uses mixed animation techniques, collage, and stylized semi-realistic and minimalistic environment.

TECHNIQUE: The film will be done in a mixed, collage technique. The film will retain a "retro" feel, reflecting the sense of the atmosphere of the 50s. To achieve this, we will use mostly "analog" techniques. The animation will combine several different techniques to create a stronger contrast.

### Country of production

Lithuania

### Target audience

grown up

### Animation Technique

cut-outs, pixilation, stop-motion, 2D

### Estimated budget

EUR 250,000

### Funding secured

EUR 30,000





in production / 15'

# Father's Letters

## Папины письма

One winter day in 1934, Pr. Vangenheim was arrested for sabotage and sent to the Gulag on the Solovki Islands. He decided to hide the truth from his wife and daughter Eleonora, until his execution.



**Alexey Evstigneev**

Director and Scriptwriter  
[evstigneev1997@mail.ru](mailto:evstigneev1997@mail.ru)



**Yanna Buryak**

Producer  
[yanna@mimesis productions](mailto:yanna@mimesis productions)



## Synopsis

On January 8, 1934, Pr. Vangengheim was arrested for sabotage, accused by a close collaborator of being the organizer of a conspiracy by having falsified weather forecasts. He was sent to a Gulag prison camp on the Solovki Islands. Convinced that what happened to him was a great misunderstanding, he did not want to reveal the truth to his daughter, Eleonora. So he pretended to be an explorer on a trip in the letters he was sending her. He sent her herbariums of flowers and plants from Solovki, composed riddles and puzzles, drew the birds and animals that lived on the island, as well as the astronomical phenomena he observed: the northern lights, a solar eclipse. He kept making her believe in this fairy tale as long as possible, and came to steal the dandelions forming the mustache of Joseph Stalin in a flowerbed of the camp... For the damage he caused to the portrait, Vangengheim was executed.

## Director's statement

What transcends this film is the unconditional love of a father for his daughter, through these stories and drawings, and that is why I chose to avoid a realistic approach. I want to tell the story in animation from the point of view of Eleonora, her admiration for the magnificent illustrations and herbariums with which Vangengheim left his mark on history. I would like to invite the audience to experience a gulag story through these letters written on cigarette rolling paper at the time, and to share Eleonora's emotion when reading them. She discovered an Eden, a garden inhabited by flowering plants, a plain where animals live that can be found nowhere else, rare lights and weather phenomena that her father, a great meteorologist and explorer, represented to her with care. The herbariums Vangengheim has sent to his daughter is a metaphor for his own fate. In parallel to our story, Vangengheim tells his daughter about the flowering cycles of the dandelion, from birth to death.

## Country of production

France, Russia

## Target audience

all audiences

## Animation Technique

2D vector based, hand drawn, stop motion

## Production company

moderato, Mimesis

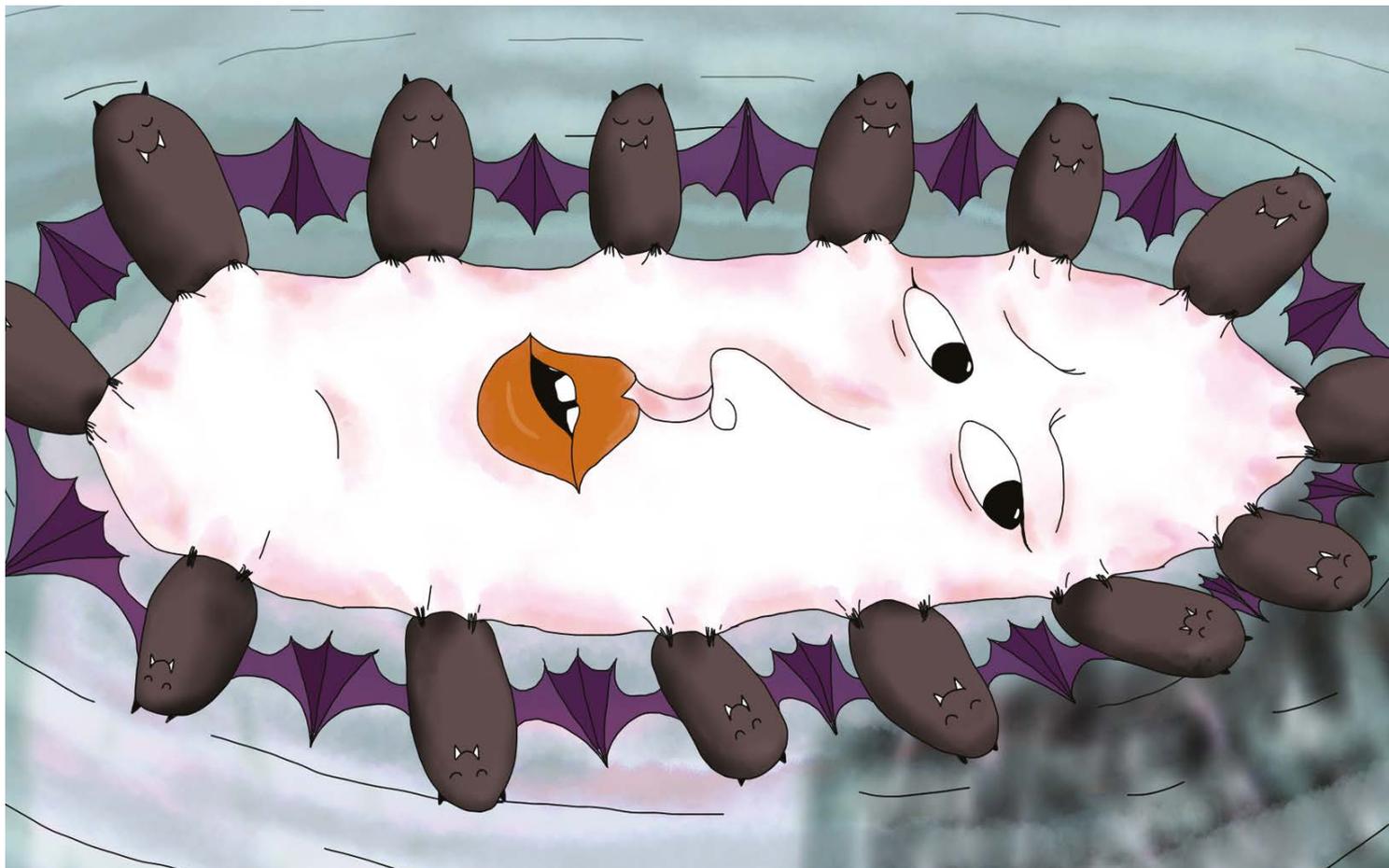
## Estimated budget

EUR 200,000

## Funding secured

EUR 140,000





in development / 9'

# Funfair

## Vidámpark

A young woman decides to escape from adult life to a hidden universe full of surreal creatures.



**Éva Darabos**  
Director and Scriptwriter  
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**Orsolya Sipos**  
Producer  
[sipos@saltofilm.com](mailto:sipos@saltofilm.com)



### Synopsis

A young woman is carried by bats in the clouds above the sea. She enjoys the ride a lot. When they begin the descent to the mainland the girl gets very scared. She escapes from landing from her winged couriers and finds herself in a hidden universe. In this world there are lots of surreal creatures working and enjoying themselves. There is entertainment everywhere. The young woman has so much fun in the beginning but when she's left alone she realizes she can't hide here forever. She decides to leave this place but becomes desperate as she doesn't know how to return. Luckily, the huge Wisdom Tooth and 100 grandmas are on their way to help her. She returns to her actual universe and she is now ready to continue her way to the mainland.

### Director's statement

My previous short was about the abandonment of the nest. The farewell is followed by a new beginning, a journey into the unknown, full of seemingly unpredictable challenges. This new phase of life excites me a lot. Our protagonist finds this situation so scary that she escapes from it. I plan to elaborate on the process of conquering fear when we need to start something new. The universe of Funfair is filled with many fantastic creatures and attractions as metaphors for different feelings and patterns. Sometimes it takes time to choose fight instead of flight when it's needed. What lifts us up when we are in our deepest despair? What gives us power to go on and start something new? In Funfair the answer lies in the hats of 100 miniature grannies. I want to visualize a surreal alternative to a mental process with humor and sensitivity. For me, the development of the visual and scriptwriting processes help each other, they work back and forth and develop together.

### Country of production

Hungary

### Target audience

young adults

### Animation Technique

2D hand drawn

### Production company

SALTO Films Ltd

### Estimated budget

EUR 110,000

### Funding secured

EUR 5,500





pre-production / 15'

# Hun Tun

**Magdalena is losing sleep. She wants her sleep back but nothing helps. Her life becomes a mess. The situation only changes once she gives the chaos a name: Hun Tun.**



**Magdalena Hejzlarova**  
Director and Scriptwriter  
[magda.kvas@gmail.com](mailto:magda.kvas@gmail.com)



**Karolina Davidova**  
Producer  
[karolina@13ka.eu](mailto:karolina@13ka.eu)



### Synopsis

Hun Tun was an ancient emperor of chaos. He was both admirable and scary. Life with him was beautifully unbearable. In the Chinese myth, the world is born out of Hun Tun's dying body. Magdalena is an ordinary millennial. Her life is full of little twists and adventures: work, friends and love. But now she has only one mission – to get her sleep back. The more she tries, the more she gets stuck. It is only when she sees the chaos in her life clearly that the situation changes. And suddenly, there are other people with their "chaoses" too. This is how being spotted and recognized, Hun Tun starts losing power over Magdalena. Living together (un)happily forever.

### Director's statement

In this film, I share my experience with sleep anxiety. In tougher times, there was mainly chaos in my head. That chaos was created by my mad desire for sleep – which was precisely what drove my sleep away. I will examine chaos as a desperate state of mind which can only be bearable when frankly recognized and patiently observed. I will combine stop-motion animation and live-action. Sleepless nights will follow dizzy days. In the nights we will dive into Magdalena's inner world, captured through animation. During the days, our heroine will be gradually swallowed up by Hun Tun. We will see her from outside – in live-action. Her body will be covered with costumes made of objects she takes to cure herself. I sleep much better today. It's only from time to time that it doesn't work out. That's the way I am. Hardly a happy end. Nevertheless, some vital change takes place in both mine and the heroine's life. I would like audience to feel the hope and leave the cinema gently empowered.

### Country of production

Czech Republic

### Target audience

adults, young adults

### Animation Technique

stop motion

### Production company

13ka

### Co-production company

Romain Bent, Protest Studios (France), Inez Mátis, Pi Production (Hungary)

### Estimated budget

EUR 140,000

### Funding secured

EUR 82,000 (Czech Film Fund)

EUR 18,700 (AAAD)

EUR 4,000 (Filmtalent Zlín)

EUR 6,000 (own investment)





in development / 12'

# I Am Not Here Anymore

Już mnie nie ma

**Dead Grandpa is trying to leave his house and reach the afterlife. Unfortunately, his family don't want to believe he's gone so each time he runs away, they bring him back.**



**Nawojka Wierzbowska**

Director and Scriptwriter

[nawojka.wierzbowska@gmail.com](mailto:nawojka.wierzbowska@gmail.com)



**Aneta Zagórska**

Producer

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### Synopsis

***I am not here anymore* is a story about the process of accepting death. Although the subject is serious, I would like to make the story humorous and lighthearted. That is why the visuals are very colorful and playful. Also, the characters are comical and the way they move highlights the humorous spirit of the story. The main character of the story is the dead Grandpa. He feels that he doesn't belong to this world anymore and wishes to go to the afterlife. He uses various tricks to try to run away: he hides in the trash bin, makes a tunnel, flies away with balloons. But every single time his family answers with more innovative ways to stop him from escaping. In the very last scene the family removes cameras and other security objects, which they used to control their Grandpa. In this symbolic way, they fully accept his death, and they are trying to move on.**

### Director's statement

This is a story about the process of accepting death. Although the subject is serious, I would like to make the story humorous and lighthearted. That is why the visuals are very colorful and playful. Also, the characters are comical and the way they move highlights the humorous spirit of the story. The main character of the story is the dead Grandpa. He feels that he doesn't belong to this world anymore and wishes to go to the afterlife. But every single time his family answers with more innovative ways to stop him from escaping. As long as the family doesn't accept Grandpa's death, they are not able to return to a normal life. I've decided to show it in a symbolic way – their home starts to shake and fall apart. Finally, the family receives the visit of a special guest – Lady Death – who makes them understand that, to save their home, they have to let Grandpa go. The script is based on a short novel which I wrote after the death of my grandfather.

### Country of production

Poland, France

### Target audience

children 7+, youth, adults

### Animation Technique

2D vector based

### Production company

Krakow Film Klaster – Animation Center

### Co-production company

Tripode Productions (France),  
Delphine Schmit

### Estimated budget

EUR 97,000

### Funding secured

EUR 52,000





in pre-production / 13'

# Kill, Kokesh, Kill!

**Kill, Kokeš, Kill!**

**Kokesh, a dwarf, offers to kill people for you. What would you do?**



**Jan Míka**

Director and Scriptwriter

[honza@filmofon.cz](mailto:honza@filmofon.cz)



**Jeremy Willis**

Scriptwriter

[jeremy@pragmatica.cz](mailto:jeremy@pragmatica.cz)



### Synopsis

Kotlach, a modest barber, finds his quiet, orderly life spinning out of his control. Fortunately, he meets mysterious Kokesh, a dwarf, who offers to solve his problems by becoming his personal assassin, ever ready to respond to his command. Kokesh can kill anyone with no risk at all. What would YOU do?

### Director's statement

The film is based upon a story by Czech writer Karel Michal. It perfectly fits a fantastic world that I want to portray. The world has never existed, the times have never happened - but they could. We all carry a bad person somewhere inside us. It might jump out from time to time and it really depends on each of us if we let it out or not. In this film we call evil Kokesh - he is a dwarf ready to kill for us. And at no risk at all! Will Kotlach, our main character, use his services? And how long would it take to accept the offer? The film is also a tribute to Karel Zeman's hybrid films. I intend to mix live action with various animation techniques to create a special world. I don't even want to hide this combination, but to use it as a stylistic form.

### Country of production

Czech Republic

### Target audience

adults

### Animation Technique

hybrid (live action - animation),  
digital cutout, stop motion

### Production company

Filmofon s.r.o

### Estimated budget

EUR 210,000

### Funding secured

EUR 60,000





in development / 12'

# Second Hand War

**Bitter pills and rumour mills: This animated doc seeks out traces of the women who lived and loved, struggled and resisted in a small Czechoslovak town in WWII.**



**Anna Benner**

Director

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



**Eluned Zoe Aiano**

Producer

[e.z.aiano@gmail.com](mailto:e.z.aiano@gmail.com)



## Synopsis

Třeboň, Occupied Czechoslovakia: a German soldier comes every day, pointing a gun at a mother and demanding milk, bread and butter; a young girl watches as the four thousand German soldiers camping behind her house are replaced by as many Soviet soldiers; a little girl pretends to be a mannequin in her grandmother's shop to hide from SS officers; a high school student helps her friend sew a Jewish star on her coat and take her first steps wearing it in public. These are some of the extraordinary tales of "ordinary" women from a small Czech town during World War Two. The animated short documentary "Second Hand War" (wt) foregrounds wartime snapshots that didn't make it to the history books, focussing on women's experiences. The version of history portrayed is fragmentary and contradictory, combining first-hand accounts and gossip passed down through the generations, privileging the fragile poetry of human subjectivity over verifiable facts. Fragments of personal connections to this period of history are pieced together to create a subtle overview of daily life under occupation and what it meant to be a woman at that time, while at the same time revealing the gaps in our collective memory.

## Director's statement

We developed the idea for this film while working on our previous shorts "Black&White" and "All Her Dying Lovers", which are what first brought us to Trebon. We went to research a scandalous urban legend about a nurse from WWII, but during the interviews people kept telling us other stories about women from that time. We were really struck by how rarely we hear about the "female" side of history, and how everyday experiences and struggles get overshadowed by battles and tanks. We were captivated by what we heard, and thought those tales also deserved to be told. We believe history is always a current subject, and recently it has taken on a particular relevance as arguments over who gets to write history and what should be preserved are raging through social media. Although our focus is specifically feminist, we feel that our film will also speak to these wider debates, and that the combination of oral history and expressive animation is the perfect format for it.



**Natalia Imaz**

Producer

[imaz@parabellumfilm.de](mailto:imaz@parabellumfilm.de)

## Country of production

Germany, Czech Republic

## Target audience

adults

## Animation Technique

drawing, rotoscoping

## Production company

Parabellum film, Punk film

## Estimated budget

EUR 174,300

## Funding secured

EUR 36,025 Funds pending  
(submitted & awaiting results)  
EUR 75,000





## SUPERSILLYNURSERYRHYME

in development / 10'

# Supersillynurse- ryrhyme

A young woman in a bunny costume undertakes an inner journey in which she will understand the original drama that causes her suffering: the pain of not knowing how to be loved.



**Ron Dyens**

Producer

[manon@sacrebleuprod.com](mailto:manon@sacrebleuprod.com)



### Synopsis

A baby-girl, very sad and lonely because no child wants to play with her, takes refuge in a tent. But frightening things, beyond our sight, happen in it. When she comes out, the baby girl appears transformed into a young woman in a grotesque bunny costume: she's Bunny Girl. Falling down through a hole in the floor she ends up in a world of enormous and sensual breasts which she enjoys bouncing happily on. She will cross the path of her pregnant mother, her father (but he evaporates), her childhood memories, and will end up in a very narrow egg that she makes explode which takes her to a playground inhabited by a weird man. She plays and makes love with him, but suddenly he becomes huge and scary, hurting her a lot with his minacious and gigantic penis. Bunny Girl, after becoming transparent, understands that to be able to be really seen, be free and be truly loved for who she is, she has to take off the bunny costume.

### Director's statement

I don't exist but I'm based on a true story, said the Bunny. Sometimes certain things happen that are bigger than our strength and our possibilities, because we are a child and we are small. Sometimes not understanding and not remembering is the only possibility we have to protect ourselves, but this can generate a mechanism that keeps us searching for situations in which we are abused, in order to relive the original drama and understand it better. Not understanding and not remembering keeps us in a prison of fear with the risk of being dominated by fear itself. Understanding gives us freedom. Making this film is an act of courage. It's my chance to understand, remember and grow. The power of a story lies in the experience that you lived to tell it and I think this story could have great strength. I don't know how to be loved, it's the kind of pain that never leaves me and with which I don't know what to do. It's my burden: so I decided to make a film about it.

### Country of production

France

### Target audience

adults

### Animation Technique

drawing

### Production company

Sacrebleu Productions

### Estimated budget

EUR 96,725

### Funding secured

EUR 4,533





in pre-production / 6'

# The Girl with the Occupied Eyes

**A Menina com os Olhos Ocupados**

**It's good to have your eyes unoccupied! It's good to see further and see everything!**



**André Carrilho**  
Director and Scriptwriter  
[mail@andrecarrilho.com](mailto:mail@andrecarrilho.com)



**Hemi Fortes**  
Producer  
[hemi.fortes@blablabledia.com](mailto:hemi.fortes@blablabledia.com)



## Synopsis

A girl wanders around the city, countryside, and beach, always clutching a phone which she never takes her eyes off. Along the way, she comes across a group of characters that include a bear, dolphins, pirates, and an alien. Everyone tries to captivate her and draw her attention, but she is indifferent to everything around her. After a series of adventures that include a brief space trip, the girl lands in a circus and climbs up a roller coaster. What no one expected was that, during the dizzying journey, the phone would slip out of her hands, only to fall apart on the ground. Sadness soon sets in, but won't stay for long. After all, with her eyes freed, the girl only has to gain: she can finally pay attention to the world around her and join those who are calling her to play.

## Director's statement

The film is based on a book, written and illustrated by the director in 2020, after feeling the need to talk with his 4-year-old daughter about the use of technology. The story is meant to illustrate the limits to technological immersion, exposing the consequences of prolonged use. The situations the girl finds herself in are common to any child. The tension when the girl turns away from the experiences that she would like to have and that she might be looking for inside her phone, is what children will recognize as absurd. The book's success shows parents' need to have the same dialogue with their children, a generation unaware of a world unfiltered by social media. Visually speaking, traditional techniques and digital compositing will be combined, intending to create an animated water-colour. In the end, we will have the feeling of having watched the painting and animation of a movie in real time - a world that only existed because it was hand painted at that very moment.

## Country of production

Portugal

## Target audience

2-8 years

## Animation Technique

2D vector based, hand drawn

## Production company

Blablabla Media

## Estimated budget

EUR 120,000

## Funding secured

74%





in pre-production / 10'

# The Lute

## Cobzarul

A grumpy old man thinks that, by erasing people's memories, he brings happiness to a broken 1920s steampunk town. Only when facing his most painful memory does he learn how wrong he was.



**Mihai Mitrică**

Producer

[mitrix@safe-frame.com](mailto:mitrix@safe-frame.com)



**Cristian Pascariu**

Scriptwriter

[cristian.pascariu@live.com](mailto:cristian.pascariu@live.com)



### Synopsis

***The Lute*** is the story of a perky old man living in an alternative steampunk past, inspired by Romania in the 1920s. His job is to collect people's memories on vinyl records, and he already has a great collection of disks in his workshop. He believes that sad memories bring only harm, and they must be erased. By playing his lute, he steals sad memories and transforms them into songs etched on vinyl. Unfortunately for the people involved, he leaves them smiling aimlessly while they actually lose their idiosyncrasies and subtleties, and thus remain hollow shells. Only when an old lady's lost childhood memory is too strong to steal, does he understand that all our memories - even the bad ones - make us who we are, they are all part of us. He must face his own painful memory in order to learn that people cannot be complete without all their emotions flowing through them.

### Director's statement

My work as a filmmaker so far has gravitated around feelings which arise from traumatic experiences. Therefore I was naturally interested in 'The Lute', which focuses on the inner architecture of characters who are part of a collective trauma, a story inspired by the scriptwriter's personal experience. I believe this is an essential story to tell not only because it deals with Romanian culture, aesthetic and history, but also because it touches upon another collective trauma still affecting Romanian society. When I first read the script about a 19th century fire tragedy that took place in that city, my mind travelled in space and time to Bucharest in 2015, when 64 people lost their lives in a fire during a concert. The Lute talks about the importance of processing the feelings such tragedies create rather than bury them deep inside ourselves and ignore them. In order to shape this concept, I will juxtapose a dark, monochrome, steampunk aesthetic with colorful and textured details.

### Country of production

Romania

### Target audience

adults

### Animation Technique

2D vector based, hand drawn

### Production company

Safe Frame

### Estimated budget

EUR 75,000

### Funding secured

EUR 45,000





# Rising Stars

## Overview of the projects

- **5 Cases of Sergeant Goodmind**
- **Bonefuzz**
- **Dream Dive**
- **I'll Be There When You Wake Up**
- **M-0**
- **Noah**
- **The Chicken's Calling**
- **The Girl Who Wasn't Afraid of the Bear**
- **The Spell**
- **Touch of Light**

## 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 Szuez 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, EU-CROMA 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.



### Eleanor Coleman

**Eleanor Coleman is an award-winning Paris based American producer and distributor, who has worked for over 25 years in the European animation community on short & feature films as well animated series.**

Eleanor works in animated feature film acquisitions with Indie Sales, where she has built an innovative prestigious lineup including the Oscar nominated film *My Life as A Zucchini* by Claude Barras. Her cartoon television work concentrates on international business development and pre-sales *Blue Spirit* in France and Canada. Her clients include Netflix Adult Animation, WBA, Marvel CU, and most major International broadcasters. She recently produced Iranian director Reza Riahi's stop motion short, *The Musician* which premiered in Toronto at TIFF, won Best Film at the Tribeca Film Festival in 2021 and was shortlisted for the 2022 Oscars. The film was sold to Viacom for exclusive broadcaster Paramount+. Eleanor is a founding member and vice president of the French association *Les Femmes s'Animent*, Animated Women, dedicated to gender parity and conscious content production.



### Luca Tóth

**Luca is a Hungarian animation director, born in 1989. She studied at Moholy-Nagy University of Art and Design in Budapest.**

After receiving her BA diploma she went on studying at Royal College of Art for her Masters degree. Her graduation film 'The Age of Curious' won the Jury Distinction Prize at Annecy International Animated Film Festival. After studying and working in the UK -Luca moved back to Budapest where she made her first independent short film 'Superbia' which premiered at Critics' Week In Cannes 2016. Her latest short film 'Mr. Mare' premiered at Berlinale Film Festival in 2019.



### Ivan Zuber

**Ivan Zuber studied film production with a major in animation film at Gobelins School of Visual Communication in Paris.**

Upon completing his degree, he spends some time in Paris and Vancouver, Canada, while working in the industry for different films and production companies. In 2012 he relocated to Berlin to work in an international film music publishing company, 22D Music Group. Between 2012 and 2015 he attends several European MEDIA workshops such as Animation Sans Frontières (France-Germany-Hungary-Denmark) and AniDox (Denmark). In 2015, he joins the Atelier Ludwigsburg-Paris, a French-German one-year programme of continuous education funded by the European Union, which focuses on international coproduction. In October 2015, he co-founds France-based production company Laïdak Films. Still based in Berlin but traveling the world, Ivan gives prominence to international and intercultural projects. He was elected at the French-German Cinema Academy Board in 2019.





in development / 5'

# 5 cases of Sergeant Good- mind

**5 případů Poručíka Dobrodružá**

Sergeant Goodmind overcomes every bizarre obstacle and every unexpected villain in five criminal cases, all in order to defend the good.



Director and Scriptwriter

**Filip Tatyrek**

[filip.tatyrek@email.cz](mailto:filip.tatyrek@email.cz)



### Synopsis

In five nimble stories, that are all connected, Sergeant Goodmind tries to fight for the right moral values. He is firmly convinced about the necessity of these values and therefore he doesn't worry about all he has to endure in the protection of the principles which he believes in. Goodmind fights with an evil fiend in every chapter. Those evil adversaries that he meets have various forms (an egg, a bumble-bee, a snake and a football). He is trying to lead them off their evil path to the path of goodness. Through situations that are funny, full of action, touching and absurd, he is always successful in the end. The last, 5th chapter shows all the adversaries together and connects all the stories. They are not fiends anymore - they have become moral creatures, who want to show their gratitude to the Sergeant for remedying their malicious behavior and turning them to path of goodness. In the end, there is a symbolic closure of the whole story, when all the characters join forces with Sergeant to overcome evil.

### Director's statement

I like to express myself through narration that is not too serious or rigid. I try to look for a language that allows me to address serious topics in a simple manner. That's why the main characters are kind of funny. I try to find a balance between exaggeration and awkwardness, for the movie not to be just naive, but also formative. My effort is to create a film which captivates the viewer and is a visual spectacle for them. I started creating the film 5 Cases of Sergeant Goodmind as my diploma work at UMPRUM in Prague, so now the film is in the late development phase. The animatic part is ready, art and animation tests are done and some of the stories are already animated. I'd love to hear a feedback regarding the movie and also to show my film to a wider audience thanks to CEE Animation Forum and, eventually, I would like to find partners to help me with completion the film with subsequent distribution and festival strategy.

### Country of production

Czech Republic

### Target audience

children, adults

### Animation Technique

2D vector based, hand drawn

### Production company

Academy of Arts, Architecture & Design in Prague

### Estimated budget

EUR 21,877

### Funding secured

EUR 15,827





in development / 10'

# Bonefuzz

**Csontzörej**

A withdrawn, deaf boy is passing the time by playing video games in the solitude of his room. His brother invites him to a concert featuring a mysterious band, which will change his life forever.



**Mark Laszlo**

Director and Scriptwriter

*mark.laszlo.07@gmail.com*



### Synopsis

A withdrawn, deaf teenager named Vajk gets an invitation from his brother to join him for a concert of a mysterious band. After some hesitation, he decides to escape his unvarying lifestyle. Their trip leads to the town's old abandoned factory. At the concert, he is wearing his cochlear implant but only senses unbearable noise through it. When he takes them off, he realizes that he has been abandoned and tries to get out. As the band begins to play their next song, the crowd goes wild and pushes Vajk with his head against the floor. Through it, he hears something clearly. The sound transforms the factory and the crowd into an abstract mass, lifting the boy's body into the air. At the peak of the song, he falls back to reality. When Vajk wakes up, he hears a dull ring, which slowly blends with ambient noises. A branch breaks under his feet, reminding him of the sounds he heard last night. He notices that his implants are ruined. Vajk can't get back to the quiet silence he's used to.

### Director's statement

My diploma project, *Bonefuzz*, is an adaptation of a short story by Attila Veres, titled *Mistcity*. The film was inspired by a fragment of his story, where a deaf boy meets a mysterious rock band whose music can be heard by him. As someone who can't imagine life without music and composing, I wanted to capture the fundamental effect music can have on our perception of reality. Representing this, the band's song has both a lasting psychological and physical effect on the protagonist. To emphasize the climax of the film, I want to establish a sense of mystery and anticipation, for which I would use the cinematography of mystical thrillers, and the musical aesthetics of the 90's rock era. The technical execution combines traditional and 3D animation. As a director, I treat sound and visuals as equally important. The style of the animation focuses on bold, dynamic movements, over detailed backgrounds. I would use OSC driven animations to highlight the sync between music and motion.

### Country of production

Hungary

### Target audience

adults, young adults

### Animation Technique

3D (CGI), drawing

### Production company

MOME Anim – Moholy-Nagy  
University of Art and Design

### Estimated budget

EUR 55,000





# DREAM DIVE

in pre-production / 5'

## Dream Dive

The experiences of real lucid dreamers and their fantastical, distorted, colorful and gravity defying dream world are taken as an inspiration for viewers to try becoming lucid in a dream too.



**Johana Mlichová**  
Director and Scriptwriter  
[johana.mlichova@gmail.com](mailto:johana.mlichova@gmail.com)



### Synopsis

A poetic film about people's experiences with lucid dreaming without questioning or explaining them. Inspired by interviews with people from around the world about their craziest lucid dreams, how they perceive them, and how the lucid dreams changed their view of reality, as told by metaphors in a non-linear story. The voiceovers from interviews are illustrated by fantastical images. Using symbols, I would like to portray the questions that made me interested in lucid dreaming in the first place, as well as the way that my interviewees perceive lucid dreaming as a practice that can help them work out their own questions or help to heal their emotional wounds. The script is based on interviewing 6 people, as well as my own ideas. I was mainly asking questions about personal experiences and theories about lucid dreaming, but also about how they perceive the visual side of their dreams. Each person had their own reasons for starting lucid dreaming and all of their lives were changed in meaningful ways.

### Director's statement

I chose the topic of lucid dreaming, because experiencing it has brought up many questions within me. Mainly I'm curious about how can one be conscious with a sleeping brain, how do the objects in the dream feel just as material as in real life and what could the possible answers mean for the way we see the reality. As an artist, lucid dreaming is a perfect theme for me, because it touches fantasy, but it is entirely possible to experience it, the conscious mind as well as the subconscious, scientific and spiritual questions alike. I focused on what other people have to say about their own stories. Even with their subjectivity, I think they hold the most value. I find that lucid dreams have a significant meaning in most dreamer's lives, and such meaningful connections and personal experiences with the inner world can't be measured, proven, or often even put into words. But animation can show these things and it's the perfect medium to illustrate the fantastical dream world.

### Country of production

Slovenia

### Target audience

15+

### Animation Technique

2D animation - Toon Boom

### Production company

University of Nova Gorica School of Arts

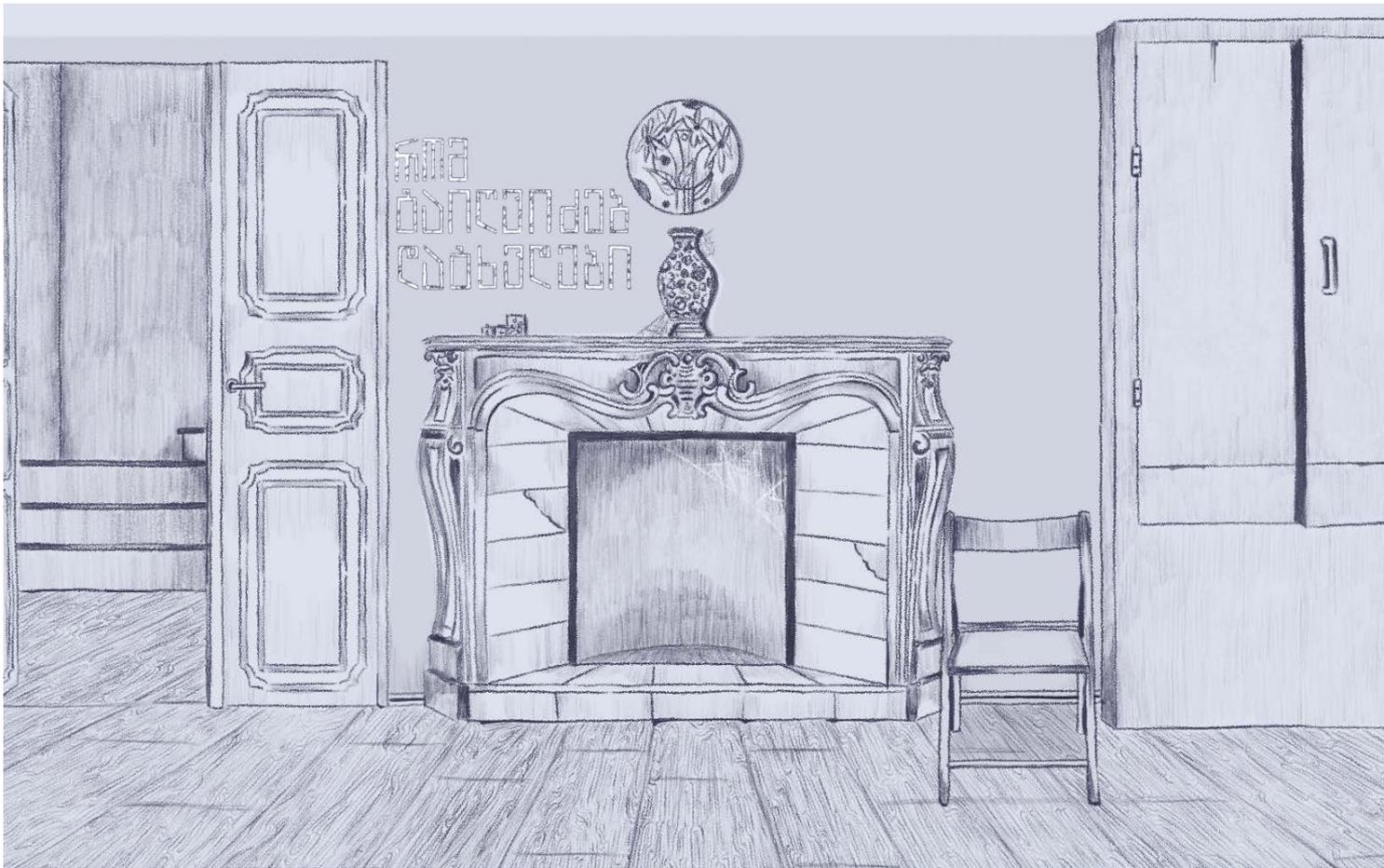
### Estimated budget

EUR 4,000

### Funding secured

EUR 1,250 (school fund)





in development / 3'

# I'll Be There When You Wake Up



**Nina Chubinishvili**  
Director and Scriptwriter  
[nchubinishvili@yahoo.com](mailto:nchubinishvili@yahoo.com)

**Loss. The terrible feeling you have after someone you love dies. Getting used to the fact that you might never see them again. The only things that are left to comfort you are the memories**



### Synopsis

After spending their childhood with the grandmother, the dog and the granddaughter were able to sleep only if the grandmother promised to meet them in the morning. The death of their grandmother made their lives unbearably sad. They continue to live with memories of her and the hope that they will see her again when they wake up.

### Director's statement

The story is about loss and the terrible pain that comes with it. Getting used to the fact that you might never see the person ever again and, if you don't believe in afterlife, then the only thing left to comfort you are the memories of the person.

### Country of production

Netherlands

### Target audience

young adults, adults

### Animation Technique

drawing

### Production company

Willem de Kooning Academie

### Estimated budget

EUR 10,000

### Funding secured

EUR 700





in development / 8-10'

## M-0

There are an increasing number of fires breaking out in underground stations, and people begin to experience spontaneous combustions on a daily basis. Oddly enough, no one seems to care about it.



**Vivien Csigó**  
Director and Scriptwriter  
[viviencsigo@gmail.com](mailto:viviencsigo@gmail.com)



### Synopsis

The story is set in a dystopian reality, in a region where daily cases of fires in the underground are common. People grow accustomed to this environment and the system doesn't take any notice of the issue either. There are various posters in the stations telling people that everything is working in order, and there's nothing to worry about. However, travelers are encouraged to stay cautious for their own safety. The plot follows the events of Eve's journey through the underground and the stations. She's someone who has also adapted to the changes but has also realized that this shouldn't be the norm. She's thinking about leaving this place behind but hasn't made that decision yet. Although she will change her mind when things start getting even more out of control.

### Director's statement

I wanted to capture the feeling of living in an alternate reality dictated by someone else, and being indifferent about it. The story was inspired by an experience of mine, when I was travelling on the same metro line everyday which was known to catch fire frequently because of the outdated vehicles. One day while travelling there was a faint smell of smoke and I felt a sense of panic, but other people didn't seem to care about it at all. It was like everyone got used to it by then, and I found that thought very interesting. I feel like when something is getting worse day by day, we tend to adapt to the situation, but without questioning it, and it can get out of hand. In this film I will play into this mindset.

### Country of production

Hungary

### Target audience

adults

### Animation Technique

drawing

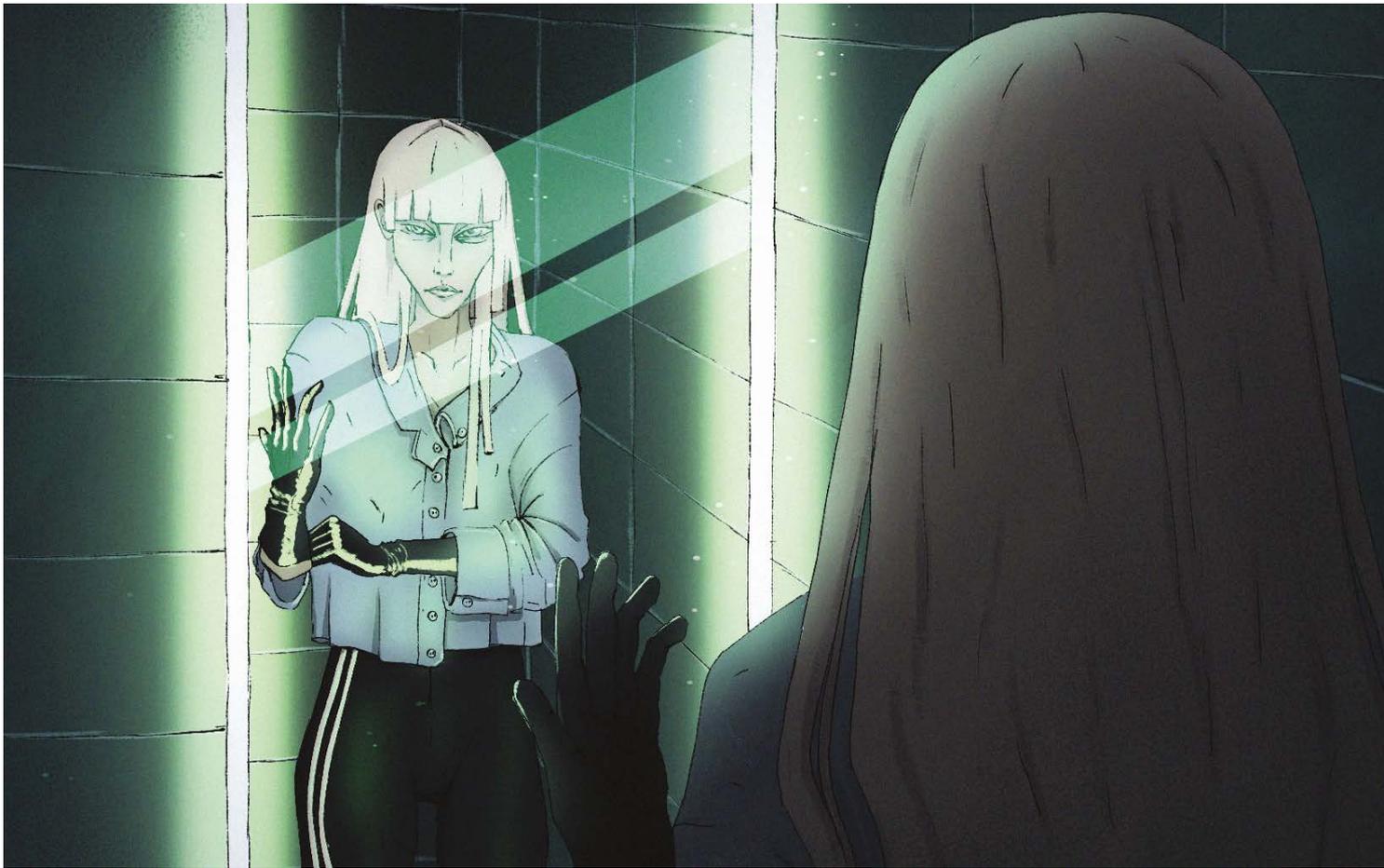
### Production company

MOME Anim – Moholy-Nagy  
University of Art and Design

### Estimated budget

EUR 50,000





in development / 10'

# Noah

After the death of their mad father, two sisters decide to fulfill his ideology which is to cleanse the planet of humanity. They design a bioweapon to use against the surrounding city.



**Luca Ábrányi**

Director and Scriptwriter

[abranyi.luca.kata@gmail.com](mailto:abranyi.luca.kata@gmail.com)



### Synopsis

In a post-apocalyptic world, two sisters live on the last nature-dominated island, surrounded by an infinite city. For the entirety of their lives, they have been isolated with their mad father, who thought of people as noxious pests on the planet. He believed that the only solution is to exterminate humanity. After his death, they find his research for designing a bioweapon to use against the city dwellers. The orphaned girls, filled with grief and false beliefs, decide to continue their admired father's legacy and fulfill his plan.

### Director's statement

The basic idea came from the place of humans in the contrast between nature and cities, which is a topic is becoming increasingly important in our world. With my story, I would like to show this tension through the eyes of two traumatized individuals who inherited nothing else but a distorted ideology. I would also like to find answers to whether is it possible to leave familial belief systems behind.

### Country of production

Hungary

### Target audience

adults

### Animation Technique

drawing

### Production company

MOME Anim – Moholy-Nagy  
University of Art and Design

### Estimated budget

EUR 60,000





in production / 7'

# The Chicken's Calling

A school bully appears to be attacked by gigantic chickens at school, forcing the child to get to the root of its anger and face its grief.



**Rebecca Osterberg**  
Director and Scriptwriter  
[hallo@rebecca-osterberg.de](mailto:hallo@rebecca-osterberg.de)



### Synopsis

The whole film is from the POV of a schoolchild, a bully. Pupils get pushed, things kicked. As the pupils start to defend themselves, the child perceives them as huge chickens. Eventually the child is surrounded by angry attacking chickens. The child panics and runs away. He flees into his mind, to a time where he was friends with a baby chick. The memory of the loss of the chick appears in his mind. The child is in a deep state of grief. His sorrow turns into anger and he takes it out on everyone in school. The situation escalates. Imagination and reality fuse together, leading to a point where the child hurts a pupil. Chaos erupts and the child gets pulled away and separated. Awaiting punishment, the child interacts with a small bird, who smashed into the window. Hesitating to let the bird lose, the child starts to come to terms with his trauma. Pecking chickens in the yard are no longer attacking the child, nor even taking notice of him. Finally the child decides to let the bird fly away.

### Director's statement

I love first-perspective novels. They fascinate me and pull me into the story, making me really feel the emotions the narrator has. I feel I am the character. Films usually show the third-person-perspective, since you fully see the characters act. I want a first-person narrative. I want the audience to really be in the film, to give a view of the world that is similar to the way it is in gaming. Thus, all happens from the main character's POV. At first, the story was supposed to show the perspective of a bullied child. While researching, I realized that no-one is mean without reasons, yet those are rarely investigated. The bully gets punished for his actions and not asked why. So I decided to swap the perspective to the mean kid. I don't want to justify rude behavior, but show that it may be worth taking the time to dig deeper and start finding the true issue.

### Country of production

Germany

### Target audience

adults

### Animation Technique

stop motion

### Production company

Hochschule Wismar

### Estimated budget

EUR 111,953

### Funding secured

EUR 40,000





in development / 7'

# The Girl Who Wasn't Afraid of the Bear

**Dievča, ktoré sa nebálo  
medved'a**

Accepting the beast inside you can be the hardest  
part of growing up.



**Darya Sidorova**

Director

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**Karin Kissová**

Scriptwriter

[kkissova@vsmu.sk](mailto:kkissova@vsmu.sk)



### Synopsis

A storm surprises two children, Aina and Bernard, while they are playing in the woods. They decide to hide in a dark cave and wait out the downpour. Bernard plays with the light of a torch, scaring his friend. Frightened, Aina runs to hide deeper into the cave. She clings to her teddy bear, but her fear transforms the toy into a real beast. When she wants to show it to Bernard, she is disappointed to find that he cannot see it. Aina lets the bear lead her further into the glowing cave. Their journey together turns into an adventurous pilgrimage through dreams and fantasies, where Aina, in her newfound independence, gains courage, joy of creating and acting on her own. Soon, however, Aina's own imagination begins to get out of hand and turns against her. She realizes that without reality and human contact, but especially without acceptance of herself, it won't work. The wild animal that accompanied her in the depths of the cave becomes a part of her. Aina emerges into the light as a teenage woman. Outside the cave, her friend, young man Bernard, is waiting for her.

### Director's statement

*The Girl Who Wasn't Afraid of the Bear* is a project of a four-member team, composed of animation and screen-writing students. The theme of growing up and finding one's own identity is important for each of us. During the creation process, we realized that nobody gave us a manual for dealing with adolescence. We all had to fight through it differently. And that's the message of our film: it's okay to grow up in your own way and at your own pace. Our protagonist, Aina, discovers her unknown strength and fragility as she grows up. She finds them in a cave that symbolizes her inner world. Her story is a rite of passage that will be narrated as an animated visual poem with the potential to appeal especially to young adults.

### Country of production

Slovakia

### Target audience

young adults

### Animation Technique

drawing

### Production company

Film and Television Faculty of  
The Academy of Performing Arts  
in Bratislava – VŠMU

### Estimated budget

EUR 4,000

### Funding secured

EUR 1,000 (school fund)





in development / 8'

# The Spell

**Coprija**

**Surrealist story inspired by local fairytales, celebrating the act of copranje, a Croatian word for casting spells. When a young girl gets cursed by the witches, their spell itself, coprija, brings her into a world that is not our own.**



**Dora Pejić Bach**  
Director and Scriptwriter  
[pejicbachdora@gmail.com](mailto:pejicbachdora@gmail.com)



### Synopsis

A surreal fairytale, *Coprija* combines multiple stories and beliefs from a village in Croatia. While exploring oral tradition and history, the film also explores the connection between tales, memories, reality, and something that is in between – a magical world brought into ours using storytelling. While following the structure of a not so classical fairytale, the story tells us about a little girl named Miška. *Coprija* is set in the 1950s, on the day of Ivanje, a celebration of the first day of summer. During preparations for Ivanje, she gets cursed by the local witches and instead of getting seriously ill, the witches' spell, *coprija*, allows her to enter a world that is not our own. At the same time, her family falls into a deep sleep under strange circumstances. What they do not know is that the celebration of Ivanje will still happen, only without them there. Through eyes of a child, I want to allow us to question what is real and what is not, just like the stories we were told when we were her age.

### Director's statement

The film *Coprija* started as very personal research that consisted of collected odd stories, sketches, and illustrations for my bachelor's thesis. It is a result of my own fascination with weird fairytales and real stories that you sometimes hear as a child from your relatives or a neighbor. All the stories I will be using were told to me by my grandma. I wanted to combine said "real" fairytales into one story, inducing a fever-dream feeling in a viewer. My goal is not only to bring unknown Croatian folk tales to the public but also to make people feel like children again, to make them question and remember odd and magical things about their own childhood memories.

### Country of production

Slovenia

### Target audience

young adults and adults

### Animation Technique

stop motion cut-out

### Production company

University of Ljubljana, Academy of Fine Arts and Design

### Estimated budget

EUR 13,500



# TOUCH OF LIGHT



concept / 7'

## Touch of Light

Dotyk svetla

Alice doesn't want to let sadness into her soul, but the shadows of memories overpower her and take her back to the moment she has been trying to run from.



**Vanesa Nipčová**

Director

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**Marek Moravčík**

Scriptwriter

[mmoravcik1@vsmu.sk](mailto:mmoravcik1@vsmu.sk)



### Synopsis

Alice is a teenager shaken by an experience she tries to forget. She doesn't leave her room and busies herself with her studies. But the sadness is insistent. It begins to surround her. The shadows that gather around her take terrifying shapes. Suddenly they come to life. Alice is faced with a challenge that cannot be ignored – she must confront the haunting memories. She is transported to a veterinary clinic. On the surgical table lies her faithful canine friend. He fixes his eyes on her, looking to her for support while the doctor puts him out of his misery with an injection. Alice must find the strength to go through the whole experience all over again, to come to terms with the inevitability with which we are born into this world. Suddenly, the shadows of sadness are transformed into the light of joyful memories.

### Director's statement

Our creative team is comprised of screenwriting and animation students. When searching for a theme, we shared a common experience of dealing with the loss of a loved one. For all of us, it was challenging to face the disappearance of a source of light in our days. Memories were a momentary comfort, but the confrontation with reality was even more painful. We would like to convey to our young audience the experience that embracing grief is a natural way to let the light softly touch our wounded souls again.

### Country of production

Slovakia

### Target audience

young adults

### Animation Technique

drawing

### Production company

Film and Television Faculty of  
The Academy of Performing Arts  
in Bratislava – VŠMU

### Estimated budget

EUR 4,000

### Funding secured

EUR 1,000 (school fund)





**Series /  
TV Specials**

## Overview of the projects

- **9 Million Colors**
- **Billy & the Boingo Band**
- **Bug City**
- **Endover Groove**
- **Giggle Wiggle**
- **Lemon and Berry**
- **The Song of the Storms**
- **The Three Gadgetiers**

## 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.



## Michelle Hoekstra

**Project Supervisor & Post Production Supervisor.**

Before graduating from the Netherlands Film Academy in Amsterdam, she studied Animation at the Willem de Kooning Academy (Rotterdam). After graduation, she worked as a production manager/line producer for several years. But since a few years she has specialized in post production and supervises several animation projects within Lemming Film, such as the stop motion series Rusty S02 and the feature film Sisters of the Mist (in development). [www.lemmingfilm.com](http://www.lemmingfilm.com)



## Hisko Hulsing

**His films Seventeen and Junkyard were invited to numerous festivals and won many awards, including the Grand Prize at the Ottawa International Animation Besides writing, directing, painting and animating for his animated films, Hisko composes the orchestral soundtracks for his own films.**

In 2014 Hisko Hulsing made large animated sequences for Cobain: Montage of Heck, the first authorized documentary about Kurt Cobain. The film was theatrically released by Universal Pictures worldwide. Hisko Hulsing directed and production designed Undone, an animated series for adults for Amazon Prime. Undone's first season premiered in September 2019. It appeared in Top Ten lists of the New York Times, Vanity Fair and Time Magazine, among others. Season 2 of Undone was released on April 29, 2022, to great critical acclaim. In 2022 Hulsing directed and production designed the bonus episode of The Sandman for DC Comics, Warner Bros and Netflix called 'A Dream of a Thousand Cats'. It was released on August 19, 2022 and was viewed over 30 million times in the first 6 weeks. More at [www.hiskohulsing.com](http://www.hiskohulsing.com)



## Kristel Tõldsepp

**Kristel Tõldsepp is a producer of the animation studio A Film Estonia since 1996 and the owner of the same company since 2011.**

She has a MA degree in economics and has attended several workshops of TV and animation production around Europe. Tõldsepp has been a production manager of 20 animated feature films and 10 TV series. She has worked for films like „Asterix and the Vikings“, „Niko and the Way to the Stars“ and „Titeuf – the Movie“. K. Tõldsepp has also produced 10 short films, TV series „Things You Think“ and feature film „Raggie“ (2020). Currently A Film Estonia is producing their next feature film „Poop, Spring and Others“ to be released on 2023.



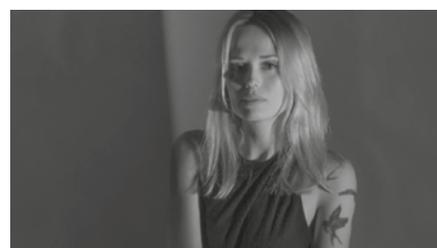


in pre-production / 25'

# 9 Million Colors

9 milionů barev

When the beautiful yet murderous mantis shrimp, Fran, falls in love with the blind and hideous fish, Milva, the ocean will never be the same again. There will be singing, involuntary organ donation and looking for love.



**Bára Anna Stejskalová**  
Director and Scriptwriter  
[baraanna.stejskalova@gmail.com](mailto:baraanna.stejskalova@gmail.com)



**Petr Koubek**  
Dramaturg



### Synopsis

For the beautiful mantis shrimp, Fran, the ocean is the garden of Eden. Her murderous claws can take anything she fancies. For the blind and hideous fish, Milva, every day is about escaping and fighting for life. Only Fran sees the underdog Milva as gorgeous and tries anything to make her see the beauty and joy around her. The love is mutual, but not the perception of the world around. Even though Fran's sharp claws are able to obtain eyes for blind Milva and bring down the walls of their previous lonerism, they still need to fight their differences to find a way to stay together. Maybe singing will help?

### Director's statement

Our goal is to create a unique stop-motion in terms of playing with gender and pushing the visual aspect of classical puppet animation to the new level, whilst telling a story that explores relationships and how we perceive the world. The sea is still pretty much undiscovered and, to our ears, mostly silent. I have chosen the musical for turning this notion upside down. Yet we are still playing with the facts, that we are truly under the water, so we won't be able to hear any words of our singing actors clearly, but instead we will hear mostly bubbles, in tune with the music. Regarding the visual aspect, we are trying to create an image that has not been created ever before. In the movie, apart from the camera angle, there will be multiple POV of the sea critters, like crabs that see in B&W, or fish that have a limited color palette. But the most important POV is of the main heroine - a peacock mantis shrimp. She has 16 photoreceptors in her eyes (we have 3), she can see colors we can't even imagine.

### Country of production

Czech Republic

### Target audience

8+

### Animation Technique

stop motion

### Production company

Bionaut

### Estimated budget

EUR 600,000

### Funding secured

EUR 60,000





in development / 26 x 11'

# Billy & the Boingo Band

Four misfit musician monsters, touring the world in a flower-power 1960's VW Van to help pre-schoolers solve daily problems.



**Shabnam Rezaei**

Director and Producer

[shabnam@bigbadboo.com](mailto:shabnam@bigbadboo.com)



## Synopsis

In each episode, our ragtag team is on their way to a new and exciting location some place on earth, where they encounter a creature with a problem. Billy says, “We have to stop!” and Pearl says, “Are you sure there is enough time?” and he says, “We have to make time!” Our Monsters step in with acknowledgment and advice, and a specific exercise to address the emotional issue. Then our monsters repeat it with exaggerated silliness. Each episode ends with a delightful Boingo Band performance and an unforgettable song about the difficulty and the solution. We explore mindfulness and “otherness” - perhaps the stigmatism of labels such as ADHD, autism, and other “disabilities” by proposing that perhaps there is no such thing as a disability, but that we all think and function differently. Our monsters that are here are different ways of thinking and functioning, and that this can actually be an asset.

## Director’s statement

In creating and directing this new series, I am excited to explore the idea of neuro-diversity for children with these beautifully designed monsters. The world we have is full of color, texture, movement and music. Small children, and especially children with disabilities, whether physical or mental, respond well to music. We want to tackle stigmas, and be supportive of those kids who feel left out of society. We also will mix this up with daily preschool problems. The show intends to use powerful animation and celebrity musicians with disabilities to show the power of having a challenge in life as an asset. To this end, I intend to direct the series with mindfulness, inclusiveness and all children in mind. The overall direction of the show is to suit our younger target age group of 3-5. This means pacing which is not too fast and not too slow. Story points, beats, songs and conclusions are designed to be age-appropriate.

## Country of production

Austria

## Target audience

kids 3 - 5

## Animation Technique

2D (vector based)

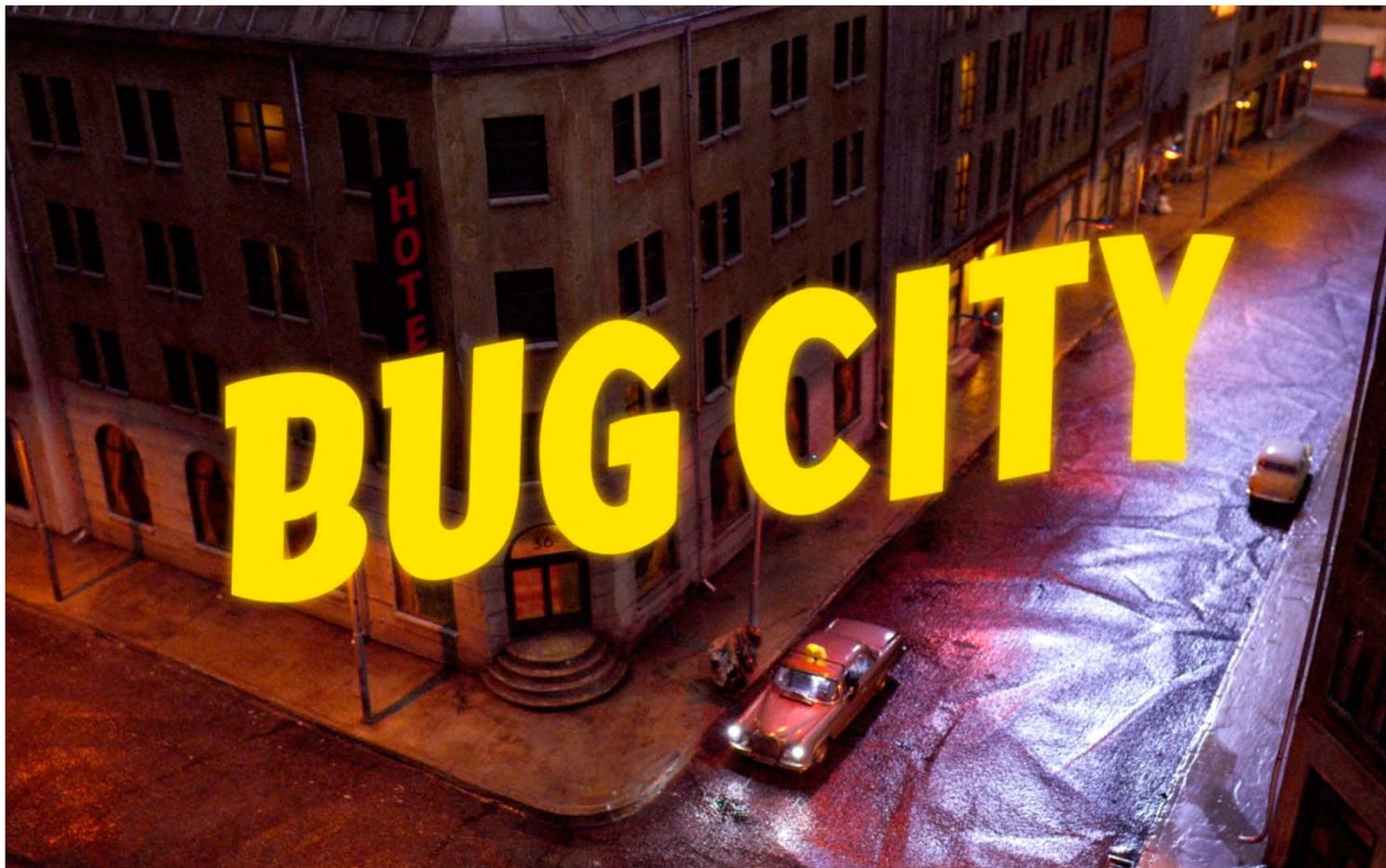
## Estimated budget

EUR 3,000,000

## Funding secured

EUR 40,000





in development / 10 x 15'

# Bug City

Probably the worlds first Nordic Insect Noir!



**Jøran Wærdahl**  
Director  
[joran@klippoglim.no](mailto:joran@klippoglim.no)



**Kjersti Greger**  
Producer  
[kjersti@klippoglim.no](mailto:kjersti@klippoglim.no)



## Synopsis

In a world populated by humanoid insects, teenage fly Addie fights for the climate. Her first goal is to shut down the polluting Factory in the city, but against her, and the few ragtag climate activists she manages to muster, stands the powerful and climate-denying news anchor Dick Crick - Bug City's most popular figure. Bug City is a satirical comedy with puppets, where we meet Addie and her motley gang of climate activists in and around the shoddy pub, Bobby's Bar - a kind of headquarters for the increasingly desperate attempts to get the climate message out. In the face of everyday problems, personal vices, constant humiliation and fake news from Dick and the media, the campaigns of Addie and the activists escalate. At the same time, Addie longs for the loving attention her parents never gave her - a feeling she constantly tries to suppress, and which must not get in the way of the climate message.

## Director's statement

We are living in a time with frequent signs of drastic change. Democracy is constantly challenged, and conspiracy theories are nurtured in echo chambers, turning into a new religion for the masses. The climate is rapidly getting worse and leads to a rapid loss of different insects. This worries our main character, being a young housefly with most of her life in front of her. In her struggle to garner attention for the climate, she teams up with her absent father, which also brings the heart to our series. With a bit of dark humor, we want to bring attention to activism, ignorance, conspiracies, and abuse of power. But we also want to tell a story about the importance of close human/bug relations. This is the engine in our narrative and it plays out situations and conflicts we all can relate to. The universe is played out with a combination of hand-built sets and live-controlled puppets, with help from CGI and 2D-animation to bring life to the expressions. We want this universe to stand out as something unique, and at the same time be able to produce it more cost effectively than traditional stop motion. Bug City will be a fun series to watch, with a boundless sense of humor and up-to-date topics in a retro universe.



**Svein Erik Ostad**  
Production Designer

Country of production  
Norway

Target audience  
teenagers, young adults

Animation Technique  
puppets, CGI, 2D

Production company  
Klipp og Lim

Estimated budget  
EUR 1,300,000

Funding secured  
EUR 100,000





in development / 26 x 10'

# Endover Groove

Johann, Sebastiana & Bach

Teenage musicians, from a village at the end of the world, must face off against a corporate giant in a series of epic ROCK'n'ROLL skirmishes, after school of course.



**Łukasz Kacprowicz**  
Director and Scriptwriter  
[lkacprowicz@g-s.pl](mailto:lkacprowicz@g-s.pl)



**Robert Jaszczurowski**  
Producer  
[rjaszczurowski@g-s.pl](mailto:rjaszczurowski@g-s.pl)



## Synopsis

Fandango (a turtle-scientist) is a creator of unusual instruments capable of arousing a crowd's emotions. Years ago he collaborated with Kakofon (an innocent looking rabbit). When it turned out that Kakofon uses inventions produced by the turtle to capture the minds of listeners - Fandango took his instruments and hid in Endover at the end of the narrowest county road where he felt safe, but then a group of teenagers (Johann the fly, Sebastian the cow and Bach the dog) discovered Fandango's unusual instruments and use them at a school talent contest. Unaware of the power of the guitars produced by Fandango, the friends cause a local tornado. It is seen all over the news, but none of the journalists connect it to the concert except ... Kakofon! The rabbit effortlessly locates the inventor's hideout and will do anything to retrieve the extraordinary instruments. Turtle and the giddy trio must defend the entire world from Kakofon's clutches. It's going to happen - it's time to rock and roll.

## Director's statement

*Endover Groove* is an adventure comedy with elements of mystery. We are aiming at a tough target, so clever dialogues with lots of humor are the key. Our protagonists are kids at a dramatic transformational moment. It's the time of their first disappointments with adults and their world. That is the moment when a rebellious spirit starts to speak out. Music becomes a way to communicate with others. We want to show that defining moment and their dedication to pursue their hobby. However, there is so much more for them. And the same urge leads our characters to action. Kids believe that they can change the world and in our show they have the fortune to actually change theirs. Nevertheless, they are not taken seriously, slightly ignored by adults, who always know better. We believe that children should be treated with more respect for their passions. Even if we know that they will not finally save this planet. The power that comes from these kids' dreams can be a fuel for their adult actions some decades later.

## Country of production

Poland

## Target audience

children aged 9-11

## Animation Technique

2D vector based

## Production company

GS Animation

## Estimated budget

EUR 1,650,000

## Funding secured

-





in pre-production / 52 x 6'

# Giggle Wiggle

Chichraszek

Despite many differences, Giggle Wiggle and little Blabberina try to have great fun and solve the big conflicts of their tiny neighbours together.



**Magda Rawa-Galczyńska**

Producer

[m.rawa@badibadi.com](mailto:m.rawa@badibadi.com)



### Synopsis

Giggle Wiggle tells a story of a friendship between a great green gnome – Giggle Wiggle, and a little girl named Blabberina, who engage (be it willingly or otherwise) in the colossal conflicts of tiny nations. In Giggle Wiggle's world, quarrelsome characters are small and silly to the point of being harmless – their arguments becoming comical. It is also a story about how conflicts of all kinds erupt because of petty reasons, from malice and stubbornness, and how very little it actually takes to sort them out.

### Director's statement

Giggle Wiggle and Blabberina engage in the conflicts of tiny nations – Fanfaroons and Chatteretts. Giggle Wiggle is large, gentle and not very striking. Blabberina is a little girl, chatty and sometimes sulky. The Chatteretts live in chaos. Fanfaroons, on the other hand, cannot cope without discipline and orders. All of these characters do not fit together, so this becomes a source of constant conflicts and misunderstandings. This will not be without real adventure! In the series, we will visit the forest realm of the Chatteretts. We will learn how to swim, climb the highest mountain, and build the kingdom. We will take part in several wars and one wedding. Ultimately, and probably foremost, it's simply about fun – having a great time with the funny and fantastic adventures of heroes that make you laugh. Although it is a story about conflicts, it is accompanied by humour, empathy, and forbearance, where the characters and viewers learn from their mistakes.

### Country of production

Poland

### Target audience

children aged 4–7

### Animation Technique

2D vector based

### Production company

Badi Badi

### Estimated budget

EUR 2,500,000  
(season 1 – 52 x 6')

### Funding secured

EUR 71,000





in pre-production/ 52 x 3:30'

# Lemon and Berry

Two hummingbirds solve different problems by cooperating and by trying out various inventions.



**Anna Mroczek**  
Producer  
[anna@wjt.com.pl](mailto:anna@wjt.com.pl)



**Wojtek Leszczyński**  
Producer  
[wojtek@wjt.com.pl](mailto:wojtek@wjt.com.pl)



### Synopsis

The main characters are young humming birds – siblings who try out new inventions every episode. These inventions are often surprising, absurd and, above all, funny. The project is designed to entertain a young audience through a display of the gags of two little humming birds. Over the course of building and testing new machines, they always find themselves facing an extraordinary conundrum. Their whole world is made of paper, from characters and props to the environment. They live in a big tree that grows out of a book. Each story takes place in or around a tree, such as a forest path, a neighbor's tree, or a bird school.

### Director's statement

The series is based on the short by Ilenia Cotardo, created as her graduation animation. It was inspired by the relationship between her and her younger brother, on how they collaborate to solve problems and joke with each other. The project is a slapstick animation made to entertain a young audience by showing the gags of two little sibling hummingbirds, Lemon and Berry. During the story, the siblings build different inventions and machines, in order to find the right way to solve every single problem that always occurs at the beginning of the episode. The whole world is made of paper, from the characters to the environment. The little birds live in a big tree that grows from a book. Each story takes place in the tree's surroundings. The birds have complementary colours that, in addition to their personalities, help to reach the right balance. Our goal is to create an imaginary world full of surprising adventures that will be presented to the viewer in a pleasant and positive way.

### Country of production

Poland

### Target audience

children aged 3 – 7

### Animation Technique

stop motion

### Production company

Likaon | WJT

### Co-production company

GS Animation (Poland)

### Estimated budget

EUR 2,262,000

### Funding secured

47 %





in development / 26'

# The Song of the Storms

## Le chant des orages

During a storm, the animals in a small mountain village start having strange seizures. Emilie, 8, and her best friend Manon, decide to investigate. They discover that there is a link between the song of the storms that only Emilie can hear and the installation of a radio antenna.



**Ron Dyens**

Producer

[manon@sacrebleuprod.com](mailto:manon@sacrebleuprod.com)



### Synopsis

Emilie and Manon, 8 years old, live in a small village in the mountains. During thunderstorms, Emily hears a melodious music emitted by the thunder that the others do not perceive. During an outing in the forest, a thunderstorm breaks out. Emilie is seized by the dissonant thunder music. Around the girls, the animals begin to have strange fits. The two girls decide to investigate the causes. Emilie is convinced that there is a connection to the disruption of the thunder music. Soon, the girls realize that the village's new radio antenna was turned on the day before the storm that caused the animals' seizures.

### Director's statement

*The Song of the Storms* was fueled by our childhood passion for science. Our appetite for knowledge inspires the character of Émilie. She is attentive to her environment, has a lot of compassion for animals and she likes to investigate and to go beyond for the ideas she defends. The film raises questions about the balance between the comfort brought by technology and the respect for nature. However, we remain at the level of a child for whom the issues related to technology are complex and secondary to the well-being of animals. The story is not meant to be moralistic on this subject, but seeks to make young viewers aware of these issues. Also, it will not be dramatic - it is a film of adventure and investigation with moments of comedy.

### Country of production

France

### Target audience

children aged 6+

### Animation Technique

2D vector based

### Production company

Sacrebleu Productions

### Estimated budget

EUR 600,000

### Funding secured

EUR 32,540





## " THE THREE GADGETIERS "

in development / 13 x 8'

# The Three Gadgetiers

## Mashinariykovtsi

The Three Gadgetiers are forest friends. They are good-hearted, but always up to great mischief. Thanks to their unique and witty gadgets, they find a way to fix any mess.



**Lachezar Velinov**

Producer

[velinov@zographic.com](mailto:velinov@zographic.com)



### Synopsis

**The Three Gadgetiers (Pilot):** Three little forest friends – a turtle, a hedgehog, and a fox, indulge in games in the company of their ingenious inventions. Their attention is drawn to a garden with appetizing delicacies. The three come up with a plan and sneak into the garden. An unknown creature interrupts their game. They are forced to defend themselves with gadgets made from fruits and vegetables. The animals lose the battle, and take refuge with Grandpa Badger who reveals the secret of the creature. Where is the treasure hidden? **(EP2):** The Gadgetiers eavesdrop on Grandpa Badger and Granny Bunny who are talking together and say that the greatest treasure is hidden in the heart. Our little friends do not hear the last word and are thrilled to think that there is a treasure hidden somewhere. Costa prepares a plan, a map, and variety of gadgets, and they set out in search of the treasure. After a fruitless search with many adventures, Granny Bunny reveals that the greatest treasure is hidden in the heart.

### Director's statement

The TV mini series tells the story of three inventive forest friends – a turtle, a hedgehog, and a fox. They are witty and creative and always come up with some mischief with a gadget in hand. At the end of every episode, the characters make some breakthrough or discovery. It is important for children to understand primary social and everyday issues from an early age, like what it means to be polite and to be respectful of others' effort and work. The artwork will look like watercolor pictures and recall children's book illustrations, with lots of attention to detail, especially for the gadgets, which are an important element for children in that age group. The characters are drawn as anthropomorphic creatures, while the colors and shapes keep the natural characteristics of the animals. We are certain children will have fun watching the series, because of the style, the characters, and sets, and the fun which every episode will offer.

### Country of production

Bulgaria

### Target audience

children aged 4–6

### Animation Technique

drawing, 3D (CGI)

### Production company

Zographic Films Ltd.

### Estimated budget

EUR 759,200

### Funding secured

EUR 55,280





**Feature**  
**Films**

## Overview of the projects

- **Dark Horses**
- **Deleted**
- **Sorya**
- **The Helpers**
- **The Island of Salamanders**

## Head of Section



### **Martin Vandas**

Oscar<sup>®</sup> nominated Producer of *Daughter* by Daria Kashcheeva, 8 feature animated films, several short animated films, documentaries and TV review programs with hundreds of awards incl. student Oscar, Crystal of Annecy and others. A member of: the European Film Academy, Czech Audio-visual Producers' Association, a lecturer at FAMU in Prague.



### 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. The international cinema film production LA SIRENE will be in theaters in 2023.



### Ľubica Orechovská

**She studied Theater and Film science at VŠMU in Bratislava. Her professional career started at the Slovak Film Institute where she led Audiovisual Information Center and promoted Slovak films.**

Currently she is involved with the production and distribution company PubRes ([www.pubres.sk](http://www.pubres.sk)). She worked on the Slovak-Czech co-production projects such as Teacher (Učiteľka, 2016), Mečiar (2017), MEKY (2020) and animations Oddsockeaters (Lichožrouti) and Murderous Tales (Smrteľné historky). She is the initiator and manager of the Bažant Kinematograf ([www.kinematograf.sk](http://www.kinematograf.sk)) traveling cinema project which in 2022 celebrates its 20th edition.



### Valentin Rebondy

**After studying cinema at the University of Paris La Sorbonne and going to a higher school of graphic arts, Valentin Rebondy joined the company Cinéma Public Films in 2001.**

After several years of apprenticeship in the distribution profession, and passing through all the functions attached to this activity, he was appointed manager of the company in 2009 and then instilled a new dynamic within the company. His desire to return to the fundamentals which saw the birth of the company (founded in 1989), namely the distribution of cinematographic films intended for the youngest audiences, led him to develop a specialization which is today the strength of the company on the French market. His taste and his passion for animated cinema pushed him to travel the country to meet the public to conduct workshops and meetings around the different techniques of animated cinema. After the COVID-19 crisis, which put the entire sector on hold, he is driving a new strategy by deploying his entire team in the field, to be as close as possible to the concerns of cinema operators and their audiences. Thus, he hopes to be able to best meet the expectations of an entire sector in need of singularity, attractiveness and human incarnation. This proximity perfectly meets his deepest aspirations and he shares this project with the producers and creative talents of the films he chooses to defend.





in development / 100'

# Dark Horses

*Dark Horses* is a collection of five dark stories exploring uncontrollable emotions. In different places and at different times, a tormented relationship is consumed. A horse always leads to its resolution.



**Victoria Musci**

Director and Scriptwriter

[v.musci@ibridostudio.com](mailto:v.musci@ibridostudio.com)



**Federico Turani**

Producer

[f.turani@ibridostudio.com](mailto:f.turani@ibridostudio.com)



### Synopsis

*Dark Horses* is an anthology feature film composed of five episodes, each focusing on a dark and uncontrollable emotion. We discover the story of a young man whose mother has died and so he searches for the land where one never dies. We discover the story of two girls who have feelings for one another in an era in which it was unimaginable. We discover the story of a woman whose lover has been away for too many years, the story of a depressed jockey who doesn't love her husband any more, and the story of a man and woman in prehistoric times who get separated by war. A horse, a prophetic and metaphorical presence, is the key to the resolution of each story, so that all these experiences come into one, the human experience, which is all about accepting this dark matter and learning how to ride our emotions.

### Director's statement

*Dark Horses* brings together the five directors' needs to explore extreme and uncontrollable emotions in a unique story that is rich in symbols and metaphors. We have always dreamed of making an animated feature film for adults and this project gives us the opportunity to put our strengths together and construct it. Our project is an intense composition of narration and visual imagery that intends to reflect on all the themes we have brought together: confrontation with death, self-acceptance, remorse, independence and the need to evolve as human beings. We want to deal with the soul and its deepest caverns, giving the audience a catharsis but also something to think about in ethical, philosophical, and social terms. Sometimes, a small bad feeling – a dark little emotion – appears and we don't want to see it. The more it is neglected, the more it grows, becoming huge and uncontrollable, like a wild dark horse. The horse, indeed, is present in every episode and it acts as a vector of transformation, a prophetic presence carrying a deep truth. In the end, It's all about accepting this dark matter, learning how to ride the emotions and move forward.

### Country of production

Italy

### Target audience

adults, young teenagers

### Animation Technique

2D (vector based), 3D (CGI), drawing, stop motion

### Production company

IBRIDO Studio

### Estimated budget

EUR 2,100,000

### Funding secured

EUR 5,000





in development / 100'

# Deleted

Alex embarks on a quest to find Sophia, the love of his life, who was not chosen for further reproduction by the Artificial Intelligence that controls the human race.



**Zoran Krstic**  
Director and Scriptwriter  
[zoran@openstudio.rs](mailto:zoran@openstudio.rs)



**Aleksandar Protic**  
Producer  
[ap@mirmmedia.co](mailto:ap@mirmmedia.co)



### Synopsis

Set in the caves of the dystopian future, DELETED is a hybrid 3D animated/live-action film. In this story about love and freedom, futuristic humans are realistic 3D characters, while their virtual avatars are life-like humans (real actors). The main hero, Alex, escapes the AI-controlled virtual reality to find Sophia, who has been thrown into the underground caves among the other deleted humans that are left to die there. Alex survives in the underworld by joining a rebel group, where he finds out that Sophia is still alive somewhere there. Finally, he finds her among a group of people who live strictly naturally, and claim that the creation of the world theory as told by the AI is false. However, their happiness doesn't last long. The two of them are forced into coming to the surface of the Earth, where, alone in the radioactive yet still magnificent nature, they discover their own world.

### Director's statement

Our film is a hapless love story of two people who live in parallel realities in the distant future. It speaks of human freedom at the moment when it is lost, and when love is the only hope. It depicts a future that reflects our current reality. It relies on art, and philosophy, from Plato to film classics, The Matrix and Avatar, films by Tarkovsky and Christopher Nolan, and we hope it will make at least a small step forward in better understanding the complexity in which we (will) live. It enhance contrasts - real and unreal, true or false. The comfort of prison and the risk of freedom. Live-action and animation. The bright light of day and the darkness and claustrophobia of the cave, which will be enhanced by a handheld camera, always close to the 3D characters. We will feel the breath of our heroes. I want the audience to lose track, whether it's a live-action or an animation scene, and focus on the emotions. Because it's a film about love - on all levels.

### Country of production

Serbia

### Target audience

16-55,  
sci-fi fans, gamers

### Animation Technique

Hybrid / 3D animation  
(virtual production)  
+ live-action

### Production company

MIR Media Group

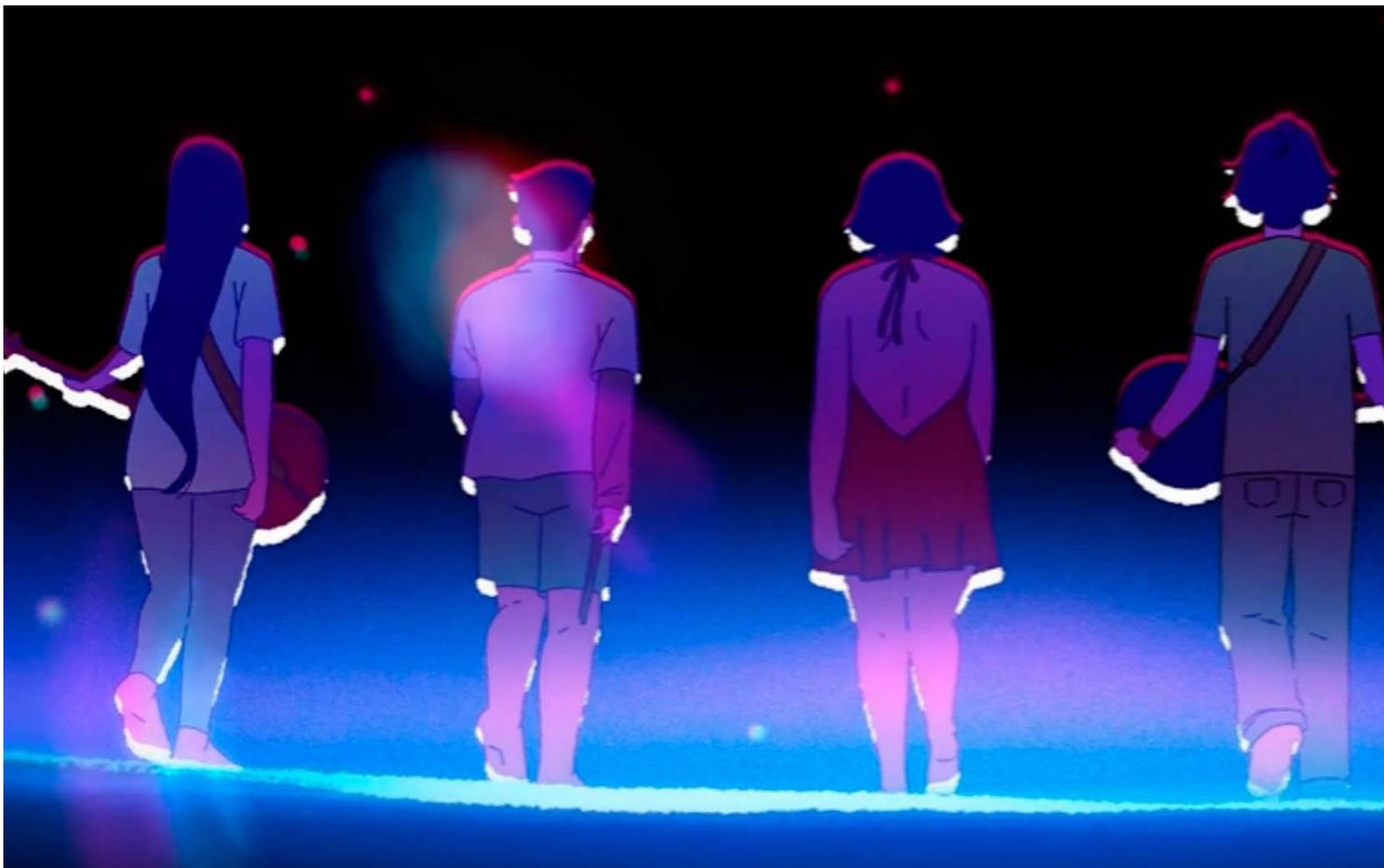
### Estimated budget

EUR 2,100,000

### Funding secured

EUR 250,000





in development / 90'

# Sorya

The portrait of a youth in Cambodia, caught between traditions and desire for emancipation.



**Anthony Assaf**

Producer

[aassaf@specialtouchstudios.com](mailto:aassaf@specialtouchstudios.com)



**Denis Do**

Director

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



### Synopsis

Sorya, a 17-year-old Cambodian peasant girl, arrives in Phnom Penh to work in a factory to support her family. But the infernal pace and the repetition of tasks are not to Sorya's taste. She prefers the nightlife and the effervescence of the capital, especially, in the arms of Chann, the fascinating and elusive young foreman who takes her to sing at night in a trendy bar, the "Lucky Girls"....! An initiatory, sensual and musical story, where the voice of our heroine is lost and revealed to the sound of Cambodian rock guitars.

### Director's statement

The film Sorya was born out of my desire to tell the story of Cambodia today and to represent its youth - bubbling, full of life, with dreams and desires. It is a Cambodia that I want to depict in order to participate in my own way in the reconstruction of an image of this country too often reduced to its dark days - a vision that is neither miserabilistic nor exotic, but well and truly anchored in reality. The story deals with universal themes, such as family, friendship, love, death, and the music in this movie is in the foreground. In this context, our target audience is teenagers and adults.

### Country of production

France

### Target audience

adult, teenage

### Animation Technique

2D, 3D (CGI)

### Production company

Special Touch Studios

### Estimated budget

EUR 5,045,000

### Funding secured

EUR 315,000





in pre-production / 71'

# The Helpers

**Pomagacze**

A quirky story of a frustrated clerk who, seeking release from his domineering father, suddenly discovers his true self and helps to put an end to the existence of the city of pressure, Waffeldorf.



**Grzegorz Skorupski**  
Producer



### Synopsis

Set in the waffle city Waffeldorf *The Helpers* is a story of a deeply frustrated clerk – Mr Mongrel – who sacrifices all his time and energy to nervously holding to his daily rituals. His extremely organised life is disturbed by the appearance of Mrs Froggot – the collector of exotic reptiles who entrusts him with her accounting errands. The moment they meet is very intense, soon a sexual bond ties them together. Not ready to be swamped by infatuation, Mr Mongrel seeks refuge from the perplexing feelings and makes an even more distressing discovery – he notices the existence of the Helpers – little creatures who make the clerk’s life more bearable. This discovery makes Mongrel’s life collapse as well as leading towards a general strike of the Helpers, causing complete chaos in Waffeldorf. The transforming power of love between Mr Mongrel and Mrs Froggot will bring peace between humans and the helpers and cease the city of pressure to exist, making room for the civilization to spring out.

### Director’s statement

*The Helpers* is a full-length animated film directed by myself on the basis of a script written by Weronika Stencel. As a director, I want the film to be entirely hand-drawn with crayons, which is closely related to the specificity of the line I have developed over several years in the creative process. To this very application, we attach a number of illustrations which reflect the visual character that will be presented in the film. Both the visual and substantive layer of the project will be strongly expressive, surrealistic, perverse, but also universal in its message, containing symbols and contexts from the world of pop culture. Thus, “The Helpers” is meant to combine what is close and familiar to every viewer with what is fresh, new and stimulates the imagination. The psychological depth of the story of the film’s main character, Mr. Mongler, will allow viewers to discover and understand the motives behind their own actions in reality.

### Country of production

Poland

### Target audience

adults

### Animation Technique

drawing

### Production company

Animoon

### Estimated budget

EUR 1,250,000

### Funding secured

0,5%





in development / 80'

# The Island of Salamanders

Washed up on a wild island with her father, a businessman at large, 10 year old Juliet meets an astonishing giant salamander.



**Catherine Maximoff**  
Director and Scriptwriter  
[contact@lescontesmodernes.fr](mailto:contact@lescontesmodernes.fr)



**Patrice Nezan**  
Producer  
[contact@lescontesmodernes.fr](mailto:contact@lescontesmodernes.fr)



### Synopsis

Washed up on a wild island with her father, businessman at large, 10 year old Juliet meets an astonishing giant salamander. The animal and its fellows have been vegetating on the nearby small island surrounded by sharks. The girl and the beast become friends. However the old Pramana warned her: if the salamanders are freed, they will invade the world...

### Director's statement

The Czech writer Karel Capek (1890-1938), a true visionary, the man who invented the word robot, imagined how things could go off the rails almost one century ago. And here we are now. His unclassifiable novel masterpiece, War with the Newts (1936), depicts our world as it has actually become today - on the verge of ruin. We have extracted the essence out of this literary monument dealing with political, economical, geographical, scientific, cultural issues, and have created an original story with it. Its narrative, its structure and all the characters have all been invented. We have developed them into one single present-day setting. It is a story we want to tell from the point of view of a 10 year old child, with her energy, her enthusiasm and her hope - so typical of her age. It is a family film. It should talk to children and to the child we still hold inside of ourselves.

### Country of production

France

### Target audience

8-12 years old & family

### Animation Technique

Unreal Engine,  
3D with a 2D render

### Production company

Les Contes Modernes

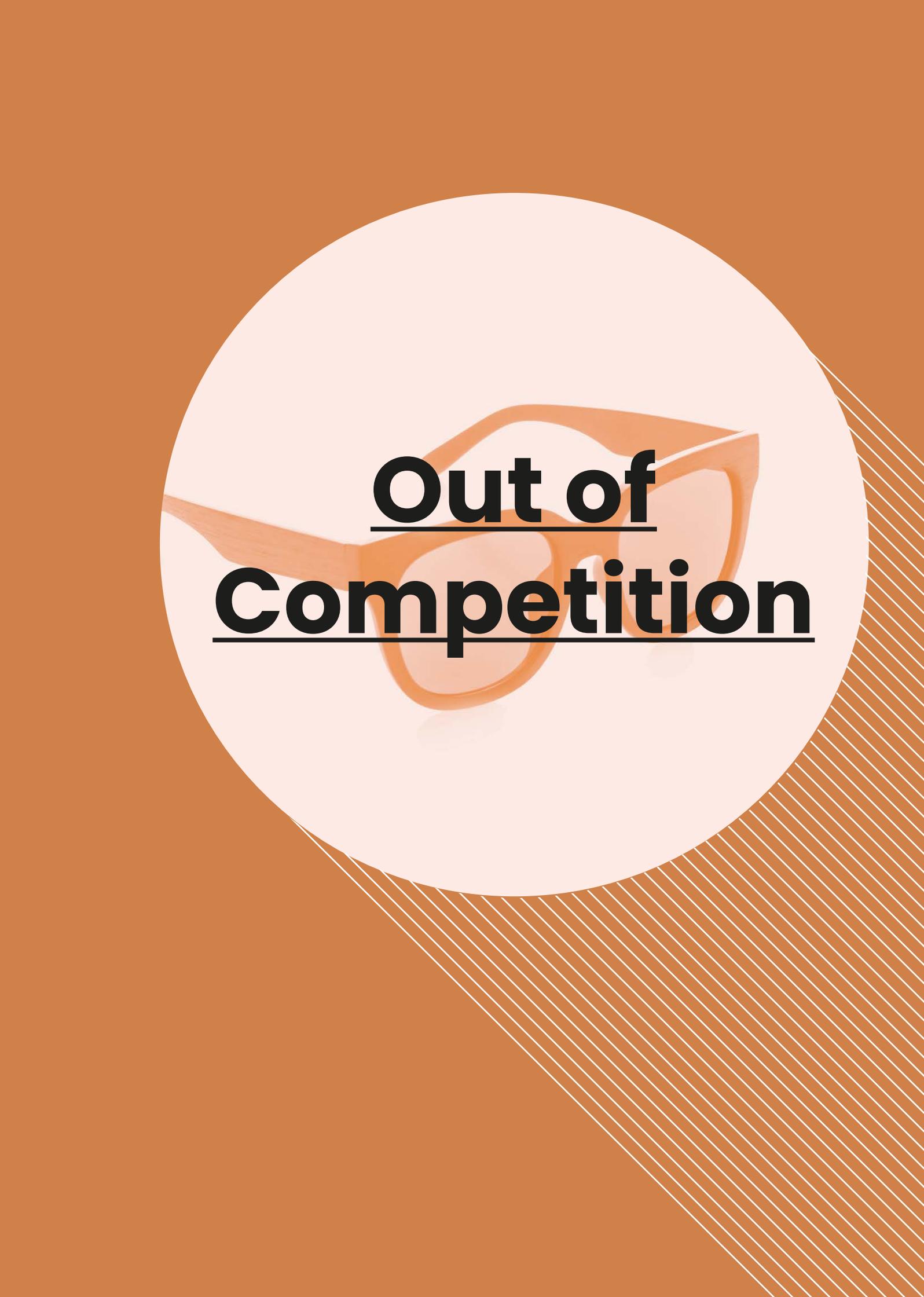
### Estimated budget

EUR 5,000,000

### Funding secured

5%

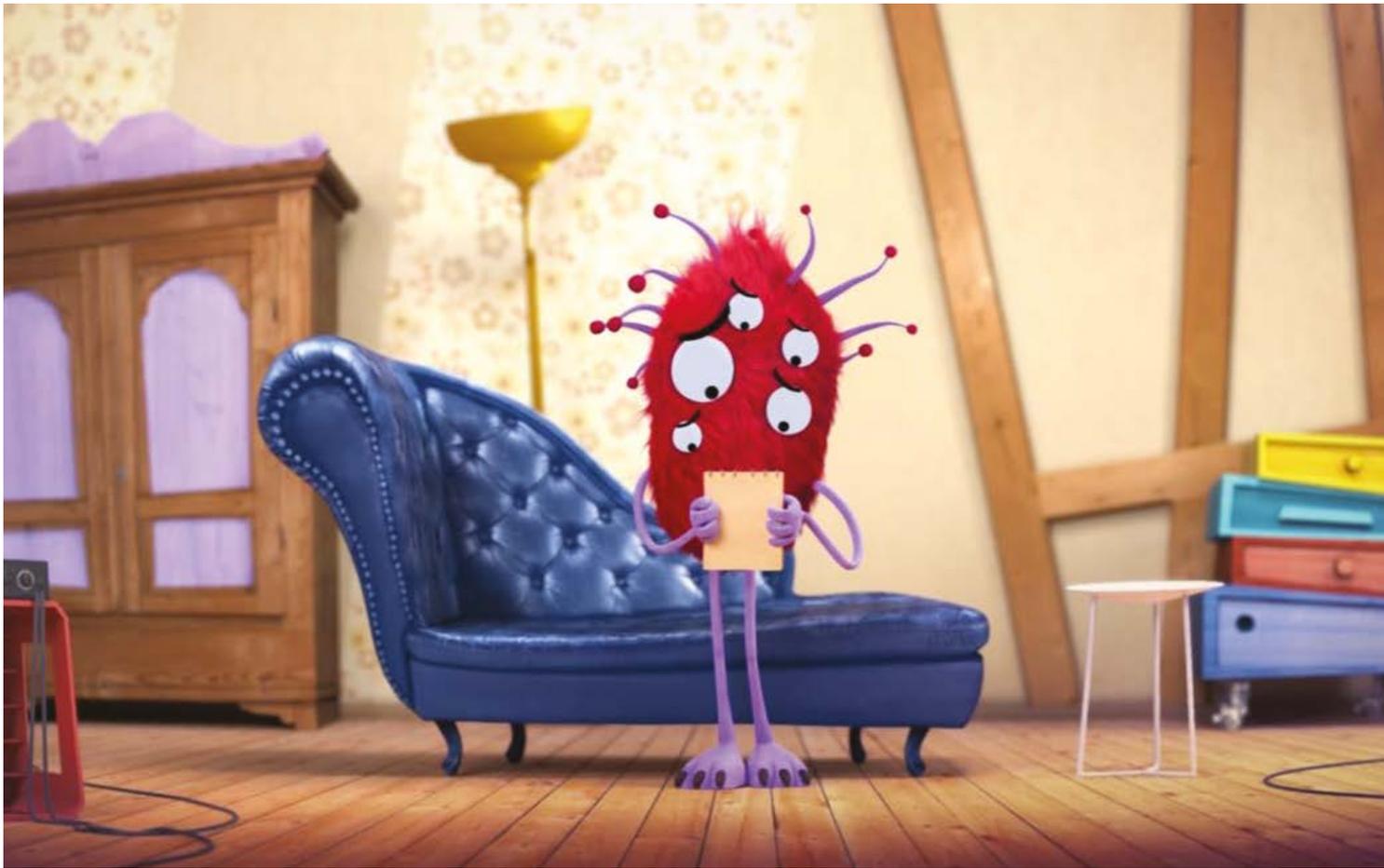




**Out of**  
**Competition**

## Overview of the projects

- **My name is...**
- **Orban Balazs – The Bone Baron**
- **Silence/ “Figure O”**
- **The Girl Who Was Not Afraid Of Bears**
- **Three Cups of Coffee**



in development /  
26 x 5:30'

# My name is...

An animated series for preschool children on how to deal with emotions.



**Eliza Plocieniak-Alvarez**  
Director  
[eliza.p.alvarez@gmail.com](mailto:eliza.p.alvarez@gmail.com)



**Lima Jalala**  
Storyboard Artist



### Synopsis

It's not easy for Fear or for Shame when everyone avoids them or finds them embarrassing! That's why they stand in front of the camera to show how helpful they can be. Cute funny monsters want to present themselves in front of the camera from their best side. There is just one big problem - the emotions overemphasize sometimes and that gets them into trouble. But luckily, at the end of each episode, they learn to calm down with the help of some useful self-regulation exercises. And they manage to show that they are actually very, very useful. Maybe even a kind of a superpower?! One more thing: emotions want to be very pedagogical. BUT they are not professional filmmakers, so the short episodes are full of humour and adventures!

### Director's statement

We all have emotions. Emotions are good, normal and useful. They tell us about our needs, give us energy to act or help us to withdraw ourselves when necessary. You just need to learn to listen to them and cope with them. Why is it important for both children and adults to understand and recognise their emotions? Recognising your emotions and learning to manage them is one of the most important developmental steps. Emotions are necessary for us to behave rationally. Scientists show that it is thanks to them that we can choose and act more wisely. Emotional intelligence, or the ability to recognise and name both our own emotions and those felt by others, is considered so important that it is taught in schools and at companies. Our actions often stem from the emotions we experience. By understanding emotions we can more consciously guide our actions. *"To be able to talk about our emotions, we must learn to recognise them. Otherwise they will lead us around by the nose. We should never be ashamed of them or laugh at them because they are part of our personality and intelligence."* Catherine Dolto.

### Country of production

Germany

### Target audience

children 4-6

### Animation Technique

3D, CGI, Collage

### Production company

Blaue Pampelmuse

### Funding secured

EUR 120,000

This project was previously pitched at Kids Kino Industry.





in development / 7 x 24'

# Orban Balazs – The Bone Baron

## Orbán Balázs – A csontbáró

Young Balázs Orbán has a chance to escape the harassment of an Austrian officer and at the same time fulfill his childhood dreams, but a storm on the sea might ruin all his plans.



**Fazakas Szabolcs**

Director and Producer

[szabolcs.fazakas@gmail.com](mailto:szabolcs.fazakas@gmail.com)



**Kudelász Nóbel**

Scriptwriter



### Synopsis

The cult figure of baron Orbán Balázs, aka “The greatest of the Szeklers” was - and still is - a defining personality for the Szeklers (Hungarians living in Transylvania). In this animation series project, we undertake to present his life, his ambition to culturally interconnect the East with the West, his twelve years’ journey through the Middle East and North Africa, and his friendship with the prominent personalities of the era, including Kossuth Lajos, the central figure of the 1848-49 Hungarian Revolution and Victor Hugo, as well as his career as a member of the Hungarian Parliament in his later years. His life was one of a romantic adventurer, a revolutionary thinker, and a true advocate of peace between nations and cultures, a promoter of true European values.

### Director’s statement

*“With 200 men like Balázs Orbán we could overthrow the tyranny of Napoleon III”* – said Victor Hugo about the Transylvanian baron Orbán Balázs, The Bone Baron. I was inspired by his story, he was a truly revolutionary figure, with a multicultural background: his grandmother was Greek, he spoke several languages, and he was way ahead of his time in being an enthusiastic promotor of true European values. His dream was to culturally “unite East with West”, and this conviction led him to his involvement in the Hungarian Revolution of 1848-49, his 12 years’ travel through the Middle East and Egypt, and his emigration to western Europe in flight from the retaliation of the Austrian Empire. Later he traveled through Transylvania, taking notes and photos of each settlement and historical site, and wrote his monumental work The Description of Transylvania, which he intended would put the region on the map of Europe. Using authentic photos and up-to-date technology, we have created a 21st-century animation series.

### Country of production

Romania

### Target audience

adults, and young adults, mainly interested in history, adventure, mystery

### Animation Technique

3D – Maya,  
2D frame by frame

### Production company

Legendarium

### Estimated budget

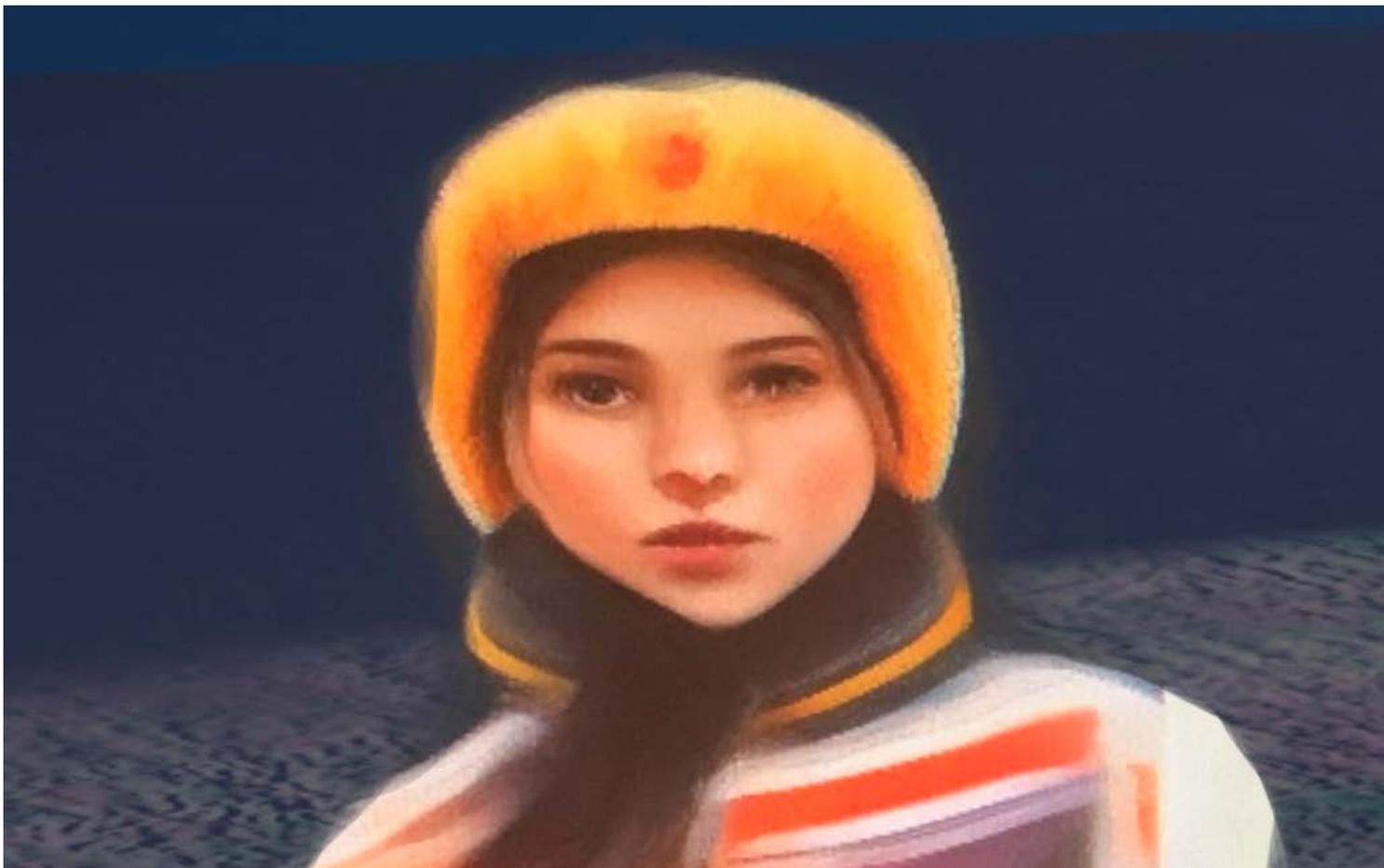
EUR 240,000 / episode

### Funding secured

Funding from Hungary and Romania

This project was previously pitched at Pitch, Please! – Animest.





in development / 10'

# Silence / "Figure O"

**Mlčení/ "tvar O"**

A girl figure skater gradually loses her love for figure skating, experiences violence from her trainer, but finds her love for it again with the help of friends and self-reflection.



**Viktoria Tomadze**  
Director and Scriptwriter  
[sulichemi@gmail.com](mailto:sulichemi@gmail.com)



## Synopsis

A five-year-old girl, Olesya, falls in love with figure skating. She is ready to invest all her strength, and all her emotions, but this is not enough for the coach. The trainer is waiting to see the results, but alas, Olesya does not succeed in her jumps. The trainer decides to use violence. Olesya is exhausted. She begins to hate figure skating and runs away from the school. She looks for another trainer and develop together a positive relationship. The trainer does not scream and she begins to succeed. Suddenly, the trainer is fired due to the fact that he does not have enough sports education. Olesya is alone again. She does not feel strong, because she invested too much strength in figure skating. She has the opportunity to participate in synchronized figure skating. It is the last chance to fulfil her dream. She is dating the trainer, but she grows up and he does not like it. He needs girls who are lighter and faster so he doesn't let them eat. One girl from the team talks about the pills she takes and the whole team starts taking them. Olesya tries not to take more than one, but her trainers encourage her, and she allows herself more and more. She wins medals, but they are losing their value. Olesya leaves the sport. A few years later, she develops her own training program and the children adore her.

## Director's statement

This is a short animated documentary. The topic is violence against children who are trying to start their figure skating careers. Due to unhealthy relationships with trainers, children become damaged, both physically and psychologically. Can such a system of behavior exist with children in the 21st century? The context is the unhealthy situation in Russian sport. The basis of my film is the voiceover of my friend who survived this training regime during her career as a figure skater. The goal of my film is to draw the attention of adults to this serious problem and to provide a way out for children who find themselves in such a situation.

## Country of production

Czech Republic

## Target audience

12+

## Animation Technique

3D, 2D

## Production company

University of West Bohemia in Pilsen

## Estimated budget

EUR 25,440

## Funding secured

EUR 2,000

This is a student project from the University of West Bohemia in Plzeň.





concept / 15'

# The Girl Who Was Not Afraid Of Bears

A feminist Western about a fearless girl who must face mysterious monsters she didn't expect.



**Lea Vučko**

Director

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**Maja Zupanc**

Producer

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### Synopsis

Behind the hills and valleys, stands a hut where a father lives with his three daughters. The eldest two venture into the world despite their father's warnings of a black beast that stalks the forest. The two sisters return scared, for there really is something haunting the woods. The youngest is fearless and an epic battle unfolds with the beast. After defeating it, she discovers that the beast was not what she expected. She fearlessly rides into the world, into dangerous perils where she discovers herself.

### Director's statement

*The Girl Who Was Not Afraid of Bears* is a 15-minute short film based on an old Albanian folk tale about a young girl who, despite her father's wishes, decides to leave her home and travel the world. The film's distinct feminist theme is intertwined with an archaic folk tale. The counterpoint to this is the use of the film genre typical of the male world; the Western, which further bridges the gap between the exclusion of female protagonists in certain film genres. In animation at the moment, to a large extent, in response to these themes, we get either stories about women as victims of the system or affirmative tales about heroines. The relevance and progressiveness of the theme of our film lies precisely in its holistic presentation of the contradictions, paradoxes, and problems of gender, which reflect real life and the state of society. The dynamic directing using fast cuts, extreme perspectives and dramatic music based on modern, stylized illustration will appeal to teenagers and festival audiences.

### Country of production

Slovenia, Croatia

### Target audience

teenagers

### Animation Technique

2D computer animation with frame by frame

### Production company

Invida

### Estimated budget

EUR 40,000

### Funding secured

EUR 10,000  
(Slovenian Film Center)

This project was previously pitched at AnimatekaPRO.





in pre-production / 8'

# Three Cups of Coffee

Trzy filiżanki kawy

A short, multilayered story about a woman who meets a man she once cared about. The past becomes tangible and only by going through it again can she prevent it from stopping her to live on.



**Natalia Krawczuk**

Director and Scriptwriter

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**Róża Misztela**

Producer

[roza@leleproduction.com](mailto:roza@leleproduction.com)



### Synopsis

A woman drives into a city where she used to live, to meet a man she once cared about. Their meeting takes place in a coffee shop, where they have met many times before. The woman realizes that the man is still not indifferent to her. Seemingly trivial elements and gestures bring back memories. In the man's yellow socks, she suddenly sees all the different socks he once used to wear. The common gesture of him rolling up his sleeves multiplies in front of her eyes, as if the past was there together with the present. Their conversation briefly tells the story of their relationship. It turns out that they deviated from each other over time. When he reached out to her, she ran away. And when she finally decided to return the gesture - he was already in a different stage of his life. As they talk, she realizes that "their time" is over and that it is impossible to regain the intimacy and connection they once had. Only by accepting this, can she feel unblocked and free. And finally, she can move on.

### Director's statement

The idea for the project appeared in my head when I had an opportunity to visit Vienna ten years after I had been living there for a year as a Socrates-Erasmus student. When I was walking the streets of Austria's capital the picture of the town as I remembered it (the one I had in my head) was constantly juxtaposed with the one I saw (the one that was physically in front of my eyes). It made me reflect on the way that I remember the past and what kind of influence it has on the way I see the present. I thought that it would be wonderful to be able to transfer this way of looking at things into an animated film. This film is my attempt to try to present both the past and present in the same picture.

### Country of production

Poland

### Target audience

adults

### Animation Technique

stop motion, cut-out,  
painting on glass

### Production company

LeLe Crossmedia Production

### Estimated budget

EUR 65,800

### Funding secured

EUR 62,272

This project was previously pitched at Animarkt Stop Motion Forum.



A circular graphic with a light purple background, containing a pencil and a sharpener. The pencil is positioned diagonally from the top left to the bottom right. The sharpener is a small, rectangular object with a circular opening, located below the pencil. The text is overlaid on this graphic.

**CEE**  
**ANIMATION**  
**WORKSHOP**

## Overview of the projects

- **Chemodan**
- **Doghouse**
- **Garbage**
- **Hide and Seek**
- **Naava**
- **New Rabbitland**
- **No One Ever Looked at Elephants As You Do**
- **Otis**
- **Pets and Others**
- **Puck**
- **The Splinter**



in development / 15'

# Chemodan

## Čemodan

Josef, a young student, is tossed into the bloody machine of World War I. He struggles to survive while crossing Siberia and holding onto his humanity, revealing that there are no winning sides, only people trying to make sense in the great chaos called war.



**Zuzana Kučerová**

Producer

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**Marek Náprstek**

Director and Scriptwriter

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



### Synopsis

Josef is a young man, who is caught in the chaos and destruction of World War I. Despite the bleak reality he never ceases to try to make the best out of what there is and grows from a duty avoiding teen into a responsible commander who helps to bring the Czechoslovak Legions accross war-torn Russia and Asia back to Europe. This animation short film based on the real diaries of the director's great-grandfather tries to capture the portrait of a simple man surviving through extraordinary times. Not as a hero saving the day, but as someone who always manages to find beauty in small details and stay human among both friends and enemies, who are all affected by the horrors of war in the same way, no matter what side they are on.

### Director's statement

To me Josef's diaries tell a very universal story, one that transcends time and its historical context. It is not a story about a war, it is a story about humans, that might be in war, in different times and on different sides, but who are inevitably all the same. Josef could be a grandfather to any one of us, any one of us could be him. To use his words we are all but walnut shells tossed around in the ocean and what is left of us can be packed into one small suitcase.

### Country of production

Czech Republic

### Target audience

adults

### Animation Technique

3D (CGI)

### Production company

Frame Films





in development / 12'

# Doghouse

## Kutyaház

Emma does not want to face the monster living in the wall.



**Daniel Deak**

Producer

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**Réka Anna Szakály**

Director and Scriptwriter

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



### Synopsis

Emma needs to move home with her mom again, which she doesn't like. Her mom loves dancing, which she hates. She also enjoys reminiscing of success in her years past, meanwhile Emma's present is far from it. As uncomfortable as the whole situation is it's only exacerbated by a gaping, seemingly endless hole in the living room wall. Dark and reaching veins spread from its center, creeping throughout the room, and the black pit keeps growling at Emma any-time she comes to face her true feelings. The place it too much, her mom is too much, too intimate and close, yet so far and distant. It's time to face the monster in the wall

### Director's statement

The film is based on my own emotional experiences; my fear to connect to people, my sadness towards not belonging to my family, my strange relationship with myself and my home-town which I hate yet keep returning back to, and how I dealt (or didn't) with these during the last 27 years. It's personal but also something everyone can resonate with. We all carry family burdens and bad memories that shaped us, we all wanna do better than our parents, stop following toxic patterns, and yet sometimes we fail and feel shame, anger, and sadness.

### Country of production

Hungary

### Target audience

adults / young adults

### Animation Technique

2D

### Production company

Daazo Film and Media Ltd.





in development / 13 x 22'

# Garbage

## Vodpadci

A naive yogurt cup and a suicidal beer can travel through the desolate landscape of trashed Earth after human extinction, searching for life purpose and avoiding the dangers of the newly arising trash civilization.



**Jindřich Trčka**  
Producer



**Jaroslav Klimeš**  
Scriptwriter  
[jarin.klimes@centrum.cz](mailto:jarin.klimes@centrum.cz)



## Synopsis

Welcome to the future! Humanity kicked the bucket long ago, but it has left something behind. Trash. Garbage. Litter. No one remembers when the first piece of junk opened its eyes under the hot sun of the post-human Earth, but one thing is certain – the new inhabitants of our world need to find some purpose for their existence if they don't want to just lay around and rot for what feels like an eternity. And so, in the midst of an emerging civilization of the trashkind, an absurdly naive and inept yogurt Cup undertakes a journey to find love. Which would be hard enough, even without a cynical nihilistic half of a beer can strapped to his back.

## Director's statement

What if humanity died out and our own trash inherited the place? What would it live for? Would it remember us? And would it even give a damn? The longer I've been exploring the world of Garbage, the more surprised I've become by how much there is to dig out. How deep, yet silly it can go. How absurd, yet strangely familiar it gets. And by how much fun I'm having. The setting allows me to mix existentialism with humor in a way that makes me love working on the story just as much as telling it to others. So let's roll up our sleeves and explore together, while humanity is still around!



### **Jiri Sadek**

Creative producer

[sadek@cofilm.cz](mailto:sadek@cofilm.cz)

### Country of production

Czech Republic

### Target audience

adults, young adults

### Animation Technique

2D

### Production company

COFILM





in development / 12'

# Hide and Seek

**Xmyпка**

A fairytale(ish) childhood is shattered when a young boy learns that the family's baby brother was not taken from them in the way they thought.



**Ivan Popovik**

Producer

[sineast.mk@gmail.com](mailto:sineast.mk@gmail.com)



**Vladimir Dimoski**

Scriptwriter

[dimoskivlada@yahoo.com](mailto:dimoskivlada@yahoo.com)



### Synopsis

Vladimir, a young boy growing up in Belgrade in the 90s, is shaken when he learns that the firstborn baby boy of the family, once thought dead at birth, was actually stolen by the hospital crew and sold elsewhere. Ever since, he never stopped looking for him.

### Director's statement

My parents also lost their first born. Although my sister really died at birth, some of my parent's actions were affected by the loss. Being Vladimir's fiancée has made me a part of the Dimoski family, and thus understand their approach to life. They turn life's struggles into a game - something which I use to set the story. I want to explore poetically the innocence of the soul just moments before one of those painful truths grabs one by the shoulders. The expressionist animation (80% of the film) is perfect medium for that, while the documentary part (20%) proves that the trauma is ongoing.



**Ana Aleksovska**

Director

[ana.alexovska@gmail.com](mailto:ana.alexovska@gmail.com)

### Country of production

North Macedonia

### Target audience

adults

### Animation Technique

2D

### Production company

Sineast





in development / 13 x 24'

# Naava

## Naava

Naava is a story of friendship, hardship, adventure. It's also a story about things occult and strange. Our three heroes, Marie, Jan and Zdenka, an unlikely trio of bug-enthusiastic bookworm and half-blind village boy and a medium with bones as fragile as a glass.



**Tomáš Šimon**

Producer

[tomas.simon@post.cz](mailto:tomas.simon@post.cz)



**Tereza Došková**

Director and Scriptwriter

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



## Synopsis

Steam and night. Earth and light. We find ourselves in Prague of the late 19th century where the ancient is still alive, but the industrial revolution is knocking at the door. A bug-enthusiastic bookworm, half-blind village boy that wants to become a doctor and a medium with bones as fragile as glass. Marie. Jan. Zdenka. Against them stands a shady group of occultists, led by one Ernest Miller, a thief extraordinaire. Occultists are trying to summon from a place Beyond, called Naava, sinister creatures of old, tempted by a promise of unlimited power. Things become much more personal when our heroes realise that not only is this ritual threatening their world but it's also a very personal danger to Zdenka. Their friend's spirit is drawn into the Beyond and if the gates are opened, there will be no saving her. They race against time to save their friend and to shut the gates of the Beyond before its inhabitants come spilling into our world - threatening its very existence.

## Director's statement

Treasure-hunting, spooky ghosts and creatures, 19th Century Prague with its high, gothic towers, dark and mysterious underbelly, and breath-taking beauty as well as the lush pastures and deep forests of imperial Bohemia are all things close to my heart. I feel that through telling the story of *Naava*, I have a chance to translate this love for things occult and strange and twisted and beautiful to my audience to make them wonder too. Children, their parents, grandparents. Anybody who feels like they need to squint a little and find that spark of everyday enchantment once again.



**Mikuláš Podprocký**

Art director

## Country of production

Czech Republic

## Target audience

children

8+ family friendly

gender neutral

## Animation Technique

2D

## Production company

Arkebuza



# NEW RABBITLAND

FILM BY ANA NEDELJKOVIĆ AND NIKOLA MAJDAK JR.  
FEATURE STOP MOTION ANIMATED FILM IN DEVELOPMENT



in development / 75'

## New Rabbitland

Zek, an optimistic pink rabbit, lives in a small isolated country Rabbitland and dreams about a better life in a future prestigious neighbourhood called New Rabbitland.



**Jelena Mitrović**

Producer

[jelena@bascelik.net](mailto:jelena@bascelik.net)



**Ana Nedeljković**

Director and Scriptwriter

[ananedeljkovic1@gmail.com](mailto:ananedeljkovic1@gmail.com)



### Synopsis

Zek, an optimistic pink rabbit, lives in a small isolated country Rabbitland and dreams about a better life in a future prestigious neighbourhood called New Rabbitland. But when a disastrous truth about the construction of New Rabbitland starts to unveil, Zek's illusions about her life, her country and her family all start to crumble and she has to choose how and where she sees her future.

### Director's statement

Although *NEW RABBITLAND* is still in development, we have a clear vision of the final look of the film. It is an animated drama, characterised by a lot of dark humour and irony. A film which should be dynamic and entertaining at the same time, as well as addressing important social issues. It will be made as a stop-motion animation. Plasticine puppets are usually expected to be passive, cute and lovable, not to start revolutions. Our puppet world is different. Our puppets are active political subjects.



**Nikola Majdak Jr.**

Director

### Country of production

Serbia

### Target audience

adults / young adults

### Animation Technique

stop motion

### Production company

Film House Bas Celik





in development / 6 x 9'

# No One Ever Looked at Elephants as You Do

**Nihče ni nikoli gledal slonov kot ti**

A visual exploration of the organic bond between mother and baby reflects the inseparable connection with nature.



**Miha Černec**

Producer

[miha@staragara.com](mailto:miha@staragara.com)



**Sandra Jovanovska**

Director and Scriptwriter

[jovanovska.sandra@gmail.com](mailto:jovanovska.sandra@gmail.com)



### Synopsis

Imagine that something is growing inside you. It stretches your interior, yet it is a tiny little soul. It dreams of life, the clouds and the moon, while listening to a perfect melody in the womb. It grows and becomes extraordinary each day, every day, increasingly. It teaches you to always look straight at the center. It reminds you of the birds, the puddles, and the stones. Together you explore all the ant-hills and you explain to yourself why the tree reaches towards the sky. You see nature bare, unadorned, with all the smelly, fragrant spirits. You transform, you purify. You become a fountain. You go wild. It is all happening too fast. You might want to go back and mummify time. You might need a decelerator to encapsulate all the playgrounds, the flowers and the meadow, so you can build a souvenir to parenthood and honor all new life yet to come.

### Director's statement

I anticipate this animation to be a powerful vision into my growth during the process of early maternal life. Because I experienced pregnancy and motherhood as an isolated journey, I have an irresistible feeling of sharing this layered emotional state. Moreover, it is not until I became a mother that I realized how inseparably linked we are to nature and all the smelly processes that go along. Thus, I count on intimately wild, full of hormones, organic, dirty, flowery imagery. Through it all, my wish is to build a temple of memorabilia to the natural cycle and recall how delicate life is.

### Country of production

Slovenia

### Target audience

adults

### Animation Technique

stop motion

### Production company

STARAGARA



# OTIS



in development / 90'

## Otis

Two little siblings dare to travel the world with a robot they call OTIS in search of their mother.



**Kristina Lenka Ruzickova**

Producer

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



**Filip Diviak**

Scriptwriter

[filip.diviak@azet.sk](mailto:filip.diviak@azet.sk)



### Synopsis

Sofi and Hugo are two siblings living alone, away from civilization, in an old, rusty ship stuck in the cliff. Not because they decided to, but because they got stuck with it. They live their daily lives taking care of each other, working around the house, not losing their hope, that one day they will finally connect with their mom via radio, as they try. But one day, the hope arrives in a different way, when children find an old robot which somehow ended up in front of their doors after a big night storm. Since the robot is out of battery, they decide to turn it on, to find out that it is heading to Ekk - the city where they were supposed to meet their mom, before the ship got stuck, and the children got lost. Siblings will decide to join this half destroyed, barely walking robot on its journey, even though they don't know for sure if, and why is Otis (as they choose to call the robot) going there.

### Director's statement

Hey! I'm Filip Diviak and I'm an animator, visual designer, illustrator, I can play flute, juggle and cook too.

At this age, children are still young enough to accept a simplicity and infantilism of storytelling, but old and wise enough to understand the deep meaning hiding behind all of it. Thanks to these little guys I have an opportunity to tell this heavy topic in an imaginative, playful and funny way. Basically finding the beauty of everyday life even in the smallest things, as children do.

### Country of production

Slovakia

### Target audience

children 8 - 12 / parents

### Animation Technique

2D

### Production company

ARCHA production s.r.o.





## PETS & OTHERS

in development / 26'

# Pets and Others

## Zwierzątka i inne

Little creatures - Pets - like every evening spend their time watching TV. When suddenly they get a black letter - which means one of them will die - they panic. After unsuccessful attempts to destroy the letter, they give up and end up in a bar where unexpectedly someone offers help.



**Paulina Zacharek**

Producer

[p.zacharek@momakin.pl](mailto:p.zacharek@momakin.pl)



**Justyna Osiecka**

Director and Scriptwriter

[osiecka.justyna@gmail.com](mailto:osiecka.justyna@gmail.com)



### Synopsis

*Pets and Others* is an idea of showing our life and emotions from a perspective of little, imaginary creatures. Each one has some unique feature or is a personification of human emotion that determines their life. These unique features make them solve problems unconventionally. We may say: they think outside the box and they are unpredictable but effective in action. They get what they want. Pets live here and now. They don't plan the future and don't dwell on the past. Their world merges with the human world. Series shows that thinking with your heart and being here and now in everyday tasks is the key issue to get the joy and sense of life. With a sense of humor.

### Country of production

Poland

### Target audience

9-12 years old

### Animation Technique

2D

### Production company

Momakin





in development / 40', 6 x 7'

# Puck

Puck are charming stories with humor and wit about Puck and Bunny's small and big adventures in everyday life.



**Caroline Drab**  
Producer and Scriptwriter  
[caroline@bcdfilm.se](mailto:caroline@bcdfilm.se)



### Synopsis

Join Puck and see six short stories with humor and wit about preschool favorite Puck and Bunny's small and big adventures in everyday life. These are warm stories with good endings for the very youngest. Based on Anna-Karin Garhamn's popular books. Puck the series consists of six short stories, while and Puck at the Cinema consists of five stories, which are interspersed with interludes about Puck and Bunny going to the cinema. The films contain a lot to recognize themselves in, in both action and image, while the story is spiced with effective humor. We get to follow when Puck goes to a restaurant and to the dentist. Puck also gets a new bike, learns to count and cuts his hair at the hairdresser. The visual style is lively and warm and the film conveys a wonderful feeling of trying something for the first time.

### Country of production

Sweden

### Target audience

children / 2-5 years old

### Animation Technique

2D

### Production company

BCD Film AB





in development / 10'

# The Splinter

## Tříška

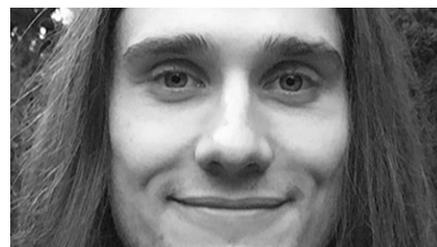
When Josephine, a reclusive woman and forthcoming spinster, discovers a strange stain in the shape of a human body in her apartment, her life becomes a hunt for her lost hand and connection with others.



**Karolina Davidova**

Producer

[karolina@13ka.eu](mailto:karolina@13ka.eu)



**Vykintas Labanauskas**

Scriptwriter

[vykintas@glasselephantsstudio.com](mailto:vykintas@glasselephantsstudio.com)



## Synopsis

The splinter is a little piece that has broken off a larger piece. A tiny and sharp fragment of wood that has stuck in your finger and needs to be taken out. Even though Josephine lives in a vibrant city, she has splintered off from people and she's becoming a reclusive spinster. Living in her down floor flat, surrounded by a mess that has been there as far as she can remember. Because the days are so similar and the time almost doesn't exist. After discovering a human-like shaped stain on the floor under the pile of dirty clothes, a stain after a dead body, she loses her hand. Her life becomes a surreal journey across the city in the search of her missing limb, her own splinter. Maybe she doesn't find just her hand but restores the connection with society and herself in the end. Oh yes, everybody splits apart sometimes, living in the wake of overwhelming changes we've all become strangers even to ourselves.

## Director's statement

Sometimes I feel lost. Often I feel like I'm drowning in work and social activities, in things that matter and not. I don't really see the purpose of my existence and the products that come out of it. It's hard to see a purpose in anything that I or many people around do really. It is so easy to lose connection in this interlinked globalised world. With this film I am fighting the paradox of those feelings towards my creativity or existence and I let Josephine, the main character of 'Splinter', deal with it and come up with a solution.



**Bara Halirova**

Director

[halirova.bara@gmail.com](mailto:halirova.bara@gmail.com)

## Country of production

Czech Republic

## Target audience

young adults / adults

## Animation Technique

2D

## Production company

13ka





**CEE**  
**Animation**  
**Talents**

## Overview of the projects

- **Avant**
- **Cockpera**
- **Home Sweet Home**
- **Oceania**
- **Prezident Lourajder – Fate**
- **Reduction**
- **Sisters**
- **We Hope You Won't Need to Come Back**
- **White, black and true love**



3'42''

# Avant

The film works with the interaction of space, being in it and the energies associated with it.

## Synopsis

The film works with the interaction of space, being in it and the energies associated with it. This animation is based both musically and visually on the discovery of experience through experimentation. The film does not contain a specific plot, but returns to fixed motifs which can cross their boundaries and then return once more. This duality based on repetition creates a constant timelessness, with the repetitive processes illustrating constant building - passing changes.

## Authors

**Marcell Mostoha** / Director

**József Fülöp** / Producer

[fulop@saltofilm.com](mailto:fulop@saltofilm.com)

## Country of production

Hungary

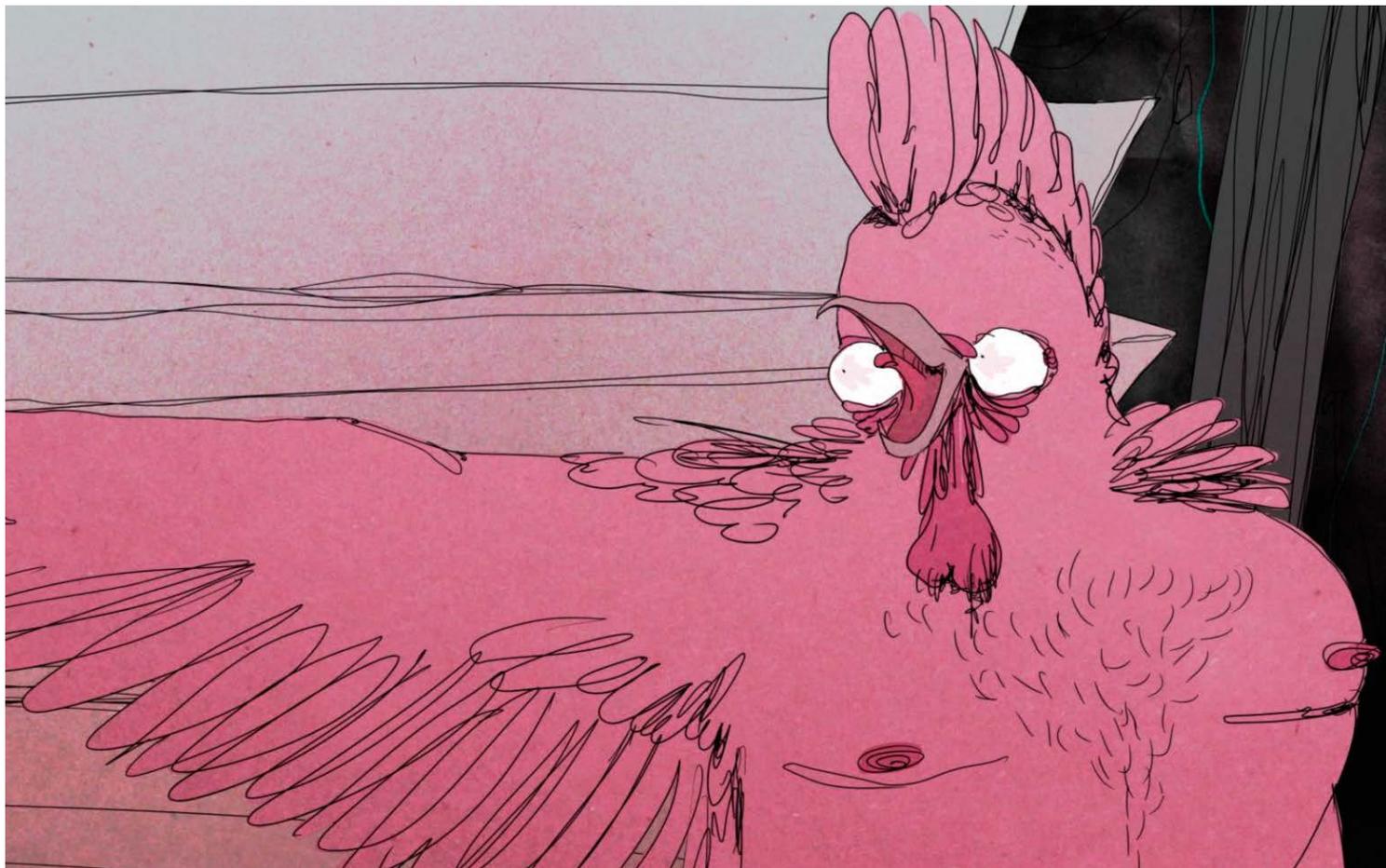
## Production company

MOME Anim – Moholy-Nagy  
University of Art and Design

## Animation, Editing, Sound, Music, Colouring

Marcell Mostoha





4'27"

# Cockpera

Just a regular cock fight.

## Synopsis

A short opera inspired by Aesop's fable The Fighting Cocks and the Eagle.

## Authors

**Kata Gugić** / Director

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

**Tomislav Buntak** / Producer

## Country of production

Croatia

## Production company

Academy of Fine Arts Zagreb

## Screenplay, Animation, Editing

Kata Gugić

## Sound, Music

Vjeran Šalamon

## Colouring

Kata Gugić





0'29

# Home Sweet Home

**Spolu to zvládneme**

**Messages from the COVID-19 epidemic**

## Synopsis

Short animated spots acting as positive messages from Czech animated film creators during the COVID-19 epidemic.

## Authors

**David Štumpf** / Director

**Petr Nezval** / Producer

## Country of production

Czech Republic

## Production company

Česká televize

## Screenplay

Václav Hašek

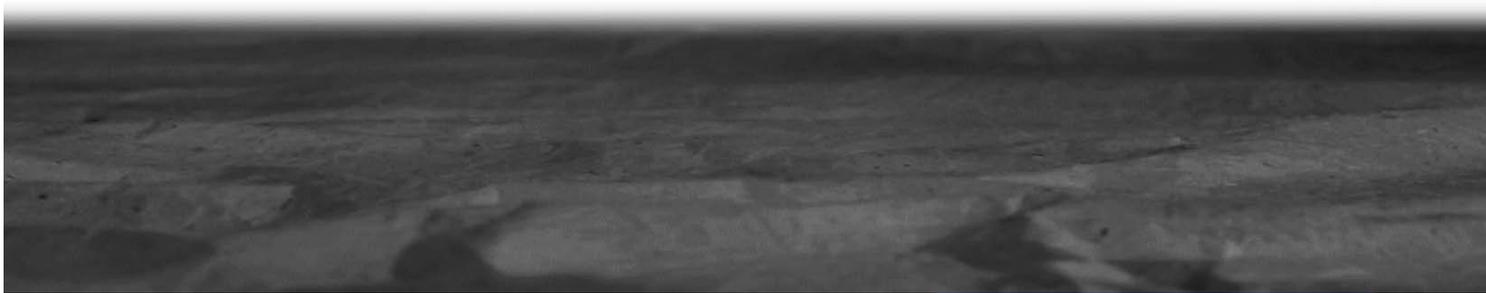
## Animation, Editing

David Štumpf

## Sound

Jan Řichtr





5'45"

# Oceania

Okeahn1

A story for the lost, who still keep searching.

## Synopsis

A film about personality as a natural phenomenon and the individual's instincts. The story follows the determination and the fate of a fish outside of its school.

## Authors

**Stefan Voyvodov** / Director, Producer

## Country of production

Bulgaria

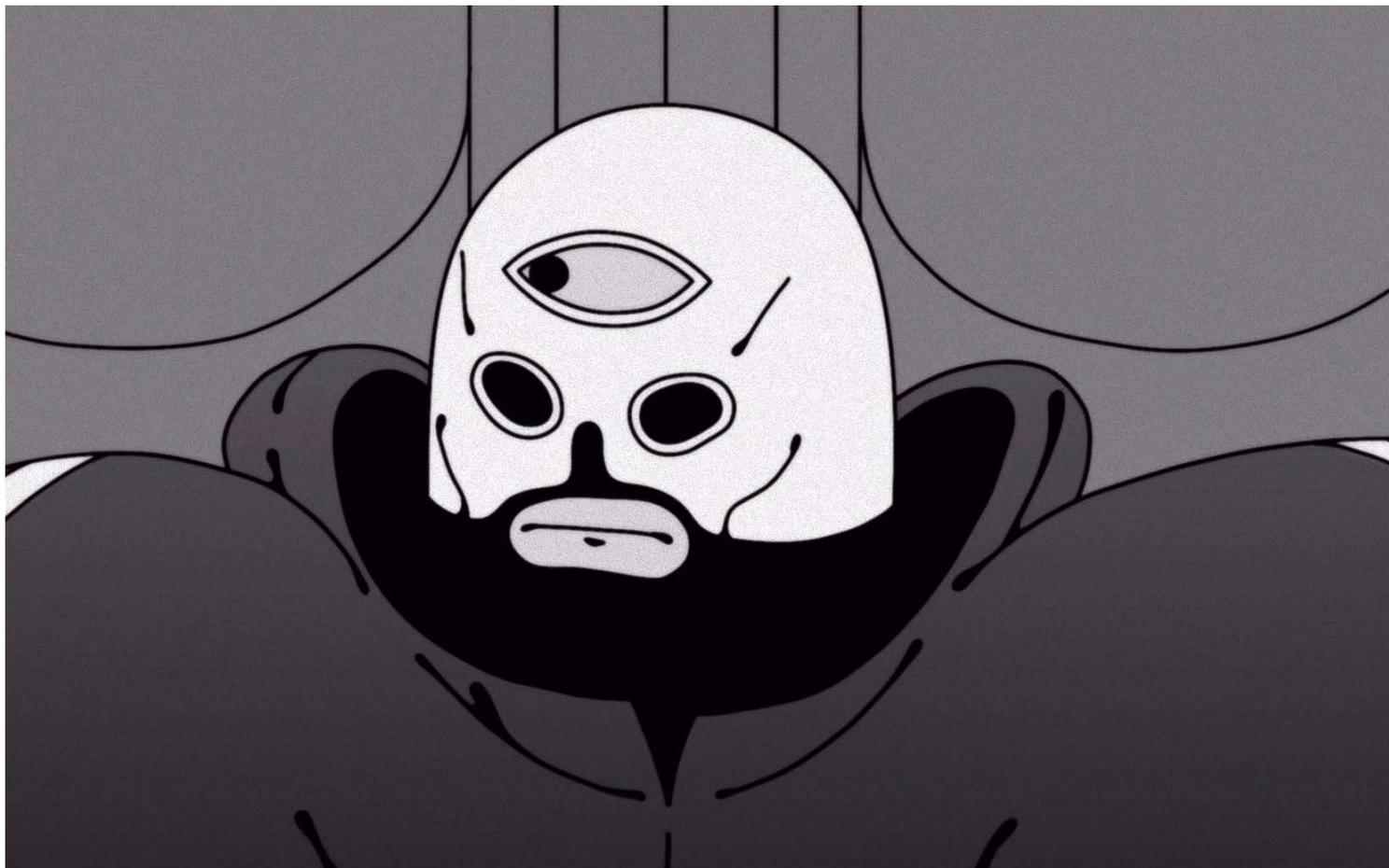
## Screenplay, Sound, Cinematography, Editing, Music, Colouring

Stefan Voyvodov

## Animation

Stefan Voyvodov, Teodor Ralev





3'30''

# President Lourajder – Fate

## Prezident Lourajder – Osud

Love, faith, and death.

### Synopsis

We follow our masked hero on a journey through his sprawling mansion. What does it mean to be truly isolated?

### Authors

Matej Mihályi / Director

### Country of production

Slovakia

### Animation, Editing

Matej Mihályi

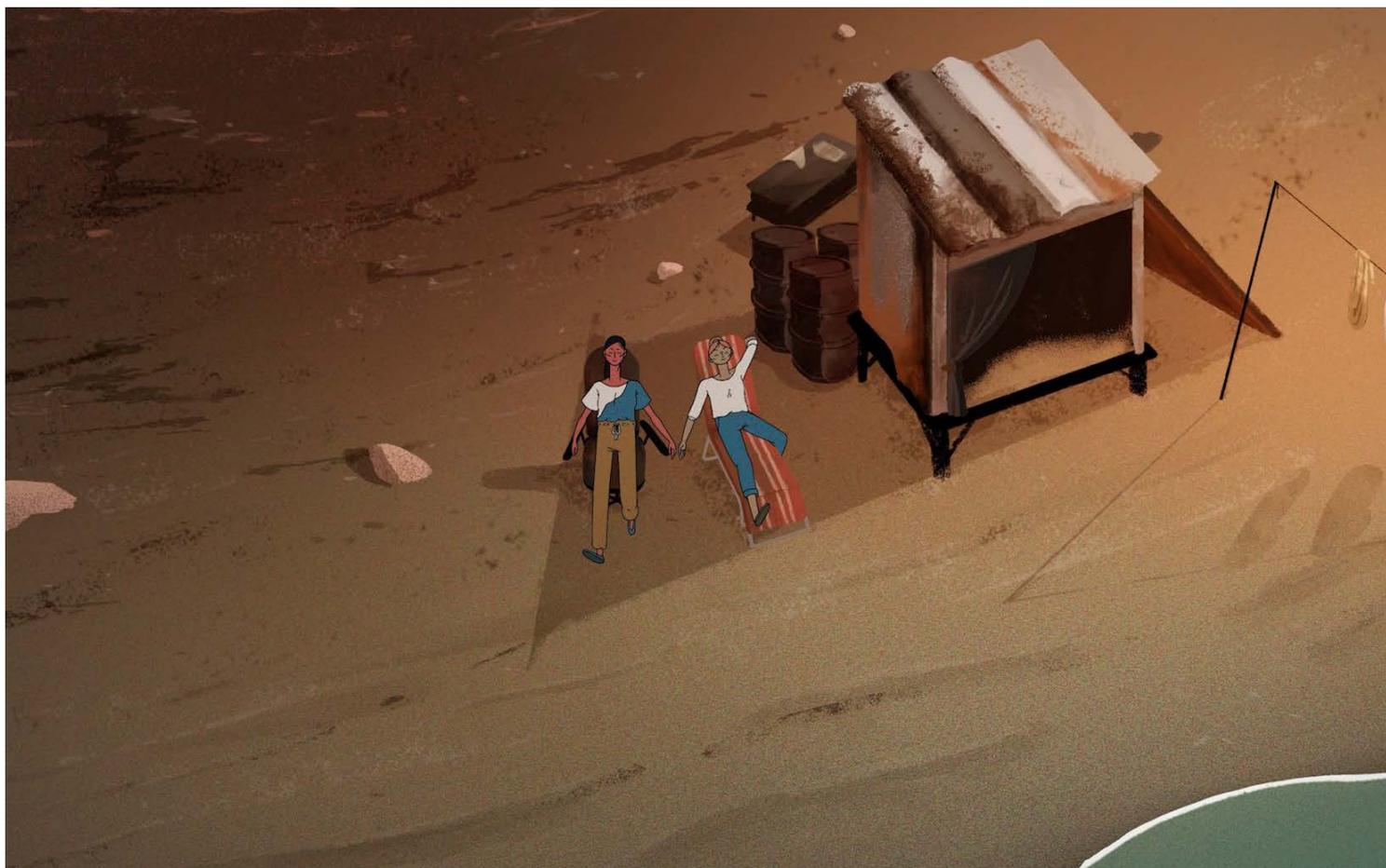
### Music

Prezident Lourajder

### Colouring

Michaela Mihályi, David Štumpf





11'

# Reduction

Two girls live together on a post-apocalyptic coast. When a mysterious character enters the life of one, a chain of irreversible events begins.

## Synopsis

Two girls live together on a post-apocalyptic coast, both sharing the same goal of reaching the other side in hope of a better life. However, when a mysterious character enters the life of one, a chain of irreversible events begins. Relationships fall apart, along with the very world around them.

## Authors

**Réka Anna Szakály** / Director  
**József Fülöp** / Producer

## Country of production

Hungary

## Production company

MOME Anim – Moholy-Nagy  
University of Art and Design

## Screenplay

Réka Anna Szakály

## Cinematography

Boglárka Ászity

## Animation

Bori Mészáros

## Editing

Vanda Gprác

## Sound, Music

Chros Allan Todd

## Colouring

Áron Farkas

## World Sales

Réka Anna Szakály





11'27"

# Sisters

**Sestry**

**An allegorical tale about the hardships of letting go**

## Synopsis

Big Sister – a person of colossal size – is trapped in sand in a deserted landscape. With no way to take care of herself, this burden falls on her resentful Little Sister. But Big Sister keeps growing and sinking into her trap. Despite Little Sister's attempts to prevent it, she is left with one night to say goodbye and let go.

## Authors

**Andrea Szelesová** / Director  
**Tomáš Šimon** / Producer  
**Adéla Matochová** / Producer

## Country of production

Czech Republic

## Production company

Film and TV School of Academy of Performing Arts in Prague – FAMU

## Cinematography, Animation

Andrea Szelesová

## Editing

Tereza Kozáková

## Sound, Music

Juras Karaka

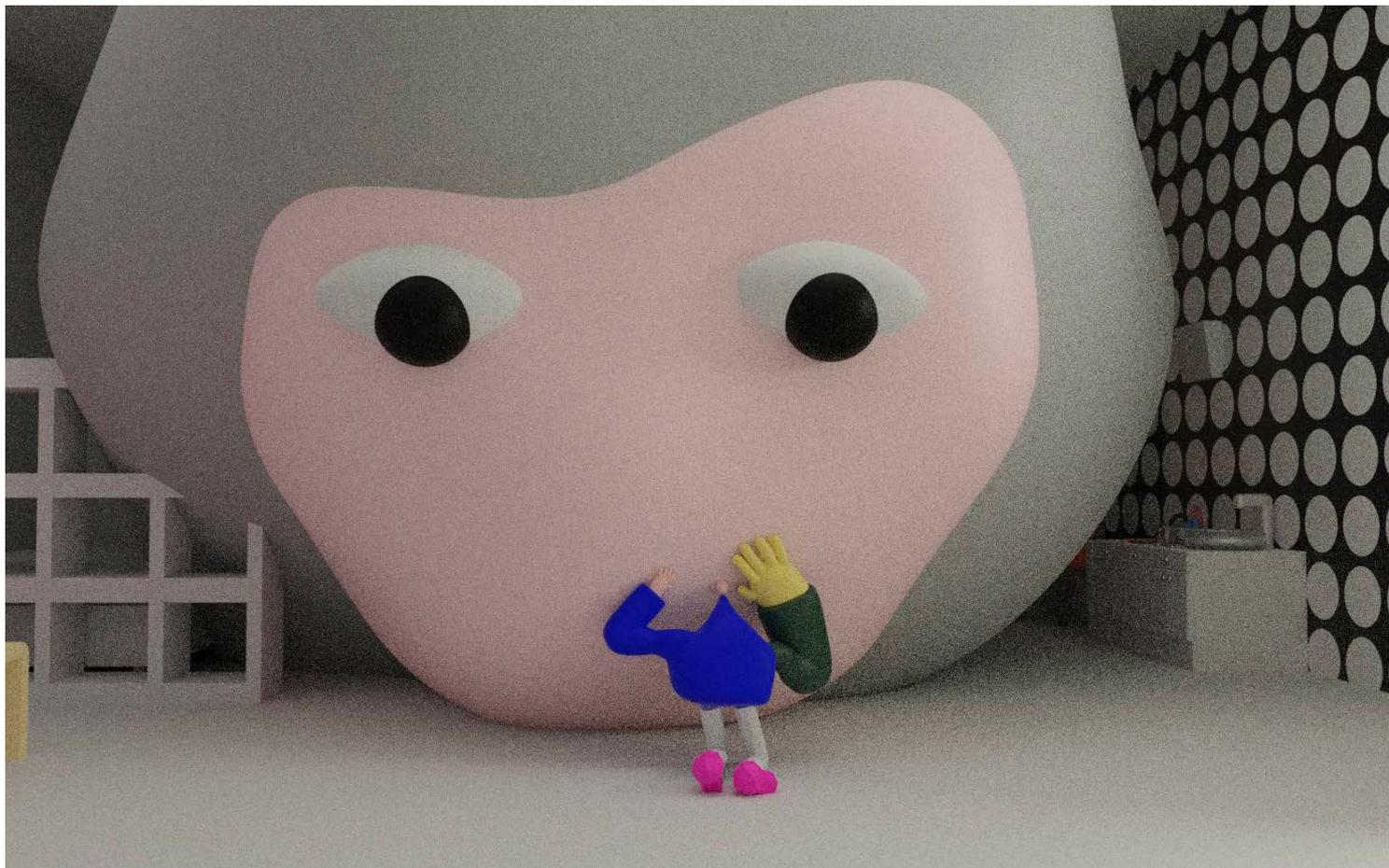
## Colouring

Martina Dohnalová

## World Sales

Film and TV School of Academy of Performing Arts in Prague – FAMU





10'

# We Hope You Won't Need to Come Back

**Obyś nie musiała tutaj wrócić**

## Synopsis

A young girl has immigrated. Having to function in a new environment is slowly transforming into a routine, and herself into a modern Frankenstein's creation. The new approach and behaviour no longer match the old habits and patrimonial stereotypes. The decision to reunite with her family and return to the feeling of comfort becomes a turning point and reveals a process which modern immigrants experience.

## Authors

**Anastazja Naumenko** / Director

## Country of production

Poland

## Production company

Animated Film Studio, Jan Matejko Academy of Fine Arts

## Screenplay, Cinematography, Animation, Editing

Anastazja Naumenko

## Sound

Jakub Młynek

## World Sales

KFF Sales & Promotion





5'07"

# White, black and true love

## Bela, črna in prava ljubezen

Not every love story is the same. Some are tragic, others stunning. But there is always hope even when the movie ends.

### Synopsis

Two lines, white representing the female and black representing the male, move across the body. They show different emotions which paints us a loving relationship. The lines differ in speed and color. They are faced with various trials. Through a life journey, they experience a whole range of different emotions. Even at their lowest ebb, they don't surrender, but persist with their journey towards a goal that is to understand the meaning of the words 'true love'.

### Authors

Anja Paternoster / Director  
Boštjan Potokar / Producer

### Country of production

Slovenia

### Production company

University of Nova Gorica School of Arts

### Screenplay, Editing

Anja Paternoster

### Cinematography

Jan Šuštar

### Animation

Anja Paternoster, Ana Prebil

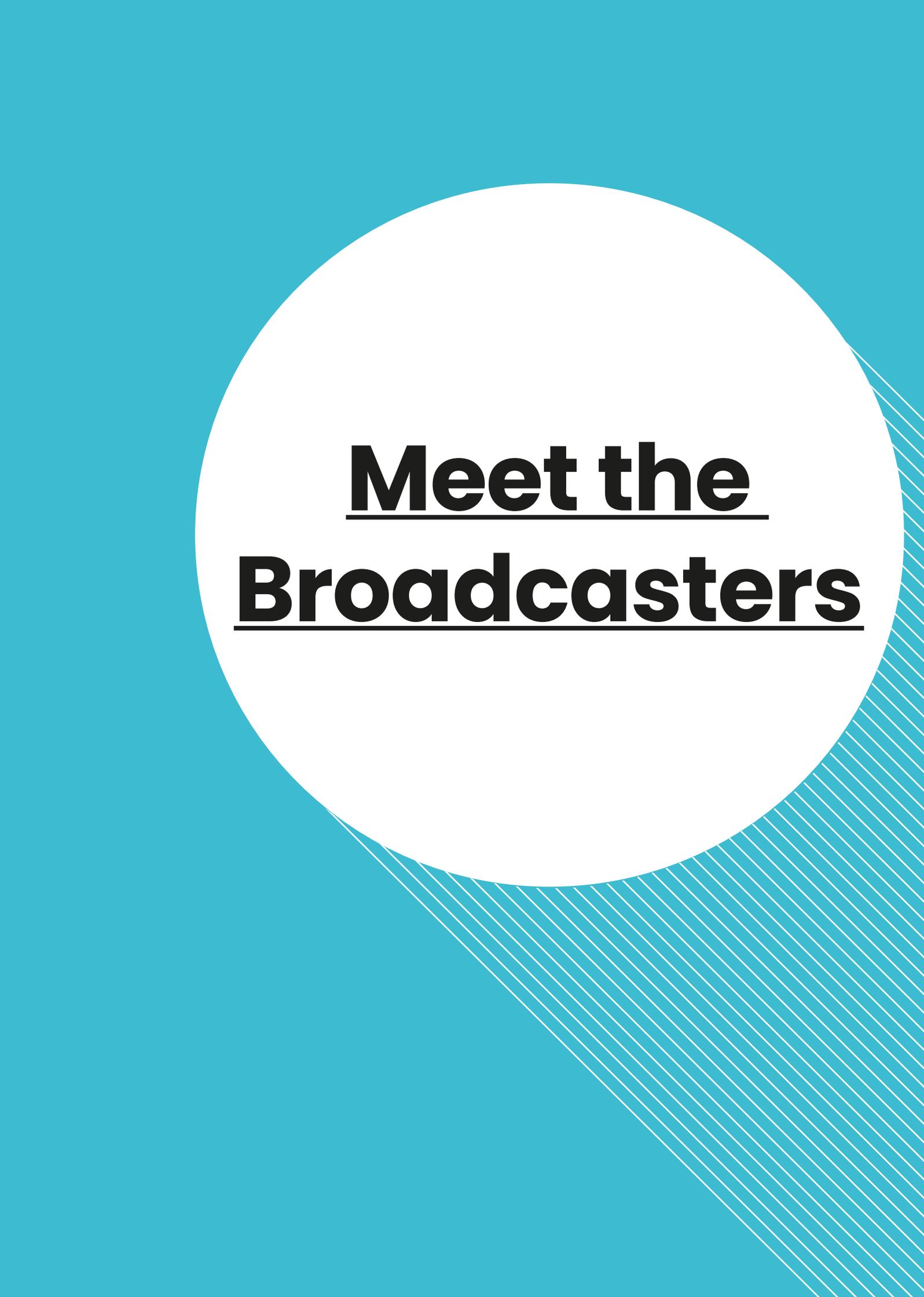
### Sound, Music

Sašo Kalan, Andrej Fon

### Colouring

Teo Rižnar



The background is a solid teal color. A large white circle is centered on the page. In the bottom right corner, there are several thin, parallel white lines that fan out from the edge of the white circle towards the bottom right corner of the page.

# Meet the Broadcasters

## **CEE Public TV Animation Acquisition and Co-production Managers: Their Realities, Dreams and Nightmares**

**November 3 | 16h30 – 17h30**

To finance their projects (animation series/films, etc.), independent producers crucially depend on the support from their national broadcasters and from national and international funds. The widest possible interest from television channels from other countries is a great help too. Broadcasters' involvement is a key indicator for all other partners (including national and international audiovisual funds) that it is possible to trust that the project will hopefully be successfully produced and that it will reach its viewers.

A line-up of representatives of national broadcasters from Central and Eastern Europe will share how CEE national TV broadcasters can and do support independent animated works, how they co-operate with producers from their own country and with those from other countries, as well as what works for them and what does not.

### **Moderator**

**Anna Vášová**

### **Panelists**

**Petr Farkaš** (CT, Czech Republic)

**Halka Marčeková** (RTVS, Slovakia)

**Audronė Šepetė** ((LRT, Lithuania)

**Tiivi Tuur** (ERR, Estonia)

**Zane Valeniece** (LTV, Latvia)

**Kresimir Zubcic** (HRT, Croatia)

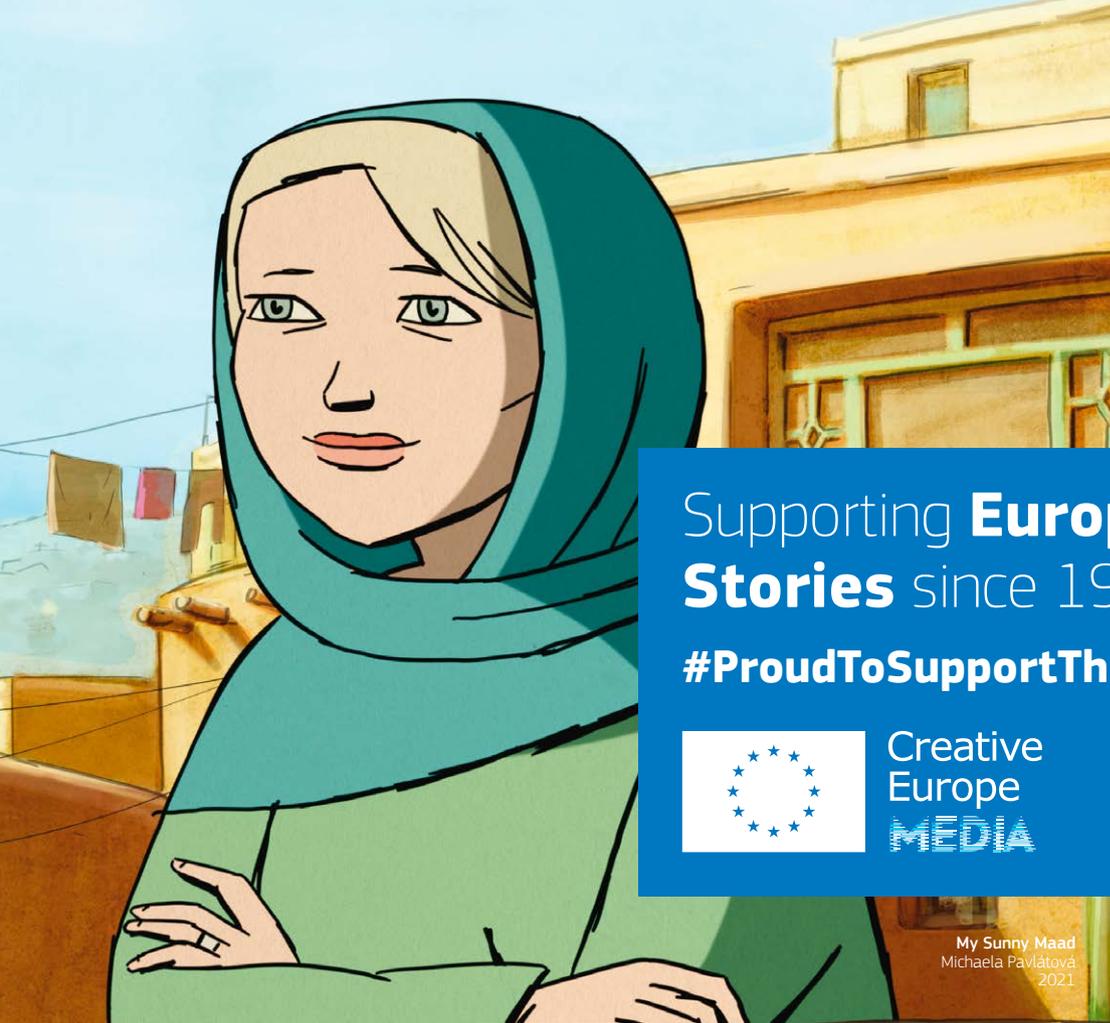


Flee  
Jonas Pöher  
Rasmussen  
2021

# CREATIVE EUROPE MEDIA



The Crossing  
Florence Mialhe  
2021



My Sunny Maad  
Michaela Pavlátová  
2021

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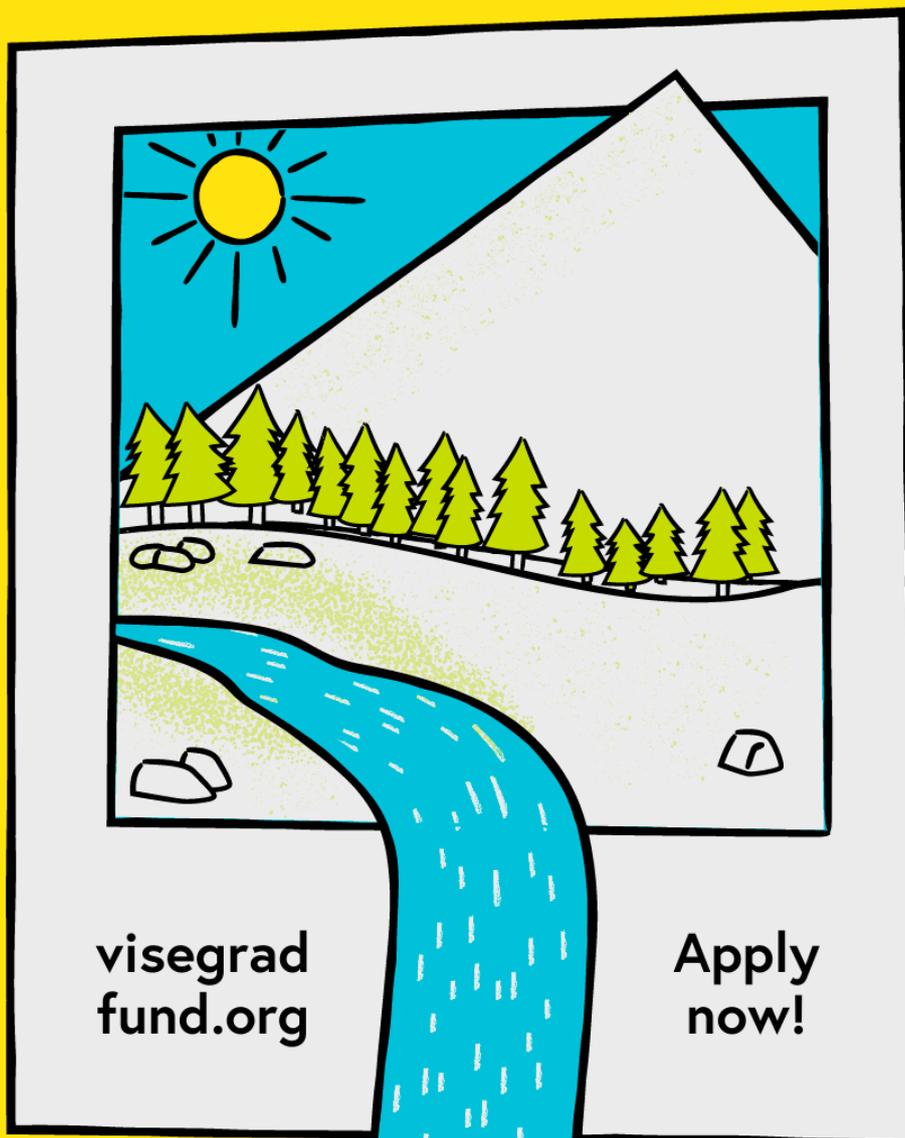


Creative  
Europe  
**MEDIA**

• Visegrad Fund

# Bring your Project to Life with us.

The International Visegrad Fund supports regional cooperation between civil society organizations to share ideas and promote mutual understanding. That is possible thanks to Grants, Scholarships and Artists Residencies.



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WE PROTECT THE INTERESTS OF OUR MEMBERS  
AND THE ENTIRE AUDIOVISUAL SECTOR

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WE ESTABLISH STRONG PARTNERSHIPS

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WE ENSURE THE PROFESSIONALISM  
OF THE CZECH FILM ENVIRONMENT

[CZECHPRODUCERS.CZ](http://CZECHPRODUCERS.CZ)

APA

# ANIMARKT 2022

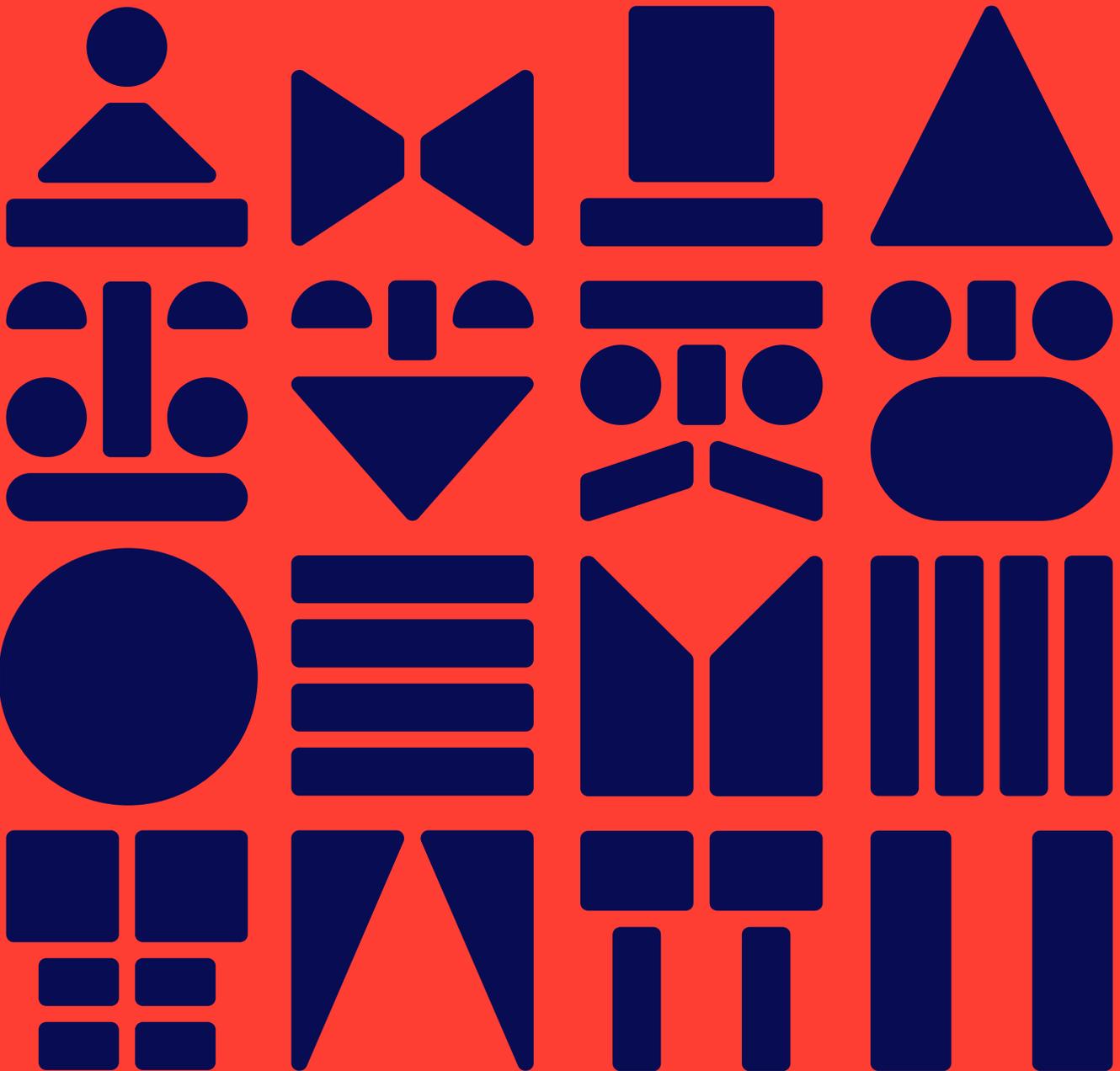
ANIMARKT / STOP MOTION FORUM  BY MOMAKIN

**NOVEMBER 5-8**



# AFN ANIMATION FESTIVAL NETWORK

Festivals that play together, stay together



# CARTOON FORUM

18-21 SEPT. 2023  
TOULOUSE  
OCCITANIE



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métropole

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# CARTOON MOVIE

7 > 9 MARCH 2023

BORDEAUX • NOUVELLE-AQUITAINE

ILLUSTRATION © ROSA BALLESTER CABO

CO-PRO & PITCHING EVENT FOR ANIMATED FEATURES

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# Cartoon Springboard

24-26 October 2023 ★ Madrid - Spain



THE PITCHING EVENT FOR YOUNG TALENTS



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script development programme for scriptwriters + producers

**Ready to develop your story?**

**The call for projects will open by the end of 2022**

[kidskinolab.pl](http://kidskinolab.pl)

part of the

**kids kino**  
international film festival

# kids kino industry

international co-production forum for kids and youth projects

**The call for projects for pitchings will open in the first quarter of 2023**

[kidskinoindustry.pl](http://kidskinoindustry.pl)

**September 2023**  
**Warsaw / hybrid**

part of the

**kids kino**  
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