

Organizer



Financial support











Partners

























Media partners









/ <u>///</u>	
4	Programme
6	About CEE Animation
7	Awards
8	Tutors
9	Short Films Pitching
32	Rising Stars Pitching
49	Series / TV Specials Pitching
64	Feature Films Pitching
////	



9:00

Breakfast Networking

9:30

Welcome Word

10:00

Short Films Pitching

11:00

Break

11:30

Short Films Pitching

12:30

Lunch

14:00

Rising Stars Pitching

15:30

Break

16:00

One-to-one Meetings

18:00

MOME Presents Its International Animation Master Program

18:30

Welcome to MOME's Cocktail

20:30

Free Evening



9:00

Breakfast Networking

9:30

Series/TV Specials Pitching

11:00

Break

11:30

Feature Films Pitching

12:30

Lunch

14:00

One-to-one Meetings

15:30

Break

16:00

Animation TV Series - How to Work with France?

17:00

One-to-one Meetings

18:30

Awards Ceremony

19:30

Industry Party



access to markets, tutoring, pitching, networking

CEE Animation Forum aims to boost the projects' international potential, visibility and their access to a wider European market.

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



professional trainings for experienced filmmakers and industry events

CEE Animation Workshop entails different tailor-made training activities for film professionals, such as the yearlong training programme or Animation Labs, all aimed at developing projects of different formats, enhancing the creative teams skills and networking in animation. It entails the Animation Think Tank, an international conference with the task of developing innovative solutions to the challenges of the animation industry in the region and wider.



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 talents and students.



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

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

forum awards













partner awards





35.000EUR











pitching 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 filmakers on their personal voiceovers. She's a seasoned TEDx speaker coach and works with a range of clients from business leaders, to experts and social impact speakers.

Karolina Davidova

Karolina Davidova graduated from art management and film production. At the Film Faculty of Academy of Performing Arts in Prague, she produced several short films such as Apart by Diana Cam Van Nguyen or *Hide N'Seek* by Bara Halirova.

In 2018, Karolina co-founded 13ka company where she focuses on development and production of auteur-driven films. A hybrid short *Love, Dad* by Diana Cam Van Nauyen premiered at Locarno FF 2021, won more than 50 festival awards and got nominated for European Film Award. Karolina also assist to her felow producer Anna Vasova from 13ka with co-production project The Websters by Katarina Kerekesova (Fool Moon) and a family feature in co-development Bear Park by Leena Jaaskeläinen and Kaisa Penttilä. Karolina is a member of Czech Film and Television Academy and European Film Academy.



short films overview of the projects

head of section

Be Still My Heart

Displaced Garden

Last Minute

Nightbloom

Period Drama

The Heaviness of Absence

The New Suburb

Toxik

Wrestlers

You Are My Light



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.



Tam Dan Vu

Tam Dan Vu is Artistic Director and Head of Communications at Travelling Distribution from Canada (Québec).

With a B.A. in Cultural and Media Production Strategies, Tam is a cinephile who seeks to bridge short film to its audience. In 2016, she's invited to contribute to the genesis of Plein(s) Écran(s), the world's 1st film festival on Facebook, where she evolves as coordinator, communications director and programmer. She then directs the social media Oscars© campaigns for Fauve, Marguerite and Brotherhood. Meanwhile, her interest in art leads her to Arsenal Contemporary Art Montréal, where she works in communications for two years. Alongside film, Tam is developing a practice as a multidisciplinary artist.



Stéphanie Launay

Stéphanie Launay is a French producer at Komadoli studio and Scalae productions.

She spent a dozen years in diplomacy and cultural cooperation before devoting herself fully to animation. She worked at the International Animation Film Market of the Annecy Festival, as head of the Creative Forum (project pitch, job dating and professional meetings), and initiated the first focus on African animation. In 2020, she joined Komadoli, a 2D and volume production company and a stop motion studio based in Nantes and Lyon. There she develops projects from all over the world. In 2022, she was one of the founding partners of Scalae, an audiovisual cooperative set up to produce the "Premières pages" collection. Stéphanie Launay is the producer of this collection of animated shorts films directed by young graduates of French animation schools and produced for France Télévisions.



Carla Vulpiani

Alongside degrees in Cultural Studies and in Documentary Practice in Milan she started her career as a festival programmer and co-artistic director at Milano Film Festival.

Devoted to shorts films and any-length of animation, she works as a Producer for the Dublin-based animation studio and maps and plans and she's in charge of the Animation Extended Lab and the XR Showcase at Talent & Short Film Market (Turin) and the Animation Division at MIA Market & CoProduction Forum (Rome). Co-founded Varicoloured Holistic Film Agency, distribution company exclusively dedicated to short films, since 2021 she is also Short Film Advisor of Venice International Film Festival - Orizzonti Short Film Competition.



Be Still My Heart

Maradj csendben szívem

A surrealistic loop of a journey through the emotions and sensations evoked by love, told through the powerful tools of abstract animation.



Melinda Kádár Director *KdrmInd@gmail.com*



Bella Szederkényi Producer *info@cubanimation.com*

When the arrow of Eros strikes the heart, we descend into the open wound to look for fulfilment. Inside, we witness the process of falling first in, and then out, of love. This journey of passion is taken through a series of exchanges between increasingly complex shapes, representing the emotions and sensations that love evokes.

Director's statement

"Tell me what you long for and I'll tell you who you are."— James Hillman's quote really struck me the first time I heard it. Longing, yearning, is the primary activity of the soul. Following the end of a long-term relationship, it became painfully obvious to me that the object of my most ardent desire is that of romantic love fulfilled, and a most idealized version of it at that. I felt as if only this were able to complete me, and in chasing this ideal, I — of course — heaped one disappointment upon another. This process of trial and error started to resemble that of alchemy: how does lead turn into gold, and how does disappointment become knowing? And what happens when - unwittingly - we turn away from wanting to fulfill the desire and towards getting to know it? And finally: what if we come to realize that the object of our longing isn't found in the external world, or rather, it's not the external world where it is found? These are the questions my film became centered around.

Phase

in development

Production company
CUB Animation (HU)

Target audience
young adults

Animation technique hand drawing

ESTIMATED BUDGET EUR 54,000



<u>Displaced</u> <u>Garden</u>

Сад переїхав

Displaced Garden is a docufiction animation about human and non-human displacement that integrates documentary quotes from oral histories of internally displaced people from Donbas.



Kateryna Voznutsya Director *vozny4ka@gmail.com*



Yuliya Serdyukova Producer yulia.serdyukova@gmail.com

At dawn a truck carrying many carefully arranged houseplants departs from a small town. It is unclear where it is coming from and where it is heading. During the journey people and plants are picked up and brought into the truck. At first the passengers seem to have nothing in common. The truck is crossing fields, groves, and the fragrant steppe, and out of a sleepy heat of the land passengers' memories emerge. Maryna, a young woman, enthusiastically tells us about her first strawberry harvest. Kostya, her son, shares a story about hiding amidst corn plants, while stealing watermelons with friends. Ivan, a young man, remembers his grandmother. The trip feels like a summer adventure: the taste of watermelons and a sound of sighing. Suddenly the truck arrives at a checkpoint and is inspected by the military. The rest of the trip feels anxious, memories become darker. At night the truck enters a forest, and it becomes clear that not all passengers will continue the journey.

Director's statement

Displaced Garden is a story about human-plant relations and forced displacement. Seamlessly blending fiction and documentary, it is based on oral history research with internally displaced persons (IDPs) from Donbas, Ukraine, where the war broke out in 2014. The film brings to the fore the underrepresented mundane experiences of IDPs, and by exploring them through human-plant relations avoids their victimisation, as well as offering a non-anthropocentric multispecies view of migration. Human characters, designed as unfinished watercolor drawings, will be animated through a traditional handdrawn technique, using 2D animation software and digital watercolor brushes. Plants are portrayed as protagonists through detailed pencil drawings - plant portraits, animated using cut-out technique. Backgrounds are created with screenprint-like textures made of documentary photos. These mixed techniques refer to film's origin in the documentary material and replicate fractures and unevenness of memory and remembering.

Phase

in pre-production

<u>Length</u>

11 min

Production company yutopia films (UA)

<u>Target audience</u> 18+

Animation technique hand drawing

Estimated budget EUR 41,625

Funding secured

Ukrainian Cultural Foundation (EUR 6,625), Ukrainian State Film Agency (EUR 9,000)



Last Minute

Last Minute

A film about people who (to us) are invisible.



Joanna Kozuch
Director and Producer
joannakozuch@yahoo.com



Martin Vandas Producer vandas@maurfilm.com

Last Minute is about a popular type of dream holidays. Beautiful, clean, golden beaches and blue-turquoise sea are guaranteed. All that for a super price! Unfortunately, our European beaches are not very "clean". Every night, the beaches are scattered with pieces of clothing, shipwrecks or remnants of life jackets and so on. And someone has to clean these beaches - to clean them so we do not to see what we haven't wanted to see for years. Every night, hundreds of migrants, people born in the "worse world", people fleeing war or incredible poverty, try to reach Europe. The story of the film is inspired by the situation on the Turkish-Greek coast, and the main protagonist (apart from the migrants) is an employee of a hotel cleaning company. The film is a record of one of his working days - or more specifically, one night... Last Minute is not a film about amazing last minute all inclusive vacations. It is a film about people who (for us) do not exist.

Director's statement

The idea for the film Last Minute appeared after reading a report about the Turkish coast, in which a beach cleaner appeared. I started looking for information about this profession. At that time, the refugee crisis caused by the war in Syria was already underway. (I travelled across Syria by hitchhiking, so it wasn't an "exotic country" for me, but a strong memory of people I met personally.) Almost two years ago, the refugee crisis began on the Polish-Belarusian border (which, as a Pole by origin, I perceive very intensely). People are migrating and will continue to migrate. And we, as a "better world" society, have been consistently closing our doors to them for years. Illegal migration, apart from being dangerous, is also unimaginably expensive and encompasses a wide range of crimes. With the film Last Minute, I want to actively contribute to the social discussion on this topic. Closing our eyes and doors is not a solution - that's what I believe. It's just a shame!

Phase

in development

<u>Length</u>

9 min

Production company

plackartnyj (SK) MAUR film (CZ)

Target audience

adults

Animation technique

hand drawing and stop motion

Estimated budget

EUR 250,000

Funding secured

Slovak Audiovisual Fund (EUR 30,162)



<u>Nightbloom</u>

An ode to the night.



Kata Gugić Director and Scriptwriter *gugickata@gmail.com*



Vanja Andrijević Producer *vanja@bonobostudio.hr*

Flowing with surreal motion through a composition of short scenes, we follow different characters during a period of one night. Diving into their lives, peeking inside their homes, and roaming the empty streets. The flowers are in full bloom. Although their stories exist independently of each other, they are still intertwined under the watchful eye of the night.

Director's statement

The development of this project started out of my desire to experiment with irregular movements and shapes of the human body, as well as to explore the possibilities of storytelling afforded by animation. Nighttime has always been a particularly inspiring time for me because of its soothing and mystical qualities, so with this film, I want to show its effect on people in a playful way employing elements of humor, surrealism, and grotesque. I've had an interest in floral motifs for a while and more recently began considering the potential of using them on film. The night-blooming flowers are unique in their subtle defiance of the norm by choosing darkness as their time for growth. On the other hand, they adapted this way to attract a smaller number of pollinators who are active during the night. This idea of a small, interconnected nocturnal community guided me while creating the characters and wondering about the activities of those who are awake at night.

Phase

in pre-production

<u>Length</u>

9 min

Production company Bonobostudio (HR)

Target audience adults, young adults

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Animation technique hand drawing

ESTIMATED budget EUR 70,000

Funding secured

Croatian Audiovisual Centre (EUR 45,500), City of Zagreb (EUR 6,000), Producer's investment (EUR 5,600)



Period Drama

Period Drama

Michaela is young and ready for it. However, when she finally gets her first period, it doesn't feel the way it should. It is a night-mare.



Michaela Mihalyi Director *m.mihalyiova@gmail.com*



Jakub Rálek
Producer
jakub@bfilm.cz

Period Drama is a short animated film composed of four chapters with plot points referencing the biological events that occur during the phases of a menstrual cycle. Menstruation connects the four vignettes like a secret thread. Through the humorous gaze of a character, the film analyses menstruation's essential and often baffling presence in one's life. While commenting on adolescence, gender politics, sexuality, motherhood and Orlando Bloom, Michaela takes us on a surreal trip that begins with her first period and continues as she, much like an egg, matures.

Director's statement

I got my first menstruation when I was 14. I was the last one in my class and it was too late to feel comfortable about it. Since then, I have had a lifelong fascination about everything that is connected to it. In my film, I want to explore the difference between the truth and the fictional narratives by using visual imagery of various animation techniques as well as a limited pastel colour palette drawn from sterile menstrual advertising. Full of blue blood with no red. A lot of fiction, but not much reality. *Period Drama* is a film about memories, embarrassing stains and private, but often public dramas.

Phase

in development

<u>Length</u>

17 min

Production company

BFILM.cz (CZ), Worst Films (SK)

Target audience

adults, young adults

Animation technique

2D vector based, drawing, stop motion

Estimated budget

EUR 250,000

Funding secured

Czech Film Fund (EUR 25,310), Slovak Audiovisual Fund (EUR 10,000), other EUR 14,690 (in-kind, prizes, etc.)



The Heaviness of Absence

The Heaviness of Absence

In the midst of war-torn Damascus, a distressed young man tries to discover the fate of his arrested father. However, his search plunges him into a web of corruption, in which his own survival is at stake and he must sacrifice his own flesh.



Jalal Maghout
Director
jalalmaghout@gmail.com



Karsten MaternProducer
karstenmatern@gmx.de

Zakaria, a 21-year-old student of English literature in wartorn Damascus, struggles to survive in the midst of a devastating economic situation. He battles each day just to keep his spirits up, but his mind is consumed by the horrors of the war and the uncertainty of his future. When his father, a prominent journalist named Youssef, is suddenly arrested by the secret police, Zakaria's world is turned upside down. Desperate to discover his father's fate, Zakaria embarks on a dangerous journey that introduces him to a corrupt network of individuals who can help him secure his father's release. Along the way, he meets a taxi driver who offers his assistance, but at a steep price. Zakaria decides to sell his kidney to pay for the deal, but wakes up from the surgery to learn that he has no kidneys! The doctor explains to him that he is in fact completely empty from the inside out. Zakaria is left alone with his fate. The thought that he too could be arrested torments him and he gradually sinks into his fear and loneliness.

Director's statement

The Heaviness of Absence is a psychodrama that seeks alternative approaches to the subject of the Syrian war--in particular, the phenomenon of missing people. Since the beginning of the war in 2011, more than 150 thousand people have disappeared, most likely arrested by the secret police and other war parties. Their families don't know about their destinies, if they are alive or not.

The film tells the story of one of those absent people, through his son, Zakaria, whose world is turned upside down when his father disappears.

Phase

in development

<u>Length</u>

14 min

Production company

Wait-a-Second! (DE)

Target audience

young adults and adults of any gender

Animation technique

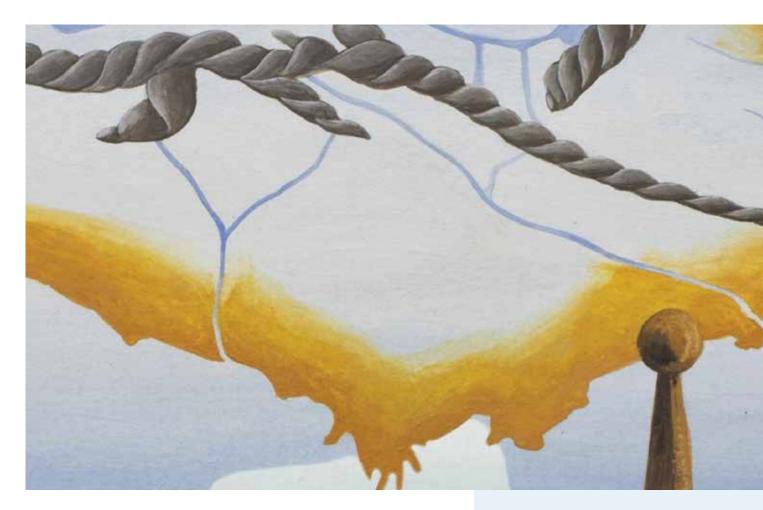
2D and 3D animation

Estimated budget

EUR 110,000

Funding secured

EUR 12,000



The New Suburb

Uus äärelinn

A thrilling story as told by the landscapes which humans haven't yet reached or which they have left behind.



Francesco Rosso
Director
red.sherberth@gmail.com



Edina Csüllög Producer sara.kisari@gmail.com

Water descends the mountains and gets transformed by a power plant into electricity. Its discharge is released into a lagoon, where lies an ancient city. The city has social disorders and a riot escalates into the bombing of the main train station. The blast set the surrounding landscape into a primordial land of meadows. The only survivor begins to walk through the land, encountering a landscape which humans haven't yet reached or which they have left behind. The survivor reaches an abandoned household where a boy with mental disorders guides her to the wasteland. The area is meant to be the extension of the nearest city, a new suburb. The land flattened and subdivided into geometric grids, the rivers straightened, the already built human settlements being all alike, fenced and guarded. The survivor, after acknowledging the nature of this new world, decides to head back.

Director's statement

Uus äärelinn/The New Suburb is a poetic film which aims to draw attention around the theme of "urban sprawl". The topic became important for the author at an early age, thrilled by the environment where he grew up, the northern Italian flatland, composed of an uninterrupted spread of urban settlements between cities and towns. Moving to Estonia, the author encountered a completely different reality, composed of open spaces and the possibility to move through them without fences and private property barriers. This idyllic situation was meant to change within the upcoming decade, when the Veneto model began to appear also in the peaceful Estonian landscape. The story is built around several literature references which partially touches the theme: Je vous ecris d'un pays lointain by Anna Banti, Petrolio by Pier Paolo Pasolini; La terra di sotto by photographer and environmental researcher Marco Quagliato.

Phase

in development

<u>Length</u>

15 min

Production company

Red Sherberth (EE)

<u>Target audience</u>

young adult

<u>Animation technique</u>

2D (vector based), drawing and 3D (CGI)

Estimated budget

EUR 100,000

Funding secured

Estonian Cultural Endowment (EUR 3,000)



Toxik

Toxik

A young man, who was constantly verbally abused by his mother when he was a child - due to guilt and shame - is unable to function in relationships where the other party treats him as a human being.



Dániel BárányDirector and Producer
danbarany@gmail.com



Gábor Osváth Producer gosvath@gmail.com

The protagonist of the story is Tóni, a twenty-year-old theater ticket clerk. The boy has been verbally abused from an early age by his ex-pop singer mother, accusing him of causing her career to collapse and her husband to leave her because of the birth. By adulthood, Tóni buried the anger he feels towards his mother deep within himself and covers her with his own perceived guilt. Due to his sense of guilt, the boy is unable to have relationships where the other party treats him normally, so he often ends up with people who treat him awfully. This is until he finally meets a normal girl, with whom the boy's horrible memories with his mother come up. The girl makes him realize that Tóni's mother is a terrible person based on these facts. Tóni is offended and breaks up with the girl, but his deep dormant anger towards his mother flares up and this anger gradually tries to take control over him.

Director's statement

As a filmmaker, I am primarily interested in the realization of psychological themes using animation techniques. The subject of my films are usually the visual projection of human emotions, using surrealist tools. I also dealt with this in my previous film Supper and I would like to follow this path in the case of Toxik as well. The primary goal of the film is to examine the causes of toxic relationships through a specific example. The question raised by the film is what circumstances led to the protagonist always making illogical relationship decisions, and whether there is any hope of breaking the pattern. Dark humor plays a big role in the plot, because no matter how serious a topic is, it is important for me to use humor to make it more approachable and humane. Because the story is somewhat semi-autobiographical, I knew I needed professional help - not only to digest my own history, but also to write this film.

Phase

in pre-production

<u>Length</u>

14 min

Production company Boddah (HU)

Target audience adults

Animation technique drawing

EUR 120,000

Funding secured EUR 46,000



Wrestlers

Wrestlers

Two wrestlers confront each other in the most passionate struggle of their lives.



Joni MännistöDirector
joni.mannisto@gmail.com



Jani LehtoProducer
jani@bohlestudios.com

The highlight and goal of every athlete's career is to achieve something great, such as winning big championships. This is the moment an athlete has prepared for throughout their career. One match where you write yourself in history books or you may be forever forgotten. But that's merely the surface. Two parallel realities alternate when athletic movements blend with choreography of dance, cuddling and lovemaking. The enemies notice they have a deeper relationship where there's no competition. Surroundings disappear and two lovers can see only each other. The difference between fulfillment of happiness and bitter disappointment is characteristic for both worlds. The sport represents the beastial side of human beings whereas the lovers manifest the humane nature. It's just a matter of time before these two worlds collide and the prey confronts the predator.

Director's statement

My goal is to create a unique and emotional journey that explores the similarities and differences between competition and love. By combining the movements of wrestling, dance, and making love, the film offers a thrilling and intimate viewing experience. Through metamorphosis and a shifting soundscape, the characters transform from athletes to lovers, offering a visual and sensory representation of their emotional journey. My vision is to create a powerful and unforgettable film that will deepen the audience's understanding of the human experience and appreciation for the sport of wrestling. I believe *Wrestlers* will be a powerful and unforgettable film that resonates with audiences and sparks conversation about the complexities of life and love.

Phase

in pre-production

<u>Length</u>

17 min

<u>Production company</u>

Böhle Studios (FI)

Target audience

adults, festival audience, Interested in absurd black comedy and surreal animation. Fans of suspense, sport, romance and dance

<u>Animation technique</u>

drawing and stop motion

Estimated budget

EUR 300,000



You Are My Light

Jsi mé světlo

A woman is thrown into the unknown world of motherhood where she is subjected to gruelling tediousness, oppressive isolation and endless fatigue. Will she be able to find the light?



Hana Stehlikova
Director and Scriptwriter
hancule@seznam.cz



Zuzana Kučerová Producer zuzana@framefilms.cz

The short animated film You Are My Light is an authentic testimony about becoming a new parent. It tells the story of a major life change, which is the birth of a child. The main character is thrown into the unknown world of motherhood where she is subjected to gruelling tediousness, oppressive isolation and endless fatigue. Postnatal depression comes into her life along with the newborn. Will she be able to find the light that eventually shows every mother the way out?

Director's statement

This film is my personal testimony. After my daughter was born, I suffered from postpartum depression. It took me almost a year to fight it and gradually return to normal life. By working on the film, I found a way to cope with my personal experience. The project is being made during my maternity leave so I am simultaneously taking care of two small children. My goal is to make a film that speaks convincingly about postpartum depression. I want to tell the story of what I experienced at the beginning of motherhood. There are some lighter moments in the film. I don't want them, however, to set the mood of the film. On the contrary, even in humorous situations, the audience should get a little chill. In animated films, the theme of motherhood and pregnancy is often portrayed with exaggeration and humour full of clichés. My goal is to offer a powerful and honest confession of what it is really like.

Phase

in post-production

<u>Length</u>

8 min

Production company

Frame Films (CZ)

Target audience

15+

Animation technique

2D (vector based)

Estimated budget

EUR 80,000

<u>Funding secured</u>

EUR 75,000





overview of the projects

head of section

Autopilot

Daisy

Eruption

It Is (Not) Yours

My Grandmother is a Skydiver

Stuck in a Wasp Nest

The Way Out



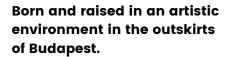
Györgyi Falvai

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.







She got accepted at MOME where she graduated at the age 27. Her graduation film called Entopia was premiered at the 69th Berlinale, received the 33rd Teddy Award. Right after her graduation she became an intern at MIYU Productions where later she made her first professional film - in co-production with Boddah - called 27. The film was finished in the beginning of 2023 and it had its premiere at Festival de Cannes where it won the Palme D'or for short films. One of her main goals is to keep searching for new ways of creating diverse universes, telling honest stories and finding a way to create an artistic project out of her recent interest, with an open mind.



Stefan Michel

Stefan Michel is a co-founder and the producer at STU-DIO SEUFZ, an independent animation studio located in Stuttgart, Germany.

The studio specialises in crafting films and indie games for young adults. In his role as producer, Stefan Michel oversees the entire spectrum of production activities, encompassing short and feature films, games, virtual reality experiences, and live events like the Night of Shame. Over the past few years, STUDIO SEUFZ has dedicated its efforts to developing genre-bending IPs such as The Longing and Lucky Tower. Stefan is also active as an educator and member of the managing committee of AG Animationsfilm.



Léo Soesanto

Léo Soesanto is a Paris-based film journalist, festival curator and writer. He's currently the short film competitions curator at Riga International Film Festival.

He has more than 10 years of experience in festival programming, advising and moderating from Cannes Critics' Week, International Film Festival Rotterdam or Bordeaux Independent Film Festival among many events. His writing has appeared in such publications as Libération, Les Inrockuptibles, Vogue, GQ, Premiere, Grazia and the French Cinematheque catalogue. He was a member of many festival juries, including Cannes, London, Locarno, Toronto and Morelia. He's a member of Fipresci (International Federation of Film Critics) and European Film Academy.



<u>Autopilot</u>

Autopilot

A calm figure is thrown into a never-stopping train, and directed to the driver's cabin, which for some unknown reason is necessary for him, but passengers who need to get off complicate the journey.



Patricie Švadlenková
Director
patricie.svadlenkova@seznam.cz

The train passes a station, flashing signals, and enters a tunnel. In the tunnel, we just see darkness and flashing lights, until we pass them. The figure is sitting on the roof of the train in the wind and not perceiving anything. A hand emerges from the roof opening, grabs the figure's arm and pulls it. The main hero falls down. We meet the conductor and he shows him the cabin at the end of the wagon, where they need to go. They reach an agressive crowd of people who want to get off. Everyone aggressively follows the main hero. Fortunately, the figure reaches the control cabin in time. He looks around when he sees the control panel being operated by someone, but no-one is really sitting there. He puts on his cap and the autopilot turns off. The train is back under control and the figure's eyes glow. The train stops. Crowds come and go, the conductor blows his whistle and the train starts to move again. We see approaching flashing signals, enter the tunnel...

Director's statement

The whole story is based on my own subjective point of view with experiences with derealization/depersonalization - a psychological issue in the field of dissociation disorders, which are characterized by various ways of connecting a person with his consciousness, body, memories, and thoughts. Derealization is characterized by a man separated from ordinary life. You feel as if everything around you is not real and is made up. Depersonalization is in turn characterized by detachment from oneself. You do not believe that you exist, you are a bit like a narrator - you no longer interfere in life. Althought it may seem very bizarre or Kafkaesque, such disorders really reside in people. In psychology, it appears to be a somewhat neglected topic, despite the fact that 1.5% of people of the total world population go through these disorders. In conclusion, I do not want to take this topic as something dramatic but only to metaphorically point out the fact that these things exist.

Phase

in development

<u>Length</u>

8 min

Production company

Ladislav Sutnar Faculty of Design and Art (CZ)

Target audience

all categories

<u>Animation technique</u>

drawing

Estimated budget

EUR 1,000

Funding secured

EUR 830



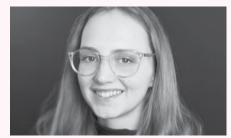
<u>Daisy</u>

Sedmikráska

A sister and her brother must deal with the presence of a sister's dark cloud, that endangers their magical place, slowly consumes the sister and forces them to change their lives forever.



Dorota Kaustová Director kaustovadorota@seznam.cz



Adéla Konečná
Producer
konecn09@st.amu.cz

A brother (7) follows his sister (15) into a forest, where he finds her in a home-like magical space. A small dark cloud appears around the sister, that becomes the beginning of the forest darkness and traps them in it. The cloud torments her, worsening her mental state. They find refuge in the magical space by hanging daisy-filled jars to dispel the darkness, though they must go outside to refill them when they dim. Because of the cloud, she starts losing herself, her spirit snatched, trapped it in the forest where only her whistles are heard. Her brother, scared of darkness and cloud, guides her to the magical space, where her spirit returns. With the pattern repeating, the darkness closes in on them. Darkened, the magical space rejects her. The cloud absorbs her, leaving her buried in the dark forest. Her worried brother enters the dark forest with a jar of shining daisies. While whistling he scatters daisies to disperse the darkness. She awakens to her brothers soothing whistles and the shining daisies.

Director's statement

In this film, I wish to depict the loving relationship of an older sister and her little brother, which is put to the test. For me, the sister's dark cloud personifies depression and anxiety, the forest that is slowly turning dark her worsening mind and the magical space, that became magical after brother found it, her safest and most dearest space. The daisies and the whistling are symbols of all that is the good and happy, linking to her brother. While the sister has to learn to work with the dark cloud and the darkness, the brother has to accept this part of his sister and not be afraid of it, since it's not going anywhere. I wish to show both views of the siblings, as I feel they are equally important and challenging in their own way. The film is based on my own personal experiences with anxiety and depression, how me and my family have learned to work with it and live with it over the years.

Phase

in pre-production

<u>Length</u>

13 min

Production company

Film and TV School of the Academy of Performing Arts in Prague - FAMU (CZ)

Target audience

children age 8+, teenagers and adults

Animation technique

2D (vector based), Drawing, 3D (CGI), 2D animation combined with 3D. The overall film will be 2D however we will use 3D modeling for help and enhancement.

Estimated budget

EUR 20,600

Funding secured

FAMU (EUR 10, 200), Czech Television (EUR 4,150), Endowment Fund FILMTALENT Zlín (EUR 2,075)



Eruption

Eruption

A girl travels into her subconsciousness to find the root of the toxic relationship with herself.



Zoé NagyDirector
zoe.nagy@gmail.com

A girl sits in a crowded subway car. She can't stand to look at her own reflection. As she looks around, she only notices the loving gestures of other people towards each other, which scares her. Every gesture pushes her deeper into anxiety, until she is forced to zoom into her own mind. A volcanic eruption destroys the living world of the strange planet. Following the remains of the lava she finds herself in her childhood living room. The lava is sinking through the closed bathroom door, dripping from the sink inside. She knocks on the door, the response is hurtful words from someone behind the door. When she finally opens the door, the lava floods the house, and in the bathroom mirror she notices herself looking back at her, there was no one else in the bathroom all along. The girl starts to drown in the lava, she notices the drain under the dripping faucet is blocked. When the girl falls unconscious, the plug breaks, and the lava drains out from the house. She snaps back into reality looking at herself in the opposite subway window. The door opens, she has arrived.

Director's statement

It is often hard for me to look in the mirror because of the guilt and disgust I feel for myself, just as my main character does. It took me years to realize that it is because I see myself through the eyes of people who have caused me verbal trauma in the past. The inspiration for the film came from my own life, but I think it's a universal topic and many other people can relate to this. It has been very important for me to make this film because it has a story that may help others realize what they are going through sooner than I did, and for those who don't live with something like this, it can also be interesting to see how certain people deal with a problem like this. I feel it's also important for me to express this chapter from my life through art, which has always helped me cope with the past.

Phase

in development

<u>Length</u>

8 min

Production company

MOME Anim – Moholy-Nagy University of Art and Design (HU)

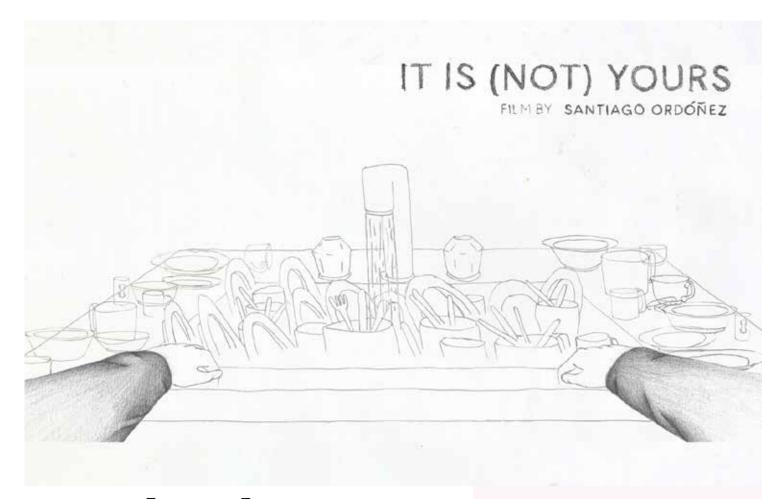
Target audience

late teens and adults

Animation technique drawing

Estimated budget

EUR 48,000



It Is (Not) Yours

(No) Te pertenece

It Is (Not) Yours is the way of representing the ties that connect us with the people that by nature we are tied to and consider as a refuge, that nevertheless we want to leave behind but we cannot.



Carlos Santiago Ordoñez Alarcon Director carlos.alarcon@artun.ee

A young man wants to inhabit the house that he thinks he is part of. However, the house forces him to comply with his wishes, until the young man realizes that his true desire is to leave behind the place he feels attached to.

Director's statement

This short film arises from the relationship between my mother and me, a relationship of emptiness and ties, of absence and presence, of control and freedom; the short film addresses issues such as loneliness, emptiness and the ties we have with our relatives with whom we sometimes create invisible borders. Through this short film, the idea of feeling trapped inside a space that we consider our own is captured; as is the home, where we feel safe inside.

In order to connect all these emotions, I resort to the experiences lived with my mother, with whom I built communication barriers in an intimate space. Undoubtedly, emptiness plays a very important role; since through these they allow me to talk about the feeling of loneliness. On the other hand, the home space is the place that we associate with the idea of family, with which we feel connected and tied.

Phase

in production

Length

7 min 30 sec

Production company

Estonian Academy of Arts (EE)

Target audience

young adults and adults

Animation technique

drawing

Estimated budget

EUR 15,000

Funding secured

EUR 9,300



My Grandmother Is a Skydiver

My Grandmother Is a Skydiver

My grandmother plants Tulips in the garden while Kharkiv is constantly being bombed. She complains that the bees don't pollinate her flowers, so there will be no fruits in summer.



Polina Piddubna
Director
polina.piddubna@yahoo.com

A granddaughter experiencing the invasion of Ukraine reflects about past generations, who were constantly going through deportations, different forms of wars and genocides. She has a phone call with her young grandmother Alfiya, who is currently living her best and peaceful years in Soviet Central Asia, by actively doing parachuting and studying midwifery. In this reflective space, the granddaughter tries to define her ethnic identity, break the endless circle of generational trauma and reflect about the purpose of human life.

Director's statement

The research for the project began in early 2022, when I became interested in the life of my grandmother as a progressive woman, who comes from Central Asia.

After the start of the full scale invasion, the story got deeper subtext. The aggressor country colonized the lands of Eastern Europe, Caucasus, Central and Northern Asia. Many cultures, languages and ethnic groups were erased. Although the terror continues, all these topics remain marginalized. The film doesn't consist of political statements, but through the personal story built on poetic images of skydiving and birth, the dialogue between granddaughter and grandmother, usage of various languages in the narrative – we move to the global catarsis, overcome the generational trauma, decolonize and unlearn.

Phase

in production

Length

8-10 min

Production company

Filmuniversität Babelsberg Konrad Wolf (DE)

Target audience

adults

Animation technique

2D (vector based) and drawing

Estimated budget

EUR 50,000

Funding secured

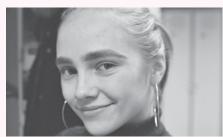
Filmuniversität Babelsberg Konrad Wolf (EUR 1,500), private donations (EUR 500)



Stuck in a Wasp Nest

Mesimagus lõks

A woman discovers she's not able to overcome her fear of wasps by ignoring it while on a date.



Agnes Milla BereczkiDirector
agnes.milla.b@gmail.com

There is a sickly sweet smell of fear in the air and an ever-present buzzing that drowns out reality. On a warm summer's day, a woman on a date notices a single wasp on the window of the cafe. Their eyes meet and she is taken back in time to when she was a little girl running through a meadow. Her long blonde hair is buzzing curiously, ominously. Back in reality, she decides to push down her fear and ignore the wasp in lieu of paying attention to her date. However, as the fear keeps growing, so does her date's discontentment with her behaviour. What happens when you put together someone unable to control their fear reactions and someone who fears breaking social norms? Is she able to take back control over her own fear and of others' reactions to it?

Director's statement

This film is a deep dive and a personal research into the sticky hold that a phobia can have over someone's reality. Starting with the day my mother had to comb a swarm of wasps out of my hair to the many ways the fear still affects my day-today life as well as how other people tend to invalidate it. This is illustrated by etudes of wasps with their weird bent bodies, angry little feet and jerky movements juxtaposed to a scene at the restaurant where the woman cannot sit down at the table until the wasp leaves. People are always saying the same things: "Just don't move", "Blow it away", "It won't hurt you", while the fear has a mind of its own. The story draws a parallel between the wasp and the love interest. At times when we know danger can be imminent, either from the buzzing sound coming from a bunch of flowers or while choosing who to go out with, there is also the paralyzing potential of getting stung and the confusion of not knowing which side the attack will be coming from.

Phase

in production

Length

5 min 45 sec

Production company

Estonian Academy of Arts (EE)

Target audience

young adults, adults

Animation technique

drawing, stop motion

Estimated budget

EUR 500



The Way Out

The Way Out

A man working at a warehouse finds his life to be pointless. One day a telemarketing presenter offers him a new life goal. He takes this opportunity, but his choice comes at a price he doesn't expect.



Dániel DiószeghyDirector
danieldioszeghy@gmail.com

The main character is a young man who works at a warehouse. He is stuck in the monotony of his job and cannot find any joy in his life. One day, an accident happens at work: a box drops from a forklift and its contents - some designer lamps - scatter. After work, the man watches a telemarketing channel at home. The presenter is a handsome man glowing with happiness. He sits in an elegant living room, demonstrating the items for sale. The warehouse guy notices the lamp he had seen earlier at work. The next day when facing the same monotony of his life again he grabs a lamp and rushes home. He turns on the lamp and the TV as well. The telemarketing program is on again, but the presenter is missing. The man gets closer to his TV, touches the screen and suddenly finds himself in the broadcast. He is finally happy, until he notices a TV showing his room at home. He grabs the remote control and turns off the TV cutting himself off from his old life forever.

Director's statement

In this film I want to present a man who suffers in life - not materialistically, but spiritually. He has almost everything our society can offer, yet he feels his life is pointless and monotonous. The moment he sees the world of a TV program, he realizes the difference. There is another way of living. Enjoy consumption, and your reward is eternal happiness! What's more, he spends his time at work surrounded by the props of this newly discovered life. The world around him has a unique atmosphere of non-places: geometric system of shelves at work and a catalog-like environment at home. A world made of metal, concrete and plastic. With this storyline, I don't want to suggest that finding happiness in a consuming lifestyle is a wrong choice. For me, it seems that it's the only choice left to us. Without being aware of any other way, I only suggest that becoming a consumer comes at a price. A man, by choosing it, loses his struggling, sad, empty, yet his most valuable, human part forever.

Phase

in production

<u>Length</u>

11 min

Production company

MOME Anim – Moholy-Nagy University of Art and Design (HU)

Target audience

young adults, adults

Animation technique drawing

EUR 66,000

series & TV specials



overview of the projects

head of section

Dolls

Faulas

Magic Molly

My Little Heroes

Rainy Days

The Treflix: Christmas Special



Jana Čížkovská

Jana graduated in Film Studies at the Charles University in Prague. Since 2011, she has been cooperating with numerous film festivals (IFF Zlín, IFF Anifilm, QFF Mezipatra, IFF Prague, IFF Cork, Finále Pilsen i. a.) as a programmer, program consultant, catalogue editor or host.

She is currently head of programme at iShorts, a short film distribution platform. In 2014, Jana started working in Czech Television's Program Department, since 2018 as an Editor of Feature Films and TV Series Acquisitions, focusing on European film and television production and programming for kids. In 2019, she was appointed as an expert of Czech Film Fund for film festivals. Apart from cinema, Jana enjoys cooking, mushrooming and walks with her dachshund Leoš.



Denisa Dufková

Denisa is a long-time media enthusiast and expert in television programming, international business with more than 20 years of experience in commercial and public television.

Since 2015, she has been the head of planning and scheduling for the children's programme of Czech Television Déčko. In recent years, she has also been involved in the non-profit sector as an organizer of the TEDxPragueWomen conference.



Emmanuelle Chevalier

Emmanuelle Chevalier is a children's film distributor.

In 2000, she co-founded Les Films du Préau with Marie-Agnès Bourillon, a distribution company that pioneered quality arthouse films for young audiences. Their aim was to offer a different kind of cinema to children, focusing on demanding and varied works from all over the world. With over 20 years' experience under her belt, Emmanuelle has built up the Films du Préau catalogue, which includes around fifty short film programmes and some thirty live-action and animated feature films. Notable titles include acclaimed films such as "Jiburo", "Peter and the Wolf", "A Tale May Hide Another", and "The Boy and the World". Her dedication to the children's film industry has been rewarded with numerous awards at various festivals. making her a key figure in the world of children's cinema.



Leticia Montalvá Sánchez

She graduated in Media Studies from the Universitat de València and the Universiteit van Amsterdam and earned her MA in Audiovisual Content and Formats.

She began her career in production in 2010. She has experience in various audiovisual fields (live action, news, documentary, TV, 2D animation), but stop motion animation captured her heart. She participated in the TV series Clay Kids (2014) and The Diary of Bita and Cora (2017-19), as well as the short films The Cryptozoologist (2015) and Selection Process (2020). In 2020, she joined Pangur Animation as a producer, where they successfully completed the pilot The Inner Life (2021) and the short film Interns (2023), in addition to working on advertisements and services projects.



Dolls

Dolls

A horror anthology series, *Dolls* features eerie cloth dolls that take us back to our own anxieties. Dolls offers independent episodes that share the same thematic and aesthetic identity.



Joachim Hérissé Director joachim.herisse@gmail.com



Stéphanie Launay Producer stephanie.launay@komadoli.fr

A horror anthology series, *Dolls* features eerie cloth dolls – Siamese sisters, a sewn woman, a pregnant man... the gallery of "Freaky Dolls", with its mutilated, deformed or multiple bodies, taking us back to our own anxieties and relationships with others. As with series like *Tales from the Crypt* or *The Twilight Zone, Dolls* offers independent episodes that share the same thematic and aesthetic identity. Each original horror story in the *Dolls* series features a new set of stop motion animated textile dolls set in painted surroundings reminiscent of expressionist cinema.

Director's statement

I've had the idea for this series since I was a young adult. My first desire was to immerse myself in my childhood fears, to rediscover the sensations I could feel when my older brother would tell me "scary stories" during our wakes. As a naturally emotional person, my perception of bodies - mine and others' - has always been complex and extremely difficult to grasp. Stop motion seemed to me to be the ideal medium to liberate and express these sensations. So I started writing the first story, Skinned, that can be considered the first episode of the series. The film lays out the themes I wish to deal with: the bodies, their gender, their sometimes deformed shapes, their fragility and their source of physical and moral suffering... The experience I gained as a director on this project and the pleasure I took in making this film led me to continue the adventure and launch the *Dolls* series project.

Phase

in development

Length

13 x 13 min

Production company

Komadoli Studio (FR)

<u>Target audience</u>

young adults

<u>Animation technique</u>

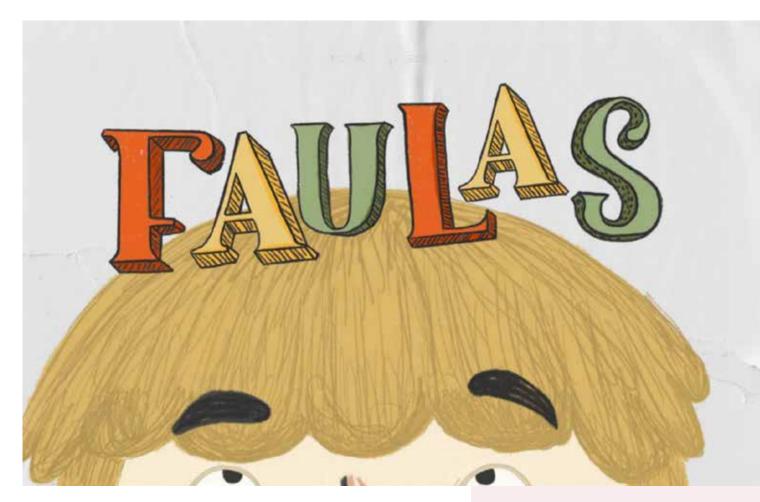
stop motion

Estimated budget

EUR 2,131,228

Funding secured

EUR 92,100



Faulas

Faulas

Lazy, disobedient and untidy kids impersonate popular sayings in a stop motion series of cautionary tales.



Michela AneddaDirector
michela.anedda@gmail.com



Fabrizio di Palma Producer *info@florasroom.com*

Faulas is an educational animated series in stop motion cut out which re-elaborates nursery rhymes and sayings from popular tradition in a playful, ironical manner. The series takes its cue from local, still current sayings whose true meaning has however been lost, and uses them to tell universal stories. Combining the ability for memorizing rhyming couplets with playful atmospheres created through illustrations for children, and the cut out technique, it is capable of charming both kids and adults. Faulas is a horizontal series, in each self-contained episode, a calm but firm voice narrates in rhyme the misadventures of the protagonists: they are lazy, absent-minded, bungling and lively kids whose behaviour epitomizes the nursery-rhyme at the core of an episode.

Director's statement

Faulas stems from my personal visual research into traditional Italian folk sayings and the stereotypes that characterise their language, or rather the rhetorical figures with which the language is usually expressed. My grandmother used to call me and my cousins by nicknames that echoed traditional stereotypes, and as I grew up and travelled, I rediscovered similar fascinating popular sayings and stereotypes. Moreover, on my island, Sardinia, we use a minority language that UNESCO has defined as being on the verge of extinction, so Faulas stems from a strong desire to pass on the sayings of our ancestors to new generations, creating a light-hearted audiovisual product, with the ultimate aim of keeping the language alive, suitable for a younger audience but also capable of captivating a more nostalgic one. I am convinced that Faulas has a very broad potential, and that one day it could be narrated in other languages, for everyone likes puns and every culture has its own linguistic peculiarities.

Phase

in pre-production

Length

10 x 2 min 30 sec

Production company

Mommotty (IT), Flora's room (IT)

Target audience

children 4 - 9 years

Animation technique

stop motion

Estimated budget

EUR 200,000

Funding secured

EUR 60,000



Magic Molly

Magic Molly

Best buddies Molly and Vigor, an aspiring apprentice wizard and a colorful dragon, embark on magical journeys, where they learn that the best kind of magic is friendship.



Maria Pavlou Producer maria@pixelgiants.com

The series features Molly and Vigor, an excitable and eager to learn 6-year-old apprentice wizard and her loveable dragon-friend. Molly and Vigor live with Molly's Grandpa, her Wizard mentor and guardian. Grandpa is training Molly to become the most awesomely equipped wizard ever, who will possibly one day, take over his role as the wise advisor of the Magic Forest. *Magic Molly* is filled with epic broom rides, best friends and magic spells gone wrong!

Director's statement

Magic Molly is an adventurous show, packed with comedy and magic that takes you on a journey of friendship, acceptance, and empowerment. The Magic Molly trailer was directed by Chris Drew from the UK, but he is not the director of the series. The position is still open and will be filled once a partnership is set forward. We will look for a director with expertise on directing female characters for a preschool audience. We will approach each episode with sensitivity and clean angles, to get the message across clearly, allowing the jokes and magic to shine! Molly will drive the action and timing, with her spontaneity and hasty decisions.

Phase

in development

Length

26 x 11 min

Production company

Pixel giants (CY)

<u>Target audience</u>

children 4 - 7 years

<u>Animation technique</u>

3D (CGI)

Estimated budget

EUR 5,100,000



My Little Heroes

Mis Pequeños Héroes

Not all heroes wear capes or have superpowers!



Ivan Agenjo
Producer
ivan@peekabooanimation.com

Olivia is an enthusiastic girl who wants to be a superhero, but she doesn't know what her superpower is. Her older brother Bruno explains to her that she doesn't need them: she can do it by struggling and using her own skills - just as real heroes do! In each episode, Olivia, Bruno and their pet (a fat, grumpy, lazy cat called Mr. Dog) will meet a real hero (a famous historical character) in their childhood, when they have not done anything astonishing yet. Together they will live through an adventure, a challenge they will need to solve using their own abilities, and also related to the character essence. So, if Olivia wants to fly, they will meet Amelia Earhart, the pioneering female pilot. If she wants to communicate with Mr. Dog, the kids will meet Jane Goodall, who actually communicated with gorillas. Or if Bruno has to make a live speech in class, they'll meet Mozart, who performed at the aged of 5. Anyone can make a difference and become a real hero!

Director's statement

Indeed, there are people who have achieved great, astonishing goals in life, contributing to building a better world. They don't appear in comic strips... they don't wear capes nor have superpowers! They are real people who, before being heroes, were also kids: impatient, passionate, reckless or scatterbrained... exactly the same as real children. But, if they could overcome over their difficulties, any kid in the world can also do it. That's the ultimate lesson from this show mixing fictional adventure (entertainment) with soft educational content. We want to empower kids to feel comfortable with who they are and embrace their uniqueness. Because we all have a talent, something that we are good at and makes us stand out. We are not better or worse than others, we simply have a gift, and other people will have a different one. And with patience and effort, we can turn this gift into a superpower. No matter where you are, no matter your gender, race or culture. Anyone can make a difference!

Phase

in pre-production

Length

52 x 11 min

Production company

Peekaboo Animation (ES) Fabrique Fantastique (BE)

Target audience

children 5 - 8 years

Animation technique

2D (vector based)

<u>Estimated budget</u>

EUR 5,400,000

Funding secured

ICEC Development (EUR 25,000), MEDIA Slate Development (EUR 60,000), RTVE (EUR 514,000), Belgian Tax Shelter (EUR 1,000 000)



Rainy Days

Rainy Days

When a curious little rain named Roy and his friends dream of visiting Earth and meeting people and rabbits, they embark on an adventurous journey to learn the skills necessary to become real rains.



Ani Antonova HristovaDirector and Producer
office@aniantonova.com

Welcome to the world of rain, summer storms, and typhoons! Up in the clouds, four little rains – Thundery, Dropetty, Roy, and Tormenta – are starting school. They dream of going down to Earth to meet real people and rabbits. But until that day arrives, the four friends must learn how to pour, create puddles, paint with rainbows and many many other skills. It is unfair to wait so long. So, guided by their curious noses, they embark on a path of adventures where they will encounter new, unknown creatures and undertake seemingly impossible journeys. They will discover the meaning of friendship, courage, and the sheer joy of being a rain. What could possibly go wrong, except for some good, sunny weather?

Director's statement

Rainy Days is an animated TV series of 26 episodes that follow in a humorous way the adventures of four little rains that cannot wait to grow up. The series is based on Violeta Hristova's warm and poetic book "Little Roy". The visual style is colorful, lively and combines traditional 2D animation with 3D. It is spiced with the masterful illustrations of Ina Hristova. Tailored for children from 5 to 7 years old, it expands the boundaries of our imagination and creates a playful world full of rain drops, puddles and clouds. One could also learn a lot about the weather by following the adventures of the characters. Hundreds of letters from children sent to the authors of the book surprised us with the curiosity of the little readers in nature.

We started this project because in a world of increasing climate changes, we have to find a reconciliation and answer some important questions to our children through good storytelling. And because it feels as right as rain.

Phase

in development

Length

26 x 5 min

Production company

Ani Antonova Hristova (AT)

Target audience

upper pre-school 5-6, children 5 - 7, diverse

Animation technique

drawing 3D (CGI)

Estimated budget

EUR 1,365,000

Funding secured

< 20%



The Treflix: Christmas Special

Trefliki. Tajemnica Znikających **Bombek**

On Christmas Eve, baubles disappear all over Treflikville. Treflik & Treflinka investigate to find the cause. During their adventure, they will meet Santa himself, who will help them save Christmas.



Magdalena Talar Creative producer m.talar@trefl.com



Justin Kreter Head of Marketing j.kreter@trefl.com

As Christmas approaches, Treflikville is abuzz with festive cheer. However, Bert, the grumpy cousin of the Treflik family, is irritated by all the hustle and bustle. On Christmas Eve, all the Christmas tree baubles vanish from the city. Treflik, Treflinka, and Robobot set out to investigate, joined by Santa Claus and his chatty reindeer. They eventually discover that Bert is behind the mysterious disappearance of the baubles. When Treflik tries to deactivate Bert's invention, it explodes and knocks Bert out. Treflinka insists they bring him along and they rescue him on Santa's sleigh. The family is waiting for them when they arrive, and Bert is touched by their kindness. The event transforms Bert's attitude, and the entire Treflik family sits down together for a warm and loving Christmas Eve dinner.

Director's statement

The Treflix: Christmas Special is a 30-minute stop motion animation that combines puppet animation with computer technology to create a high-quality, modern visual experience. The plot revolves around the disappearance of Christmas baubles in Treflikville, which is resolved with the help of Santa Claus and the Treflix. The story emphasizes the values of friendship, mutual support, and forgiveness, which are universal and easily understood by viewers worldwide. The script was written by an experienced team of literary experts and refined by a script doctor. Well-known Polish film and dubbing actors provide the voices of the characters, and the musical setting is composed by an experienced British composer. The film's visual design is expected to be its main asset, and the team's experience is expected to generate high economic returns, particularly in terms of international distribution.

Phase

in production

Length

26 min

Production company KAZStudio (PL)

Target audience

children 3 - 7

Animation technique

stop motion

Estimated budget

EUR 440,000

Funding secured

EUR 440,000



feature films overview of the projects

head of section

Dr. Howl

Moss

MouMoush - The King of Plastic

Nine Lives Left

Riamise



Martin Vandas

Oscar® 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 Audiovisual Producers´ Association, the Czech association of Animation film, a lecturer at FAMU in Prague.



Claudia Rudolph-Hartmann

Claudia Rudolph-Hartmann is a professional in the film industry with a strong background in translation, media studies, and international festivals.

With over 20 years of experience, she's been a driving force in global sales and acquisitions, particularly as Senior Manager, International Festivals & Acquisitions, at Global Screen. Claudia's dedication lies in giving films international visibility through strategic festival engagements, while also contributing to script evaluation and acquisitions. As a film and festival professional she is always passionate about films for children, youth & family, entertaining and profound ones, films that really matter and take kids seriously!



Delphine Maury

After fifteen years working in publishing and the children's press, she founded Tant Mieux Prod in 2012 to bring to life a collection of animated shorts adapted from poems: En sortant de l'école (Fresh out of school), produced by young talents from all the French animation schools.

Over the years, Tant Mieux Prod has expanded to take on other projects, all of which focus on our childhood: series such as Mr. Carton (13x2 minutes), Tobie Lolness (13x52 minutes), Vango (8x52 minutes), and feature films in development: L'ours et l'ermite (The Hermit and the Bear) and the last one, Le dernier des Cailloux (The last of the Pebbles).



David Mouraire

David Mouraire is co-founder of the Luxembourg-based production company Doghouse Films.

With a staff of 20 to 30 artists specialized in 2D or 3D, depending on the project, Doghouse Films is committed to producing independent films with a clear humanist message and high artistic added value. Finished co-productions include Juan Antin's Pachamama, Ary Folman's Where is Anne Frank, Pierre Földes' Blind Willow, Sleeping Woman, Alain Gagnol and Jean-Loup Felicioli's Nina and the Secret of the Hedgehog, and Mascha Halberstad's next film, Fox & Hare Save the Forest. David has also acquired the rights to Franck Pavloff's short story Matin Brun (Brown Morning), to adapt it into an animated short film.



Dr. Howl

Dr Hau

Ber, an alcoholic aspiring to become a veterinarian, and Dr. Howl, a cynical professor posthumously reincarnated in the body of a dog, become entangled in dark mysteries that they must solve.



Joanna Jasińska-Koronkiewicz Director animilenka@gmail.com



Wojtek Leszczyński Producer *wojtek@wjt.com.pl*

A veterinarian named Ber is fighting against unethical practices in her field but also, she struggles with alcohol addiction which causes her to lose her job. On her way to a new clinic, she hits a dog named Dr. Howl, who surprisingly can act like a human. Ber takes him to the clinic, where he impresses everyone and gets the job instead of her. Despite their differences, they start to help each other out. Meanwhile, strange cases of pet disappearances began in the area. Howl and Ber take on a risky investigation, that leads through the shelter to the inconspicuous Fat Tony, who is the organizer of illegal dog fighting. Throughout their journey, Ber finds out about Howl's past and helps him reconnect with his daughter. However, her own career takes a hit when she loses her license and her dog's patient dies in her arms. Devastated, she pushes Howl away but later rallies to his aid when he is captured by Fat Tony. She manages to free him and as they both find inner peace, they drive away.

Director's statement

The diversity of animal personalities are immeasurable to me. However, they share one thing in common - animals are excellent therapists. It was this observation that inspired me to come up with a story about such an unusual relationship. Thus, the character of Dr. Howl was created, the soul of a veterinarian from the 1940s inhabiting in a dog's body. I want him to go through redemption for the unethical acts that he has committed in his past life, and Ber is there to help him out. Little does she know, she's also in line for rescue that only he can bring to her. The motive of helping each other despite our differences is important to the story. I chose a 2D animation technique to allow for flexibility in the story of the characters. It is important for me that the narrative explores how both Dr. Howl and other animals or humans are made of the same material. The combination of photographic collages and drawings in the artwork aims to create a mysterious, slightly dark atmosphere.



Przemysław PilarczykCreative producer
kontakt@wjt.com.pl

Phase in development

Length 88 min

Production company Likaon | WJT (PL)

Target audience
young adults, adults

Animation technique 2D (vector based)

ESTIMATED BUDGET EUR 2,500,000

Funding secured

Polish Film Institute - Script Development (EUR 14,000)



Moss

Molsa

There are many things that dogs won't understand, like war. A portrait about war, solidarity, love and family. A universal story about the need to love and be loved.



Jordi B. Oliva Producer jordi@imagic-tv.com

Moss is a little dog who lives in a family with two children, Max and Anna. They live in a beautiful house, with a garden. It's all fun and games until one day things start to go wrong. War breaks out and a bomb falls near their home. Moss hides under a bed, and when he comes out, the family is no longer there. He looks for them, without success. Bombs fall again and he runs out of the house. He is now a stray dog, and joins a gang of dogs that live at the train station. Moss makes a place in the gang, and together they have several adventures: they steal meat from a butcher, on the run they fall into the trap of a decaying circus; they are sold to a military detachment where they have to guard prisoners of war; finally, they manage to escape the camp. Unfortunately, two of the gang's dogs lose their lives in the escape. Back in the city Moss finds Max and helps him look for Anna. Now she lives in an orphanage and due to the trauma she no longer speaks. Or will she? We'll find out!

Director's statement

Moss is a story of war and cruelty, but it is also a story of friendship, reunion and love. Visually, we separate these two moments in very different tones. We take as a reference the painting of German Expressionism, the colors must give us feelings: reds, yellows, bright greens for moments of battle; golden, and warm tones for happy moments. The textures of the backgrounds are also a factor to highlight. We have to get the viewer to be able to smell the same things as Moss does. We should feel and smell humidity, dust, fire, grass. In terms of photography, we want to work with general shots, play with wide angles in the landscapes and at the same time emphasize the faces of our protagonists with close-ups. The frames will be almost pictorial. As for animation, it's traditional 2D. This technique should allow us to give strength and expressiveness to our canine protagonists and allow the viewer to empathize with them. The dogs will talk, but they still behave and run like dogs.

Phase

in development

Production company Imagic TV (ES)

Target audience children 6 - 12

Animation technique
2D (vector based), drawing

ESTIMATED BUDGET EUR 2,800,000



MouMoush – The King of Plastic

MouMoush - The King of Plastic

Liam and Margo are two lively siblings who find themselves traveling through time and space, fighting supervillain MouMoush, the King of Plastic.



Milorad KrsticDirector
info@milorad.eu



Radmila Roczkov Producer roczkov@gmail.com

Liam (14) and Margo (10) are curious siblings whose summer break turns into an adventure fighting MouMoush, aka the King of Plastic. In the fight that could change history forever, MouMoush, a powerful man who dreams of world domination, and his right-hand Dr. Sinistrad, use a secret potion to turn Paris iconic bridges and even the Eiffel Tower into flabby croissant dough. They finally chip a piece of the Moon Crescent with their mighty Oscillator Machine. With the help of Uncle D´s (55) revolutionary Time Machine, the siblings travel back in time to prevent MouMoush's plans to rule the world. They go through a number of extraordinary experiences, witness the ruining of Paris bridges, encounter cavemen in Lascaux's, and are chased by a T-Rex. Finally, they manage to land back in the right time, to change the course of history to a better world in which dark forces will be transformed into good ones.

Director's statement

I have always wanted to create a humorous and magical story for children and adults alike, a tale that is scary and lovable at the same time, and where time travel has an important role. *MouMoush* is precisely that movie, full of excitement and strange adventures. Its fresh and dynamic visual world can easily convince different generations that diversity is wealthy and delightful. The exotic graphical style transforms the well-known battle of Good and Evil into a far more relatable and intense experience. The protagonists find themselves finally fulfilling desires for adventure and discover they want to fight for a better and more beautiful world, becoming strong allies and equal partners to adults.



Hermina Roczkov Producer h.roczkov@darwinbuffet.eu

Phase

in pre-production

Length

90 min

Production company

Mumus Production Ltd (HU)

Target audience

children (+8) and family

Animation technique

a mixture of animation and rendering techniques, with detailed 2D textures projected onto 3D objects (but still functioning as graphics), with 2.5D drawn painted backgrounds

Estimated budget

EUR 5,000,000

Funding secured

National Film Institute Hungary (EUR 2,500,000)



Nine Lives Left

Ennia Psyches Sto Stoma

As winter turns their tourist village into a ghost town, a young female cat along with a bunch of strays set on an odyssey across a small island, in search of foster humans.



Maria Kontogianni Producer mkontogianni.production@gmail.com

Synopsis

As summer comes to an end on the small Greek island, young cat Chantal is back in the stray life after a luxurious couple of months fostered by a family on vacation. Unfortunately, the tourist village where she was born has turned into a ghost-town ahead of winter. Persuaded of her domesticated nature, Chantal sets on a quest across the island in search of the right human to adopt her. Along come the rest of the cats left behind: Tonto, her brother/hopeless bodyguard, charming though bold Tomcat Pedro, lady Lele - her soon to become teacher of good-pet-manners, old castrato Rasmus and innocent - though not so innocent - master of purring Purr-Purr. Surviving through the wilderness turns into a coming of age journey for Chantal as she discovers the joys and thrills of leading a stray life and explores animal instincts previously unknown to her. Thus, when she finally meets the one, she will need to question her true nature once again before surrendering to domestic life.

Director's statement

Nine Lives Left was born while on vacation on the island of Syros. Two stray kittens had appropriated the house enjoying the services of all the guests. As summer came to an end we all wondered what would happen to them when we were gone. I initially wrote the story as a novel, published in Greece in 2014 by Polaris Editions. Ever since 2020, I have been developing the novel into a fiction script in collaboration with producer Maria Kontogianni. Nine Lives Left is a road-movie across our dormant, "wild" side. The theme of coming of age is constantly reflected on Chantal's quest for a foster parent. Her search bears an identity crisis that unfolds along the way: Am I a pet, meant to spend my life under the protection of humans or am I a stray, meant to live unsupervised, with all the freedom and the risks that this entails? This dilemma stands as an allegory for the challenges children entering adolescence are faced with. Growing into an adolescent requires taking a walk on one's wild side. Some children are eager to "escape" their parents' surveillance and jump into the wilderness, others are reluctant to let go of the safety of their "domesticated" life, scared of the unknown territories of adulthood.

Phase

in development

<u>Length</u>

80 min

Production company

Wild At Heart (GR)

Target audience

8 - 13 all gender

Animation technique

2D/3D

Estimated budget

EUR 3,200,000

Funding secured

Greek Film Center (EUR 5,000), GR Cash Rebate (40%)



Riamise

Riamise

In a world ravaged by drought, people are living in megacities inhabited only by poverty, criminality and giant reptiles. A boy and a girl will break the mold, bringing change, water, life.



Francesco Forti Director f.forti@ibridostudio.com



Federico Turani Producer f.turani@ibridostudio.com

Synopsis

In a world ravaged by drought, living beings have taken refuge in megacities inhabited by poverty, crime and giant reptiles. Jona is a boy, just returned to the city and his father, the city commissioner, is dead. The priest prays and invokes Arakis, an imaginary and divine creature to whom all are devoted. An angry crowd shouts that he was corrupt because he made deals with the 3 criminal clans of the city and amongst the people there is Kala. Jona wants redemption and Kala is tired of living on a landfill with her tribe and of his life that doesn't change. With the death of the commissioner the balance has broken and now the police are facing open warfare between the 3 clans for the conquest of the blue diamonds: very ancient precious gems and the currency of this world. The girl and boy will try to find their way to survive in this world and just when the conflict is reaching its climax, they will find the way to break the mold and bring the people water, life.

Director's statement

In the most important moment of the story, the girl and the boy give life to a unique event that will transform all the diamonds, thus nullifying the entire economic system of the world of Riamise. Battles between criminal clans suddenly no longer make sense and nature comes back to life. This film has an important and urgent message to convey about making the right choices for the environment and for society. Like IBRIDO Studio, we used to go to schools with our projects talking about the fight against crime and we saw that it is a fundamental theme for the young people of our country (and not only them). Therefore we have chosen a language close to this target audience, with a dynamic 2D animation style, a story written by two young Italian cartoonists and a soundtrack halfway between rap and tribal music with the collaboration of famous artists.

Phase

in development

Length

90 min

Production company

IBRIDO Studio (IT)

<u>Target audience</u>

teens 12 - 18

<u>Animation technique</u>

2D (vector based)

Estimated budget

EUR 1,900,000

nov 8 18:00-18:30



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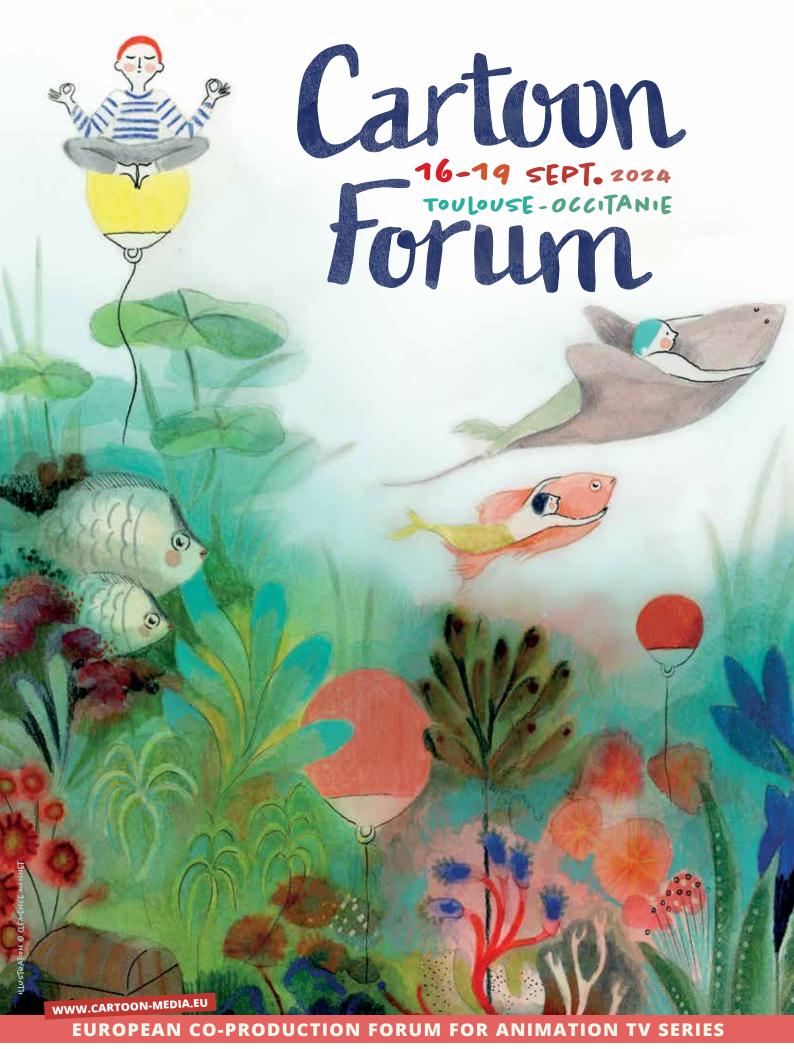


























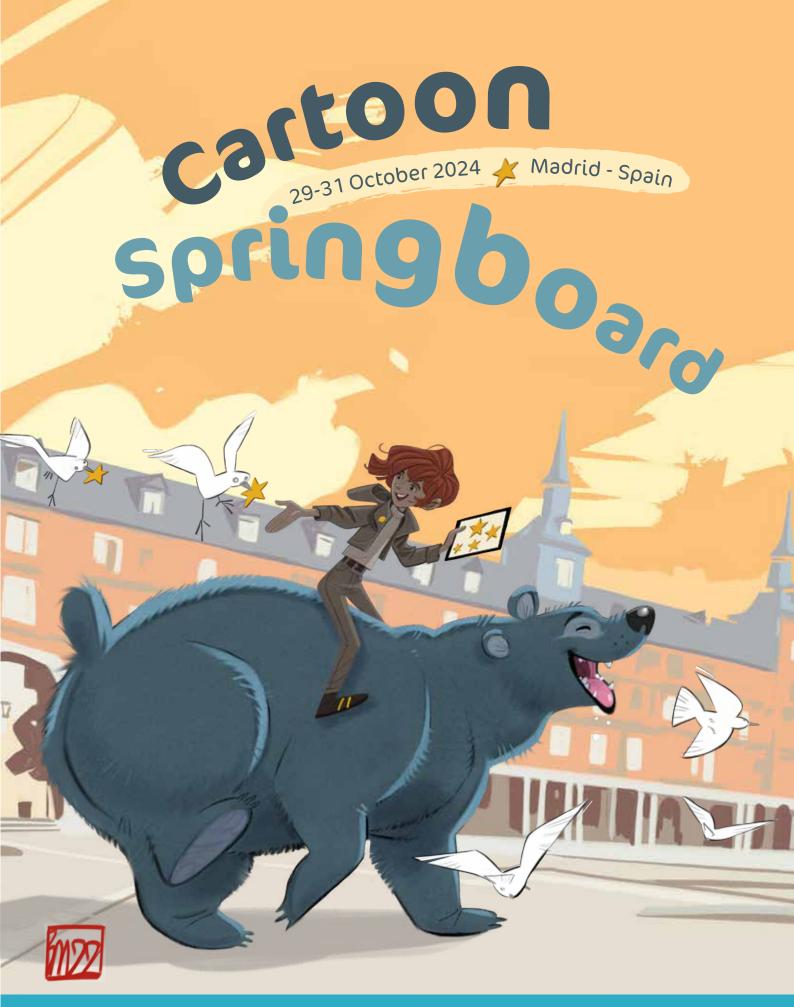












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