

ANIMATEKAPRO 2019

INDUSTRY PLATFORM

OLD POWER STATION –
ELEKTRO LJUBLJANA

16th International Animated
Film Festival Animateka

2–8 December 2019
Kinodvor, Slovenian
Cinematheque,
Old Power Station – Elektro
Ljubljana
Ljubljana, Slovenia



INDEX

3	About
4	Schedule
6	AnimatekaPRO Pitch 2019
7	Jury & Training Tutor
8	Projects in Competition
18	AnimatekaPRO 2019 Programme
28	CEE Animation Workshop

ABOUT ANIMATEKAPRO 2019

AnimatekaPRO is an industry platform dedicated to animated film. Each year, it comprises the traditional breakfasts with the visiting filmmakers, while also searching for the trends, news and exciting film professionals to present the latest in the world of animation!

This year, we are focusing on the state of animated series for children in the region and bringing success stories from the Baltics – in our retrospective focus, as well as other parts of Europe.

Join us for a series of talks, debates, presentations, master-classes and Q&A's with our prominent partners and guests. The event includes the AnimatekaPRO Pitch, where filmmakers from ex-Yugoslav countries will pitch their projects with a chance to visit the CEE Animation Forum 2020.



Supported with funds from:



SCHEDULE

2 DECEMBER

14:00–
20:00 **AnimatekaPRO Pitch 2019** Pitching training

3 DECEMBER

9:00 **AnimatekaPRO Pitch 2019**
11:00 **Regional works in progress** Damir Romanov and Andrijana Sofranić Šućur (To Blink Animation, RS), *I am Akiko* (animated short in development)
11:30 **Producer in person** Sabīne Andersone (Atom Art, LV)
12:30 **Producer in person** Katarína Kerekesová (Fool Moon, SK)
13:30 **Panel discussion** Animated series – How to do it?
With: Nataša Bučar (Slovenski filmski center, SI), Martina Peštaj (RTV Slovenija, SI), Katarína Kerekesová (Fool Moon, SK), Halka Marčeková (editor for animated film at Slovak RTV, SK), Martin Vandas (MAUR film, CZ), Anna Vášová (13ka, CZ), Kolja Saksida (Zvviiks, SI), Jure Vizjak (Invida, SI)
15:00 **Masterclass** Kevin Pedersen (US), Outfit7: Creating the World of Talking Tom
16:00 **AnimatekaPRO Pitch 2019** Award Winner Announcement

4 DECEMBER

10:00 **Breakfast with authors**
12:00 **Masterclass** Ülo Pikkov (EE)
12:45 **Producer in person** Agnė Adomėnė (Art Shot, LT)
13:30 **Panel discussion** Animation in Baltic states – The state of the art
Latvia Anna Zača (Latvian Animation Association), Sabīne Andersone, Zane Oborenko, Edmunds Jansons
Estonia Aurelia Aasa (Estonian Film Institute), Kaspar Jancis, Prit Tender, Rao Heidmets, Kristjan Holm, Sander Joon, Chintis Lundgren
Lithuania Simona Gaidytė (Lithuanian Film Center), Laura Almantaitė (Blon festival), Agnė Adomėnė

5 DECEMBER

- 10:00 **Breakfast with authors**
- 12:00 **Works in progress** Zane Oborenko (LV), *Kafka in Love*
(animated short in development)
- 12:45 **Masterclass** Sabine Andersone and Edmunds Jansons (Atom Art, LV), Making of the animated feature *Jacob, Mimmi and the Talking Dogs*
- 13:45 **Masterclass** Jonas Odell (SE), *Never Like the First Time!*
-

6 DECEMBER

- 10:00 **Breakfast with authors**
- 12:00 **Producer in person** Olivier Catherin (independent producer, FR)
- 12:45 **Distributor in person** Luce Grosjean (Miyu, FR)
- 13:30 **Case study presentation** Špela Čadež and Tina Smrekar (Finta, SI), Fabian Driehorst (Fabian&Fred, DE), Olivier Catherin (independent producer, FR), Steakhouse (co-production case study presentation)
- 14:15 **Panel discussion** The art of co-production
With: Vanja Andrijević (Bonobostudio, HR), Olivier Catherin (independent producer, FR), Tina Smrekar (Finta, SI), Fabian Driehorst (Fabian&Fred, DE), Luce Grosjean (Miyu, FR)
-

7 DECEMBER

- 10:00 **Breakfast with authors**
- 12:15 **Masterclass** Alexandre Siqueira (BR),
Making of the animated short *Purpleboy*
- 13:00 **Masterclass** Gustavo Steinberg (BR),
Making of the animated feature *Tito and the Birds*
- 14:00 **In person** Lorenzo Mattotti (ITA/FR), Making of the animated feature *The Bear's Famous Invasion of Sicily* – From literature to animation
- 14:30 **Masterclass** Tricky Women:
Waltraud Grausgruber (AT), Marie Paccou (FR) and Ana Nedeljković (RS),
Moderated by: Urška Jež (City of Women, SI)

ANIMATEKAPRO PITCH 2019

Welcome to the third edition of the AnimatekaPRO Pitch pitching competition, which is aimed at promoting new animated shorts from ex-Yugoslav countries and helping them get a good start in the animation market circuit.

AnimatekaPRO Pitch is open to animated projects in development for single short animated films of less than 20 minutes in length.

It will take place in **Ljubljana between 2 and 3 December**, the first days of the 16th edition of the Animateka International Animated Film Festival (2-8 December 2019).

The **AnimatekaPRO Pitch 2019** selected projects are:

- **Cleaning Service**, Iva Čirić, Milan Milosavljević (Academic Film Center), Serbia
- **Fachuk**, Maida Srabović, Janja Pilić (Tetrabot), Croatia
- **Family Portrait**, Lea Vidaković, Draško Ivezić (Adriatic Animation), Croatia
- **TIAMAT**, Darko Dacović, Milan Milosavljević (Vorky Team), Serbia
- **Wheel of Life**, Tamara Maksimović, Mladen Đukić (Aeon), Bosnia and Herzegovina

Pitching sessions will be preceded by a workshop led by expert tutor Anna Vášová, allowing the participants to discuss and/or fine-tune the strengths and weaknesses of their projects as well as helping them build best pitching strategies.

On Tuesday, 3 December from 9:00 to 10:30, each participating project team will have a 10-minute slot to execute their pitching presentation in the Old Power Station – Elektro Ljubljana. Members of the international jury Špela Čadež (animation film director, SI), Olivier Catherin (producer, FR), Réka Gacs (senior lecturer, animation film director, graphic designer, HU) will choose the winning project.

Two members of the winning project will receive an invitation to the CEE Animation Forum 2020, including free accreditations to the event and to the Anifilm International Animated Film Festival, 3 nights accommodation, meals and transport.

Organized in collaboration with CEE Animation, Slovene Animated Film Association and Bunker.



ANIMATEKAPRO PITCH 2019 JURY



Špela Čadež is animation director and co-founder of Finta Studio in Ljubljana, Slovenia. Her films

have received 100+ awards at festivals worldwide and were screened in competition selections such as the Sundance Film Festival, Clermont Ferrand and Annecy. A passionate advocate for the analogue, Čadež has impressed with films in puppet and cut-out animation techniques. In 2018, Špela was invited to become a member of the American Academy of Motion Picture Arts and Sciences.

ANIMATEKAPRO PITCH 2019 TRAINING TUTOR



Anna Vášová started as a script executive for the Czech TV. She lectured at the Academy of Performing

Arts and wrote scripts for the theatre/TV/radio. Later she headed the production arm of Barrandov Studios and became Director of Programmes for the Czech TV. Later she moved for 15 years to EBU in Geneva where she managed over 50 co-productions across 86 TV's in 56 countries. After 2015 she worked as a scriptwriter, script-advisor, tutor. She became a member of the Czech TV Director's Advisory board and led two sectors at the Visegrad Animation Forum. In 2018 she has – together with a fresh producer Karolína Davidová set up an animation production company 13ka (13ka.eu) where she works as a producer, scriptwriter and script editor. Besides that she lectures at FAMU and is a member of the FAMU Artistic Board.



Olivier Catherin (1965) was born in Paris and trained as an ethnologist. In 2002, he joined the

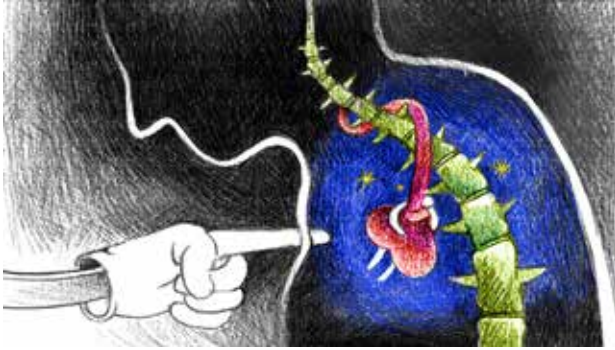
AFCA to create the International Animation Day celebration in France, then became the French representative on the ASIFA board. In April 2008, he left the AFCA to create the production company “Les Trois Ours” and won a César award with the short *Kiki of Montparnasse* in 2014. In 2017, he joined Pictanovo, where he is in charge of the development of the animated film sector for the Hauts-de-France region. He teaches animation production at the National Audiovisual Institute and is one of the founders of the Emile Awards. In 2019, he became a creative producer, producing short and feature-length films with French production companies and an animation consultant, working for the Annecy Festival as a representative for the African continent and expert in animation development.



Réka Gacs (1977) is a Hungarian animation filmmaker and teacher at the Moholy-Nagy University

of Art and Design Budapest. She graduated from the same university's master programme, then obtained her second MA degree in animation from the Royal College of Art in London. She studied printmaking at the Hungarian University of Fine Arts as a guest student for two years. She has been teaching at MOME's Master's programme since 2010, and in the meantime has also been working at the art1st Design Studio as lead media designer.

PROJECTS IN COMPETITION



CLEANING SERVICE

Logline Each time a man goes to the Cleaning Service, he picks his favourite programme. While the machines are washing his internal organs, he enjoys the relaxing state of trance until the treatment goes wrong and his real adventure is about to begin.

Description of the main story and poetics Human visits a special Cleaning Service where robotic arms penetrate his body to wash his internal organs. During this treatment, Human's consciousness levitates in some sort of relaxing trance which is part of the Cleaning Service programme supply. In a dreamlike state, Human discovers fantastic landscapes of his own body interior until he meets his heart and decides to enter and explore it. Machines fail to notice what is happening to him until they discover a black compound in his heart and violently rip it out.

Concept The Cleaning Service portrays a twisted picture of the consumer philosophy in contemporary society, where physical rejuvenation is incessantly performed in order to maintain the functioning of the human within the machinery of consumer production. The whole process is performed by machines, while the human is completely passive.

The film is conceptualized around three interlocking units. Segments in the Cleaning service are done in a graphic style permeated by a dark atmosphere, which gives a stripped picture of the mechanism. The robotic arms sometimes make a mistake, and these discrete comical gags make the mechanism seem alive. Under his new suit, the human's body is feeble,

which represents his psychological state. The frames depicting the cleaning of the body are similar to a cross-section technical drawing in negative. The cleanliness of the form is in line with the central emotion. In the whole machinery, ample space is left for the human wandering throughout the fantastic landscapes of the heart, in which he either loses or enjoys himself. These frames are predominant in the central part of the film. This emotion in contrast to the rest of the film aims to show that basic humanity can be threatened only if the human does so himself. The film is 8 minutes long and would be done in A2 animation, drawn by hand on paper and on the computer.



Director:
Iva Čirić

Estimated Budget 45,000.00 €

Director's Biography Iva Čirić graduated with a degree in Print-making and Book design and has a Ph.D. in Digital Arts from the University of Arts in Belgrade. Nowadays, she has finally found herself in drawing illustrations and directing animated short films. Iva works as an assistant in the Animation department at FAA. She likes to travel and visit animated festivals all around the world.



Producer:
Milan
Milosavljević

Presentation of the Production Company Academic Film Center was established in 1958 in Belgrade as a cinema club. In 1976, it became part of Students' City Cultural Center. The archive holds more than 600 films that were made and produced at AFC. Besides production, lectures, workshops, and screening of films, AFC is a home place of the European Animated Film Festival Balkanima.

List of partners on the project so far

Film Center Serbia

Amounts already negotiated

20,000.00 €

Contact

77orhideja@gmail.com

milan.milosavljevic@dksg.rs



FACHUK

Logline An imaginary village is plagued by fachuks – bastard babies. Their mothers die in childbirth, and the local Reverend then absolves fachuks of life in sin by throwing them into the river. Local carpenter Jozina tries to save pregnant Nadica from such a fate.

Description of the main story and poetics The story begins and ends with natural anomalies. The village is facing an eclipse of the Sun, which uneducated villagers see as a sign of God's punishment for all the fachuks born. The Reverend is absolving fachuks of life in sin by throwing them into the river under the excuse that he is helping them ascend to the Kingdom of God. A love story is developing between the carpenter Jozina and pregnant Nadica. Jozina tries to save Nadica and her unborn Fachuk by helping them escape. The story ends with a Biblical flood that brings the bodies of all the submerged fachuks back to the village.

Concept The theme and style of Fachuk are based on the »black wave« of the Croatian naive art, especially the works of painter Mijo Kovačić. His grotesque and phantasmagorical visual style corresponds perfectly to the main story. The story takes place in autumn: a season almost monochromatic in melancholy. The village is portrayed in earth tones, including the dark and threatening sky. Motifs like rain, mud, thorns and bare trees play in favour of the colouristic and emotional atmosphere of the film. The film makes a visual shift when two rivers flood the village: they flow in blue and green before dissolving into bright red blood that comes rushing in from whirlpools and floods. The culmination sees Nadica being swallowed by a whirlpool while giving birth. Her phantasmagoria parallels the visually intense

images of the plot shift for the villagers. The directing style is based on theatre-like flat master shots in long takes with deep mise-en-scène compositions that are the main characteristic of most of the naïve artwork. The animation technique used for the realisation of the film is digital 2D collage animation. This technique visually mimics the cut-out stop-animation. Both rivers will be real oil on glass, shot on camera for stop-animation. Their flow will thus seem more organic and anxious.

Estimated Budget 50,000.00 €

Director's Biography Maida Srabović is a professional editor and an occasional screenwriter, director and animator from Zagreb, Croatia. She is also the co-founder of TETRABOT, a creative studio for animation and postproduction. Maida got her MA in film and television editing from the Academy of Dramatic Art, University of Zagreb. Besides editing, she also does animation, writes screenplays and manages her own gif-animated food blog.

Presentation of the Production Company TETRABOT is a creative studio for animation and post-production. We are a compact but a versatile team: a storyteller, an animator and a producer. We work on commercial (TV, marketing, music videos), art (film, video installations) and digital (content marketing, community management) projects. We specialize in motion graphics, VFX and editing.

List of partners on the project so far

Croatian Audiovisual Centre - HAVC

Amounts already negotiated

3,000.00 €

Contact

janja@tetrabot.hr

maida@tetrabot.hr



Director:
Maida Srabović



Producer:
Janja Pilić



THE FAMILY PORTRAIT

Logline A dark, poetic and slightly humorous social observation, in which family ties and relationships are broken down and dissected to pieces.

Description of the main story and poetics A tangled family tale unravels in a single quiet afternoon, in an aristocratic house in the Austro-Hungarian Empire, just before WW1. Widower Andras, his teenage daughter Zsofia and the housekeeper are caught by surprise when Andras' brother Zoltan pays a visit with his family of 12. It is a story of intrusion into one's private space, where the sudden visit brings life, but inevitably destruction too, to the otherwise inert space. The story is told subtly with metaphors, mood, atmosphere and delicate details intrinsic to puppet animation.

Concept The story is inspired by Daisaku Ikeda's quote that says »Every family has its own set of circumstances and problems that only its members can fully understand.«

While the linear version of this short film is meant for animation festivals, the idea is to present this work as a seven-projection animated installation for gallery/museum space as well. As the action takes place across seven rooms in a family house, the presentation in the installation will be shown in the way that each projection shows what happens in a particular room, while the protagonist moves freely in and out the projection space, surrounding the viewer. This presentation will show the project in a more interactive manner, exploring spatial storytelling and asking for active participation from the viewer.

Estimated Budget

120,000.00 €

Director's Biography Lea Vidaković is an artist and filmmaker working in the field of animated installations employing traditional puppet animation techniques. She holds a degree in graphic art and painting, an MA in audio-visual arts from KASK Ghent, and is finishing the PhD in animation studies at ADM-NTU, Singapore. Her interests include fragmented narratives and novel storytelling approaches for animation in an expanded context. She has exhibited her works in a number of exhibitions and festivals and has won several film and art awards.

Presentation of the Production Company Adriatic Animation is an award-winning independent animation studio based in Zagreb, Croatia. The studio is author-based and the focus is on short artistic films for festival distribution. The studio also develops content for cinema, television and web release. This is our second collaboration with Lea after the debut animation *The Vast Landscape – Porcelain Stories*.

List of partners on the project so far

Co-producer Ivan Bereš, Origin Tales (RS), HAVC – Croatian Audiovisual Centre

Amounts already negotiated

20,000.00 HRK

Contact

lea@leavidakovic.com

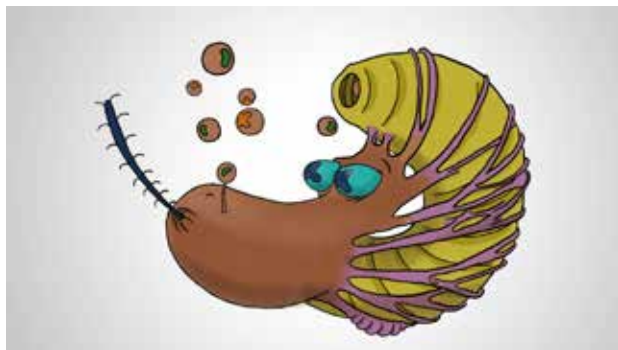
drasko@adriaticanimation.hr



Director:
Lea Vidaković



Producer:
Draško Ivezić



TIAMAT

Logline Tiamat is an ancient Mesopotamian goddess, mother of creation but also of chaos. She is the mother of various creatures. These beings or creatures are transforming in the game of organic forms, in a plot that takes place between these forms.

Description of the main story and poetics The main characters in the film are creatures that transform, their individual parts becoming new characters and vice versa. This is supported by a background of atmospheric music in line with the animation itself. The inspiration for the film are drawings that I made a decade ago with the method in which I did not think about the end result, but drew meditatively and was eventually surprised by the end result and discovery. The film is not entirely experimental: it has a narrative with a message about survival and change, and should be interpreted individually.

Concept This film is imagined as a research of a new territory. It should find new territories as it is conducted, in a game between appearance and disappearance of forms. In this visual poetry, the background music and tones have a vital role. That is why author and a composer Damjan Jovicin is part of this project. The goddess Tiamat reflects the world of metamorphosis and change, which are the bases of many ancient beliefs. Inspiration is also found in imaginary extra-terrestrial beings that are very different from us and have their own laws of existence since they are very distant, perhaps originating in some other dimension, like in one of Lovecraft's novels. Inspiration is also found in microorganisms and the microscopic complex world of microbes. Somewhat similar inspiration is also found in the world of

insects. Their worlds are rather complex, but invisible to us with the naked eye, and in their logic, they are quite different from our human world. Therefore, this experiment should get away from our, human, world, and give full freedom to the expression and the logic of this fictional world with its laws, which is the fruit of imagination. This world has many abstract elements as it is not well-known to us. The story starts with the main creature, the goddess Tiamat and ends with a metaphor of perpetual rebirth.

Estimated Budget

17,500.00 €

Director's Biography Darko Dacović is an animator. He studied at the Faculty of Applied Arts in Belgrade, at the department of animation in the class of professor Rastko Čirić. With two short animated student films, he participated in festivals in Serbia and abroad (Melbourne International Animated Film Festival 2014, Athens Animfest 2014, Balkanima 2014, Original Narrative 2015, etc.). Sometimes he exhibits works, such as drawings, illustrations, and installations, in the media. This is his first animation project, supported by the Film Center of Serbia. He lives and works in Belgrade, working on 2D-animated film, educational videos, and commercials.

Presentation of the Production Company Independent Film Center Vorky Team was established in Ruma, Serbia by Dragan Cakic and Milan Milosavljevic in 2005, in memory of the film artist Slavko Vorkapich. The team focuses on the production of films, lectures and screenings. Since 2014, Vorky Team has been organising the International One-Minute Film Festival Mister Vorky.

List of partners on the project so far

Film Center Serbia

Local County Ruma (in negotiation)

Amounts already negotiated

9,650.00 €

Contact

vorkyteam@yahoo.com



Director:
Darko Dacović



Producer:
Milan
Milosavljević



WHEEL OF LIFE/TOČAK ŽIVOTA

Logline A visual poem about immortality, regeneration, fertility, breath, man and woman unity and the spirits that live inside and around us.

Description of the main story and poetics This film is dedicated to all the cyclical processes of the universe and human beings being a part of the same oneness. The snake is eating her tail, consuming and regenerating herself as life does. She gradually transforms into a woman. Her connection to the moon triggers the rotation of the Wheel. The many cycles of life begin, at the micro and macro level. We see stories about the spirits that live inside and around us. The Wheel itself has the form of a mandala (Sanskrit: "circle"), a symbolic diagram used in the performance of sacred rituals and as an instrument of meditation.

Concept As I was always interested and involved in the spiritual world, esoteric subjects and mysticism, I decided to make this film as an expression of gratitude and respect to all the forces that drive life. I deeply feel this is an important moment for a reunion of the material and intangible worlds. My wheel is a celebration of continuity, diversity and immenseness of this creation. For this continuity, I decided to show the entire movie in one shot. All the animations will be done in loops and then composed within a big circle which is a loop for itself. Each cycle creates and emits a certain kind of energy. We are travelling from the centre of the wheel all the way to its edges until we have absorbed all the cycles included. The energy also flows from the inside of the circle and spreads all the way up. This flow sets the connection between the cycles and represents the

universal connection of all beings. The animation will be hand-drawn, 2D animation. The 'delay' fading effect will be a specific visual style of animation used to achieve flowy and vibrant cycles. The rhythm of energy pulsation and the slow tempo will gradually build the atmosphere and drive the audience to the final release of energy. As we are dancing between the different levels of existence through the entire film, at the end, we witness the macro and micro connection in the assimilation of the wheel and an eye pupil.

Estimated Budget

11,300.00 €

Director's Biography Tamara Maksimović is a final-year animation student at the Academy of Arts in Banja Luka. Adventurer, a person with a free spirit, naturalist and animal lover. She is part of the "Animacikl" project, she made the undergraduate short Ale along with her classmates and recently finished her first documentary short The Body. The Wheel of Life is her graduation film.

Presentation of the Production Company Aeon is a boutique animation studio from Bosnia. Established in 2008, we focus on the creative process and specialize in storytelling through character animation.

Currently in production:

- 11' in-house pilot for the series
 - 13 x 6', 2D documentary series for the national TV
 - Three student graduation films
 - 10' episode, 2D, for Polish client
 - 15' short, 3D, for Romanian client
-

List of partners on the project so far

Academy of Arts, University of Banja Luka

Amounts already negotiated

1,500.00 €

Contact

mladen.djukic@aeonproduction.com
tamara.maksimovic@aeonproduction.com



Director:
Tamara
Maksimović



Producer:
Mladen Đukić

ANIMATEKAPRO 2019 PROGRAMME

TUESDAY, 3 DECEMBER

9:00 **AnimatekaPRO Pitch 2019**

Pitching competition for projects from ex-Yugoslav countries.

Selected projects:

Cleaning Service, Iva Ćirić, Milan Milosavljević
(Academic Film Center), Serbia

Fachuk, Maida Srabović, Janja Pilić (Tetrabot), Croatia

Family Portrait, Lea Vidaković, Draško Ivezić (Adriatic Animation), Croatia

TIAMAT, Darko Dacović, Milan Milosavljević (Vorky Team), Serbia

Wheel of Life, Tamara Maksimović, Mladen Đukić
(Aeon), Bosnia and Herzegovina

Organized in collaboration with CEE Animation, Slovene Animated Film Association and Bunker.

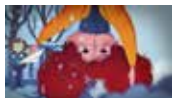
11:00 **Regional works in progress** Damir Romanov and Andrijana Sofranić Šućur (To Blink Animation, RS), *I am Akiko* (animated short in development)



Damir Romanov (director) graduated in Film and TV directing from the Faculty for Dramatic Arts in Belgrade. His film *Pulse* received the best screenplay award at the Festival of Serbian Fantastic Film, and his film *Graveyard stories* won the best film award at the same festival, and an award for best Serbian film at the Hrizantema Horror & Fantasy Film Festival. He is interested in making fantasy and animation films for children and adults.



Andrijana Sofranić Šućur (producer) graduated from the Faculty of Philosophy in Belgrade. She produces short and feature fiction films, creative documentaries and animation films. Andrijana is a MAIA workshop, MIDPOINT Intensive Serbia and Sarajevo Talents alumna and a member of EWA. She joined the production team of the *To Blink Animation* studio at the beginning of 2019.



I am Akiko

Akiko is a girl with a different perception of snow, which gets her into trouble in school. However, her unusual view of winter games incites the imagination of her classmates and even the rigorous Teacher.



11:30 Producer in person **Sabīne Andersone** (Atom Art, LV)
Sabīne Andersone is a film producer from Riga, who studied law at the University of Latvia and afterwards enrolled in the Academy of Culture to widen her knowledge and understanding of culture management. In 2002, she started her career in film as production manager and producer's assistant in the VFS Films documentary film studio. Since 2007 she has been CEO and producer in the Atom Art animation film studio, which has become one of the leading and most successful animation film studios in Latvia. She has produced numerous award-winning animated shorts, among them *Choir Tour*, *Isle of Seals*, *Ursus*, among others, which have been selected at more than 100 festivals including Annecy, Hiroshima and Zagreb. A special place of her career is dedicated to quality children content. She is a devoted producer of films for younger generations, among them pre-school mini-series *Shammies*, TV special *Pigtail and Mr. Sleeplessness* and animated feature film *Jacob, Mimmi and the Talking Dogs* which has recently won four international awards.



12:30 Producer in person **Katarína Kerekesová** (Fool Moon, SK)
Katarína Kerekesová graduated from the Academy of Performing Arts in Bratislava, Animation Department and subsequently she continued with postgraduate studies, which she finished in 2007. After her studies she established her own company, Fool Moon, focusing on the production of animated films. She produced and directed animation musical *Stones*, TV series and TV special *Mimi & Lisa*, short film *Yellow* by Ivana Šebestová and 3D-animated series *The Websters* with the next season in pre-production. As Chairwoman, she represents the Slovak Association of Animated Film Producers and acts as external teacher at the Academy of Performing Arts in Bratislava.

13:30 **Panel Discussion** Animated series – How to do it?

The panel aims to present the state of animated series for children in the region and showcase success stories from other parts of Central and Eastern Europe. Invited guests will discuss how to shape a proper financial model that will help Slovenian and European producers develop their projects in the best way possible, with the aim of increasing the regional production of quality animated series for children and young adults. This goal is also in line with the European Commission's EU Animation Plan for scaling up the European animation industry.

With: Nataša Bučar (Slovenski filmski center, SI), Martina Peštaj (RTV Slovenija, SI), Katarína Kerekesová (Fool Moon, SK), Halka Marčeková (editor of animated film at Slovak RTV, SK), Martin Vandas (MAUR film, CZ), Anna Vášová (13ka, CZ), Kolja Saksida (Zvviiks, SI), Jure Vizjak (Invida, SI).



15:00 **Masterclass** Kevin Pedersen (US),

Outfit7: Creating the world of Talking Tom

Kevin Pedersen is a Los Angeles-based writer who has penned animated shows from the culture parody *Popzilla* on MTV to the educational *WordGirl* on PBS. He started writing on *Talking Tom and Friends* in its first season and continues to write for this ever-expanding universe.



Outfit7's global gaming hit *Talking Tom* has spawned an entire universe of animated content that has gathered over 40 billion global views. Kevin Pedersen, the head writer of the *Talking Tom and Friends* series, will discuss the challenges and opportunities of telling new stories for familiar characters. How do you add personality that feels fresh while building on what came before? How do you set up a larger world for a series? How do you get a room full of writers with different backgrounds to all agree on where this is all going while preparing 5 feature films worth of writing in less than a year? And – can working with a brand and working creatively in animation be the same thing?

16:00 **AnimatekaPRO Pitch 2019 Award Winner Announcement**

10:00 **Breakfast with authors**

In-depth Q&A's where animators whose films were screened in the competition programmes the night before have a chance to present their work in a moderated talk.



12:00 **Masterclass Ülo Pikkov (EE)**

Ülo Pikkov is an internationally renowned filmmaker, producer and film scholar. Pikkov studied animation at the Turku Arts Academy in Finland and since 1996 has directed several award-winning animation films – *Empty Space*, *Tik-Tak*, *Body Memory*, *Dialogos*. He has published articles on film and written fiction books for children and adults. Pikkov is the author of *Animasophy, Theoretical Writings on the Animated Film* (2010). In 2018, Pikkov obtained his doctoral degree from the Estonian Academy of Arts with the thesis "Anti-Animation: Textures of Eastern European Animated Film".



12:45 **Producer in person Agnė Adomėnė (Art Shot, LT)**

Creative producer **Agnė Adomėnė** focuses on developing and producing artistic animated films. In 2012, she founded the production company ART SHOT. Since then, films produced by the company have been screened at international festivals like Annecy, Animafest Zagreb, Rotterdam, DOK Leipzig and many others. Agnė is one of the founders and board member of The Lithuanian Animation Association and board member of The Independent Producers Association of Lithuania.

13:30 **Panel discussion Animation in Baltic states – The state of the art**

The 16th festival edition is having the Baltics states visiting. In this panel, we will discuss the historic and contemporary animated film from Estonia, Lithuania and Latvia. In collaboration with Estonian film institute, Lithuanian film institute and Latvian Cultural Foundation.
Latvia Anna Zača (Latvian Animation Association), Sabine Andersone, Zane Oborenko, Edmunds Jansons
Estonia Aurelia Aasa (Estonian Film Institute), Kaspar Jancis, Prit Tender, Rao Heidmets, Kristjan Holm, Sander Joon, Chintis Lundgren
Lithuania Simona Gaidytė (Lithuanian Film Center), Laura Almantaite (Blon festival), Agnė Adomėnė

10:00 Breakfast with authors



12:00 **Work in progress** Zane Oborenko (LV), *Kafka in Love* (animated short in development)

Zane Oborenko is an animated film director from Latvia. After completing her BA studies in Brera, Academy of Arts of Milan – Italy, she moved to Tallinn, where she enrolled in the Estonian Academy of Arts for MA studies of animation led by Priit and Olga Pärn. While there, Zane developed a unique author's handwriting in sand animation. In this technique, she animated her diploma film *IMG_00:01. JPG* (2013) awarded as Best Student Film at the Fredrikstad Animation Festival, and has created numerous animations for exhibitions and music events.



Kafka in Love

Franz and Milena – between them a distance, her husband and loads of letters – this is love that fills Kafka's life with light and hope, and at the same time illuminates the fears and darkness in him.

The animated short *Kafka in Love* is based on Kafka's *Letters to Milena*. It explores less known, but nonetheless extraordinary and puzzling aspects of Kafka's personality.

12:45 **Masterclass** Sabīne Andersone and Edmunds Jansons (Atom Art, LV), Making of the animated feature *Jacob, Mimmi and the Talking Dogs*

Sabīne Andersone (see p. 19)



Edmunds Jansons (1972) is animator, director, illustrator and founder of the animation film studio Atom Art. He studied TV directing at the Academy of Culture of Latvia and animation directing at the Estonian Academy of Art. His filmography notably includes the animated documentary film *Little Bird's Diary* (2007), which was awarded the Best Baltic Animation award at IFF Arsenals and received the Grand Prix at Tallinn Graphic Triennial; the animated short *Choir Tour* (2012), which received numerous awards, among them the Best Animation Award at the 29th "interfilm" International SFF and the Award for Sound and Music at the LIAF London IAF; and the animated short *The Isle of*

Seals (2014), screened at Annecy 2016. He is co-author and director of the pre-school series *Shammies* (2015), and director of the 25-min *Christmas story Pigtail and Mr. Sleeplessness* (2017), which was the winner in three categories at the National Film Festival Lielais Kristaps, and received the Best Children's Short Film Award at the Fredrikstad Animation Festival. In the beginning of 2019, his first feature film *Jacob, Mimmi and the Talking Dogs* premiered and received the Best Animation Film for Children Award at the IFF for Children and Young Adults in Isfahan, Iran and The Journalist's Award at the 6th Kids Kino IFF in Warsaw, Poland. Since 2013, Edmunds has been teaching animation directing at the Academy of Arts of Latvia. In addition to his main line of work, Edmunds is a recognized and beloved children's book illustrator.



Jacob, Mimmi and the Talking Dogs

Will an imaginative boy, his know-it-all girl cousin and a pack of talking dogs save their romantic neighbourhood from unwell-come-change?



13:45 **Masterclass** Jonas Odell (SE),
Never Like the First Time!

Jonas Odell (1962) specializes in making films mixing live action and various mixed-media animation techniques. He has also scripted, co-scripted and written the music to a number of productions. In some of his more recent short films he has explored a mix of documentary, staged and animated elements. Jonas was one of the founders of the Stockholm based animation studio FilmTecknarna and has made short films as well as commissioned work and commercials through the studio and later as a freelancing director. His short film *Never Like the First Time!* was awarded the Golden Bear for best short film at the Berlin Film Festival 2006. His short *Lies* was awarded as Best International Short at the Sundance Film Festival 2009. Three of his short films have also been awarded the "Guldbagge", the Swedish film award. Jonas Odell has also directed music videos for artists such as The Rolling Stones, Goldfrapp, U2 and Franz Ferdinand. For the latter, he received an award for the breakthrough video of the year at the MTV Music Awards 2004 as well as a Grammy nomination. He has directed commercials for a number of international clients including BMW, Volvo, McDonald's, IKEA and Google.

10:00 **Breakfast with authors**

12:00 **Producer in person** Olivier Catherin
(independent producer, FR) (see p. 7)



12:45 **Distributor In person** Luce Grosjean (Miyu, FR)
In 2014, **Luce Grosjean** founded Sève Films, a distribution company destined to promote student films at animation festivals, but also young talent directors. In 2017, she associated with Miyu Productions to create Miyu Distribution, specialising in distribution in festivals and international sales. 2018 was a great year for the company. The films that she is distributing are *Negative Space* and *Garden Party* nominated for the Oscars 2018, *Bloeistraat 11*, winner of Annecy's Cristal and *I'am Out for cigarettes* awarded in Locarno.

13:30 **Case study presentation** Špela Čadež and Tina Smrekar
(Finta, SI), Fabian Driehorst (Fabian&Fred, GER), Olivier Catherin (independent producer, FR), Steakhouse (co-production case study presentation)

Olivier Catherin (see p. 7)

Špela Čadež (see p. 7)



Fabian Driehorst is a producer of documentary and animated films and co-founder of the studio Fabian&Fred. His films have won many awards and nominations, e.g. for the German Short Film Award (Lola) and were shown in more than 600 festivals including Annecy, Berlinale, Cannes, Hiroshima, Ottawa or Toronto. He is board member of AG Animationsfilm and supporting filmmakers in the festival distribution.



Tina Smrekar is an animation producer, coordinator of cultural and educational projects, and visual artist. Smrekar is a co-founder of and producer at Finta Studio, where she has realised several short animated films by Špela Čadež, together with the author. A board member of the Slovene Animated Film Association, she has been collaborating with the University of Nova Gorica School of Arts for several years, helping young talents develop across media.



Steakhouse

A long-standing couple's relationship is burdened by psychological violence.

- 14:15 **Panel discussion** The art of co-production
What does it take to form and finalize a successful co-production? We will try to find out by talking to some of the most wanted and active producers in the field of animation co-productions.
With: Vanja Andrijević (Bonobostudio, HR), Olivier Catherin (independent producer, FR), Tina Smrekar (Finta, SI), Fabian Driehorst (Fabian&Fred, DE), Luce Grosjean (Miyu, FR)
-

SATURDAY, 7 DECEMBER

10:00 **Breakfast with authors**



- 12:15 **Masterclass** Alexandre Siqueira (BR), Making of the animated short *Purpleboy*
Alexandre Siqueira (Rio de Janeiro, 1980) splits his life between France and Portugal. His passion for the illusion of movement began at the age of six. Alexandre was browsing through a science book on his father's desk when he noticed a sequence of photograms depicting a boxing fight that had been used to illustrate the astonishing world of animation. Since 1999, Alexandre has directed and collaborated in several short animated films, such as *Sopa Fria*, *Odisseia nas Imagens and Kali*, *the Little Vampire* by Regina Pessoa. Alexandre graduated from the la Poudrière school, in France, with *Journey to the Sunflowers Field*, which was premiered at Animateka 2010 and selected at several festivals. Besides short films, Alexandre has already collaborated in feature films, TV animated series, directed some commissioned films and music videos and published several illustrations works.



Purpleboy

Oscar is a child germinating in its parent's garden. Its body is developing underground. Nobody knows its biological sex but he wants to be a boy. One day, Oscar gets out of the ground and discovers his female body. After this painful discovery, is his desired identity finally going to be accepted?



13:00 Masterclass Gustavo Steinberg (BR), *Making of the animated feature Tito and the Birds*

Gustavo Steinberg was born in São Paulo in 1973. He has worked in film since 1995 as producer, screenwriter and director. He has produced six feature films, directed two and written the screenplay for four of them. His last film, the animated feature *Tito and the Birds*, was one of the 25 animated features pre-selected for the Oscar, nominated for an Annie for Independent Animated Feature and has won awards in Havana, Chicago, Seattle, Anima Mundi, Sitges, Lisbon, Morocco, among others. His other films have won awards such as Best Documentary at the Tribeca Film Festival, Digital Award at the 60th Venice Film Festival, Official selection at the 37th New York Film Festival, Young Jury Award at the 53rd Locarno Film Festival, Best Documentary at the Latin American Los Angeles Film Festival, among others.



Tito and the Birds

Tito is a shy 10-year-old boy who lives with his mother. Suddenly, an unusual epidemic starts to spread, making people sick whenever they get scared. Tito quickly discovers that the cure is somehow related to his missing father's research on bird song. He embarks on a journey with his friends to save the world from the epidemic. Tito's search for the antidote becomes a quest for his missing father and for his own identity.



14:00 In person Lorenzo Mattotti (ITA/FR), *Making of the animated feature The Bear's Famous Invasion of Sicily – From literature to animation*

Lorenzo Mattotti was born in Brescia in 1954. He studied architecture in Venice before deciding to turn his talents to the art of comics. He is now internationally known for his signature style made of vibrant colours and flowing compositions. His credits include children's books, graphic novels and animation films. Today he is one of the most important and internationally famous Italian comic artists, graphic designers and animators. He lives in Paris.



The Bear's Famous Invasion of Sicily

To find his long lost son and food to survive the winter, the great bear king leads his clan down from the mountains and into the world of men. After escaping terrible monsters and defeating an evil duke, the bears and men live together in peace – for a time.



14:30 **Masterclass** Tricky Women, Waltraud Grausgruber (AT), Marie Paccou (FR) and Ana Nedeljković (RS), Moderated by: Urška Jež (City of Women, SI)

Waltraud Grausgruber is festival directress and co-founder of the Tricky Women/Tricky Realities Festival in Vienna, Austria, the first and only festival of animated film that is dedicated exclusively to animation by women. Waltraud Grausgruber studied theatre, film and media studies at the University of Vienna and tourism at the University of Economics of Vienna. She wrote her master's thesis about African cinema, was a visiting researcher in France, Senegal and Burkina Faso, has conceptualized film festivals, curated (inter)national (animation) film programmes, and has been jury member at several festivals. Her publications include *Tricky Women_Animations Film Kunst von Frauen / Women in Animation* (with Birgitt Wagner). She produced three shorts in cooperation with women organisations. In 2010, she was presented the Outstanding Artist Award by the Austrian Federal Ministry for Education, Arts and Culture.



Marie Paccou is neither a director, nor an artist, nor a poet. She dreams of being the big both, don't wake her up... Born in Senegal in 1974, she spent her childhood in the south of France. She graduated in animation from ENSAD (Paris) and RCA (London), and her first short *One Day* brought her twenty international awards. She has been based near Clermont-Ferrand since 2000. She has directed two shorts for Les Films de l'Arlequin, founded a BA animation course, and directed and produced music videos and experimental shorts for La Maison aux Mille Images (The House of Thousand Pictures), often with non-animator animators.



Ana Nedeljković was born in Belgrade in 1978. She graduated in painting from the Faculty of Fine Arts in Belgrade. She was awarded a PhD in art practice at the same faculty. She is a visual artist, director and animator and is also active in art education. Her first animated film *Rabbitland* (2013, co-directed by Nikola Majdak Jr.) was awarded the Crystal Bear at the Berlinale. It has also received numerous other awards and has been shown at more than a hundred festivals worldwide. Her second film *Untravel* (2018, co-directed by Nikola Majdak Jr.) was also screened at numerous festivals including Berlinale, Annecy and Sundance, and was nominated for the Annie Award.

CEE ANIMATION WORKSHOP, 29 NOV – 5 DEC 2019

CEE Animation Workshop is a year-long programme of training, project development and networking for producers and their creative teams, focusing on **animated or hybrid projects of all lengths and types** (shorts, features, series, also hybrid projects with a considerable amount of animation).

The training aims to provide **tutoring in the field of content development, starting with consultancy on the script as well as artistic, production, distribution, marketing and promotion consultancy.** Lectures on and presentations of recent trends in production, marketing and distribution, case studies of international co-productions, financial and legal matters and other important elements will be provided by acclaimed international experts. The programme is intended to position producers and creatives in the international animation industry networks and to develop animated projects in line with the current market and distribution demand.

The programme focuses on **three intensive modules of 6 days each.** The first module, taking place in Ljubljana, will focus on content development, the second one on production and financing, and the third one on accessing the market. The third module will be organised alongside the CEE Animation Forum, an established pitching and market access platform, inviting decision-makers from the field of animation.

CEE Animation is supported by the Creative Europe – MEDIA Programme of the European Union and co-funded by state funds and foundations and professional organisations from the Czech Republic (ASAF, Association of Czech Animation), Hungary (MOME ANIM, Moholy-Nagy University of Art and Design, Budapest), Poland (SPPA, Polish Animation Producers Association), Slovakia (APAF, Slovak Association of Animated Film Producers) and Slovenia (DSAF, Slovene Animated Film Association).

Local partners and supporters of the first workshop in Ljubljana are: Animateka International Animated Film Festival, Slovenian Film Centre, the Public Agency of the Republic of Slovenia, Zavod AIPA – Collecting Society of Authors, Performers and Film Producers of Audiovisual Works of Slovenia, Ministry of Public Administration of the Republic of Slovenia, Motovila, Centre for the promotion of cooperation in the cultural and creative sectors – Creative Europe Desk Slovenia, The Federation of Slovenian Film Makers' Guilds.

For further information, please visit our website ceeanimation.eu or join us on facebook.com/ceeanimation.

VR/360°@ ANIMATEKA

29 NOVEMBER—8 DECEMBER,
MUSEUM OF MODERN ART,
CANKARJEVA 15

Exhibition opening:
Friday, 29 November, 19:00
Open daily 12:00–18:00



GLOOMY EYES

Jorge Tereso, Fernando
Maldonado (Atlas
V,3DAR, Arte France,
HTC, Vive Originals,
Ryot), France, Argentina,
Taiwan, USA, 2019, 8'



GYMNASIA

Chris Lavis, Maciek
Szczerbowski (NFB,
Felix&Paul Studios),
Canada, 2019, 6'



SONGBIRD: A VIRTUAL MOMENT OF EXTINCTION

Lucy Greenwell, Michelle
and Uri Kranot (The
Guardian, Late Love
productions), UK,
Denmark, 2018, 10'

