

ANIMATEKAPRO PITCH 2018

**3-4 DECEMBER 2018
OLD POWER STATION -
ELEKTRO LJUBLJANA**

**A PITCHING COMPETITION
FOR EX-YUGOSLAV PROJECTS
IN DEVELOPMENT
IN EXCLUSIVE PARTNERSHIP
WITH CEE ANIMATION**

**15TH INTERNATIONAL ANIMATED
FILM FESTIVAL ANIMATEKA
3-9 DECEMBER 2018
KINODVOR, SLOVENIAN CINEMATHEQUE,
OLD POWER STATION - ELEKTRO LJUBLJANA
LJUBLJANA**



ANIMATEKA**PRO** PITCH 2018

SCHEDULE

3 December 2018

Old Power Station – Elektro Ljubljana

14:00–20:00 Pitching training

4 December 2018

Old Power Station – Elektro Ljubljana

9:00–10:30 Pitching competition

14:30 AnimatekaPRO Pitch award winner announcement

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ANIMATEKAPRO PITCH 2018

We are proud to welcome you to the second edition of the AnimatekaPRO Pitch pitching competition, which is aimed at promoting new short animated films from ex-Yugoslav countries and helping them get a good start in the animation market circuit.

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

It will take place in **Ljubljana between 3 and 4 December**, the first days of the 15th edition of the Animateka International Animated Film Festival (3-9 December 2018).

The **AnimatekaPRO Pitch 2018** selected projects are:

- **Raft**, Marko Meštrović, Mia Bučević (Kreativni sindikat), Croatia
- **From the Ghetto**, Lucija Bužančič, Andrijana Vidaček (Zagreb film), Croatia
- **Aqualia**, Vladislav Knežević, Andrijana Vidaček (Zagreb film), Croatia
- **Mišja hiša/Mouse House**, Timon Leder, Jure Vizjak (Invada), Slovenia
- **Legenda o Zlatorogu/The Legend of the Goldhorn**, Lea Vučko, Damir Grbanović (Octopics), Slovenia

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

On Tuesday, 4 December from 9:00 to 10:30 in Old Power Station, each participating project team will have a 10-minute slot to execute their pitching presentation. Members of the international jury (**Agnieszka Kowalewska-Skowron - Momakin, PL, Paul Young – Cartoon Saloon, IE, Tina Smrekar - Finta, SI**) will choose the winning project.

The winning project will have direct access to the CEE Animation Pitching event in Trebon 2019 without the need to undergo the competitive pre-selection, provided they adhere to the rules of the CEE Animation Pitching event Trebon, and will be assisted with travel and accommodation in Trebon and accreditation for the Anifilm festival.

All the teams will also have the opportunity to present their projects to the participants of the **CEE Animation Workshop**, which will take place in Ljubljana at the same time.

AnimatekaPRO Pitch is a part of the festival platform AnimatekaPRO organised in exclusive partnership with CEE Animation and in collaboration with the Slovenian Animated Film Association, Motovila (CED Slovenia), CED Portugal and Bunker.



MOTOVILA



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ANIMATEKAPRO PITCH 2018 JURY



Agnieszka Kowalewska-Skowron

Co-founder and associate at MOMAKIN (www.momakin.pl), responsible for acquisition of films and TV content for distribution as well as programming for film projects and special events, including the ANIMARKT Stop Motion Forum, the first event focusing on puppet animation, a platform for sharing experiences and good practice between professionals. Master of Film Culture and New Media and alumna of postgraduate programme in Public Relations (Lodz University, Poland). She has volunteered for and co-organized numerous cultural events, such as the Four Cultures' Dialogue Festival and an Anniversary of Lodz Ghetto Liquidation. She worked as advertising consultant, production and set manager for commercials and corporate videos at TOYA and Wytwornia Club. From 2012 to 2014 she was the coordinator and Programme Director of the Se-ma-for Film Festival. In 2015 she co-created a major VOD platform for children in Poland.



Tina Smrekar

Animation producer, coordinator of cultural and educational projects, 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. Since 2015 Smrekar has been a board member of the Slovenian Animated Film Association and since 2018 an Ambassador of the Emile Animation Awards. She has completed her MFA studies in Photography at the Academy of Visual Arts in Leipzig, Germany, and received a degree in product design from the Academy of Fine Arts in Ljubljana. For several years now, she has been collaborating regularly with the University of Nova Gorica School of Arts, helping young talents develop across media.

ANIMATEKAPRO PITCH 2018 TRAINING TUTOR



Paul Young

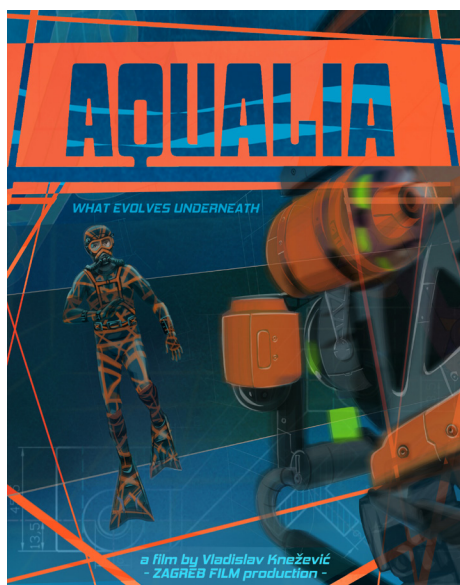
Co-founder of Cartoon Saloon, an IFTA winner and Oscar® and Bafta nominee. He produced the animated features *The Secret of Kells*, *Song of the Sea*, and *The Breadwinner*. Paul also produced two seasons of *Puffin Rock*, an original TV series which has been dubbed into over 25 languages. Paul is Chairman of Animation Ireland, the representative body for animation studios in Ireland as well as an Ernst and Young Entrepreneur of the year finalist. 2018 was the inaugural year of *Kilkenny Animated*, a festival of visual storytelling co-founded by Paul to showcase the talents and profiles of world-renowned illustrators, designers, animators and cartoonists.



Jožko Rutar

is a Slovenian film producer. After graduation from the Faculty of Economics in Ljubljana, he started working as a producer of cultural events and performances. He worked with the dance group EN-KNAP for five years as a producer of dance performances and films. In 2004 he joined the STARAGARA production company and produced several short live-action and documentary films. Between 2011 and 2016 he was the managing director of the Slovenian Film Centre. In 2016 he established SPOK Production. In his career as producer he produced 3 feature films and numerous shorts and documentaries, some of which were presented in Cannes, Venice, Locarno, Rotterdam... Member of the European Film Academy and board member of the Slovenian audiovisual collecting society AIPA. EAVE graduate.

PROJECTS IN COMPETITION



AQUALIA

Logline:

Underwater robotics and artificial intelligence testing in a pool/laboratory triggers a chain of dramatic events. The film points to the unpredictability, complexity and instability of the processes that radically affect the human race.

Description of the main story and poetics:

The process of a scientific-technological experiment exploring underwater kinetics, communication factors and the operational effectiveness and interactions between humans and robots, with a special emphasis on the interaction between the robots themselves in an underwater environment, forms the basis of the film Aqualia. The merging of the terms aqua and qualia, with its multitude of connotations, puts forward the fundamental questions of transhumanism.

Concept:

Water, an environment optimized for an evolutionary beginning as well as the foundation for the development of all subsequent forms of life, presented here in a more controlled version of a pool/facility/laboratory, is the locus of dramatic events which point to the unpredictability, complexity and instability of processes related to

humans. Qualia, as articulated in a philosophical context, refers to subjective, conscious experience, or the way in which we perceive things primarily from a subjective mental mode. Qualia also refers to the question of the mind-body relationship, or non-material and material, and for that reason the term is often used in controversial discussions on the subject of artificial intelligence. Experientiality, the issues of subjectivity, interpretation and perception, as well as the complexity of the subject of autonomous machines, along with the question of the possibility of attributing qualia to robots, form the basis of the concept. Here, we follow a tense situation, in real time for the duration of the film, in which machines develop not only cognition (through inputs given to them), but also a certain subjective "experience" / "sense" of an uncontrolled and fatal situation. Their final configuration and common reaction leave room for differing interpretations and connotations.

Estimated Budget:

€100,000.00

Director's Biography:

Vladislav Knežević was born in Zagreb in 1967. During his high school education in the Centre for Culture and Art, he was an active member of the Kino Club Zagreb, where he made several experimental films in the period from 1985 to 1989.

He studied film and television directing at the Academy of Dramatic Art in Zagreb between 1989 and 1993 and completed a semester at the audiovisual department of De Vrije Academie in the Hague. Since 1989, his films have been shown at festivals, exhibitions and presentations in Europe, the USA, Australia, Japan and Brazil.

Presentation of the Production Company:

Zagreb film is an Oscar winning production company owned by the City of Zagreb. It was founded in 1953. Our focus is on short animated and experimental films. We aim to preserve our archive of films that have won over 600 awards over the years. We produce, distribute and sell short films, organise animation schools and seminars for children and professionals.

Contacts:

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Director: Vladislav Knežević



Producer: Andrijana Vidaček



FROM THE GHETTO

Logline:

The animated short "From the Ghetto" tells the story of one afternoon in the life of a young 'Ghettonian'.

Description of the main story and poetics:

The animated short "From the Ghetto" tells the story of one afternoon in the life of a young 'Ghettonian'. Through children at play and the portrait of the Ghettonian, we are shown the transformation of a neighbourhood which has, with the rise of tourism, turned into a very popular archaeological site.

Among the citizens of Split, Diocletian's Palace is known as the Ghetto, which for the citizens carries a derogatory meaning, essentially stemming from the socioeconomic circumstances of the inhabitants of the neighbourhood. Many families there used to live in wretched conditions.

Concept:

Diocletian's Palace in Split is also called the Ghetto, which for the citizens carries a derogatory meaning, essentially stemming from the socioeconomic circumstances of the inhabitants of the neighbourhood. Many families there used to live in wretched conditions. The old houses had not yet been repaired, restored and insulated, and sometimes were not even connected to the sewer lines; the property rights were unresolved, so several families lived under the same roof; crime, prostitution and

drug trade were rampant... In this chaos, children grew up on the streets—the little Ghettonians. The whole city of Split considered them to be little savages, but they were just normal kids who had an unusual childhood and the opportunity to live in the Palace, in which nowadays a square foot of property is worth "more than their life". By the end of the 1990s, the situation in Split had changed dramatically. The Palace was opened up to tourists. It was precisely in these circumstances that I had the privilege of growing up; at that time, my family moved into the Ghetto, and us children (my sister, brother and I) "became Ghettonians". Little Ghettonians from my childhood adored their status of "dangerous" children, although as children they were not especially dangerous. Today, things are different...

Estimated Budget:

€ 55,685.00

Director's Biography:

Lucija Bužančić (Zagreb, 1989) studied Art History and Archaeology and later on Animation and New Media at the Academy of Fine Arts in Zagreb. She went on to work as an animator on numerous 2D projects. Her graduation film *Process* (2017) was shown at many festivals. From the Ghetto is her second professional film. She is just finishing her first film "Iris" (2019).

Presentation of the Production Company:

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Contacts:

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Director: Lucija Bužančić



Producer: Andrijana Vidaček



MOUSE HOUSE

Logline:

Live off cheese or live inside cheese? That is a mousey question.

Description of the main story and poetics:

Two mice search for food in an old house where they are faced with the danger of a hungry cat. In a big timber room, they find a big wheel of cheese. The faster of the two mice sneaks in and gets trapped as the cheese rolls over the hole.

While the other mouse begs from the outside, the lucky mouse eats itself through the newly acquired home. First, it tries to help the other mouse, but soon devotes all its attention to carving a cheesy palace with its mouth.

Greedy enough, it cannot help itself but eat the house from inside out until it collapses. The cat comes, and the sorry fat mouse cannot escape.

Concept:

This story of a mouse which resorts to cheese for food and shelter is based on the idea that moderation is the way to a peaceful existence. Gluttony, on the other hand, is a threat to this peaceful existence.

If a bird takes good care of a tree and takes only as many pieces of fruit as it needs to satisfy hunger while leaving some for seed and fertilisation, it can live on this tree for a long time. If hunters harvest only as many animals as they need to maintain a balance in the forest, they will never put the animals' or their own existence at risk. If a shelter rations the food supplies carefully enough, everyone can survive the war. And if the mouse hadn't been so greedy to gobble the entire wheel of cheese down to its waxy rind, the cheese would have provided a long-lasting solid shelter from the cat.

I put two mice in the story instead of just one, as I was interested in exploring the relationship between self-preservation and care for others. When the mice are faced with the struggle for survival, to what extent does this affect their close friendship?

What happens when the basic needs for sustenance and safety are at stake? One mouse uses every opportunity to its advantage, without thinking twice about it. And the other, always considerate of his mate, always ends up empty-handed. The only thing working to the advantage of the thoughtful mouse is the eternal principle of Yin and Yang, which takes from the rapacious little thing everything it ever had, as a punishment for not being able to control itself.

Estimated Budget:

€ 74,630.00

Director's Biography: Timon works in animation and education. He upgraded his academic knowledge at La Poudrière, an animation direction school in France. His student animated short *Work* (co-directed with Urban Breznik) was screened at more than 30 festivals around the world and his debut short film *Weasel* is still touring the world now. During his studies, he created nine animated shorts (two of them professional) and animated many others, wrote a degree on children's comprehension of film language, and participated in the creation of the first manual on animation for schools and kindergartens.

Presentation of the Production Company:

INVIDA d.o.o., was founded in 2004. From the very beginning, we have been enriching the Slovenian media space with projects of our own production. Our experienced team of directors, animators, illustrators, editors and producers has already carried out many successful projects, which include feature films, documentaries, animations and promotional films.

List of partners on the project so far:

INVIDA, Slovenia; Slovene Film Centre, Slovenia; Zavod Dagiba, Slovenia; Jaka produkcija, Croatia

Amounts already negotiated:

€ 13,150.00; € 48,980.00; € 5,200.00; € 4,000.00

Contacts:

timon@dagiba.si

jure@invida.tv



Director: Timon Leder



Producer: Jure Vizjak



RAFT

Logline:

'Careful what you wish for, it might come true.'

During a rooftop concert, after a global mega flood, a band named 'Raft' ends up saved (and at the same time trapped) afloat their own stage in the middle of an irrational reality.

Description of the main story and poetics:

Crossing the river on their way to a gig, a music band meets a ferryman – a violin virtuoso, who won't join them without his ferry.

Some years later, during a concert on a rooftop, the ferryman joins them on their stage – a RAFT.

The concert reaches its peak. Torrential rain starts to fall. Enchanted trance! The water rises to the knee level! FLOOD!!!

Awaken from their music reverie the band is saved – trapped on the pieces of their own stage set – and desperate. They start searching for answers on the radio – SILENCE. So they continue playing their MUSIC, surrounded by nothing but endless water.

Concept:

The basic structure – three musical numbers and atmospheres:

1. Crossing the river, misty, slow, a mystical var. of BWV 1056 Largo – emphasis on violin.
2. Rooftop concert; loud, psychedelic, ecstatic, a megaphone voice chanting Krleža's poetry about the end of the world.
3. In endless water, BWV 1056 Largo, var2, angry, but sad and fearful in transition with original Bach classic performance, while the raft is getting lost in the water.

On another level, there are three dialogue scenes with bizarre humour, introducing five characters:

1. The crossing of the river dialogue reveals why the concert set design features a raft/ferry: because ferrymen don't ABANDON their ferries.
2. The interview reveals the wish to live on stage as in the ultimate reality.
3. The closing dialogue delivers the punch line, 'Careful what you wish for, it might come true'.

In addition to the main 2D scenes, a parallel storyline takes place in a living room with a TV set.

Seen on the TV screen are different animated techniques: pixilation – 6th character; 3D – interview and concert; live – scientist; stop motion – witnesses of mad growing mycelium; time lapse – atomic explosions and growing mushrooms mix.

Although this is a simple story, it uses strong metaphors: band – music; water – silence; ferryman – perfect music, relief of an ego, transcendence; ferry becomes raft – captured delirium peak; raft – salvation, incarceration.

Estimated Budget:

€ 80,000.00

Director's Biography:

Marko Meštrović graduated in painting from the Academy of Fine Arts in Zagreb. He has worked in animation since 2000. His films have been screened at some of the most important film festivals (Locarno, Annecy, Oberhausen, Clermont-Ferrand, Ottawa, Edinburgh, Sarajevo) and received many awards. Meštrović plays drums in the world-music group Cinkusi. He has two daughters, one wife, and lives and works in Zagreb, Croatia.

Presentation of the Production Company:

Kreativni sindikat is a boutique art production studio specialised in producing high quality animated and experimental films. Since its inception in 2004, K.S. has attracted strong authors such as Marko Meštrović, Daniel Šuljić, Martina Meštrović... who, together with the lead producer and artist, Igor Grubić, strive to make a significant difference in the Croatian and international art scene.

List of partners on the project so far:

HAVC – Croatian Audiovisual Centre

Amounts already negotiated:

€ 50,000.00

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Director: Marko Meštrović



Producer: Mia Bužančić



THE LEGEND OF GOLDHORN

Logline:

A kind-hearted hunter forgoes his values and beliefs to go on a hunt for Zlatorog, the god of the Julian Alps which appears in the form of a gold horned chamois. With this treasure, he hopes to win back the heart of his beloved.

Description of the main story and poetics:

The story takes place in winter in the Julian Alps. It is a tragic love story about values, greed and our relationship with nature. A kind-hearted hunter has his heart broken by the girl he loves. Driven by the desire to win her back, he forgoes his own values and goes hunting for the god of the Alps which appears in the form of a white, gold horned chamois. He ultimately pays a high price for his actions, as he falls to his death. The girl is reunited with him in spring, when the river brings his body to her. Devastated she dives into the river to be with him forever.

Concept:

I have been an avid reader of Slovenian folk tales and mythology from a very young age. But as the story of the Goldhorn is strongly connected to my hometown, it is especially close to heart. In my student years I tried illustrating it many times, until I finally found the perfect fit in animated film. This medium allows me to capture the mysterious, surreal and spiritual feeling that the story and the mountains invoke. I devoted a lot of my time to research, which led me to find symbols and phenomena recognized in other Slovenian folktales. I intend to include as many of them in the film as possible, because I believe that just as there are natural laws in our real world, there is a whole new world with its own laws in each individual mythology. I find it important that we carry on telling the stories of our ancestors, as their messages are timeless

and focus on the true values in life. The issue of materialism and our relationship with nature are especially relevant to the time we live in now. For the soundtrack, there is no one I would trust more than Janez Dovč, who has devoted a large part of his career to exploring Slovenia's national folksongs and instruments. We want the result to be a film that in terms of story and sound carries on the legacy of folktales, but at the same time gives it a modern take.

Estimated Budget:

€ 41,000.00

Director's Biography:

Lea Vučko is a freelance animator and illustrator. After finishing her studies in the field of illustration, Lea turned her focus to animation. She has animated on Prince KiKido, Weasel, Špela Čadež's OITNB a Netflix commission and Somewhere else, a contemporary puppet play. Together with Damir Grbanović they created two site specific projects that were selected for Animafests' Animation goes MSU (Petris, Spring Cleaning) and a commissioned project, for the Regional Museum of Nova Gorica. They have now started their own production studio.

Presentation of the Production Company:

Octopics is a young studio driven by eight creative hands and legs that tackle mostly digital art and also connect it with traditional techniques, to form new aesthetics. Mainly swimming in the deep seas of animation, but can also be spotted in the seas of illustration, 3D printing, traditional hand printing and other art forms.

List of partners on the project so far: SFC- Slovenian Film Centre

Amounts already negotiated:

€ 32,800.00

Link:

<https://vimeo.com/230571809>

Contacts:

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lea.vucko@gmail.com



Director: Lea Vučko



Producer: Damir Grbanović

ANIMATEKA PRO

4.–8. DECEMBER

Old Power Station – Elektro Ljubljana, Slomškova 18

AnimatekaPRO is a festival platform enabling us to learn about the latest in the world of auteur animated cinema through a series of talks, debates, presentations and Q&As. The event includes the AnimatekaPRO Pitch for producers and animators from ex-Yugoslav countries to pitch their projects in development. An international panel of judges will award the best project with a chance to participate in the CEE Animation Pitching 2019 event at the Anifilm festival in Trebon. Organised in exclusive partnership with CEE Animation and in collaboration with the Slovenian Animated Film Association, Motovila (CED Slovenia), CED Portugal and Bunker.

TUESDAY, 4. DECEMBER

09:00 **AnimatekaPRO Pitch**

10:45 **Regional works in progress**

Chintis Lundgren, Draško Ivezić (Adriatic Animation): *Manivald* and the Absinthe Rabbits (animated series in development)

11:00 **Producer in Person**

Paul Young is a co-founder of Cartoon Saloon, an IFTA winner and Oscar® and Bafta nominee. He produced the animated features *The Secret of Kells*, *Song of the Sea*, and *The Breadwinner*. Paul also produced two seasons of *Puffin Rock*, an original TV series which has been dubbed into over 25 languages. Paul is Chairman of Animation Ireland, the representative body for animation studios in Ireland as well as an Ernst and Young Entrepreneur of the year finalist. 2018 was the inaugural year of Kilkenny Animated, a festival of visual storytelling co-founded by Paul to showcase the talents and profiles of world-renowned illustrators, designers, animators and cartoonists.

In collaboration with CEE Animation Workshop.

12:15 **Producer in Person**

Siniša Juričić (Nukleus film) will speak about the complications and challenges faced when working on Anja Kofmel's animated documentary *Chris the Swiss*, a co-production of Switzerland and Croatia. As all animated sequences were made in Zagreb, the film's exploration of the dark side of the Croatian war of independence led to an ideological conflict with the Croatian Audiovisual Centre.

14:30 **AnimatekaPRO Pitch award winner announcement**

14:45 **Masterclass**

Nuno Bernardo

The masterclass by Nuno Bernardo (BeActive), an acclaimed Portuguese-based expert on the digital landscape and multiple platform storytelling, is open to all interested individuals across the industry.

The event is held as part of CEE Animation Workshop in collaboration with Creative Europe Desks Slovenia and Portugal. The event will be in English and is open to a limited number of attendees.

Registration is required by 3 December at info@ced-slovenia.eu.

WEDNESDAY, 5. DECEMBER

10:00 Breakfast with authors

11:30 Masterclass

Uri Kranot (ANIDOX)

Anidox VR – “Based on a true experience!”

Animation in Virtual Reality has proven to add high artistic value to the medium. Narrative driven or abstract, interactive or observative, the range of what could be defined as “documentary” is fairly wide: we would like to call them “based on a true experience”, rather than “based on a true story”. ANIDOX:LAB has been home to the development and production of animated documentaries for the past five years, supporting both short and long formats. As of this year the lab also focuses on storytelling in virtual reality. In this workshop we will showcase the latest works by the lab and case studies on *Nothing Happens*, a virtual reality installation presented at Animateka 2018, and *Songbird*, a new VR project commissioned by the Guardian.



12:30 Masterclass

Michael Frei and Mario von Rickenbach will talk about their collaborations as a filmmaker-gamemaker duo creating interactive animations. Why would you want to make an animation interactive? They will give insights into their working methods by showing the process behind projects like *Plug & Play* or *KIDS*.

13:30 Panel: Animation in Virtual Reality

With authors and experts: Manu Weiss, Marc Bertrand, Uri Kranot, Michael Frei, Mario von Rickenbach, Marko Cafnik, Mitja Klodič

THURSDAY, 6. DECEMBER

10:00 Breakfast with authors

11:30 Panel: Animation in Hungary

Hungary is the visiting country at the 15th edition of the Animateka festival. The history and the current state of animation in Hungary will be discussed with film historian and curator of the 'Hungary Visiting' animation retrospective, Anna Ida Orosz, and other guests from Hungary.
In collaboration with the Balassi Institute.

12:45 In Person

Luca Tóth

Luca Toth is a Hungarian animation director, born in 1989. She studied at the Moholy-Nagy University of Art and Design in Budapest. After receiving her BA diploma she went on studying at the Royal College of Art for her Master's degree. Her graduation film *The Age of Curious* won the Jury Distinction Prize at the Annecy International Animated Film Festival. After studying and working in the UK, Luca moved back to Budapest, where she made her first independent short film *Superbia*, which premiered at the Critics' Week in Cannes 2016.

13:30 Case Study Presentation

The **"Polish Quality"** project is aimed at a worldwide presentation of Polish artists and service providers working in animation industry, and their contribution to international film production, especially stop motion animation. Besides having a strong focus on promoting animators, the programme showcases artistic talent such as: character and set designers, puppet makers, set builders and prop makers, not just in the sphere of animation, but also for live action sets and special effects, as well as crew members specialising in animation and miniature capture or service providers specialising in sound design and sound and image post-production.

FRIDAY, 7. DECEMBER

10:00 Breakfast with authors

11:30 Regional works in progress

Milanka Fabjančič, Kolja Saksida (Zvviiks Animation): **Liliana** (Animated Short Film in Production)

Leon Vidmar, Kolja Saksida (Zvviiks Animation): **Of Unwanted Things and People** (Animated Feature Film in Production)

12:30 Masterclass

Martina Scarpelli and Lana Tankosa Nikolić (Late Love Production): **The making of Egg**

13:15

Masterclass

Jean-Baptiste Garnero (CNC)

Alexandre Alexeïeff, Claire Parker: Shadow Tamers

The virtuosity of the film *A Night on Bald Mountain* (1934) is not only due to the artistic genius of its authors but also to the poetry born of the instrument specially designed. The filmmakers Alexandre Alexeïeff (1906-1981) and Claire Parker (1906-1981) have indeed invented a new tool, the pinscreen, where the light on the pins offers the range of desired gradations of grey and on which they have made some major films of animation.

For the past fifteen years, **Jean-Baptiste Garnero** has been working to collect and present collections that are entrusted or belong to the CNC. He has therefore overseen several projects designed to reassert the value of animation production and its history in France and abroad through cultural organisations such as festivals, cinémathèques, museums, professional schools and UNESCO.

He is currently participating in putting the last pinscreen made by Alexandre Alexeïeff and Claire Parker back into production, so it can be used again to make films in France.

SATURDAY, 8. DECEMBER

10:00

Breakfast with authors

11:30

In Person

Réka Bucsí (1988) is an independent animation filmmaker from Hungary. She earned her BFA and MFA at the animation department of the Moholy-Nagy University of Art and Design Budapest. Her graduation film *Symphony no. 42* was shortlisted for an Oscar in 2014. Her films were screened in official shorts competition programmes at Berlinale, SXSW, Sundance, Annecy, and won over 50 international awards. In 2013/2014 she attended Animation Sans Frontières (ASF), a European animation production workshop. She was an artist in residence at the Open Workshop in Viborg, Denmark, and at Q21 in Vienna, Austria. Réka's debut short film *LOVE* was nominated for best short film at the European Film Awards 2017. Her new short film *Solar Walk* premiered at the Berlinale 2018, and won the Audi Short Film Award. Réka is represented as a director by Passion Pictures.

A retrospective of films by Réka Bucsí screens on Sunday, 9 December, at 15:00 in the Slovenian Cinematheque.

12:15

Panel: Festivals and Politics

With international animated film festival programmers and producers: Gerben Schermer, Chris Robinson, Yiorgos Tsangaris, Joni Männistö, Tamás Patrovits, Thomas Renoldner, Igor Prassel

13:30 In Person

Kaspar Jancis (1975) is a composer, artist, screenwriter and a director. Already in childhood, he was interested in making comic books and writing stories with illustrations. His first moving images appeared on corners of his school books. He made his first animations while studying at the Tallinn Pedagogical University. Afterwards he enrolled in the Turku Art and Media School in Finland to study animation under Priit Pärn. His debut was *Romanss* (1999), followed by *Weitzenberg Street* (2003), *Frank and Wendy* (2005), *Marathon* (2006), *Crocodile* (2009), *Villa Antropoff* (co-dir. Vladimir Leschiov) and *Piano* (2015). *Captain Morten and the Spider Queen* is his debut animated feature.

14:30 Masterclass

Marc Bertrand

Since the advent of new interactive media, creators must constantly re-evaluate the space they want to offer viewers in their work. From theatre to games, traditional animation, stereoscopy, VR, AR and multimedia installations, the questions remain the same; What is the experience offered by medium that one wishes to employ? What space or role does the author wish to offer in his work to the user? What will remain imprinted in the spectator? As a producer for over twenty years at the NFB, these are the questions I still ask myself for each of my productions. The answers are becoming more complex.

Marc Bertrand joined the French Animation Studio as a producer in 1998 and has since produced more than 100 films, including such notable successes as the award-winning series *Science Please!* (2001), and *Noël Noël* (2003) by Nicola Lemay. Bertrand's interest in new technology has led him to become involved in working on 3D films. In 2008, he coproduced *Facing Champlain: A Work in 3 Dimensions*, directed by Jean-François Pouliot, and produced *Private Eyes*, a new 3D film by Nicola Lemay. Among his other productions are acclaimed films such as *Imprints* (2004) by Jacques Drouin, *Sunday* (2011) by Patrick Doyon, which earned an Oscar® nomination, and works by Theodore Ushev, including *Lipsett Diaries* (2010), winner of a Genie for Best Animated Short and a Special Mention at the Annecy International Animated Film Festival. In 2013, Marc became an AMPAS (Academy of Motion Picture, Arts and Sciences) member and completed the co-production *Hollow Land* (Michèle and Uri Kranot) and *Gloria Victoria* (T. Ushev), which won the FIPRESCI award in Annecy 2013. In 2014, it was another of Marc's production, *No fish where to go*, that received the same honor. In 2016, his production of Théodore Ushev's *Vaysha the Blind* won both the Jury Prize and the Children Jury prize in Annecy and in 2017 the film was nominated for an Oscar® in the Short Animated film category.

CEE ANIMATION WORKSHOP

30. 11. – 6. 12. 2018

CEE Animation Workshop is a year-long programme of training, project development and networking for producers and their creative teams, focused 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 (previously known as Visegrad) 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, Slovenian Animated Film Association).

Local partners and supporters of the first workshop in Ljubljana are: Animateka International Animation 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, VIBA FILM Ljubljana film studio.

For further information, please visit our website ceeanimation.eu or join us on facebook. [com/ceeanimation](https://www.facebook.com/ceeanimation).

CEE ANIMATION

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ACCESS TO MARKETS, TUTORING, PITCHING, NETWORKING

→ DEADLINE FOR APPLICATIONS 13.01.2019

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DISSEMINATION AND PROMOTION OF SHORT FILMS
BY PROMISING YOUNG TALENTS

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PREVIOUSLY KNOWN AS VISEGRAD ANIMATION FORUM, OR VAF

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VR/360° GAMES @ANIMA TEKA

27. november–9. december,
Museum of Contemporary Art Metelkova
Exhibition opening: 27. november, 19:00

With this exhibition, we are bringing together a collection of the best new VR and 360° experiences in animated film: some of these international works are waiting to be explored, while others encourage guests to actively participate in the virtual world. On top of that, we will present also some groundbreaking computer generated interactive videogames.

The exhibition is open on the following dates:

28. 11.–2. 12., 14:00–18:00

3. 12.–9. 12., 12:00–18:00

Organised groups are required to book their visit in advance: VR@animateka.si
More information: animateka.si



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