

Newsletter #2 2018

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CONNECTING TO GERMANY PRODUCTIONS PRODUCERS & STUDIOS EXCELLENT!

+++ The winner of Eurimages Co-production Development Award at Cartoon Movie is: KARA by Sinem Sakaoglu, to be coproduced by Visual Distractions (Germany) and Beast Productions (Belgium) +++

Newsletter #2

For the first time in the Berlinale’s history an animation film opened the festival!

The film in question was Wes Anderson’s ISLE OF DOGS - Ataris Reise, which on 24 February also received the Silver Bear for Best Director. The law firm Morrison & Foerster took the opportunity to make animation the central theme of their annual panel this year – and so it was possible to introduce Animation Germany alongside Jeremy Dawson, the producer of ISLE OF DOGS - Ataris Reise.

Panel FILM GOEAS SOCIAL & ANIMATION

Organiser Morrison & Foerster on Friday, 16. February



f.l.t.r.: Christian Sommer, MPA; Martin Herzberg, Trixter Berlin; Michelle Logsdon, U.S. Embassy; Gene Gang, Indian Paintbrush; Deborah Wettstein, Indian Paintbrush; Christiane Stuetzle, Morrison & Foerster; Charles H. Rivkin, MPAA; Stan McCoy, MPA; Tania Reichert-Facilides, Freebird Pictures; Jim Meenaghan, United Talent Agency

speaking persons: Tania Reichert-Facilides, Freebird Pictures and CEO of **animation germany**
Jeremy Dawson, producer of ISLE OF DOGS - Ataris Reise





More info in the press release from Morrison & Foerster

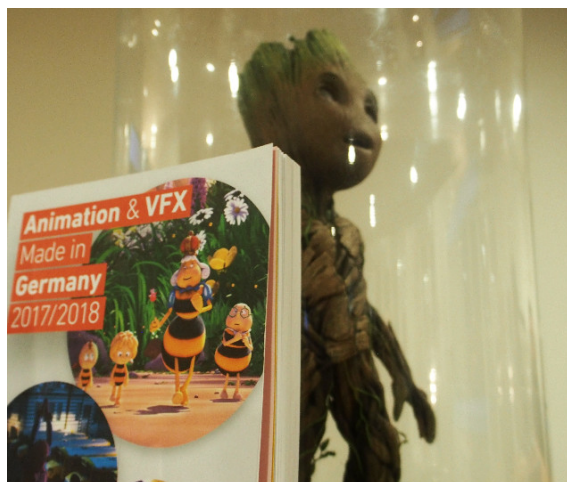


Trailer Animation Germany 2017

animation germany also made an appearance at the Berlinale in the studios of Trixter Berlin GmbH. Among the guests were Dr. Christoph Palmer, chairman of the management board of the German Producers Alliance, Katharina Cramer-Hadijidimos, head of the Department for Film and Media Industry and representative of the Federal Government Commissioner for Culture & Media, Dr. Michael Kilpper, from the Department for Culture and the Creative Industries at the Federal Ministry of Economics and Energy, as well as representatives of federal state financing bodies and numerous producers and studios.

Christian Davin drew attention to the growth of animation in Europe. This is particularly noticeable in European countries in which the AVMS (Audiovisual Media Services) Directive 2010, which requests broadcasters to air a minimum of 50% European content, has been implemented.

However, the so called 'European quota' had hardly any practical impact in Germany, because it was implemented in German media law, but it was never enforced.



In contrast to other rules in German media law the non-compliance cannot result in fines. In addition, the German state media authorities don't carry out checks in Germany. What a shame!

In the Animation Plan for Europe that has just been presented, countries with solid national structures are further strengthened. Another request is the retaining of territoriality principles - which is also a demand of the German Producers Alliance. The good news for German producers: re-targeting and enhancement of EU funding for production work is also an element of the plan.



Our Guests

top left: J. Bonath, Scopas; Ch. Sommer, Trixter Berlin; T. Reichert-Facilides, Freebird Pictures; Ch. Davin, CARTOON

bottom left: K. Rothe, producer; Ch. Davin, CARTOON

bottom right: f.l.t.r. I. Degener and E. Szurogajlo, Creative Europe Desk Munich; C. Harrasser, German Films; M. Maier, Sola Media

It was already known in advance of the Berlinale that the animation and VXF industry have, for the first time, found acceptance in the coalition agreement – the aim is to strengthen international competitiveness – we're excited about this!

Best wishes,

Tania Reichert-Facilides & team **animation germany**

More info in the animation germany press release

Animation Plan for Europe - available as download



Trailer Animation Europe 2017

Connecting to Germany

Focus Italy: animation germany @ Animation Production Day

April 26, 2018 in Stuttgart, Rotunde L-Bank,
Börsenplatz 1



INTERNATIONALES
TRICKFILM FESTIVAL
FESTIVAL OF ANIMATED FILM
STUTT GART



FMX

To conclude 2017's focus on Italy we are happy to announce that Luca Milano, Director of RAI Ragazzi, will appear at Animation Production Day (APD). As part of the Content Briefing Session he will introduce the current programming needs and strategies of RAI Ragazzi. Before this, Animation Germany invites participants to a Networking Coffee.

Networking Coffee: 3.45 pm – 4.15 pm

Content Briefing Session: 4.15 pm – 5.45 pm

Additional interesting speakers will be present at the APD conference that afternoon, such as Lars Wagner, head of Brand and Product Management at Playmobil, Michael Stumpf, head of Children & Youth Main Editorial Department ZDF, Miki Chojnacka, Chief Content & Creative Officer, Hopster, UK, and Joeri Christiaen (writer, director) and Perrine Gauthier (producer) from Thuristar, Belgium ('My Knight and Me'). See for details below.

Access to the APD conference is granted to all accredited APR participants and industry guests with ITFS and FMX accreditation.

Complete programme is available from mid-March

animation germany @ Festival d'Animation Annecy



June 12, 2018

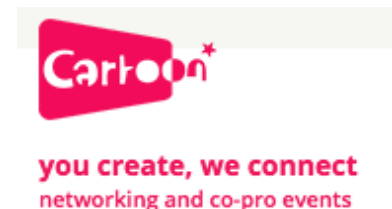
6.00 pm - German Reception

In 2018 the country of focus is France! This year in Annecy a new trailer from Germany will be presented, featuring not only films for cinema but also TV series and VFX contributions to feature films.

This year we have decided to work even more closely with the German Reception. More details will follow shortly.

Register for ANNECY

animation germany @ CARTOON FORUM



September 11, 2018

WATCH OUT: CARTOON FORUM starts on Monday again!

Therefore our event will again take place on Monday afternoon. Philippe Alessandri, founder and head of Télé Images Productions, Paris, will give a talk on France and we are delighted that he has agreed to attend!

delighted that he has agreed to attend:

Link to **CARTOON FORUM**

PRODUCTIONS

Successful in 2017

TOP 10 German Film hit list export animated movies listed with the following ranking

Nr. 3 Happy Family - Aug. 24, 2017 - 14.764.778 Euro

Nr. 4 Überflieger: Kleine Vögel, großes Geklapper - Richard the Storch - May 11, 2017 - 10.320.894 Euro

Nr. 7 Der Kleine Vampir - The Little Vampire - Oct. 26, 2017 - 6.975.829 Euro

@Source: German Films, hit list German Movies 2017 - start in cinema in Germany, Boxoffice international

TOP 50 FFA hit list national animated movies listed with the following ranking

Nr. 12 Happy Family - Aug. 24, 2017 - 587.878 visitors

Nr. 20 Die Häschenschule - Jagd nach dem goldenen Ei - Rabbit School - Guardians of the Golden Egg - March 16, 2017 - 317.660 visitors

Nr. 29 Der kleine Vampir - The Little Vampire - Oct. 26, 2017 - 242.920 visitors

Nr. 32 Überflieger: Kleine Vögel, großes Geklapper - Richard the Storch - May 11, 2017 - 210.659 visitors

Nr. 50 Ritter Rost 2 - Das Schrottkomplott - Jan. 19, 2017 - 94.498 visitors

@Source: FFA – German Federal Film Board, hit list 2017; visitors (FFA)

PRODUCERS & STUDIOS

Made in Germany!

With this newsletter we are launching a series that, on each occasion, will introduce two industry personalities who have plenty to offer from both a creative and business perspective – see for yourself!

This time it's the producer Kristine Knudsen, who together with Emely Christians from Ulysses Filmproduktion produced 'Richard The Stork'. And we're also introducing Simon Weisse, who made sets for 'Isle of Dogs' in Berlin.

Kristine Knudsen

As producer and head of Knudsen & Streuber Medienmanufaktur, she has been developing and producing feature, documentary and animation films with her partner Tom Streuber since 2006. Hailing from Norway, she studied Film and Film Production. Her work is receiving great acclaim this year.



f.l.t.r. Emely Christians, Ulysses Filmproduktion Hamburg; Eric Goossens, Walking The Dog Belgium; Stephan Roelants, Melusine Production Luxembourg; Kristine Knudsen, Knudsen & Streuber Medienmanufaktur Berlin

Ms. Knudsen, you received the Bavarian Film Award 2018 for *Überflieger: Kleine Vögel, großes Geklapper - Richard the Stork*. Congratulations. What does this award mean for you, your team, your production?

It's a great honour for us producers, director Toby Genkel, screenplay writer/co-director Reza Memari and the entire team to receive such a prestigious form of recognition for our work over several years. This Award is special to us as an appreciation of this ambitious and original animation screenplay. A movie coming from Germany and reaching audiences all over the world.

Tell us an anecdote about something that happened during production and which might illustrate what kind of hurdles had to be overcome.

I don't have any special anecdotes, but 25 financing partners from 4 countries and 6 studios perhaps gives some indication of the complexity involved?

Do you have any tips for producers and studios as to what has to be considered before embarking on a successful European production?

Most important is to look beyond one's own horizons and not to be afraid of other cultures; it has its challenges but collaboration across borders enriches the film in terms of both

it has its challenges, but collaboration across borders enriches the film in terms of both content and quality besides the financial aspects of course.

What wishes do you have? What changes, in your eyes, have to happen to make animation and VFX more attractive for international productions?

Above all, we need predictable and scalable financing models so as to primarily finance our films from Germany and attract co-productions to Germany. At the moment we're losing commissions/co-production opportunities and therefore also numerous jobs and stable conditions for talent to other European countries as Belgium and Canada, which all offer strong, tax-based sources of finance.

Is there anything you would like to give to the industry, something you find interesting and would like to share with experts?

We need improved, collective self-confidence regarding our own animation scene, and we need the courage to show ambition – artistically, but also when it comes to financing and marketing. Show Confidence to the inside, to open the eyes of the german audience to the high-level content Germany is producing.



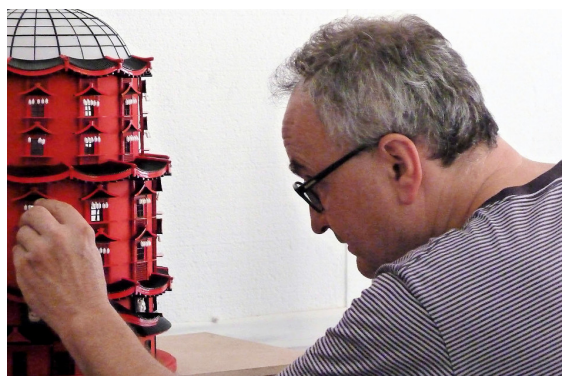
person left: Toby Genkel, director
 person right: Reza Memari, scriptwriter & co-director

And to the outside in presenting Germany as a competitive origin of first-class animation content.

Another expert in award-winning film direction is

Simon Weisse

Mr Weisse began his journey some 30 years ago with the making of models and props, and has worked as a freelancer for productions in England, France and Germany. He practically grew up on film sets, as his father was a stills photographer.



12 years ago Mr Weisse set up his studio





12 years ago Mr. Weisse set up the studio for model making, props and art direction. He worked with his international team on the current winner of the Silver Bear Wes Anderson's ISLE OF DOGS. His list of productions and work with successful producers read like a who's who of film.

Mr. Weisse, how did your success story evolve to allow you to work internationally? How did you deal with the development of computer animation in film? How has your work changed?

On the hand, learning by doing. Production techniques, effects and realisation methods change quickly. The pioneers in film keep an open mind, are always learning, fiddle around and try to combine the best and most modern developments with their own wealth of experience. In the end it's always about the spirit of the film, finding the right visual language and the right equipment for production. For me, as a maker of models and sets, it's an exciting challenge to be creative, to remain credible and to make a profit from my work.

My desire is not to forget the craft of my job, but at the same time to combine it with modern technology in an open-minded and curious way.

Also to convince people through quality and professionalism and, very important, to maintain my personal network.

What hurdles do you have to overcome to work internationally? What stumbling blocks did you have to navigate to start working?

In my experience the greatest challenge relates to colleagues, in the working arena, bridging the cultural gap. Misunderstandings can interrupt work processes and influence creativity.

Due to my French roots I can understand my French colleagues who, with a certain bemusement, never cease to marvel at German punctuality. The issues may seem trivial, but in film production it's important to establish general understanding and empathy towards one another. A collective, careful way of communication leads to a visual and film language of a European and international expert team.



What would you like to see on the political level, of the level of producers?

Perhaps two things. For purely pragmatic reasons, a simplification of tax and accounting law on a European level. As a freelance German artist it is, on a formal



level, very laborious to secure financing within Europe and prompt payment of invoices. The process of clarification and settlement are very time-consuming.

On the other hand, more generous funds on a national and perhaps also European level would help to fund more European and international co-productions. At the moment, international productions in Germany are stagnating because the interim government has led to financing being stopped.

Do you have any inspirational words or a statement that is important to you?

I wish that in Germany we had more courage to make daring film productions, auteur films or genre films. Even after 30 years I have lost none of my curiosity towards new genres, technology and trying out new approaches and having fun with experts behind the scenes.

Wes Anderson's ISLE OF DOGS - Ataris Reise

Silver Bear Winner 2018

Short Cut

in cinema: May 10, 2018



EXCELLENT

Nominees and Preselection for Deutschen Filmpreis 2018

Die kleine Hexe

GERMAN PRODUCER Claussen + Putz

Filmproduktion GmbH

AWARDS Bayerischer Filmpreis 2018 - Beste

Bildgestaltung

NOMINEE FOR Deutscher Filmpreis 2018

Short Cut

in cinema: Febr. 1, 2018 - 1.224.775 visitors (EDI)



Die Häschenschule - Jagd nach dem goldenen Ei

Rabbit School - Guardians of the Golden Egg

GERMAN PRODUCER Akkord Film Produktion GmbH

AWARDS Zürich Film Festival (Schweiz) 2017

Anima Festival Brussels (Belgium) 2017

PRESELECTION FOR Deutscher Filmpreis 2018

Short Cut

in cinema: March 3, 2017 - 309.122 visitors (EDI)



Überflieger: Kleine Vögel, großes Geklapper

Richard the Storch

GERMAN PRODUCER Knudsen & Streuber Medienmanufaktur GmbH, Ulysses Filmproduktion GmbH

CO-PRODUCTION Germany, Belgium, Luxemburg, Norway

AWARDS Bayerischer Filmpreis 2018 – Pierrot Best Kids & Youth Film

Buenos Aires 2017 - Young Audience,

Luxembourg 2017 City FF – Kids Festival Favorite Best Film

PRESELECTION FOR Deutscher Filmpreis 2018

NOMINEE FOR Stuttgart ITFS 2010 – Best Animation Script

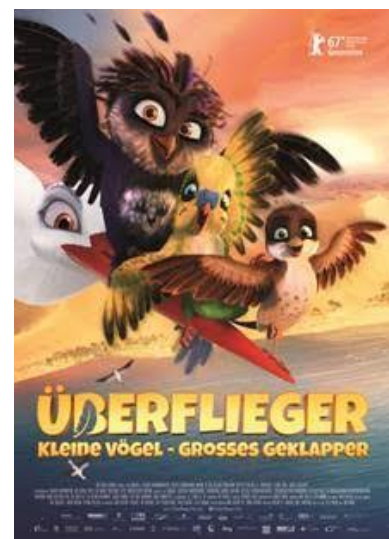
Berlinale 2017 Crystal Bear – Best Film

Cartoon Moovie 2017 – Producer of the Year

Shanghai 2017 – Golden Goblet – Best Animation Film

Short Cut

in cinema: May 11, 2017 - 191.271 visitors (EDI)



Teheran Tabu

GERMAN PRODUCER Little Dream Entertainment GmbH

AWARDS Grand Rail D'Or, Audience Award – Cannes Critics Week



Jerusalem Film Festival – Fipresci Prize
 Daniel Langlois Innovation Award – Festival Du
 Nouveau Cinéma Montreal
 Anima't Award – Sitges International Fantastic Film
 Festival
 Students Jury Award at TOFIFEST 15th International
 Film Festival
 Best Script by a Newcomer – EBU
 MFG Star 2017
NOMINEE FOR 56th Semaine de la Critique Cannes
 Festival 2017
 Fernsehfilmfestival Baden-Baden 2017
 Deutscher Filmpreis 2018



Short Cut

in cinema: Nov. 16, 2017 - 18.312 visitors (EDI)

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IMPRINT

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Forward

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