

P4K&F
PRIME4Kids&Family



Professional Training
for Children and Family
Entertainment

2011

PRIMEXCHANGE
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PRIME4KIDS



Primehouse focuses on project development and packaging of classic and interactive formats. We provide script consulting and project evaluation, as well as financial and marketing support. Primehouse represents the connection between film, television and Games/interactive media.

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PRIME4Kids&Family

European Development Workshop for Cinema,
Television and interactive Media Projects
in the field of Children and Family Entertainment

implemented and organised by



supported by



Training and Networks in Europe



Continuous training of professionals and talented individuals is essential to reinforce the competitiveness of the European audiovisual industry, a core objective of the MEDIA Programme of the European Union. That is why ever since its beginnings in 1990 the MEDIA Programme has devoted a substantial amount of its budget to co-finance training initiatives developed by professionals for professionals.

More than 1,500 professionals from countries participating in the MEDIA Programme are trained every year through MEDIA-funded training initiatives where they have the opportunity to acquire new skills, learn from others' mistakes or successes, fine-tune their projects thanks to experienced tutors, explore new technologies or expand their contact base.

For 2010, MEDIA has selected and co-financed 63 training courses in order to meet the demand from and the various needs of the industry across all sectors.

These training courses differ in format, length and target group. However, they all share common features:

- they are very European/international in their subjects, teaching/mentoring staff and participants;
- they are practical and highly relevant to current and future industry needs;
- they provide access to high-level professionals who are not necessarily accessible in other contexts;
- they are building blocks for Europe-wide networks.

The main purpose of this catalogue is to be helpful to the intended audience and to European audiovisual industry professionals in identifying and presenting the training activities, with the aim of meeting the needs of potential participants.

Constantin Daskalakis
Head of the MEDIA unit
Education, Audiovisual and
Culture Executive Agency

Editorial

Children's appetite for good stories, inspiring characters and challenging games is undiminished and their demand for new drama remains as strong as ever. In a rapidly expanding media environment children are targeted as consumers and valuable objects for commercial exploitation by media and merchandising companies. There is an increased demand for new product but also a greater pressure on available funding for them. In this environment of low budgets and fierce competition for audiences, the challenge for producers and writers is how to create the rich variety of quality media that children still relish and which speaks to this generation of children and the world they live in.

PRIME4Kids&Family (former Pygmalion Plus) remains the only European programme targeted specifically to the development of children's projects across all audiovisual media. Especially in the field of children and family entertainment, professional and interdisciplinary development strategies are essential for those who want to make high-quality work for children. Therefore Primehouse thanks

Project development is a lengthy process. The intention with PRIME4Kids&Family is to give substantial support at a decisive early phase of this process. During the first Lab, the aim is to encourage everyone to think around their projects, rather than simply refine and develop scripts. The first lab provides an environment for experimentation and for exploring ideas and processes, which is not usually possible within pressures of everyday working life. The second session offers

consolidation of the development achieved so far, and of course industry feedback is provided through consultations with industry mentors and a small 'market' event. Both of the residential Labs give time and space, within a supportive working environment, for participants and tutors to work together and benefit from the experience each person brings – whether they are writers, producers, directors, designers or actors. Each participant develops his/her own schedule with his or her mentor, designed to suit individual creative needs, including group and individual sessions, working with the actors and private writing time.

PRIME4Kids&Family would not be possible without the engagement from the team of international mentors with a wide range and depth of professional experience in this field. Therefore we would like to express our sincere thanks to all mentors for their endeavors as well as our partners the European MEDIA Programme, Filmfund Baden-Württemberg (MFG), Stadt Ludwigsburg, NPO, the Netherlands Film Fund, Stockholm Academy of Dramatic Arts, Südwestrundfunk (SWR) and not at least to Cinekid International Film Festival for their support and funding.

Frank Stehling
Executive Director, Primehouse GmbH





SCHMÖCKWITZ 2011



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PROJECTS, WRITERS AND CREATIVE TEAMS

IN THE BACK OF A KUNG FU LION

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The struggle underneath the lion's costume

A Kung Fu Lion consists of two people: one in the head, one in the tail.

They feel each other right along, one leads, the other follows...

The dance of the lion expresses all kind of human emotions in different stages, such as awakening, fear and rage. This story follows these stages by telling what struggle takes place underneath the lion's costume when the tail wants to become a head.

The introverted Tom (12) is a reliable boy, helping at the Kung Fu school, run by his Sifu (literally: teacher -father). Other students look up to him, since Tom is strong and has trained for many years.

This changes the day a new boy YéYé (13) enters the class and shows his skills. Because

YéYé is graceful, charming and verbally very expressive, Tom instantly envies him.

To defend the honor of their Kung Fu school, Sifu decides to teach them both the lion dance. YéYé is delighted to play the head, while Tom can't understand why he has to play in the back. He grudgingly agrees, because he can't refuse his Sifu's wish.



Despite Tom's mixed feelings about YéYé, the two boys form a perfect lion couple....at least as long as their Sifu is around.

For the outside world it looks like Tom and YéYé

have become friends. Even YéYé considers Tom as his new best friend and takes him to his father, who has a huge Chinese restaurant.

Seeing the wealth YéYé is surrounded with, Tom embarrasses himself even more for his father's greasy little snack bar, but suppresses his growing anger.

When Sifu gets a stroke the boys promise him they will keep on practising together.

But Tom doesn't want to be a loser in the back, he wants to take the lead and become a head!

The lion is loose.

He convinces YéYé to play in the back, so he can be finally the head of the lion. But YéYé is not skilled to act in the back and moves his tail so clumsy, he accidentally puts the Kung Fu school on fire!

Tom bursts out in rage, hits YéYé so hard he breaks his jaw and runs away in shame.

Tom discovers it is his own anger he should tame by speaking from his heart. And when he finally confesses his envy to YéYé, a true friendship can be born.

Situated in the multicultural melting pot of Rotterdam, where girls and boys from different cultures practice Kung Fu, 'In the back of a Kung Fu Lion' is a Taoist 'coming of age' story, about following and supporting others in order to find your own path in life.

Genre: coming of age
Format: feature film
Platform: Cinema, TV, DVD
Contact: Flink Film BV
 2de Jan Steenstraat 23hs
 1073 VL Amsterdam · NL
 www.flinckfilm.nl · +31.20.5703130
Author: Froukje Tan
 froukjetan@tiscali.nl
Producer: Sabine Veenendaal
 sabine@flinckfilm.nl

Froukje Tan · author, director

Born in Indonesia, with a half Chinese background, Froukje has been practising Tai Chi (slow Kung Fu) for years with her own Sifu. For her this is a way to be connected to the eastern philosophy, which emphasizes more on the virtue of being part of a whole, than the individualistic approach of the west.



After her graduation at the Academy for fine arts in Rotterdam, in animation, film and photography, she started making documentaries, while keeping on making short (animated) films. She went on making single-plays for Dutch Television and worked on her scripts at the 'North by Northwest script course' and the 'Binger writers lab in Amsterdam'.

In 2008 she made her first feature LINKS (LEFT) that premiered at the International Rotterdam Filmfestival, was shown on many filmfestivals (like Hamburg, Athens, Austin, Pusan) and won a silver Melies at the fantastic film festival in Sweden.

At this moment Froukje is finishing her second feature SWCHWRM, produced by Flink Film. It is a children's film about a boy who wants to become a writer but cannot find the first sentence. SWCHWRM, supported by the Dutch Film Fund and the Dutch television, will be released in April 2012.

IT-WASN'T-ME-VICTOR AND TOOTH FAIRY NUMBER 713

Don't be sweet, be incomplete!

Victors is strong, big and bursting with six year old muscles: In total, a well built Victor! His apparently wild lifestyle is actually fairly okay. Since his parents' separation, one hundred thousand years ago, Victor feels equally at home in the colorfully chaotic family home with his mother, as he does in the more ordered household of his father. Two Berlin patchwork families, with new partners, half and step siblings, two ways to get to school, rotating weekends and two bedrooms.

Victors fantasy and inexhaustible energy give him the strength to survive amongst so many loose ends and changes. However, even though his parents are overprotective or inattentive at times, Victor always knows he is loved. But Victor dreams of having a friend to accompany him as he moves back and forth between these contrasting worlds.

At this time, the loss of his first tooth brings him into contact with the anarchic Tooth Fairy number 713. The Tooth Fairy remains visible to Victor, and challenges him to create KARACHO. From this day on, Victor has an extremely stubborn friend, invisible to everyone else, and a lot of trouble to go along with it.

This agent of imperfection, inexperienced and with lots of free time, curiosity and an adventurous nature, is supremely capable of



bringing chaos into even the most (un)stable of childhoods. Could it be that Victor's dream has come true? But what kind of dream was it? Who cares? „Let's make more KARACHO!“ says Victor and he gets down to work with number 713.

Genre: life action drama
combined with 3D animation
Format: 15- 20 minutes episodes
Platform: TV / smart phone game
Author: Eva von Schirach
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Eva von Schirach · author

Born in Munich, living in Berlin with three kids and one boyfriend.

Eva v. Schirach studied European Ethnology in Munich and Berlin. She did an internship at Sat.1, worked for two years as a Junior-Producer at the German production company ndF: and afterwards started to write scripts as well as short stories. 2005 Iris Radisch selected her for the Ingeborg Bachmannpreis. 2006 her movie „Ich liebe das Leben“ was nominated for the Grimmepreis. Eva v. Schirach also regularly gives writing lectures at the Humboldt Universität, Berlin. She titled her writing-programm: Lügen Üben (learn to lie).

Projects in preparation:

2011 „David und das Geheimnis des Fräulein Jaga“ · Children's feature-film, production company: ave, Bernhard v. Huelsen

2011 „Mein Wolf“ · Children's feature-film, Production company: Hamsterfilm, Leotine Petit and Dorothe Beinemeier. (funded by the FFA). „Mein Wolf“ was selected for „Akademie für Kindermedien“, Erfurt 2010/11

2010 „Der Sound von Berlin“ · Coming-of-Age-Musical/children's film, Co-writer: Ariadne v. Schirach

Filmography:

2011 „Die Stunde der Krähen“, writer: Hardi Sturm nach einer Vorlage von Eva v.

Schirach, TV-Drama, production company: Magic Flight/Sat.1

2004 „Liebe süß sauer“, TV-Movie, romantic comedy, production company: Metropol, Klaus André/Sat.1, Regie: Sibylle Tafel

2003 „Ich liebe das Leben“ , TV-Drama, production company: Fontana TV, Hermann Kirchmann/Sat.1, Regie: Anna Justice. Selected for „die Tage des Deutschen Fernsehspiels“ in Baden Baden as well as nominated for Grimme Preis 2006



2001 „Kugel im Kopf“, TV-Series, medical-drama, production company: ndF: Hermann Kirchmann/Sat.1

Publications:

2005 „Stadt, Land, Tod“ in KURSBUCH 159 „ANGST“, Rowohltverlag, Berlin

2004 „Die wunderbare Welt der Einzelsche“ in KURSBUCH 156 „Kinder, Kinder“, Rowohlt, Berlin

2004 „Heimat als Hose“ in „das Münchenbuch“, Verbrecherverlag, Berlin

JOSHUA JOSHUA TANGO

A family film, a magical buddy adventure

If a boy's only friend is a turtle, you know he's in trouble, unless.. that turtle is Joshua.

10 year old Marcel daydreams of soccer achievements to escape his bleak reality. In real life he's not even on the school team. Dad copes with his wife's death by escaping in his work as animal researcher and not mentioning her anymore. When a giant turtle with unusual brainactivity is sent over from Brazil, Dad takes the animal home to study it, which is where the unusual turtle and Marcel start a very special friendship.



Joshua, the turtle, shows his talents only to Marcel. He is quite a character and brings fun, music, and adventure into Marcel's life but also wisdom. The turtle trains Marcel to face fear, but when he applies the lesson and tries out for the team it goes horribly wrong. Life isn't as simple as Joshua made it sound. Marcel is angry and Joshua eventually admits that something deeper is needed: dreampower.

Dreampower comes when you take steps towards your dreams. It can be hard work but creates a power that can make turtles fly. As they start working on Marcel's dreams by practicing soccer and restoring the memory of mum, dreampower comes and Joshua learns to fly as the flying goalie for Marcel's

penalty practice. Their connection grows and they can now communicate by pilot radio with the call sign Joshua Joshua Tango.

But danger lurks, Dad wants Joshua for science and Dad's assistant wants to sell Joshua's shell for a fortune. Dad locks Joshua up. More dreampower is needed. So Marcel challenges the bully captain of the school-team to a penalty shootout. It works, Marcel gets in the team. Joshua flies out, only to be caught and taken to a sawmill to be cut open. The assistant has convinced Dad the animal's shell is preventing a breakthrough. It's the day of the soccer tournament, Marcel chooses to

save his friend, in a climax converts Dad to face reality and flying on Joshua still makes it in time for the soccer. Ultimately they decide to release Joshua back in the wild, because like with mum, that someone leaves you is no reason to stop loving them.

Genre: live action
Format: feature film
Platform: cinema
Contact: Corrino Entertainment
 Van Slingelandtplein 11
 1051 DD Amsterdam · NL
 www.corrino.com
Author: Robert Wolfe
 robert@wolfe.nl · +31.62.6054257
Director: Chris Westendorp
 post@chriswestendorp.nl

Robert Wolfe · author

Robert Wolfe has published three children's books and after making corporate films is



now working on his greatest love, children's cinema. Born to a Dutch mother and an Australian father, he moved to Holland when he was seven, studied Business and International

Relations in Holland, then worked abroad for a while, amongst other things editing a business book in London and teaching English in Poland while working on a children's book. He played and taught improvisation theater, is a life coach as well as a script editor, did the Binger writers lab in 2010 and turned his first children's novel into a script. That now is in need of some priming in this programme.

Chris Westendorp · director

Chris Westendorp is an Amsterdam based writer and director. In 2001, she graduated from the Dutch Film and Television



Academy (NFTA) with the prize-winning documentary 'Westwood Loves You'. This prize allowed her to make her second documentary, Mohammed, about fifteen kids and men all sharing the name Mohammed. She has made documentary films ever since. Right after graduation, Westendorp started writing and

directing fiction as well. Westendorp wrote two 45 minute-shorts, 'Kick or Kiss' and 'Roaming' for the NTR of which she directed the latter. Both shorts were selected for the competition of the Dutch Film Festival.

In 2010, Chris Westendorp attended the Binger Writers Lab where she worked on her feature 'In The Green'. At the same Binger Lab, Chris Westendorp and Robert Wolfe met and became close friends. Now, Chris Westendorp is working on the feature film 'Dorsvloer vol Confetti' (Column Film) based on the extremely successful first novel by Franca Treur. Next to that, Westendorp is writing an episode for the popular tv-series 'Godforsaken 2' for BNN and Pupkin Film. Chris Westendorp works as a consultant as well. Among others, she worked on 'Winky's Horse' (2005, Golden Calf for scenario) 'Can Go Through Skin' by Esther Rots (2009, four Golden Calves) and 'Lellebelle' (2010) by Mischa Kamp. Since 2007 she is part of the selection committee for directors for the NFTA. In 2011 she started as an adviser for the Dutch Media Fund.

MANOU THE SWIFT

Birds of a feather flock together – it's time to change! Be part of a new start.

Yves and Blanche are a happy seagull's couple which live on Napoleon Rock in Nice that divides the bird's world into two parts. On the sunny side live the aristocratic seagulls which claim the right to take what they need without much effort. On the shady side down below live the swifts that work hard for their living and have to cope with the danger of rats stealing their eggs at night. Swifts and Seagulls don't get along well, fuelled by a load of prejudices.

One day Yves and Blanche find an orphaned Baby Swift, MANOU, which Blanche takes into the family even though Yves opposes to it. But since Blanche could not hatch children, he finally agrees because he wants her to be happy. The Seagulls' Colony and especially Yves' Uncle the Commodore do not approve of it because Manou is a swift.

Shortly after his brother Luc is born, now they are a happy family. Manou and Luc develop a special bond. In Seagull's Sailing School the Commodore gives Manou a hard time by teaching him the Seagulls' way to walk, to fish and to fly. But Manou tries hard to become a good seagull until he has to admit that he is different. His Mother tells him he is not a Seagull and was adopted, which is a big shock to Manou.

Manou meets Kalifa and her brothers and starts to be drawn into the swifts' world. With his new buddies he gets in touch with his origins and learns to fly fast and acrobatic like Swifts do. He spends less time with his brother Luc, not fulfilling his duty of guarding his little brother like his father has told



him. Luc makes friends with posh seagull friends and him and Manou grow apart. One night he come back from an exotic swift party and his father gets angry at him for not taking care of his brother, who meanwhile got injured by rats. As a result Manou reluctantly takes flight from home.

Kalifa and her brothers try to be his substitute home and introduce him into the Swift's World.

Manou has nightmares about rats stealing eggs and finds out that they killed his original swift family. One night he is witness to rats stealing eggs again, in particular the small sister egg of Kalifa. Now he has to overcome his trauma to help Kalifa, with whom he has fallen in love. He asks his brother for help and together they develop a smart plan to rescue the eggs. Manou brings back the sister egg to Kalifa who is happy and proud of him. Just before the departure for migration, Manou warns his father of a big storm coming, but Yves does not believe him. Also he still cannot accept advice from his son.

The seagulls get into a big storm threatening their lives. Manou with the swift colony in toe come to rescue them. Yves has to reconvene with Manou and officially thanks the swifts for helping the seagulls.

They learn to accept their difference and help each other with their special abilities.

When they return the next spring to Napoleon Rock they live evenly scattered across the rock and the rats have to go steal eggs elsewhere.

Genre: drama
Format: animated feature film, 92 minutes
Platform: Cinema, DVD/Blu-ray and TV
Contact: LUXX Studios
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Producer and author: Andrea Block
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Author: Axel Melzener
 melzener@googlemail.com

Art Director: Leszek Plichta
 mail@dreammaker.de

Andrea Block · author, producer

Andrea Block started her career as an architect and continued as a graduate in Film and Media from Filmakademie Ludwigsburg in 2003. She is cofounder of LUXX Studios in Stuttgart where she works with her colleagues on visual effects for



and Television productions. These include projects like: 'History of the Oceans' ZDF/ARTE, 'Planet Egypt' ZDF/National Geographic, 'Carl and Bertha Benz' SWR/ARTE, 'Max Schmeling' and 'Löwenzahn' -both feature films. Currently she is working on a European coproduction for an animated stereoscopic feature 'EGILL The Last Pagan', preparing production for a feature film 'No Picnic on Mount Kenya' (AT) and works on the script for 'Manou the Swift'. She develops movies from scratch as producer, director and screenwriter with a focus on Visual effects and Animation.

Axel Melzener · author

Axel Melzener (Germany, *1975) entered the media as a video game designer and composer at age 16. He studied screenwriting at the Filmakademie Baden-Württemberg in Ludwigsburg, where he graduated in 2001. In the last ten years, he has written motion



pictures (such as „Abgefahren - Mit Vollgas in die Liebe“, 2004), made-for-television movies („Schrei der Vergessenen“, Pro 7, 2011) and episodes for various TV shows. Companies from

the UK and the U.S. have optioned English-language screenplays of him. Axel has also worked as a screenwriting teacher at film schools in Europe and Asia as well as published various books on storytelling.

Leszek Plichta · art director

Leszek was born in Kattowitz (Poland) and moved to Germany as a child. He graduated at the Fachoberschule Augsburg with emphasis on Fine Arts and further studied MultiMedia at the University of applied sciences in Augsburg. After moving to Ludwigsburg he started studies at the Filmakademie Baden-Württemberg which he finished with his Diplomafilm „Dreammaker“ which won several international awards. Since then, Leszek has been working as an CG-Artist on different Feature films and Commercials.



MAX'S JOURNEY

Ben (9) is lonely. Summer holiday has just started and Ben's only companion is his poodle Tutu. Mom and Dad are always working. They contact Ben only by SMS-messages and by leaving post-it notes. Ben gets his fill of this.

Ben's granddad Max, a clown, is arriving from Stockholm to make his yearly clown tour in Finland. Ben decides to join Max with Tutu.

Max and Ben start the tour by bike and stay overnight in a magic tent. In his shows Max fascinates with his fast tricks, but Ben notices that Max is still sad and absent-minded: Granny, also a clown, died a year ago.

Max needs help with the arrangements, too. Ben has to take over the reins.

One day a circus has come to town. One of the clowns is Monick. Max and Monick see each other.

The journey continues. Max goes jogging and Ben wonders, why is he not coming back. Ben takes Max's magic bike, which is forbidden, and can't handle it.

Max comes back and loses his temper because Ben has broken the rule. A policeman arrives. He doubts whether Max is capable at all to take care of the boy. Monick passes by with her fancy circus bike, and Ben introduces Monick to the policeman as his granny. Max invites the policeman to the show. During the show, Max is shy of Monick.

After the show Monick joins them. Max is pleased. They go on together.

Because Monick is such a talented clown, Ben's position weakens. He gets angry. Who is the second clown now?

Ben sees that everything goes better now that Monick is in the group. Max is the good old Max again. Monick takes care of Ben like

a mother, but Ben feels homesick. After a long day they go to Monick's place on a little island to have a sauna and some pancakes. Ben misses his parents deeply, but due to a thunderstorm, they can't leave the island.

Max and Monick bring Ben and Tutu home. The parents have been waiting for Ben. They have learnt their lesson. No more lonely evenings for Ben. Max and Monick continue their tour – see you again on the next holiday. The show must go on!



Genre: comedy/drama
Format: 10 x 25 min episodes
Platform: cross-media TV series and website
Contact: Ilvis Media
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Author and Director: Irmeli Heliö
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Co-author: Kiti Saarinen
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Producer: Leena Gröndahl
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Irmeli Heliö · author, director

Irmeli (Nokia, Finland, 1958) has worked as a director in Yle, the Finnish public service broadcasting company, for 20 years. She has directed dramas, documentaries and classical music concerts. In 1995 a domestic drama series directed by Irmeli was given a Telvis award. In addition, she got a one-year scholarship for a creative screenwriting course in 2003. Irmeli studied at Judith Weston's courses "Acting for Directors" and "Analyses for Screenwriting" in Los Angeles in 2000. Currently she is working as a freelance writer, director and documentarian and studying in a feature film and television script development project in Tampere.



Leena Gröndahl · producer

Leena Gröndahl, a producer and editor, was born in Finland in 1964, but she has lived most of her life in Sweden. She has studied film and TV science at the University of Stockholm and obtained a degree of entrepreneurship in Creative business in Finland. She also has education in journalism and making documentaries as well as product development and storytelling in digital media.

Leena has worked as a producer, editor and journalist at various production



companies and TV channels as well as in newspapers in Sweden and Denmark. Furthermore, she has worked as a project manager and editor at the Swedish Educational Broadcasting Company, a part of the public Broadcasting Company in Sweden. She has been a media-entrepreneur in Sweden since 1999 (Ilvis Media) and in Finland since 2005 (Ilvis Media Suomi). At the moment she works as an independent creative producer and editor developing cross-platform productions for education and feature programmes. She also produces documentaries, corporate and children programmes. In Finland she has carried out a cross-media project about organic food.

Kiti Saarinen · Co-Author

A creative freelance writer. Her texts have been awarded, and in 2010 a short film of hers and Laura Joutsu, called "The Training Weekend" was seen at Giffoni, Chicago and Tampere film festivals.

Kiti studied scriptwriting at Turku School of Art and Communication. Currently she is taking part in a feature film and television script development project ETKE at Tampere University of Applied Sciences. She has earlier worked as a journalist, editor and editor-in-chief.



THE MYSTERIOUS BOY

Koko and Tomo are twelve-years-old classmates. There is a new pupil in the class – Marko, a quiet boy who lives in a home for parentless children. During a class, this mysterious and solitary boy Marko drops a note written by his mother. Tomo, who finds the note, is appalled: Marko doesn't have a Mum, he lives



Despite the storm, Koko defies the river and comes to the island. At the dramatic outcome of the story, Koko will face another boy on the island, and the other kids will try to cross the river during the wild storm. Koko and the Mysterious boy will help them out and save Marko's life.

The mysterious boys are telling their story to our detectives: Marko has moved into the home for children and became friend with Mirko. One day, they went fishing and had an accident. Mirko got stranded on the shore. Marko on the island. They both thought that the other boy was dead. Mirko decided

to impersonate Marko at school and in the children's home, afraid to admit what happened, and Marko chose a life in wilderness. They both had a guilty conscience. In the end, the boys happily return home, as well as our three detectives who are ready for new adventures.

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in an orphanage! Tomo informs Koko about his discovery and the adventure begins. The boys first follow Marko on his way to the orphanage and the following day, to their great surprise, Marko goes to the house in which he obviously lives! Koko and Tomo are aware that they have stumbled upon a big secret and they include their bright schoolmate Marijana into their secret operation...

The persistent trio keeps investigating – they visit the orphanage and the house in which Marko lives, they rummage through his schoolbag, they follow him to the river where he regularly goes – little by little, they conclude that Marko leads two lives: he attends two schools, lives on two addresses. What's with the other boy, where is Mirko? Maybe he has met the worst of all fates? Finally our detectives realize that he river hides a secret.

Genre: detective story
Format: feature film
Platform: cinema release, screening format: 35mm film, DigiBeta, DVD
Contact: Kinorama
 Štoosova 25
 10000 Zagreb · Croatia
 www.kinorama.hr
 +385 1 231 6787
Author: Hana Jusic
 hana.jusic@gmail.com
Producer: Ivana Simic
 ivana.simic@kinorama.hr

Hana Jusic · author

Hana Jusic was born in 1983 in Sibenik. She finished elementary and secondary school in Zagreb and studied comparative literature and the English language and literature at the Faculty of Arts. She graduated in 2007



and enrolled the post-graduated studies of Literature, Culture, Performative Arts and Film. In 2006 she enrolled the BA studies of Film and TV Directing at the Academy of Dramatic Art in Zagreb and in 2010 the MA studies at

the same Academy. Since 2009 she has been working as a junior researcher at Miroslav Krleža Lexicographic Institute, on the project of Film Encyclopaedia Dictionary and teaching two courses at the Academy of Dramatic Art. She writes film reviews for Croatian Film Annals, Zarez Magazine and the Third Programme of the Croatian Radio.

Filmography: „Zimica"/ "The Chill", short feature, 10 minutes, 2011, director and co-writer with Tarik Kulenović | awards FRKA, 2011: award for directing and cinematography, Croatian Film Days 2011: Jelena Rajković Award | „Pametnice"/"Smart Girls"(co-director with Sonja Tarokić) short feature, 24 minutes, 2010, co-director and co-writer | awards: Sarajevo FF 2010: the British Council Award, Croatian Film Days 2011: Best Actress Award | „Stric"/"The Uncle", short feature, 17 minutes, 2010, writer and director | „Danijel", short feature, 12 minutes, 2009, writer and director | awards: FRKA 2009: award for directing, editing and camera; first award at Film and

Video Review 2009; silver medal at UNICA meeting in Gdansk | „Predstava"/"The Performance", short documentary, 15 minutes, 2007., writer and director | award: Film and Video Review 2008- special mention

Ivana Simic · producer

Ivana Simic was born in 1984 in Pozega, Croatia. She graduated at the Production Department of the Academy of Dramatic Art in Zagreb.

While studying at the film school, she has produced several documentaries and short films and freelanced for several production companies, working as a production assistant.

In September 2010 she started to work as a junior producer in Kinorama, one of the most



successful Croatian production companies, specialized in feature film production.

She is also working as a producer on documentary series 'Generation Y' which depicts everyday life of young people presented via several personal stories. The series is pre-bought and broadcast by the national television, HRT.

In 2011 she participated at Berlinale and Sarajevo Talent Campus. Currently, she is developing several feature-length films.

NO PIG DEAL FOR MOHAMED

Young Muslim boy Mohamed and me, - Talkative, experimental piglet, able to learn and speak human languages, meet, become instant buddies, fight hard for staying together and help each other to understand where we belong to and who we really are.

Mohamed, born in the European Union, citizen of the big big city, is the precious only son to his immigrant family. He is being overprotected and overruled by tradition and his social environment.

Me, Talkative Piglet, was born out of human curiosity and the human quest for the never seen before. I am looked upon as a priceless achievement and I am not supposed to have a friend and share worries and thoughts.

As the human and the animal condition always do I go for what it takes to be young, different, full of questions, happy, sad, in trouble or having fun. I break out of my laboratory, a better place in mind. I even dream of the land Utop, a colourful paradise for piglets.

Mohamed hides me from Professor Head, and his two assistants Cynic and Smart, who look for me trying to buy the information about where I am.

Mohamed and I, we both are trapped between cultures. We both want the same: to live and do what we really want to do. We want to be important, and make a difference and be loved, and give love... and...

You understand, don't you?

People start to respect us as we struggle for our rights and our friendship. In fact many



humans act humane if you speak their language. The bottom line is: Other people may be bribed to sell me or use me for their own good, but there is no pig deal for Mohamed.

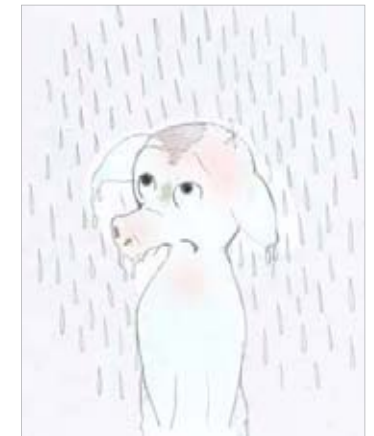
Genre: adventure
Format: 3D animation feature film (90 minutes)
Platform: cinema + DVD + TV slots for family entertainment (internationally distributed)
Author: Ayse Buchara
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 www.talkatives-page.com

Ayse Buchara · author



Born in Ankara, Turkey, Ayse Buchara visited the German School in Istanbul, the University of Göttingen (Psychology / Art History), and Hochschule für Fernsehen und Film München (Feature Film Department). Since then she has worked as a writer of funded scripts, as a script editor, director of two feature films for the ZDF's Kleines Fernsehspiel, she produced and directed documentaries (one of them being about „Streetwise in Istanbul: Free Animals“) and shorts, and also videos for an opera.

As a filmmaker, a teacher and a theater coach she has spent considerable time working with foster home children and children with immigration background. Her experiences with Turkish boys have inspired her to work on the story of NO PIG DEAL FOR MOHAMED which of course is mainly based on the diaries of Talkative the Piglet, a young male pig known to her personally as she was involved in this talented multilingual fellow's gaining language skills in Turkish and Ancient Greek. Ayse Buchara is presently living in Berlin as a script-writer and developer of stories of all kinds.



POLAR BEAR

Fantastic story about the boy who will find his father when the father finds himself. The fathers' and boys' film whose mothers and daughters also want to see.

Otso is a normal 12-year-old boy who loves ice hockey and his mother, Mira. Björn, his father, does not really encourage his son to play ice hockey, even though he has been a star player in his youth. Fortunately Otso has Hulda as a friend.

Hulda is a girl of the same age who has lost her parents in a car accident and now lives with Mauritz Gyllenbögél, his grandfather, teacher and mad scientist. The grandfather of Hulda is a bear researcher who has been trying to clarify the secret of the bear's powers for 20 years. At last he finds the enzyme he believes produces the bear's powers. Otso flees from the quarrel at home to Hulda and her grandfather and enjoys the bear enzyme accidentally thinking it is banana yoghurt.

Next day he notices at the weight room that he is having huge powers. He incidentally hears the trainers' discussion, which tells that if the local men's team does not retain its position at the league, the only indoor ice-skating rink of the town is taken down. Behind the threat does developer's Ossi Päällysaho's greedy hypermarket project, in which Otso's father is also working on without Otso knowing about the matter.

The conflicts between the father and the boy increase. Developer Päällysaho also puts pressure on the father. Otso wants to play in the men's team and help them to stay in the series.

The problem is how to get the 12-year-old boy to play along in the adults but Hulda invents the excellent idea how Otso can play in the match. The developer Päällysaho sees Otso as a threat to his hypermarket project and employs one private eye to follow the

boy. He also presses on by criticizing Otso's father for the boy's actions. The father begins to think about his own motives and its values. The conflicts increase.

Unexpectedly Otsos mother is hurt in the police task and must go to the hospital. Björn will go and pick up Otso at the school; the missing connection between the father and the boy begins to heal at the mother's sick bed. Björn tells Otso what has happened and apologizes for his conduct to the boy. Otso forgives and tells his father about his bear power secret and about the final game.

Päällysaho finds out about Otso's secret and tries to prevent Otso's from reaching the final by telling to the ice hockey federation about the swindle. The story of the Päällysaho is so imaginative that it is not believed in the ice hockey federation especially when the hacking of information performed by Hulda succeeds. Otso achieves a playing assemblage disguised as an Eskimo player from the Alaskan league. Follows a press conference in which disguised Otso shows doubting sport journalist the small Eskimo's strengths and abilities.

Final: The final game is the last chance of the Polar Bears, and the indoor ice-skating rink is filled with the supporters for the first time in years. Polar Bears play against the hard-handed Crocodiles from Orivesi. The match begins in a passionate way when the referee bribed by Päällysaho ignores all penalties for the visiting team; despite this, the Polar Bears go 5-1 ahead in the game because of Otsos brilliant play.

The match will get a new cuff when Otso loses his powers and Crocodiles enforcer Svine Mäkinen tackles him criminally. Stands boo and Päällysaho hurrahs. Björn becomes furious and attempts to the ice but goes into the locker room and look how Otso

is doing. The boy wakes up in the dressing room and first sees his father. Otso begins to weep over his disappointment and the father tries to console him. Gyllenbögél also comes with his yoghurt jar and trough the loud-speaker they hear that the Crocodiles move 5-5 in a moment with the referee's favourable assistance.

Björn gets up and decides to do something about the matter. He draws the game equipment of injured player Marjamaa, gulps yoghurt and rushes on the ice. Otso makes the same behind the father in spite of the objections of the doctor of the team. Päällysaho is frightened when seeing Björn and Otso go to the ice and sneaks secretly to loosen the swinging rafter already drop ready. There is 1 second of match time left when Otso makes the pass for Björns game winning goal. The hall explodes from joy! Bribed referee does not dare to reject the goal and flees from the place to taxi waiting outside. He is still wearing his skates when he dives in the taxi car.

During huge joy and celebration the rafter of the hall falls on the ice and the people must go quickly out from the hall. Fortunately all get out undamaged. The hall sways a moment and collapses rumbling. Otso faints from disappointment. Developer Päällysaho jeers satisfied and invites the spectators to the opening of his hypermarket which will be built over the ruins of ice arena.

The developer who is satisfied with himself tries to flee the crime scene with his luxury car when the police car comes around. Still dressed in hospital gear, Mira jumps out from the blue-and-white police car and holds up surprised Päällysaho. The monitoring camera of the ice rink had recorded the act of sabotage.



Epilogue

In the following summer Otso will cycle to the construction site with his mountain bike and looks at the site under construction. The lonely man bustles over himself on the building, wearing the T-shirt of the Polar Bears. The man waves his hand when he sees Otso. Otso waves back and lifts the thumb up. The construction worker Päällysaho lifts a thumb up and smiles. The new indoor ice-skating rink is soon completed.

THE END © Antti Korhonen

Genre: sport/fantasy comedy
Format: feature film
Platform: cinema
Contact: Silva Mysterium Oy
 Pulttitie 16
 00880 Helsinki · FI
 www.silvamysterium.fi
Author: Antti Korhonen
 +358505169078
 antti.korhonen@kolumbus.fi
Producer: Mika Ritalahati
 mikka.ritalahati@silvamysterium.fi

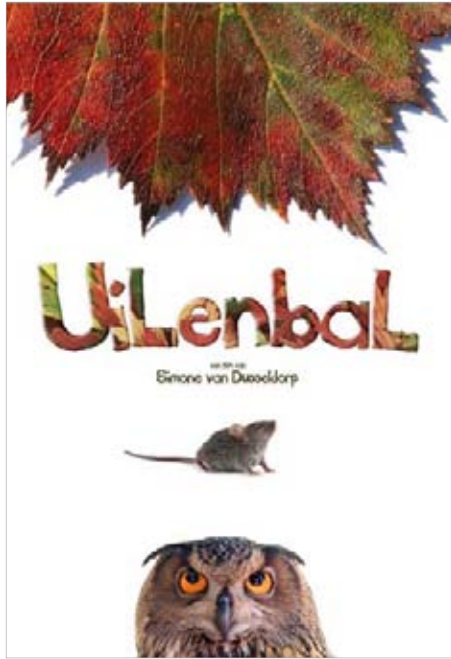
Antti Korhonen · author

Antti Korhonen is a Finnish writer-teacher. He has Master's Degree from the university of Tampere. Antti studied film making and production in USC, Los Angeles and acting in Jean Shelton acting school in San Francisco. In Finland he has conducted several studies in the field of feature film and television and work both sides of the camera in Finnish film and tv-industry. Antti has also worked as independent filmmaker writing, producing and directing few shortfilms

His first book, detective story Väänänen-räjäys was published in 2007. He is the screenwriter of Polar bear, which is his first feature film project supported by the Finnish Film Association.

UILENBAL

After moving from the countryside to the city, Meral (8) finds it hard to make friends at her new school. Luckily she finds Peepeep, a little mouse that lives in her bedroom. She projects all her love and friendship on to Peepeep and decides to secretly take him on her school trip. Soon the mouse is discovered by four of her classmates; Samira, the most popular girl in the class; Vito, a strict, dominant boy who demands Meral's exclusive friendship and Jason, a boy that seems to know everything about nature. They all share Meral's instant love for Peepeep and arrange for themselves to share a room during the schoolcamp. Because Peepeeps' presence should remain secret, a special bond develops between the children and Meral feels she's finally made some new friends. But after one night, Samira, Vito and Jason think that mice shouldn't be locked up after all. They suggest to Meral to release Peepeep into nature for a short while. But when she does, an owl catches Peepeep and flies off with him. Meral is furious and she vents her emotions on the others. She blames them for what happened and even though their friendship was so important for her before, now she doesn't want to be their friend anymore. Whenever they try to talk to her she tells them the only thing she wants is to have



Peepeep back. Vito states that that is impossible because Peepeep has become a pellet now, like the teacher told them on the school trip. Jason cautiously suggests they could go and look for the pellet together. They all agree to go out and find Peepeep's pellet at once. To do so they have to overcome a lot of difficulties, work together and use each other's strengths. Finally their friendship starts to recover and Meral feels part of their group again. During the adventure she overcomes her fear for the unpleasant side of nature. With help from her friends she finds the pellet. Together they pick it to collect Peepeeps' bones. Meral realizes that because of Peepeep she now has some true friends.

Genre: drama
Format: feature film
Platform: cinema
Contact: Lemming Film
 Valschermkade 36
 1059 CD Amsterdam · NL
 +31 20 661 04 24
 www.lemmingfilm.com

Author and Director: Simone van Dusseldorp
 simone@vandusseldorp.com

Producer: Eva Eisenlöffel
 +31 641 99 84 02
 eva@lemmingfilm.com

Simone van Dusseldorp author and director

After the Gerrit Rietveld Acadmy (audio-visual) in Amsterdam, Van Dusseldorp attended the Netherlands Film and Television Academy, from which she graduated in 1994 (directing & screenwriting) with the film WATERLANDERS, which won the Grolsch Filmprize and the first prize at the Oberhausen film festival.



Simone has made a number of children's and youth series over the past ten years, including OTJE (1998), GEHEIME GE-DACHTEN (2001 and winner of Prix Jeunesse, the Golden Statue), GEHEIMEN VAN HET SCHOOLPLEIN (2003, second prize Live Action Television Program, Chicago International Children's Film Festival; Europrix for interactive fiction and stories). Her most recent series ABI is a youth drama series with an important role for Whitney Franker, who also plays one of the main roles in FROGS & TOADS.

Of her many short films, in 2000 HET received the NPS prize and in 2001 EXIT was selected for the Berlin International Film Festival. HET MONSTERLIJK TOILET was nominated for the Cinekid Kinderkast Publieksprijns in 2007. One of her most recent short films, DOGGIE, is very popular at international festivals; in March 2008 it was awarded the Scandinavian Region Skane Short Film Prize 2008 at the BUFF children's film festival. At the international children's films festival of Cairo, DOGGIE won the jury's first prize for best film and the audience's second prize.

Her first long feature film DIEP (2005)

received several nominations and prizes such as for the Best Long Feature Film at the international film festival Tout Ecran in Geneva and a Golden Calf nomination for Best Actress. Her One Night Stand SUBIET (2006) was nominated for a Golden Calf for best television drama.

Eva Eisenlöffel · producer

Eva Eisenlöffel graduated in 2005 from the Dutch Film and Television Academy. After working as a line producer on documentaries and short fiction films for different production companies she joined Lemming Film in 2007 as one of their producers.

Ever since she has been working on several TV drama series and fiction films. In 2010 the feature "THE SECRET LETTER" by Dutch director Simone van Dusseldorp premiered in Amsterdam as opening film of the Cinekid Film Festival. In February 2011 the short film "TUNNELVISION" by Italian director Stefano Odoardi had its world premiere at the SXSW festival in Texas. In December 2011 the 4 part Dutch/Belgium coproduction "OLLIES PALACE OF DRAPERIES" will be broadcasted as Christmas special in the Netherlands and Belgium.

In 2010/2011 Eva has been attending the Bingger Company Program for Dutch producers. She is currently part of the Torino Film Lab Script & Pitch Workshop as a Story Editor. Twice a year she organizes the short film festival FRESH together with colleague producer Rosan Boersma. FRESH is an initiative to support young and upcoming director's talent.



WEB OF WEIRD

Adults have always lied to children, telling them that the monsters under their beds and the witches in the woods are not real, lies that even the adults started to believe. It is up to the Web of Weird team, an underground activist group of children, to reveal the truth to the kids of the world.

Web of Weird is a 30 minute anthology horror and science fiction television series introduced by the mysterious Web of Weird team known as the Weirdos. It blends old-fashioned, round the campfire, storytelling with a modern format and is ideal for a young, internet savvy audience hungry to experience the thrills of chills.

The Weirdos must keep their identities secret from the world which is why they are only identified by numbers and recognised by the different types of monster masks they wear. Children from all over the world share their stories with the WoW Team and become active participants in helping them uncover and broadcast their findings to the world. Rather than following the exploits of the Weirdos, their activities merely bookend each episode. Instead, episodes have strong self-contained stories that feature new epi-

sode specific characters each week (Think: The Twilight Zone for kids). The group's investigations and personal stories frame the self-contained story of the week but never directly influence them.

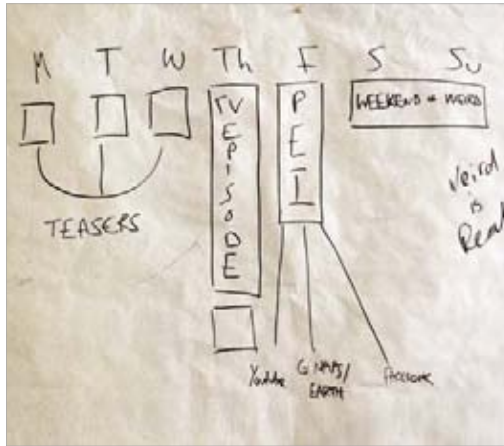
The Web of Weird is much more than just a TV series. The website is at the heart of the

concept, expanding the world of the Web of Weird and creating a strong bond with the audience. Starting several days before the TV episode air, teasers are used to create intrigue and encourage audience participation. After the TV episode children can then get involved in

post-mortem investigations to help uncover the truth and prevent such phenomena from happening again. Unlike many programme specific websites, WoW, is not an afterthought but crucial in broadening the world and enriching the experience of the television series.

The weird is real and they have the proof.

Genre: horror & sci-fi
Format: 13x30 minute
Platform: TV, Online & Mobile
Author: Adam Cook
 +44 (0) 7794028670
 adam@am-cook.co.uk



Adam Cook · author

After graduating from the Master's degree course in TV Scriptwriting at DeMontfort University, Adam has been working as a film critic for a number of online publications as well as a script reader and editor for a UK production company.



Since 2007 he has also been developing a number of his own projects with interest from the likes of HiT Entertainment as well as being asked by Children's BBC to submit projects for their last two commissioning rounds.

Adam has been short-listed for an ITV competition as well as reaching the quarter final stage of the Kaos short script tournament and coming second in a smaller regional event.

Early next year his first feature film, an adult horror script, goes into production.

MENTORS

FRANZISKA MÜLLER

Feature Film

Franziska Müller lives and works in Berlin as a writer, script reader and script editor for film and TV. Genre, alternative dramatic structures, international features and children's films are main fields of attention and interest in her work. Franziska studied communication, film and theatre arts in France



and Germany, and graduated in 2006. During internships at script & development lab of nordmedia Fonds, Script House, broadcasters Sat1 and WDR she learned from experienced editors, such as Phil Parker, Jeff Rush, Franz Rodenkirchen, Andrea Hanke. She was a trainee story editor in the international script development programme „Script&Pitch Workshops 2007“. Since 2006 she works on a regular basis as script reader and/or editor for production firms such as Constantin Film, Degeto, Film1, Getaway Pictures, Kinderfilm GmbH, as well as for national and international film funds such as Eurimages. She worked as a script consultant with authors/directors Andreas Tibblin, Benjamin Quabeck, Martina Reuter, Felix Tissi. Schwim-

men, her first feature film script as a writer, is currently in development with Südart Filmproduktion GmbH. Franziska is a member of the German script editor's association VeDRA e.V.

CHRIS TRENGOVE

Animated TV-Series

Having worked in journalism, the music business and advertising, Chris became a professional writer in the eighties. He soon began to specialise in animation, and spent 18 months in New York writing scripts for 'Thundercats' and other top-rating series. Back in the UK, he became one of the country's most sought-after animation writers, and to date has written scripts for, developed or script-edited over 30 successful series. Most notably, he developed and wrote the Bible for worldwide smash hit 'Bob the Builder', as well as scripting numerous episodes.

In recent years he has written scripts for the BAFTA-nominated series King Arthur's Disasters, his episode 'Circus Calamity' being nominated for a British Animation Award.



In 2008 he worked as Series Script Editor and contributed scripts to 'Dennis and Gnasher', a 52-part series based on children's classic 'Dennis the Menace'. He is currently writing for several shows including 'Jungle Book' and 'Wilbur Willmore'.

JAN WILLEM HUISMAN

Interactive and Cross-Platform Media

Jan Willem Huisman graduated his master's degree in Interaction Design at the Royal College of Art in London. In 1997 he founded



Ijsfontein with two colleagues of his studies and specialized in Game Development, Web Tools and Interactive Installations. He is the director and head of concepts at Ijsfontein now. With his concepts he achieved worldwide success and honored with various prizes for its game developments and innovations (e.g. the Cinekid Award and "Die silberne Spinne").

ROBERT ALBERDINGK THIJM

Drama TV-Series

Robert is a screenwriter for both film and television. Amongst his TV credits are the multi-award-winning 'De Daltons', a drama series based on his own childhood memories and directed by Rita Horst for VPRO in 1999. The series won the Prix Jeunesse Inter-

national 2000, the Dutch Film Critics' Prize 1999, the Zilveren Krulstaart, best television screenplay 2001 and the Culture Prize of the town Hilversum 2000 as well as other Dutch awards. It was also nominated for an International Emmy Award 2000 and for a Golden Calf in 2001. 1999 was a good year for Robert as it also saw the transmission of another comedy series, 'All Star', which won a Silver Rose of Montreux 2000, the Prix de la Presse, Festival Montreux 2000; and an International Emmy Award 2000.

Another TV series, 'Dunya en Desie', a drama series about two adolescent girls, Moroccan Dunya and Dutch Desie, growing up in Amsterdam, won the Prix Jeunesse in 2004 as well as a clutch of other awards. Both of these series were also transformed into successful feature films, for which Robert also wrote the screenplays. 'Dunya en Desie' was selected for the Berlinale in 2008 as a 'Golden Film'. Last year Robert returned to the Daltons to write another successful series about the same family eight years on and almost grown up.



Robert is an advisor to the Dutch Film Fund and a jury member for Cinekid, and the International Emmy Awards. He is script tutor at the Dutch Film and Television Academy, Scriptschool, UNIACC in Santiago de Chile, Rutger Hauer Film Academy, and also Comedytrain, Kemna Training.

FRED APKE

Director

Writer for the screen and theatre, director and actor. He graduated from acting school in Berlin and performed on a number of German stages. From 1987 he worked for the Norwegian television as a script writer and actor. He directed for both TV and Norwegian theatres. In 1989, his debut play, 'Closed due to Illness', shown in Oslo's Black Box Theatre, brought considerable success. In 1991 he returned to Germany, where he continued acting and directing. The plays he directed - in Kampnagelfabrik Hamburg, Stadttheater Fürth, Stadttheater Herford, Landestheater Detmold, Theater am Ufer Berlin, Theater am Halleschen Ufer Berlin, Deutsches Theater Berlin (Baracke)- included works by Shakespeare, Goethe, Nestroy, Molière, Ibsen, Strindberg and, amongst other contemporary authors, Enquist and his own plays. In 1987, he received the Nordrhein-Westfalen grant for his play 'Glass Eyes'. „Die Welt“ described his tragicomedy entitled 'Vinyl' and performed by the Berlin-based group Kerkhoff as the most accurate portrait of the turn of the century generation of German thirtysomethings. The play has been shown Germany round. In 2000 Fred Apke has received an acting award for a contemporary comedy role during the Bavarian Theatre Days. In 2009 he won the first award of the Polish Children - Young People's Theatre Association for „Adonis has a guest“ In 2010 he was a prizewinner in the Polish competition for comedy writers in Lodz.



ACTORS

MARTA MALINOWSKA

Studied acting in Theatre Academy in Warsaw and at the Actors Studio in NY. She is interested in method acting and she has been working for four years with Elizabeth Kemp- Executive Director of Actors Studio.



She is also a student of Process Orientated Psychology- POP. She uses process psychology for her acting, especially for creating characters. She has performed in Black Nexxus in New

York, Adayar Theatre in Paris, Theatre Studio and Theatre Konsekwentny in Warsaw. She has played in several Polish movies and TV series.

MARCUS REINHARDT

After his performance studies at the University of Music and Theater, Marcus started his career at the Landestheater Detmold.

After working there for two years, in 1998 he moved to Hamburg and began working in



the independent scene. Marcus Reinhardt lives in Berlin since 2001 and has taken part in numerous theater and film projects, especially in the Sophiensälen, HAU, Maxim Gorki

Theater, as well as numerous theatres in Germany and Switzerland, amongst others, at

Frankfurt, Basel, Zurich, Fürth, Bremen and National Theater of Mannheim. He recently worked with the author Gesine Dankwart on joint projects and performed together in Beijing and at the Expo in Shanghai. He has a 9 year old daughter. Besides his work as an actor he works on his own texts and also as a copywriter in various contexts.

MARCIN ROJ

He graduated at the Film School in Lodz in 2004 and works among other things as a Choreographer of modern dance in the Academy of Figure Skating in Sankt Petersburg. He played as an actor in movies like „Richie“ (Ryś) – Tuturutu (Stanisław Tym), „Talent“ – Talent (story by Marcin Roj, directed by Marcin Roj & Jan Machulski) and „They were walkin' in gray rows“ – Pavel Pomian (directed by Mariusz Malec). He has taken part in several TV Series and theaters as well.



MAGDALENE ARTELT

Magdalene Artelt studied at the Westphalian Drama School in Bochum. After her education, she performed at the theatre in Bochum and at the Ruhr Festival Recklinghausen. She has also worked at the theatres



in Würzburg, Frankfurt am Main, Hamburg and Oldenburg, as well as in several film and television productions. Amongst them are „Kleine Haie“ (Sönke Wortman) and „Mautplatz“ (Christian Berger). Most recently she

has appeared on the Neumarkt Theatre in Zurich and at the Staatsoper Hannover.

DEVIN MCCRACKEN

Devin McCracken is a Canadian actor and playwright living in Berlin.

3 of his plays have been produced in Canada; the last one, “How to Kill Yourself With a Screwdriver”, was commissioned and produced by Theatre Projects Manitoba in 2008.

His recent performance theater work has been in Poland; in Teatr Legnica, Teatr Capitol Wroclaw, and Teatr Ad Spectatores Wroclaw.

Devin has performed in films such as “You Kill Me”, directed by John Dahl and “New in Town”, directed by Jonas Elmer for Walt Disney Productions. He also played Professor Dr. Adams and the Warsaw-based television series, “Londonczycy”.

In May, 2011, the premiere of his last play, “Where Was I?” took place in the Brotfabrik Berlin.



TUTORS

ERIKA NORÉN

Writer for the screen and theatre. Born in 1983. Currently studying for a Master of Arts in Children’s Film at the Stockholm



Academy of Dramatic Arts. Educated in dramaturgy, script development and writing for film and television at the former Institute for Higher TV-education in Gothenburg.

She has been working as a trainee and freelancer for film and television, and in the recent years with a stage production for children, currently playing at kindergartens in Gothenburg.

SARA SJÖÖ

Sara Sjöö (from Sweden) is a master’s degree student in children’s film at the Stockholm



Academy of Dramatic Arts. She works in the film business since 15 years. The last 3 years as a producer and scriptwriter at her production company, Saperifilm Sweden AB, with special focus on children’s- and family-oriented film.

KARIN QUINN

Karin is an illustrator and art director and is currently a Masters student in Children’s Film at the Stockholm Academy of Dramatic Arts. In 1997, she graduated with a BA

in Media and Communication Studies from Örebro University. She then went on to study animation at Senior College Ballyfermot in Ireland. She has worked as an animator with advertisement and as a character designer for animated TV-series for children. Most recently, she has been working with interactive



media, where she has been designing and producing web-based games and educational material. In addition, she is currently writing and illustrating a children’s book.

MARJOO VIITALA

Marjo Viitala (born 1974, Finland) holds and M.Sc. (Eng.) in Industrial management from the Helsinki University of Technology. However, after working some years in a big international company she couldn’t resist



anymore the persistent call of art making. She resigned and step by step started to make films. Marjo has studied at the Aalto University School of Art and Design Department of Motion Picture, Television and Production Design in Helsinki (2003-) and currently she is making her master studies at the Stockholm Academy of Dramatic Arts, in Sweden. Marjo has directed two fiction short films and two documentary short films. The films have attended several festivals and got some prizes. Besides making films Marjo has been working as a producer for several theatre companies.



A project funded in the first session of the recently re-launched Digital Content Funding: THE INNER WORLD by Studio Fizbin, Ludwigsburg. In the iPad / iPhone-application one accompanies the court musician Robert through an enigmatic story of a twisted world.



Nominated for the German Short Film Award: SONNTAG 2, an animated film created by Prof. Jochen Kuhn with the support of MFG Film Funding.



Filmförderung Baden-Württemberg

Since October 1995, the MFG programme supports culturally significant film projects to advance the local film industry in south-west Germany. Its associates are the federal state Baden-Wuerttemberg and the Südwestrundfunk SWR. In 1999, the MFG concerted an additional cooperation with the TV channels ZDF/art.

The annual budget of MFG Filmförderung is about 15 million euros. MFG's funding programme ranges from screenplay to production and distribution as well as to specific support for cinemas. It is further complemented by measures to enhance the infrastructure of film culture and the film industry. MFG funds a broad range of feature films, documentaries and video productions, animated and children's films as well as European co-productions. A major focus is on the promotion of up-and-coming talents in Baden-Württemberg. The aim of MFG is to make south western Germany an attractive location for film and media. This includes the development of a database for film locations as well as a unique network of regional consulting agencies all over Baden-Württemberg.

MFG Film Funding has set up with the financial assistance of the European Region

Development Fund the Animation Media Cluster Region Stuttgart. Cluster management promotes know-how and technology transfer, creates synergies and strengthens interdisciplinary cooperation. Together with the Stuttgart/Ludwigsburg region, common technical and organizational structures are being developed which offer international film production companies the bundled capacity of the region.

Incorporated and very welcome into the initiative Kindermedienland Baden-Württemberg (children's media land) is Europe's only Children and Family Entertainment focused cross media Workshop PRIME4Kids&Family. The international P4K&F is taking place for the third time in Baden-Württemberg this year, and its increasing success, not only in our region, proves our commitment and incentive to take further steps in the future.

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LUDWIGSBURG



Ludwigsburg: The location for Film and Media

In Ludwigsburg, the past, present and future combine to form a fascinating symbiosis. Initially, it is the blend of the baroque palace gardens, parkways, the inviting market square surrounded by arcades and the brick-red barracks that give Ludwigsburg its distinctive, historical character.

No less appealing is the modern character of Ludwigsburg in the form of a prosperous business location and home to not only 85,000 inhabitants but also to numerous, reputable companies. Furthermore, the town offers an excellent cultural program characterised, amongst other things, by the renowned Palace Performing Arts Festival.

Ludwigsburg is also the location for Film and Media. Primarily due to the resident Film Academy, founded in 1991, the town has acquired an international reputation in the field of film and media. The impressive academy, based in the former Mathilden Barracks in the centre of town, offers a first-class education with excellent professional opportunities

for students. Numerous prizes including the 'Oscar' are evidence of the high standard of quality. Through the enhancement of the Masterclass in Ludwigsburg/Paris, the field of series-production and the formation of an Institute for Animation, Visual Effects and Digital Post-Production the film academy is setting an inspiring course for the future. Directly adjacent to the existing academy a new academy for performing arts in Baden Wuerttemberg is established increasing the significance of Ludwigsburg as the location for creativity and innovation in south-west Germany.

Ludwigsburg not only offers exceptional educational opportunities but also assists the young and talented on their way to creative and artistic independence. In 1997 the highly successful Foundation for Film and Media Studies was established in the former Reinhardt barracks, themed 'Creative Teamwork' it offers production companies and post-production facilities, CGI-studios, advertising agencies and IT-Companies a 12,500 sqm 'film-landscape'; with a highly efficient networking system in place. Since then one can often hear the call of 'Roll-it' echoing through the courtyards of the barracks, in the town center or in and around the Palace.

Under these circumstances and primarily due to the care taken during conversion of the various barracks in the early 90s, numerous renowned businesses in the field of film, media, IT and communication have located in Ludwigsburg taking advantage of the creative and imaginative restoration of business and office premises. Over 4000 people work directly or indirectly in this sector.

Top events such as the German Film Award in the category of economy, the media festival Stage on Screen-Screen on Stage, the Highlights, the Porsche Award, the Cartoon Forum 2008, the Creativity World Forum 2009, the design conference Face to Face, the International Design Prize and not at least PRIME 4Kids&Family take place in Ludwigsburg.



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PRIME4Kids&Family 2011 AWARD

“From Mice to Men”

PRIMEHOUSE is delighted to announce the first winner of the brand new European PRIME4Kids&Family Award to the Norwegian feature film project “From Mice to Men”, written by Arild Tryggestad and pro-



duced by the Norwegian Production company Filmbin AS. The scriptwriter together with the junior producer Nicholas Sando received the award at the market closing of the international Cinekid Film Festival in Amsterdam the past 20th of October.

“I am incredibly happy and surprised to be given this award. Just being nominated was very exciting, but that we actually won is more than I dared to hope for. This is a film project that we wish to go into shooting within summer 2013, so now we hope that the financing will come together in order to be able to realise this script into film”, says Arild Tryggestad.

“From Mice to Men” was awarded as the most promising project out of the 15 participating projects of PRIME4Kids&Family 2010. “We hope this award will foster the collaboration between the different disciplines from classical screenwriting to the creation of content for interactive media. In our perspective, cross-media production, especially in the sector of Child and Family Entertainment, is the only way not to lose the children and youth audiences” Frank Stehling, founder and CEO of Primehouse said.

The P4K&F Award is the first European award dedicated to European Screen-writers for feature film as well as for authors from the fields of Animation, Television and interactive Media projects focused on child and family audiences. We locking forward for the winner 2012.



The P4K&FAWARD

Award for children and family entertainment

In cooperation with Cinekid for Professionals, PRIMEHOUSE implemented the first European award dedicated to European screen-writers for cinema, television and interactive media projects in the field of child and family entertainment.

The main objectives of the award are to put a special spot on the segment of children and family entertainment, to spot and strengthen interdisciplinary cooperation between the different segments of film, television and interactive media and not at least to offer the participants the chance of a project-presentation in the framework of Cinekid for Professionals, one of the most important market events focused on children and family entertainment.

First step to get the award is to be selected as participant for the current run of P4K&F workshop. Second step is to be nominated as one of two projects which will be selected out of the current year’s workshop participating projects at the end of the last session. Third step is to use the following month to forward the development. Later on in October the same year, the final decision on the winner for the most promising project, selected from the group of last year P4K&F workshop participating projects will be made. The Award ceremony will take place in the framework of Cinekid for Professionals in Amsterdam.



