

## Useful information

### Accreditation center – Chateau

Tuesday – Saturday 8:30 – 20:00  
 Sunday 8:30 – 16:00

### Price list

1 day	300 CZK / 12€
1 day discounted*	200 CZK / 8€
3 days	700 CZK / 28€
3 days discounted*	450 CZK / 18€
Full-time	1000 CZK / 40€
Full-time discounted*	600 CZK / 24€
KID** 1 day	150 CZK / 6€
KID** 3 days	350 CZK / 14€
KID** Full-time	500 CZK / 20€
Basic Festival Pass	50 CZK / 2€

\* Discount is offered to students, seniors and handicapped people upon presenting a valid ID entitling its holder to a discount (student ID, ISIC card etc.)

\*\* Children's accreditations are intended for children to 12 years old, do not allow adult films to enter. Movies suitable for children for which this accreditation can be used are marked in the program.

## Festival App

Download the free festival app and have access to the complete programme and information about all the films everywhere you go. Accredited users can also sign in to book tickets in the app.

Android



iOS



## Festival Daily

Published by Anifilm on the occasion of Anifilm 2020 – International Festival of Animated Films.

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 Design Jan Šimsa

## Ticketing

### Chateau

Tuesday – Saturday 8:30 – 21:30  
 Sunday 8:30 – 17:00

### Cinema City

#### OC Forum, Soukenné nám. 669/2a

Tuesday – Saturday 9:30 – 20:00  
 Sunday 8:30 – 16:00

### Infopoint

#### Nám. Dr. E Beneše

Tuesday – Saturday 10:00 – 20:00  
 Sunday 10:00 – 16:00



# ANIFILM 2020

## FESTIVAL DAILY 2 WEDNESDAY – 7. 10. 2020



## Interview: Ivo Špalj

This year, Anifilm's Lifetime Achievement Award was awarded to Czech sound master Ivo Špalj, who has closely collaborated with Jan Švankmajer on numerous films and has been nominated many times for the Czech Lion Award for Best Sound, which he has won three times. During his nearly sixty-year-long career, he has worked as a sound director on more than two hundred short and ten feature-length animated films as well as dozens of animated series. One of the screening blocks dedicated to this author – A Tour of Czech Animation – will be screened today at 5.30 p.m. in the Varšava Cinema.



### When did you engage in film sound design in a systematic manner?

I first became interested in sound while I was attending a grammar school, or more precisely a so-called eleven-year secondary school. We had wire recorders back then, which I experimented with as an amateur. My cousin was a cameraman, and I too was interested in technology, but sound appealed to me more than picture. Later on, I was lucky enough to be admitted to the Faculty of Electrical Engineering of the Czech Technical University in Prague, where I studied radio, film, and television engineering. And I was even luckier to be the only one of the eleven graduates who got assigned to Barrandov with no trouble at all – because no one else was interested.

### What do you enjoy the most about the job of a sound designer? And what are its most demanding aspects?

When I work, I always try to think primarily of the viewers, and I trust in their perception and subconscious. This makes it possible to use sound to achieve a lot of interesting things. For example, the Magician's Lantern includes a scene, in which a circus catches on fire. Naturally, there is no real fire on the stage, but some of the older viewers still get up to leave, and that is one of the aspects of this job I enjoy very much. The most demanding thing is the amount of time you have to invest in it. There are times when I have no weekends or holidays. You have work to do in the studio that simply needs to be done. But I can manage that because I love the job.

### What qualities should a good sound master have?

There are quite a few I would say. When I was starting out, you had to have a university degree in the corresponding field. Back then, every young sound engineer first had to make at least three feature films under the supervision of an experienced sound master before they could become one themselves. That's no longer required today, but fortunately, we have the Department of Sound at the Film and TV School of Academy of Performing Arts in Prague, where students can learn a lot of the craft. Besides technical skills and knowledge, a good sound master also needs to have artistic sense, imagination, a sense of rhythm, and they need to understand hearing. That is they have to understand how the relationship between ears and brain works. Furthermore, they should have an ear for music, a sense for proportions, and extensive cultural knowledge in order to be a competent partner to the rest of the crew.

## Tips for today

### Son of the White Mare 19.00 – TUL – Aula G

Thirty years after its premiere, this breath-taking feature film by the legendary Hungarian director Marcell Jankovics returns to the big screen in a digitally restored version. Don't miss this opportunity to see this mythological tale in vibrant colours and experience first-hand as Jankovics assaults the senses of the viewers with a pulsating colourful spectacle and fiercely uses his incredibly sweeping style of vivid animation lavish with numerous metamorphoses.

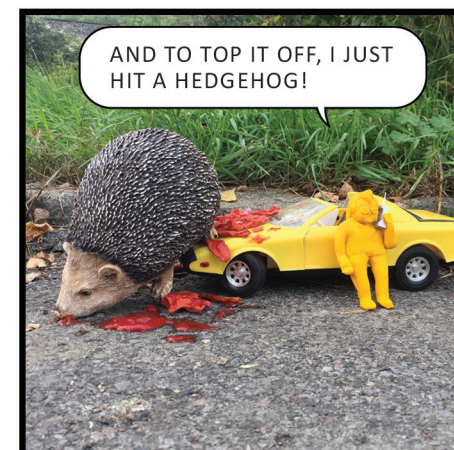
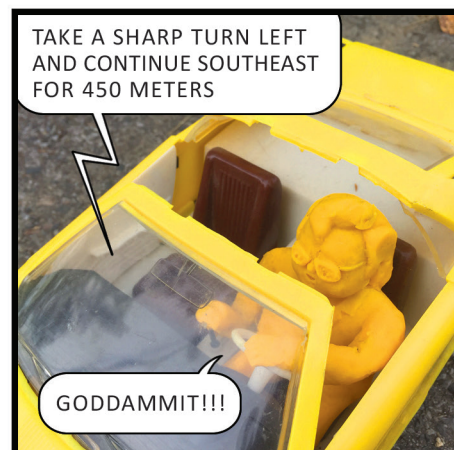
### Aunt Hilda! 13.00 – Lidové sady

Aunt Hilda! is a fun and colourful French feature film for the whole family. Its heroine – a quirky character and an avid plant enthusiast – gets caught up in a thrilling adventure that will decide the fate of the entire planet at stake! The film is intended for children of ages 8 and up and includes a message about environmental protection.

### Fritzi: A Revolutionary Tale 11.00 – Lidové sady

An extraordinary film for the whole family that is both fun and educational. With a refined artistic style it tells the story of a brave young heroine and her thrilling adventure that takes place against the backdrop of actual historical events of 1989.

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## How did you get into animated filmmaking?

I used to watch short animated fairy tales with my children, and I didn't particularly like that the audio was always a sort of a mosaic of sounds. Take animated films about the Mole for example – individual sounds were fine, but they were not tied together by any single common style. I looked into how animated bedtime stories were made, and I found out that the sounds were not designed by a sound master at all; instead, they were compiled by editors from reels with various sounds which they kept in a drawer in the editing room. They edited the reels into the film as needed, and after the sounds had been mixed, they took them out again and put them back into the drawer. I told them I believed that new sounds should be recorded for every new episode. At first they gave me funny looks, but they let me do it and eventually found out it worked. I think the first series I designed sound for was *O klukovi z plakátu*. After that, I started getting commissions from directors of other animated series as well.

## How much different is working with sounds in animation compared to other audiovisual forms?

Essentially, it's not really all that different, except that designing sound for animated films is usually more intense. It's not very hard to design a minute of sound for a live-action feature film – you set one mood, record one dialogue, and that's it. Generally speaking, feature-length filmmaking makes more extensive use of established practices. When making short animated films, you have to improvise more because you need to avoid being too descriptive. I'll give you an example of the most common mistake. The film shows a character hitting a tree. Right away, stars start spinning around his head, there's a loud noise, the composer adds a crash of cymbal into the score, the character exclaims: "Oh my, what a blow!", and on top of that an explanatory comment appears on the screen. That's a big no-no in animated filmmaking.

## In what ways can sounds enrich animation, and how can animation influence the development of sound design?

The role of sounds in animation is primarily to express what cannot be expressed with music or animation itself. It can, for example, hint at what will appear on screen in a moment, or it can point out some action occurring in parallel. As to the other part

of the question, animation is able to enrich sound design because it constantly requires new methods to be developed to suit its sound-related needs. The great thing about designing sound for animation is that each animated film is a little unique in some way, and so you always have to adapt.

## Who do you consider to be a true master of film sound design? Do you find any current sound designers inspiring?

As to my older colleagues, I consider, for example, František Fabián, who designed the sound for Markéta Lazarová, to be a true master. Or František Šindelář, who worked with a Tobis-Klangfilm sound system. Those are true masters of sound design, who had hardly any equipment besides a microphone on a pole, and yet they were able to make films that even today sound good and, above all, are easy to understand. As to more recent films, I was thrilled by *The Painted Bird*, whose sound was designed by Pavel Rejholec. I think he benefited from working with the Dolby Atmos format, which I envy him a little bit. I don't think I'll get a chance to work with this format myself.



## Do you think that Dolby Atmos is one of the technologies that are popular with current sound designers? Are there currently any other notable trends in sound design? How fast are they developing?

I'd say that today, sound designers in general would prefer working with Dolby Atmos, but in the Czech Republic, they don't have many opportunities to use it. Its main advantage is that you get the same sound experience no matter where in the cinema you sit. The currently most widely used formats are stereo sound and Dolby Digital 5.1, or 5.0 if it's for the television. Another high-quality sound format is Dolby Digital Surround Ex, in which the sound is taken directly from the film copy. And another very popular format is Dolby Surround 7.1, which allows you to work with seven discrete channels around the viewer. I personally like this format very much, because you can play around with it quite a bit, and it's also used for 3D

films. Technologies like these are developing extremely quickly nowadays, and I am a bit concerned about what it will lead to. For example, I digitized all of Jan Švankmajer's films some ten years ago, and who knows what will happen, when new copies have to be made in a few years – will it be even possible?

## How fast did sound engineering technologies change before the age of digitization?

When I started working with sound in 1963, I recorded the sound mix for one film on optical film. Otherwise I used magnetic perforated tapes, which were first monophonic and later allowed us to record up to six tracks – four tracks were the minimum, for example, for the Cinemascope sound format. This format was used for some time, and then, in the mid-1960s, the Dolby company came up with a magnetic recording device that reduced noise and, so to speak, standardized all cinemas, improving the quality of sound reproduction during screenings. It also developed its own stereophonic formats – first Dolby Stereo A, then Dolby SR in 1986, and later, in the mid-1990s, the digital format known as Dolby Digital.

## Do you miss any technologies or methods that are not used as much anymore?

What bothers me quite a bit is that the filmmaking industry in the Czech Republic got rid of optical sound recording. Usually, when a film co-financed by state funds is made in one of our neighbouring countries, you are obliged to make one film copy to be archived. Should this practice be introduced in the Czech Republic, I wonder where filmmakers would get the necessary optical sound recordings from. Another thing I'm concerned about is that while before it was no problem to add post-production sounds to a film if the on-set sound was not recorded well, today, as much sound as possible has to be recorded directly on set, which can compromise quality and make speech harder to understand. Furthermore, I often find that films sound flat, meaning that I'm unable to tell which sounds are further away and which ones are closer. Sounds used to be recorded and mixed in studios, which allowed you to have some spatial awareness as to their sources. Nowadays, everything is processed on small computer screens, which makes it hard for inexperienced sound designers to take this aspect into account. Moreover, this flatness makes it harder for viewers to hear all the sounds well.

## Prasení + Sós in Chateau

During Anifilm 2020, the corridors of the Red Wing of Chateau Liberec will host an exhibition of posters of two different events which are actually similar in some respects. They are called Prasení and Sós, were created rather recently and their aim is to unite and inspire animators and affiliated artists. These informal (and sometimes even regular) meetings are organised by Czech artists themselves. Their spontaneous activity proves – among other things – that the local scene is alive, and its community awareness has become stronger.

Read full interview at [www.anifilm.cz/en](http://www.anifilm.cz/en)



## Fragments by Ivo Louda

Fragments is an artistic installation on the border between physicality and virtuality. On a tablet with augmented reality, you use virtual blocks to build structures in which you can lose yourselves. This combination of a digital and a tactile experience is brought to you by students of the Faculty of Arts and Architecture of the Technical University of Liberec as a part of their research on the future of augmented reality in graphic arts and construction. Come and build the future with us!

## Czech Horizon dominated by Daughter

The winners of the Czech Horizon national competition were announced yesterday. The award-winning film *Daughter* by Daria Kashcheeva was awarded in two categories. Besides being voted the best student film, members of the Czech Animation Council also awarded it the new Award for the Best Czech Creation. Kryštof Pacourek won the competition of Czech commissioned works (for his video *Fake News in the Digital World*), Eliška and Lee Oz won the award for the best music video – *Talya La Lia: Shredder*, Kateřina Karhánková and Alexandra Májová were awarded for their series *Hungry Bear Tales* (episode *Truffles!*), and Alexandra Májová won the joint category of short and feature films with her film *Washing Machine*.



**Hygiene** – Practise good personal hygiene, use hand sanitiser

**Facemasks** – Cover your mouth and nose when inside\*

**Social Distancing** – Keep a sufficient distance, avoid gatherings

**Responsibility** – Follow guidelines and instructions

**Consideration** – Be aware of your health condition and pay attention to other visitors