



“ANIMATIONS PROJECT”

- THEATRE AND CINEMA OF ANIMATION -

a proposal of:

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HANDBOOK

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PRESENTATION

- Data of the Management Team

The management team is formed basically by Carles Cañellas (Barcelona, 04/11/1954), David Laín (Barcelona, 15/05/1954) and Biel Porcel (Sóller, 20/07/1957), responsible respectively of the *Rocamora*, *L'Estenedor* and *Binixiflat* Companies. All with one wide, intense and recognized professional experience from more than a thirty years in the field of the theatre of animation (*puppet theatre*).

Considering our many-sided activities, it's important to remark the job of authors and dramaturges, directors of actors and puppeteers, designers and constructors of puppets and stenography's, producers and designers of lighting system and also of soundtracks and audio effects. Not forgetting that we are actors and operators of different technical kinds of marionettes and puppets.

We have worked also for the cinema, television and TV spots (audio-visual publicity).

We have given classes of all kind, in course of animation theatre as well as for scholars as for teachers, for children's but also for adults, for amateurs as for professionals.

Our range extends for all the Catalonia country, but we also perform in the rest of the Spain, for most part of Europe and more over, with the satisfaction of having received national and international prizes and acknowledgments.

Our experience in the management of enterprise and the theatrical production does not have to be underrated, like the experience in theatrical programming as the organization and technical artistically direction of events like fairs and festivals of puppet theatre.

In order to conclude, we want to put in evidence our professional compromise, our will of service and the acknowledgment of the participation to an artistic and professional collective that has carried to us to accept to exercise during a few years, offices of high responsibility in the Committee of the Association of Puppeteers UNIMA Catalonia (Union International de la Marionnette). And we have been representatives in the various ones platforms of coordination of the Performing Arts in our country in the last ten years.

- contacts

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- Introduction (*nucleus of the plan*)

types and definitions of animation

THEATRE OF ANIMATION ⁽¹⁾: Scenic genre in which the performer animate objects or different elements ⁽²⁾ in order to represent, with they and for means of these, a dramatic action.

⁽¹⁾ *International generic denomination where is included the theatre with puppets, objects, shadows...*

⁽²⁾ *Puppets, marionettes, shadows, masks, objects, parts of the human body, etc.*

CINEMA OF ANIMATION ⁽³⁾: Artistic expression that creates the illusion of the images animated or in movement ⁽⁴⁾, by means of different techniques ⁽⁵⁾ and formats ⁽⁶⁾.

⁽³⁾ *International generic denomination that includes every audiovisual animation.*

⁽⁴⁾ *Figure or not pre-existent or manipulated with the aim to transform them.*

⁽⁵⁾ *Cartoons, models of plasticine, articulated puppets, etc. (2D, 3D, miniatures, multimation...)*

⁽⁶⁾ *Cinema, video, digitals*

Ties between theatre and cinema of animation

The theatre and the cinema of animation are concurrent kinds - *historically* ⁽⁷⁾, *conceptually and some times technically*-. Because, although they make use of different supports, in both cases the object is to giving illusion of "life" to what that it does not possess it, with dramatic, expressive or narrative aim.

⁽⁷⁾ *From the beginnings the cinema of animation as used all kind of puppeteers.*

- Short description

PROJECTE ANIMACIONS is a private multisectorial initiative, dedicated to promote the theatre and the cinema of animation, in all its forms. And it thinks to succeed:

- a.- *Programming a scenic and cinematographic polyvalent space in Barcelona.*
- b.- *Rising the co production, interchange and creative search between the diverse areas.*
- c.- *Creating nets of exhibitions of theatre and cinema of animation for all the country.*

This enterprise is born from a private area, but with one clear service vocation. We are not a non-profit corporation. We want to manage with the efficiency of a private company, being a platform of which they can be drawn benefit the rest of the sectors and the industries bound. Is not to try to start from zero because the base exists from many years ago; we will apply the necessary formulas, to strengthen and to stimulate the sector, until where the market and the same ones professional they want and they can arrive. Given its cross-sectional character, the animation slices the performing arts, the cinema and the audiovisual, but also the music, the multimedia world, etc.

Its activity can be synthesized in: *Live Animation*, like main element or parallel (in theatrical performances, concerts, etc.), *Previous Animation*, when this is not done "live" or on stage (films, digital media, video, etc.)

- Theatre and cinema of animation: present situation in Catalonia

Until the first half of the thirties, in our country, the puppet-theatre it was a scenic kind of popular character, wide spread and not necessarily for children, with remarkable incursions in the cultural world (*for example: Els Quatre Gats*), with posterior and periodic tried of dignifying and invigorating starting from the seventies. Currently, at the opposite, in opposite regarding what happens in surrounding countries, the children's theatre is the only that continues to being the space of creation, production and exhibition of the theatre of animation and, although fortunately this market has maintained it alive, we cannot consider that is sufficient in order to catch up the objective of recuperation and full expansion of the sort.

The animation theatre it's a genre for itself, able to produce shows for infancy the same way as for whichever other target. It could represent from a tale to an irreverent cabaret and from a commedia to a drama. It could charge with the classic and more traditional proposals the same way as with the most avant-garde and newest. But in order to catch up these other perspectives lacks a space to perform, promote and operate, without which every effort is vain.

Every time that some artist has dared to mount productions outside from the circuits of the theatre for children's, although have received criticisms of better, the same scene is repeated: it is looked at forced to represent product to the foreign country, or does not have reply here.

This prevents that they arrive with normality the productions made outside from our country that without doubt would be of interest for people and for the local artist's.

The cinema and the audiovisuals of animation have in the children's television, publicity and the video clip the main ways of market. The industrial part in Catalonia, it comes absolutely food on a combination of producers consolidated, whom have a product very defined and also interesting that render them competitive to world-wide level and that, including, makes them serving multinationals. Oppositely, outside of these ambles more industrialized competitive, the small studies and the handicraft creators have serious problems to find where to exhibit their own works and therefore it turns out impossible to recover the realized investment. Consistently it provokes one demotion of the independent production and the "animation of art", or survival of the shapes of creation of the historical tradition and of contents. Here the traditional systems become abandoned in favour of industrial production. Abducting, sure with reason, plans of grip and of market economic definition. Although, it does not mean that they cannot be profitable and that they cannot be supported. They are maybe not so industrially competitive, but sure they are "culturally" speaking. We could bring illustrious examples of the Czech animation and the Nordic European countries of economical profitability more that acceptable, and also artistic creation and sensibility unquestionable.

In the industrial market, the producers, always following the market laws, except little occasions, they have stopped to aspire to the exhibition in the cinemas, all colonized by the multinationals. This does not happen just with Catalan and European films of animation in a generalized manner, but with every cinematographic kind: the great production of USA monopolizes completely the access to the cinemas. Because of that, the distribution and the sale of the product is over all and practically in exclusive right for the consumption of the televisions of the country, of Europe and the world in a generalized manner, creating in that way, in the market of the cinematographic exhibition, a deficit of the presence of local product.

But the animation always goes more over. Today it is been used for many more activities, artistic, educational, playful, etc., that often they become ignored or lost on the way, because their creators could not obtain a display window in which to show and promote their own jobs.

- Conclusion

Over the commercial circuits already existing, which can satisfy the requirements of a part of the theatrical, cinematographic and audiovisual industry of the country, it is obvious that there remains a big vacuum that without excuse it must cover urgently.

The main cause of all this is, currently, the lack of an exhibition's circuit that extends for all the country and that it goes tied to the actual European nets and to the others that already have been created for the theatre or for the animation cinema.

A circuit that gives advantage to the various processes from the genesis of the plan, until the start of the distribution and to the full development of the product trades.

It's necessary to apply a strategy that makes outlet to the restlessness of our creators and artists. That with its activity, could produce benefits for them, for the producers and for the exhibition theatres. Improving and differentiating the offer, strengthening the habits, increasing the acquaintance and the possibility of consumption of this artistic and cultural product, until catch the greater possible number of the audience.

For this it's necessary to count on the complicity of the public institutions, but also of the private sector and the civil society. That includes and slices as well as the producers as the exhibitors. It regards moreover the programmers, because they will have to accept more activity of animation in their own circuits and in their theatres and cinemas. The media, because it depends on them, most part of the acquaintance that obtains the "great public" of this artistic discipline. And the people, because at last, is the addressee.

- Strategic Plan of the Cultural Sector of the Barcelona Town

Without that it was our intention initially, this plan sticking to the perfection with the demands and the suggestions collected in the Strategic Cultural Plan of the Barcelona Town, promoted from the Institute of Culture of Barcelona (ICUB). The coincidences are so many that I would have to remark nearly all the content of the document. It agrees totally also with objects defined from the Metropolitan Forum of Ruling of Culture (FMRC).

In the text of the Strategic Cultural Plan of the Town, we can read as this says of it self: "*The Strategic Plan of the Cultural Sector of the Town is not an exhaustive plan; reality is changing so becomes difficult to draw a pre-design of all the actions that will to undertake in the field of culture in order to approach itself the model wished. / ... / Because of this, in the process of implementation of these plans, will have to be incorporated all those others initiatives that they are thought opportune and that they go to favour of the objectives of the Plan.*"

Holding account of these factors, the PROJECTE ANIMACIONS would have to be included into the objectives of the Strategic Plan of the Cultural Sector of the Town with all the consequences. And therefore, it would have to profit of all the advantages and supports offered.

PURPOSE

- Objectives

To obtain necessary means in order to stimulate the theatre and the cinema of animation in all their variants. With the intention of serve it and invigorate it, putting all the will of service necessary in order to create the synergies adapted through all the territory. With this object, realizing or favouring:

PROMOTION & SPREAD: To promote the animation, is that one made for the young people and the adults - *that it has its public of straight and for tradition* –, as the one like infantile or that one for all audiences.

To attract the attention and the interest of media to the theatre and cinema of animation through multiple and constant previewed activities. It means, towards the shows, films, companies and related professionals ⁽⁸⁾, in order to upgrade their presence in these, in the form of chronicles (*reports and articles*) as well as criticism.

Moreover, realizing campaigns of introduction to the theatre and cinema of animation and his different methods and traditions on the schools, museums, cultural centres, etc. under shape of exposures, demonstrations and workshops, in order to increase his status and social knowledge.

Because increasing the presence of the animation in the media and socio-cultural ambits, will increase the interest for its knowledge and consumption.

EXHIBITION: To impulse the programming of shows, films and audiovisuals of animation, for audiences of all ages, on theatres and cinemas of the biggest towns, and also in large spread's circuits. Considering a high requirement of the quality's level of content and shape.

Because it will allow a bigger exploitation of the products and therefore will increase his profitability and will minimize reversal production expenses risks.

PRODUCTION: To stimulate co productions of theatre and cinema of animation, in case of our own but also in case of other's productions, always in the general interest even when they are of particular interest, without discrimination of technique neither of style.

Because will produce new professional expectative for the shows and the films that now don't have possibility of auto product, neither of insured neither long-lasting exhibition.

EXPERIMENTATION: To activate a process of creative search and interchange between artists of the theatre and the cinema of animation.

Because will help the discovery's process and also innovation's production of shows, and film or audiovisuals, with mutual collaboration and enrichment.

STUDY: To create mechanisms that allows carrying out a job of investigation and recollection of jobs and related materials to the activity of the animation in our country, and his enlargement to the foreign country. With the recovery, dignify and the acknowledgment of the value of the traditional forms ⁽⁹⁾ and of the artists who cultivated and enriched them ⁽¹⁰⁾.

Because will show part of our own history and support documentation and the analysis of the traditions and discover the merit of the job made till now.

⁽⁸⁾ Authors, dramaturges, script writers, producers, directors, art directors, performers, cartoonist, constructors, modellers, animators, puppeteers, musicians, illuminators, etc.

⁽⁹⁾ Shadows, Catalan glove puppet, etc

⁽¹⁰⁾ Puppeteers like Nevas, Miquel Canals, Juli Pi, Didó; authors like Amadeu Amat, etc.

Directors and animators like Segundo de Chomón, Artur Moreno, Francesc Macián, etc.

- **Range of action**

For evident issues of economical rateability and also of short and medium term echo, the central axis of the activities must be the Town of Barcelona. But, once consolidated there the plan, will have to open itself to other places, unavoidable place being essential in order to retro-feed it. In that way the promotion will have to extend all along the country and the exploitation of this plan it does not have geographic limits.

- **The program is aimed at**

Being a matter of a multisectorial project, that it expects to reach every class of activity related to the animation, it's aimed to persons and entities of various natures and of local, national or international area. It means, that they belong or they have relation or also only simply interest to the animation, as in industrial sector as professionally or to formative level and to the artists, creators, fans and audience in general.

- **Connections with others similar initiatives**

Does not exist yet in Europe a project so rich and complex like this, centred on a field so in expansion such the animation. Also true is that, from much time there is activities, centres and associations dedicated, in a permanently or sporadic way, to the puppet theatre or the cinema of animation and with all these we want to establish conventions of collaboration. From the other side we don't have the minimal doubt that, when they begin to give fruit our initiatives, others will follow the example.

- **Conclusion**

This plan is imaginative and innovative, ambitious but possibly and is above all: absolutely necessary. Because will affect economically and artistic, clearly and in positive way, on an industrial and cultural sector still gotten depressed or little developed, but equipped of one undeniable possibility of future and present increase.

Because public interested to the animation and therefore potentially market, exist in abundance.

*It's only necessary to give it a physical and temporary reference
in order to pick up and affiliate it.*

Because creative talent as well as in the theatre like in cinema of animation, exist a lot to sell.

*It's only necessary to give it a space and means
to create, to exhibit and to diffuse correctly its own work.*

Because joining the efforts and the interests of both fields - the scenic and the audiovisual - that they are complementary and coinciding, this entire job will appear more attractive and profitable, it is from an economic prospect that from a professional, artistic or cultural point of view.

*It's only necessary to create the synergies
that they induce our sector to the change of tendency and reanimate it.*

It clearly turns out therefore, that the first step in order to obtain the established objectives it is in the availability of the promotion and distribution channels. Therefore, in the search and the opening spaces or circuits where to exhibit the jobs. Are widening existing activities or creating or finding some of new.

But... How to convince theatres and circuits to open their doors?

With the example and the evidence: beginning the activities of the PROJECTE ANIMACIONS, from a polyvalent scenic space which to delight the various sectors it implies, showing that the animation are really attractive and profitable.

In this way, with the operation of this space, we will achieve the economic means in order to begin the rest of the initiatives previewed second the exposed criteria. Inasmuch as not draft of superfluous but fundamental topics to obtain the goals indicates to you being therefore complementary between them.

APPLICATION PHASES

1.- Exhibition

The first step slices to the spreading and the launch of the trades already existing



Opening premise situated in Barcelona, dedicated to the animation exclusively. Equipped with polyvalent spaces of scenic, cinematographic and audiovisual exhibition. Respecting the fact that the animation theatre produces in all sizes - small, medium & large - and that these are also adapted to dimensions of the cinema and the audiovisuals, must have capacity between sixty and three hundred spectators, masks in steps or to the seats, second the cases.

In this first phase, it will promote other people's production, facilitating the exhibition in its spaces, realizing the promos campaign necessary for the project and his programming.

Will have to settle down the previewed agreements of cooperation with persons and entities of every type and ambit, with interest always to the animation, they are producers, professionals or from the educational field.

Be a matter itself of an encounter place, it must favour the acquaintance and exchange between professionals of various fields of the animations world.

The polyvalence of this theatre it allows the multiple scheduling, combined and shared of the theatre, cinema, audiovisuals, but also of the music, exposures of video art, and other disciplines in which the animation occupies a important place and for this will be destined to a heterogeneous public, for targets (infantile, young and adult) like for centre of interest (educational, cultural and leisure).

The beginning of the activity will be gradual, increasing the offer as the request is consolidated. There will be diurnal activities, mainly of educational character (stages, workshops, etc.) it assigns to scholars, teachers and public in general. It will include the cinematographic and audiovisual exhibition during the weekends and the afternoons and the evenings of the workdays to you. During evenings and nights schedule for young people and adults in everyone of form in which the animation is present.

2.- Co production & investigation

According to step it slices to the creation of show nets, to co production, to study and experimentation



In a second one phase, to begin second the economical disposal obtained to the moment, it would begin to realize co productions in the various ones supports and forms, establishing circuits of exhibition in other places:

- a) By means of punctual agreements with the Municipal Theatres.
- b) Renting and programming directly (*theatres, cinemas or similar, according to the cases*)
- c) Managing the sales, the dealing and exhibition of the co productions of existing circuits.

Moreover contacts with the artists and studios would be undertaken in order to begin and to consolidate the topic of analysis and documentation.