



FUNNY BIRDS

Animation TV Special - 26 minutes
directed by Charlie Belin

doncvoilà
productions



CL
camera lucida

FUNNY BIRDS

Animation TV Special - 26 minutes

directed by **Charlie Belin**

screenplay by **Charlie Belin & Mariannick Bellot**

coproduced by **Doncvoilà productions & Camera Lucida productions**

with the participation of **France Télévisions**

with the support of **Centre national du cinéma et de l'image animée, Région Pays de la Loire, Région Auvergne-Rhône-Alpes, Département de la Drôme/Valence**

Romans Agglo and **Procirop-Angoa**

distribution and international sales by **Miam!**

Video link

<https://vimeo.com/showcase/6304658>

Password : **oiseaux**

- Full animatic
- Animated sequences (WIP)
- Excerpts from previous Charlie Belin films

Note

The voices are final, as well as part of the soundscapes. However, there is no sound effects or mixing.

doncvoilà
productions ●●●

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Synopsis

Ten and a half years-old, Ellie is entering secondary school in Saumur. Shy and fascinated by nature, she spends her time with books, especially ones on ornithology. Ellie draws the attention of Anna, the school's librarian, a mysterious woman with whom she forms a mysterious bond. The day when Ellie must absolutely return a book to Anna, she finds the school library closed. Ellie decides to take it back to Anna's home, a few miles from school, on an island on the Loire River. An island full of birds...



Synopsis - long version

Ellie, ten years old, is at the breakfast table, absorbed in reading while her mother busies herself nearby. Ellie is holding tight to her magazine, which she plans on taking to school with her. As they leave the house, Ellie and her mother say hello to Wahid, owner of the local convenience store. On the way to school, Ellie spots birds all around. Arriving there, she meets up with Cassandra, aka Rapunzel, who energetically tells Ellie about her evening.

The shy and reserved Ellie stays away from the others during break and plays instead with a snail on her hand. To escape the courtyard's noise and bustle, Ellie takes refuge in the school library. The librarian, Anna, discreetly watches her.

Sitting in a circle in the library, Ellie's classmates each tell a personal story on the theme of adventure. Ellie's story about the migration of storks provokes some laughter around the table. Saved by the bell, Ellie asks Anna for a book on birds and they go looking in the stacks. Anna gathers that Ellie, who subscribes to *La Hulotte (The Tawny Owl)*, is interested in birds. As if revealing a secret, Anna tells Ellie that she herself lives on "Bird Island."

After school, Ellie waits for her mother at the convenience store where Wahid teaches her the basics of Arabic. She asks him about the famous "Bird Island," which Wahid has never heard of, though the old fisherman Caron, passing by just then, knows about it -- he fishes on the Loire every day.

The following day, Anna takes Ellie into the library's reserves and shows her an atlas of French birds: it's a precious book that must never leave school. When the bell rings, Anna lends it to Ellie on the condition that the young girl bring it back the next day without fail. Leaving the school, they talk about the famous "Bird Island." All evening, Ellie is absorbed reading the atlas of birds. The next day, she goes to the school library to return the book, but finds Anna absent.



Ellie decides to take the book back to Anna's house. A bus drops her off on the banks of the Loire where she spots Anna's motorbike as well as Caron, the fisherman. He agrees to ferry her over the river. As they are crossing, Ellie takes in the nature all around them, fascinated by the schools of fish passing under the boat, the rabbits that have climbed up trees, and others, less fortunate, that have been caught by the rising river. She and Caron save those rabbits using a board, carrying them to the island as well. Ellie learns how to scull and, guided by the old fisherman, gently brings the boat up to the landing.

Once on the island, Ellie enters the forest and walks, looking upwards, aware of every little sound: a woodpecker tapping at a tree, a squirrel running away, the flight of a bird, a black cat following her...

As she goes onward, the wind grows stronger and a storm rumbles in the distance. Despite herself, Ellie is distracted by the sight of an osprey catching a fish in the river. The rain starts to fall and Ellie hurries to find the path. In the distance she sees chimney smoke and starts towards Anna's house.

She finds Anna in the shed doing handiwork. Anna is both surprised and amused to see Ellie there. They go into the house to warm up. And they share a hot chocolate by the chimney fire while the rain keeps falling outside. When the sun comes out, it's already late and Anna takes Ellie home, first by boat and then on motorbike.

Back home, Ellie eagerly tells her mother about the day's adventures. And she realizes that she still has the book in her bag!

The next day Ellie goes to school with a feather planted in her ponytail and a big smile on her face.

Production notes

In 2017, France Télévisions issued a call for projects for “three original animated 26 minute works. The theme: a coming of age story with a contemporary heroine.”

In August 2015, Charlie Belin discovered the banks of the Loire while in residency at the Abbaye de Fontevraud, as part of the production of the *Fresh Out of School* collection (En sortant de l'école).

Shortly thereafter, she listened to the France Culture radio show *Les pieds sur terre (Feet On the Ground)*, which gave the account of a brother and sister who lived on the île de Souzay, an island in the Loire, a few kilometers from Fontevraud and Saumur.

Charlie had this island in mind when she decided to answer France Télévisions call, with the idea of sending her “contemporary heroine” to explore this mysterious setting.

She took advantage of a new residence at the Abbaye de Fontevraud in April of 2018 to explore the Souzay Island, accessible by boat or foot depending on the water level.

Both isolated and nearby, the island is a geographical exception, a rare place that has kept its centennial trees, its birds, and its rabbits. Charlie got in the habit of losing herself on the island, and soon made acquaintance with the island's inhabitants.

And that's the story of how *Funny Birds* began.

We believed in *Funny Birds* from the start because we had no doubt that Charlie is uniquely talented.

In a way, Charlie is a little heroine herself -- not an Avenger or a Wonder Woman, just a director who wants to tell stories in her own way amid the mostly masculine and conformist world of animation.

Charlie's characters are like her: they seem to stand a bit outside the norms, and yet they bear witness to a discreet strength and determination, ready for anything.

Ellie, *Funny Bird's* heroine, is one of those characters: a bit of an outsider, she has a hard time finding her place, both too grown up and too young for her nearly 11 years.

Charlie Belin talks of “taking a step aside”, as she has for herself, and it's on an island -- a place to be imagined, neither water nor quite entirely ground -- that she's chosen to set her film.

It's clear that we're not the only ones who like her work as France Télévisions chose to back *Funny Birds* over sixty other projects. We also have backing from the Procirep-Angoa, the CNC, the Région Pays de la Loire, Région Auvergne-Rhône-Alpes, and the Département de la Drôme. Hanna Mouchez, founder of the distributor Miam !, is committed alongside us for distribution and international sales.

And very recently the SACD awarded Charlie their 2020 New Talent Award.

This film's production is unique: it's a 26 minute animated art film for television. We are far from the usual slots and beaten tracks of traditional animation production -- in fact, aren't we talking here of a “special.”

Moreover, Charlie has her own approach to creative work. She vindicates a documentary, almost naturalistic approach -- taking her time, researching, leaving nothing to chance. For example, she spent several weeks in Souzay, and several more in Paris workshoping with students for the scenes set in the secondary school.

Ellie, the film's heroine, is played by Louna Dazzi, a sparkling 11 year-old. Like her character, Louna has just started secondary school and lives with her mother, Anaïs. It's worth noting that Charlie met Anaïs in class in Nyons when they were Ellie and Louna's age, and Charlie has known Louna since birth.

We hope that you will enjoy the adventures of Ellie, who overcomes her shyness to go listen to the birds on the Ile de Souzay.

Virginie Giachino and Jean-Stéphane Michaux, producers.

CARTE DRÔLES D'OISEAUX



The Characters

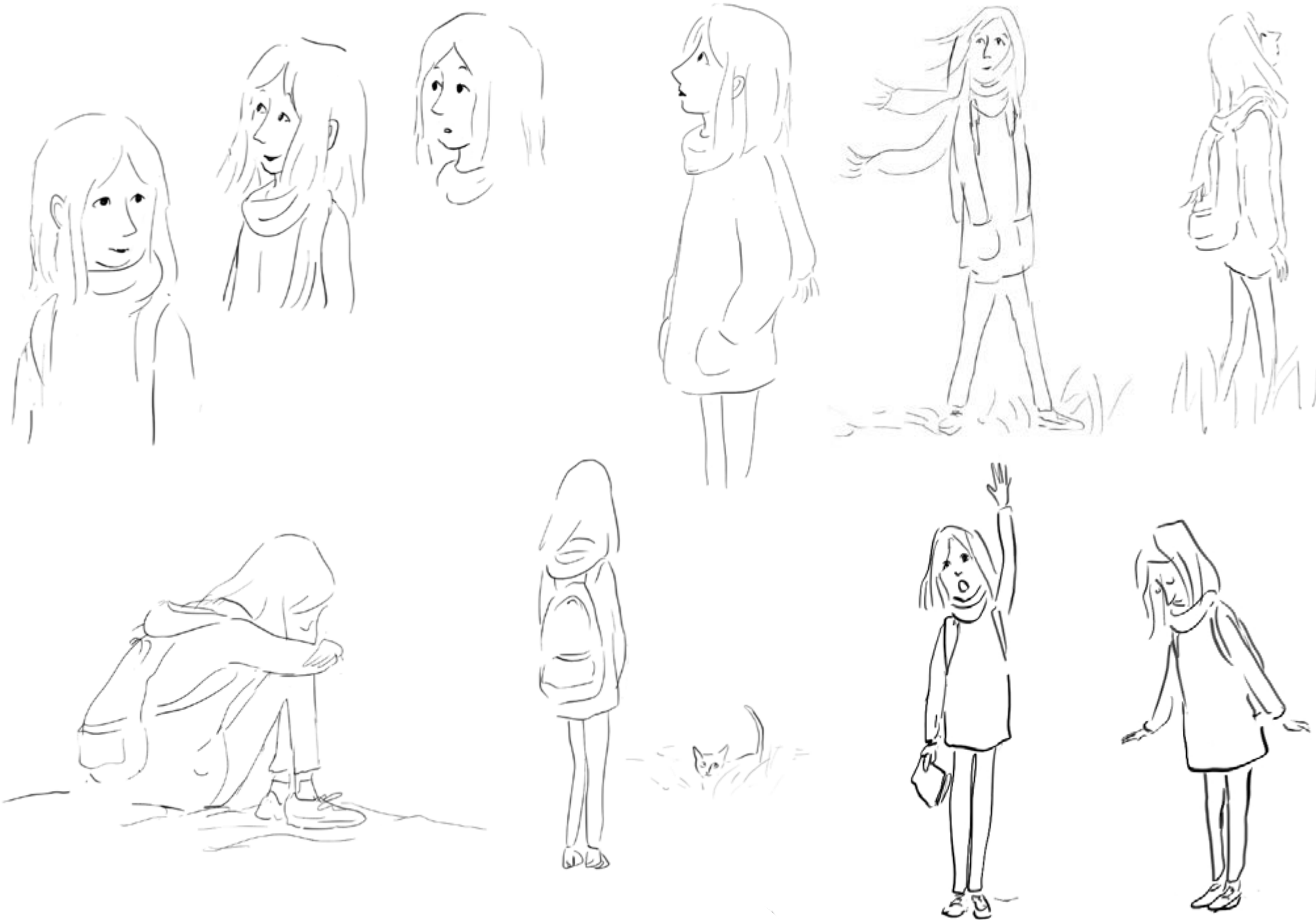
Ellie

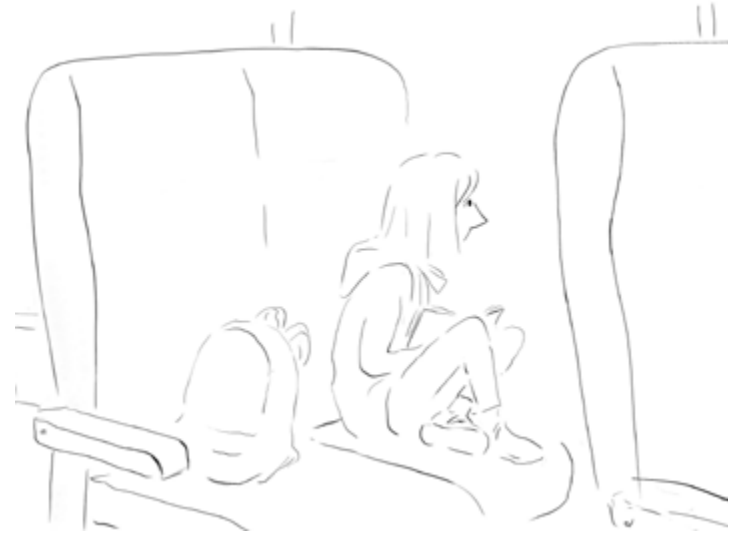
Ellie is ten and a half years old and has just started secondary school. Having just moved there with her mother, Ellie didn't know anyone at the very start of the year. She now knows her way around, but is still not completely at ease and is not part of any group. She loves animals, nature, and particularly birds at that moment.

In school, she's overwhelmed by the sensations arriving from all around. The sound, the shoving, the crowds, the many little violences -- she feels everything very strongly, especially the details that sap her concentration, and just crossing the school courtyard is trying for her. She doesn't really understand the implicit rules of this micro community, and takes refuge in her inner-world to protect herself...

Ellie doesn't talk much, or else suddenly unleashes a torrent of words on something she cares about deeply, with a surprisingly rich terminology drawn from her readings, and that she usually saves for her mother. She's barely heard from in class, or just as a little voice. Ultimately, she's less timid with adults than with people her age.







Manue, the mother

Ellie has a very tender and somewhat fusional relationship with her mother. They've always faced life's challenges together, counting only on one another. Manue gets by as best she can; she's always found ways to make do.

For years Manue's worked odd jobs, going where life takes her, a sort of bohemian life, rough but joyful, always close to an amateur theatre company. She now works in a retirement home.

Manue is joyful, feminin, motherly.



School friends



Cassandra

Cassandra (nicknamed Rapunzel), who Ellie meets on her path just in front of school, and who's recognizable by her long hair. She's pretty and knows it, thinks about her looks, takes comfort from them too. Aside from that, there's not much happening in her life; she's on a loop and when Ellie arrives, she's happy to talk to her, just as she'll happily talk to someone else 5 minutes later. She likes Ellie, as much as she's able to like anything beyond herself. Ellie is troubled that Cassandra greets the group of girlfriends with kisses, while Ellie just nods towards them (as they do to her).

Lina

Lina is a stocky girl, a straight-talker armed with biting wit. She hangs out with boys more than girls, but she likes Ellie for her calm, the way she doesn't talk trash about others, and also her oddness. Lina often hangs out with Ellie and would like to push Ellie to be more forward, less shy, but she can sense that it's doomed. Lina brings everyone down to size, be it classmates, teachers, or even upperclassmen. She's lucid and not much can impress her. Yet sometimes she thinks that she'd also like to get dressed up, and even talk about makeup.

Anna, the school librarian

She's around 50 and there's something mischievous in her eye and deep, calm voice, her tranquil gestures, and bald head, bearing witness to a time not long ago when she came close to death, and the beret on her head is like an insolent signature.

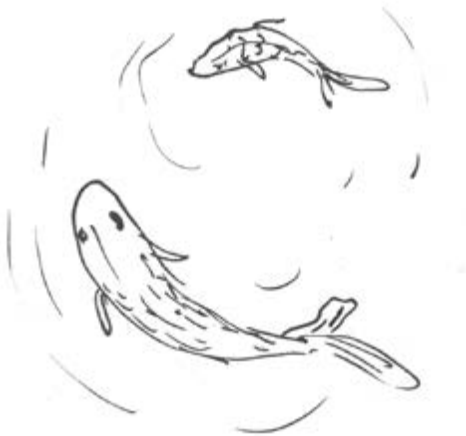
Anna is a bit bored in the school library of this provincial town. She had fallen in love with the Isle de Souza for its wildness. She has a slight misanthropic side, and likes the idea of living in an isolated setting where no one can ever drop in unannounced. She ended up building her house all on her own, but is forever fixing up the house, shed, chicken coop... Though keen for outdoor, physical work, she's grown happier with time to have a paid job that is not too exhausting.

She likes teenagers and their carefree and unpredictable ways, their changing and excessive moods.



Caron, the fisherman

He knows Ellie because they live in the same neighborhood and often sees her at the convenience store. He greets her by her first name (though it's not clear if Ellie knows his). He goes to the store to buy cat food. He's a man of habits. He loves fishing: it's his moment with himself, which he's always enjoyed. His wife refuses to cook what he catches, saying that the Loire is too polluted. She'd rather he built shelves, which she'd find more useful. It's been like this between them for the past fifty years...





From left to right: the French teacher, Ahmed (Wahid's son), Wahid (the grocer), Caron (the fisherman), Manue (the mother), Anna (the librarian)



The Convenience Store

The Convenience Store is run by Wahid, the father, along with his two sons (the eldest is quite serious but wants to get out of there, while the younger one is more of a show off and very nice to Ellie). The grand-father is always somewhere around, usually in the back of the store or on a tiny bench beneath the television.

Wahid knows about everything, takes care of everyone's problems. He listens, advises, comforts, and sells anything possible. It's the local's hangout. People pass by because they need something, stay to chat, and leave with something else, a bit happier than when they'd arrived.

It's a place for storytelling -- as in *Mr. Ibrahim and the Flowers of the Koran* or *The Good Little Devil and Other Tales* -- where things

aren't black or white. Here, people are nice. Wahid is fair, generous, understanding -- he's a man with a big heart. Wahid and his sons help Ellie and Manue. When Wahid saw Manue moving in next door, he immediately understood the challenges she faced as a single mother and he often lets Ellie stay in the shop and to do her homework on a little table near the register. Ellie is such a good girl that sometimes she'll surprise him -- he's never seen such a daydreamer as her. And she's the only one, along with the cat, who's quiet in the store!

There is something very personal to the convenience store's decoration, with framed family and class photos on the top shelves and above the fridges all around the store. You work and shop there under the watch of ancestors, old school teachers and their classes, the children we once were...

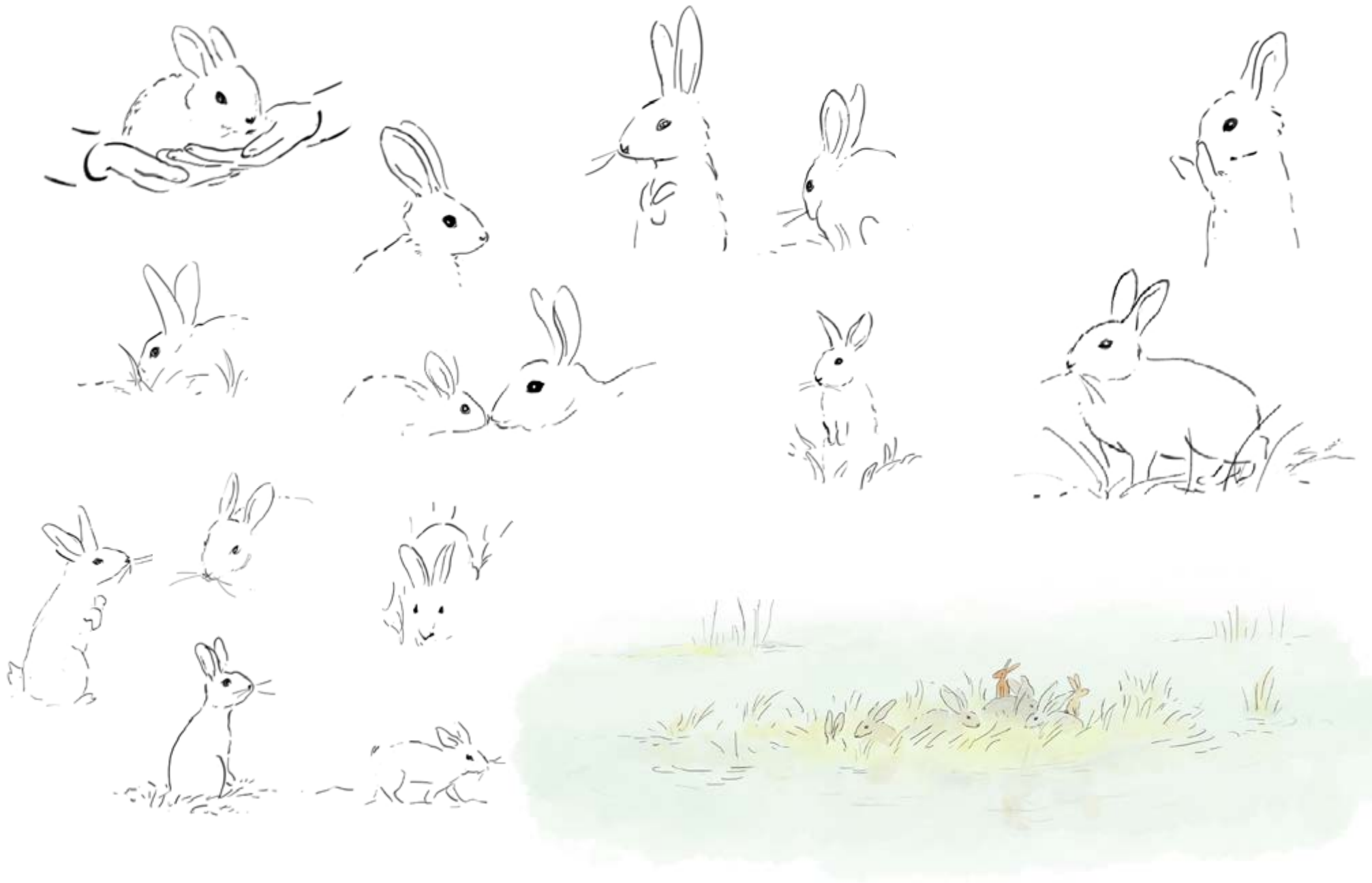


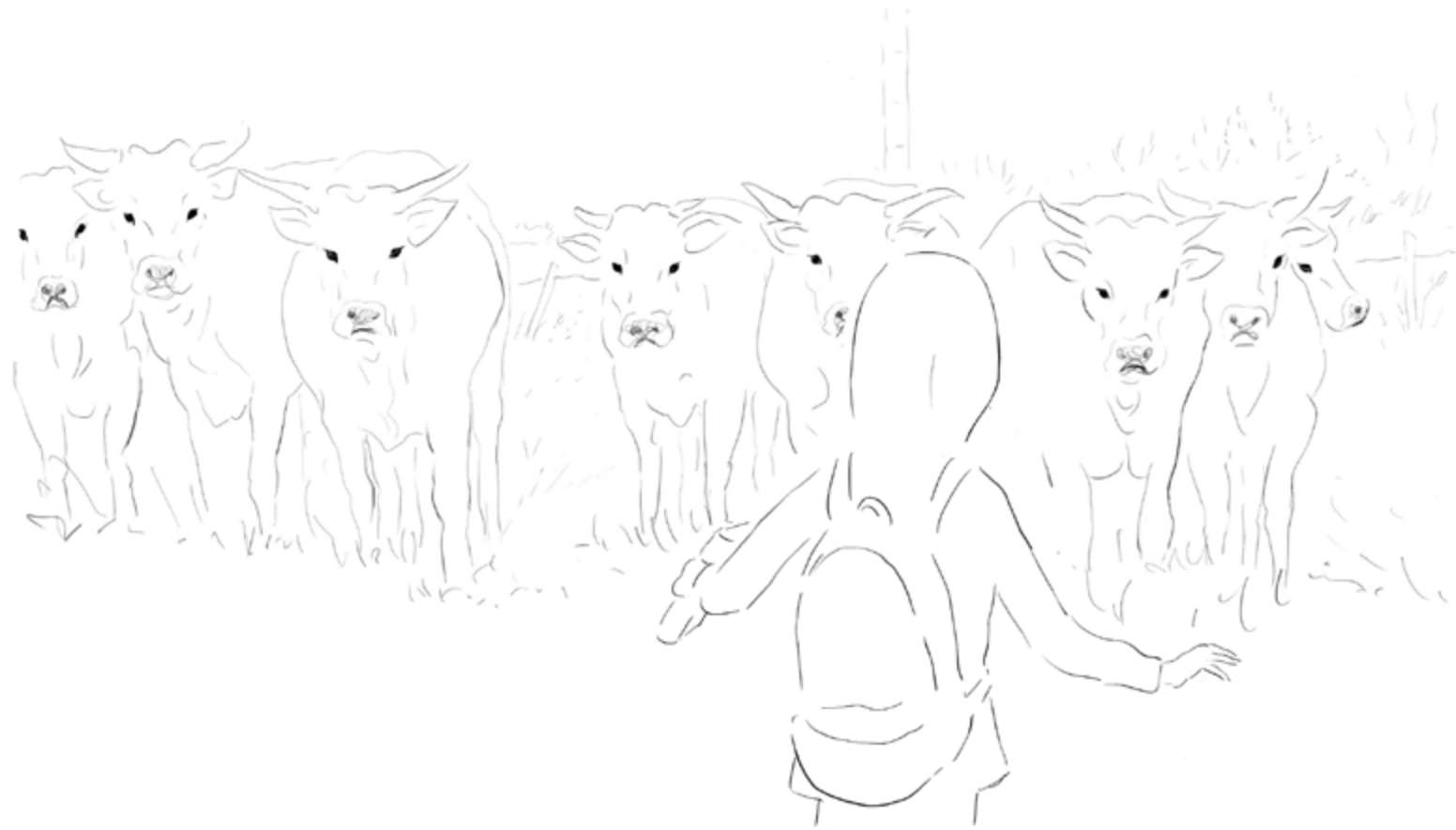
1. Toilettage
2. Pêche
3. Vol



Héron cendré.
Ardea cinerea.
 Famille des Ardeidés.







Note of intent

1. The Project's Origin

This film is born from my discovery of the Ile de Souza through a radio show in which a brother and sister talked of this wild setting near Saumur, of their relationship with the river, and their limitations and joys at this islander life. Listening to them, I wanted to go there and put images to these sounds.

For six months of the year, it is only possible to reach this nearby yet isolated island by boat. There are only three families that live there year-long, to the rhythm of floodings. Covered in wooded prairies and centennial trees, it's home to countless birds.



I spent part of my adolescence in a little forest village in South Senegal, on the banks of the Casamance River. Now in France, on the banks of the Loire, I had found a similar way of living to the one that I had once known. I felt like exploring the impact that a setting and atmosphere can have on us on the cusp of leaving childhood.

The idea of starting secondary school came later. From this delicate moment, I still carry the sense of life's abundance and a fear of growing up, the worry of not being or acting the right way.

I wanted to explore this key moment in a child's life. I went very often to a first year class in a secondary school in Paris, with students mostly 11-12 years olds, to talk with them, sit in on their classes and draw sketches.

On the edge of adolescence, they all grow at their own pace and seek out their own balance amid the other classmates. I picked up lots of anecdotes during these periods of observation, which later enriched my screenplay.



2. In the flow of daily life

2.1. The portrait of a young girl

When I started writing the character, I had been very inspired by the account of a young girl who told me about a break during which she'd stayed lying on a bench, enjoying the view of leaves moving to the wind in a tree, out of synch with the other children playing ball games around her in the courtyard.

I then explored further with books like Daniel Tammet's *Born on a Blue Day*, Josef Schovanec's *Je suis à l'Est* (which loosely translates as *I'm Out There*), or Marc Haddon's *Curious Incident of the Dog in the Night*. I also dove into YA literature, re-reading Marie-Aude Murail, Marie Desplechin, or Susie Morgenstern's *Sixth Grade*, seeking out examples of tones and stories. I then let these readings settle, and up rose the personality of a hypersensitive character.

Gradually, the portrait of Ellie became clearer -- similar to these other daydreamers, discrete and easily unsettled by events. The story takes place in the Autumn, at the start of the school year, as Ellie is just starting to come out of her shell as a child and open to the outside world.

2.2. The story

The story focuses on tenuous things, which are closest to sensation and perception. From a child's point of view, the noise of the courtyard during break can become an obstacle.

But the narrative structure takes the classical codes of the hero's journey told in three acts.

Act 1 takes up the entire first third of the film. We follow a chronicle of Ellie's everyday life, always on the fringes, discrete and silent.

Act 2 corresponds to Ellie's journey, over the course of a few hours on the banks of the Loire. The shift comes when she decides to take back the book to Anna, the school's librarian.

For a young girl, under the injunction to grow up, this escapade is a real adventure: her first steps towards autonomy.

Crossing the Loire is a pivotal moment of exaltation. She discovers nature from up close. The river and island are like characters -- living, sensitive, sonorous. For this budding naturalist, absorbed by the slightest butterfly, nature is a true source of joy and contemplation.

Act 3 begins when Ellie seeks out Anna in the shed to give her back the book. Afterwards, Ellie remains under the thrall of this journey, carried out all alone, and the sense of freedom it has given her. She has grown up; she looks at the world with a more assured eye, and feels stronger and proud from the height of her ten years.



2.3. Dramaturgy

Dramaturgically speaking, Ellie's conscious goal is to return the book to the librarian -- an old edition of an ornithological guide that she was exceptionally allowed to borrow.

Behind this pretext, Ellie's unconscious goal is to explore this mysterious "Bird Island."

At stake in the journey is also the chance to form a friendship outside of school with Anna, this adventurer who is a sort of phantasmagorical image of what Ellie would like to become.



3. A documentary approach

3.1. A documentary fiction for children

This film is aimed firstly aimed at children ages 6-10.

The rhythm is slow and contemplative, slightly against the trend of faster stories that we usually associate with animation for children. The film's tone might also differ from a more typical style of flashiness or fantasy.

A young 6th grader who I became close to, self-taught in stop-motion animation, told me that he also wanted to do a cartoon about the daily life of a secondary school student. This conversation got me thinking: for a child, maybe daily is life worthy of the same interest as the tale of a uniquely heroic adventurer?

Showing the film's animatic to children aged 6 to 10 years of age, I was reassured to find that they easily projected themselves onto Ellie, and that they had a real curiosity about the school scenes. Ellie's eyes and ears provide a direct and definite vision into a future still unknown to them, but that they apprehend with either fear or impatience.

The contemplative scenes of observing nature, treated with this same attention to realism, are appealing for their ability to recreate the simple and childlike marveling caused by the almost "magical" appearance of a wild animal in its natural habitat.

I have always taken a documentary approach to creating my films. I work first on the sound design, which will serve as a guide upon which I can then lay the other narrative line of the animated images.

Though a work of fiction, I felt the need to take the same approach for *Funny Birds*.

The collaboration with Mariannick Bellot (screenwriter, YA author, director of documentaries and fiction stories for radio) was thrilling from the get-go. We share the same passion for sound writing. Our creative imaginations clearly echoed off one another and the idea of a narrative built on the line between fiction and documentary imposed itself quickly.

3.2. Ecology

While writing this project, I heard many nature lovers and bird watchers express their extreme pessimism. In less than 15 years, some species have seen their number go down by 80% and a third of the bird population has already disappeared. The homogenisation and pesticides of intensive farming are altering biodiversity entirely.

Without conveying any single ecological message, through Ellie's character, I would like to make the young audience aware of nature's fragile richness.



Director's Note

1. Sound, the story's guiding line

1.1. Sound capture at the school

Given the documentary flavor that we wished to impact upon this film, the idea of capturing the sound at the school became an evidence.

We worked over an extended period with a class and two teachers at the Jean-Baptiste Clément secondary school in Paris's 20th arrondissement. This period of quiet observation and mutual domestication allowed us to build a relationship of trust for the recording.

And everyone was invited to participate in the project: from the first discussions with the students about their own arrival at the school, onto conversations about the screenplay, the recording of model voices, up to the final voice recordings in April 2019.

Volunteer students came on the first day of recording to read the full screenplay, wondering if they would play "Cassandra", "Lina" or "Yacine", knowing parts of the dialogue by heart.

Aside from recording some of the "written" scenes, the documentary element also implied catching spontaneous moments on the fly and working on some improvisation scenes.

The French teacher especially played the game, adapting his class to the film's themes, while remaining at ease, displaying his usual authority and straightforwardness.



Photographs of the shoot at the college.

1.2. Location scouting along the Loire

The sound capture was carried out in collusion with some of the inhabitants of the island and region, who committed themselves to the project from the start and helped enrich the story.

These encounters took place in April 2018, during a month-long writing residency at the Abbaye Royale de Fontevraud, just a few kilometers away from the Island of Souzay.

I got close with André Petit, who lives on the island with his son, Karl, and who became the movie's fisherman. Born on the island, André told me at length about the life of a Loire island-dweller. He's deeply familiar with this river that he's traveled since childhood.

Another important encounter was with the ornithologists of Saumur's LPO (League for the Protection of Birds). They gave me precious information concerning the species in the Saumur region, by season and migration. One of them told me how his passion for birds came at about the same age as Ellie, around ten or eleven, when his father, a math teacher, gave him a birdwatching guide.



Sketch of Fontevraud-l'Abbaye.



At the confluence of the Loire and the Vienne at Candès-Saint-Martin.



Extracts from sketchbooks by Grégory Elbaz, decorator.



Initial sketches with brush and ink on rolls of boxes, carried out during the residence at the Abbey of Fontevraud, in April 2018.

1.3. A live sound recording outdoors, along the banks of the Loire

Considering my attachment to the setting and the encounters made during this residency, there was a clear sense to recording part of the scenes on the Island of Souzay, especially since we needed to remain coherent with the documentary feel of the elements captured at the school.

The sound material and direction preserved this same taste of the real, the actors being brought to interact with one another in the exact settings and situations of the film, especially for the fisherman's very "naturalistic" scenes.

1.4. The choice of voices

Inspired by moviemakers such as Alain Cavalier and Agnès Varda, and ever with the aim of preserving the live documentary element, I wanted to mix professional and nonprofessional actors.

Clearly scripted scenes have been assigned to professional actors.

The mother is played by the actress Anne Steffens, with her deep and nonchalant voice. The librarian is brought to life by Andrea Schieffer, her slight German accent lending the characters a mysterious and distant side.

Other scenes were offered to non-actors from Saumur, playing their own roles, as in the case of the fisherman, the old lady at the bus stop, or even the grocer.

The main character, Ellie, was played by Louna Dazzi, the daughter of one of my childhood friends, that I first met in 6th grade. Louna lives alone with her mother and the story also drew inspiration from their family situation, made of complicity and autonomy.

It was very important for me to have the actors work together, especially since a majority of the scenes revolve around interactions with a child. The presence and spontaneity of this young actress quickly helped them to find a natural touch.



Photographs of the shoot.

In contrast to her character Ellie, Louna's self-assurance -- her experience as a single child and the quick-spiritedness and sharpness that she shares with Ellie -- allowed her to take hold of all the elements, without being terrified by the film's setup.

Starting secondary school herself in September 2019, Louna was excited to visit a school, even if a bit intimidated by all these new faces, showing a slight worry in her child's voice, perfectly suited to this very moment in the story.

Smart and daring, she made her way easily around the movie's locations -- sitting by herself on the bus from Saumur to Souzay, taking in the fauna and flora, knowing more about the names of birds than any of us (ornithologists excepted). The experience of the shoot fed into my own creativity, as I think it did for Louna on behalf of Ellie's adventure.

1.5. The sound editing

The recording and key role of sound in this project (guiding the story, giving it its first drive, rhythm and color), drove us to change the usual steps for making an animation film by starting with the sound edit before working on the image.

The freshness of some of the scenes, in part improvised during the recording, so underscored our experience that it led to some slight modifications of the screenplay.

Drawing from her experience at France Culture, France Inter and Arte Radio, Mariannick Bellot was the screenplay's co-author and script on the shoot, accompanying me throughout the recording, lending me her attentive ear.



Photographs of the shoot.



1.6. Rhythms and musicality

The film wasn't conceived with a musical accompaniment. The goal was to create a musical soundtrack by reworking the various ambiances and rhythms, starting with the sound matter produced by the recordings and additional sound effects. I want to play on the contrast between the sounds of the city, the lively school -- a cacophony of talk -- and the island with the sounds of waters, leaves, and the calls, whistling and flight of birds.

These additional sound effects could be distorted or amplified for poetic or comedic purposes, in the vein of Jacques Tati, Katsuhito Ishii (*The Taste of Tea*), or Aki Kaurismaki.

For example, if Ellie is absorbed within a book, the outside sound will die down to match her reading concentration: the sound of the book and the sound of the birds coming out of it will take on an almost surrealistic dimension.



Photographs of the shoot on the island of Souzay and in Paris.



Emmanuelle Villard, sound engineer, and André Petit in the process of "bourder", during a sound effect session.

2. Production

2.1. A tone established by the drawing and color, matching Ellie's emotions

This film is firstly meant for children. It is told in the first person, from Ellie's point of view.

Animation goes well with this story, allowing us to stylize and reinterpret reality through a gentle and evanescent image, like a subjective filter of the child's point of view.

When Ellie is in school -- a withdrawn observer -- her POV comes across visually in a transparent color that touches the scenery and other students opaquely, as if superimposed.

The scenery and colour can progressively fade away as Ellie concentrates on a detail that she separates out from the rest. They then reappear as she becomes present again to the world around her. Animation is used as a process of the movie's structure.

The graphics will also draw from the documentary source of photos and sketches made on the spot, whose final image I hope will preserve the spontaneity and expressiveness of the first drafts. The drawing comes from the sketch, the line remaining open, free, volatile -- in the style of Quentin Blake, Sempé, Georges Beuville, Jules Pascin...

Color is used to evoke rather than describe, using sober and impressionistic touches, playing with light and allowing the moving whiteness its own space. The color only underscores the essential, guiding the eye and movement, leaving the characters mainly as line drawings.

Given the central role of nature in this story, the setting here is far more important than in my previous films. Abundant and teeming, this nature will surely require animated settings on the island, to bring to life the foliage and high grasses, the waves on the surface of the water, the play of light...

2.2. Rhythm and editing

The visual editing at the start of the film is steady, to mark the school's oppressive nature. A change in pace happens as Ellie crosses the river and reaches the island: the shots take longer, the rhythm slows. The setting takes up more and more room, symbolizing the child's opening up to the environment and the sense of freedom growing within her.











CV Charlie Belin



PROFESSIONAL EXPERIENCES

August 2015 to February 2016 - Production of the film *Le Coin* for the *Fresh Out Of School* collection - adaptation of a poem by Apollinaire

March-May 2016 - Story-board for the series *La cabane à histoires* (season 1) - Dandelooo.

June 2016 to August 2017 - Rotring animation on layer for Armelle Mercat's short film *La calvitie* - Girelle Productions.

October-November 2016 - Co-writing of a comic with Charles Nogier.

January 2017 - Writing of a documentary series in Casamance from audio recordings.

February 2017 - Writing residency at Ciclic animation on the short film *Fatou n'dof*.

March-April 2017 - Story-board for the series *La cabane à histoires* (season 2) - Dandelooo.

September-December 2017 - Oil painting on the feature film *La Traversée* by Florence Mialhe - Les films de l'arlequin.

2018-2020 - Directing the TV Special *Drôles d'oiseaux* coproduced by Camera Lucida and Doncvoilà productions.

In development - *Les petites madeleines*, série animée - La Clairière Production / *L'Ours et l'Ermite*, long-métrage - Tant Mieux Prod / *Nous n'irons pas à l'Opéra* - Camera Lucida.

In writing - *Fatou n'dof*, short film et *Mangokoro*, animated documentary series.

STUDIES

2013-2015 Diploma of animation film director at La Poudrière - Valence

2011-2013 Diploma of assistant director in 2D specialization at EMCA - Angoulême

2009-2011 Diploma in Arts and Crafts in Animation Cinema at ESAAT - Roubaix

2008-2009 Upgrade in Applied Arts at ENSAAMA Olivier de Serre - Paris

2007-2008 Literary baccalaureate option plastic arts, mention very well - Grenoble

EXPERIENCES

2013 - Designer-decorator of an independent video game.

2013 - Internship at the National Film Board of Canada on the medium-length film *Seth* by Luc Chamberland - Montreal, Canada

2012 - Masterclass in 2D animation with Joanna Quinn - Newport, Wales.

2012 - Supervision of flipbook workshops for primary school children.

2010-2011-2012-2015 - Participation in the competition for young hopes of animation for Canal J.

2010 - Internship at the Traintrain studio - charcoal animation on the Laurène Braibant's short film *Sumo*.

2008 - Creation of posters for concerts, plays, frescoes in a school, travel diary on Casamance.

2008 - Full B.A.F.A diploma with video and audiovisual teaching technique option.



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