

ANIMATION'S HIGHEST HONOR

48th

ANNIE AWARDS



FRIDAY, APRIL 16, 2021



SALUTES THE MEMBERS OF THE
INTERNATIONAL ANIMATED FILM SOCIETY

AND PROUDLY CONGRATULATES OUR
48TH ANNUAL ANNIE AWARDS NOMINEES

THE CROODS
A NEW AGE

BEST ANIMATED FEATURE

Directed by JOEL CRAWFORD
Produced by MARK SWIFT, p.g.a.

BEST CHARACTER ANIMATION
FEATURE

RANI NAAMANI

BEST FX FOR FEATURE

AMAURY AUBEL, DOMIN LEE, ALEX TIMCHENKO,
ANDREW WHEELER & DEREK CHEUNG

BEST CHARACTER DESIGN
FEATURE

JOE PITT

BEST STORYBOARDING
FEATURE

EVON FREEMAN

BEST VOICE ACTING
FEATURE

NICOLAS CAGE

Trolls
WORLD TOUR

BEST ANIMATED FEATURE

Directed by WALT DOHRN
Produced by GINA SHAY, p.g.a.

BEST CHARACTER DESIGN
FEATURE

TIMOTHY LAMB

BEST FX FOR FEATURE

ZACHARY GLYNN, LANDON GRAY, YOUXI WOO,
JOHN KOSNIK & DOUG RIZEAKOS

BEST PRODUCTION DESIGN
FEATURE

KENDAL CRONKHITE SHAINDLIN & TIMOTHY LAMB



OUR BESTIES ARE THE BEST

BEST TV/MEDIA-CHILDREN

VICTOR AND VALENTINO

"THE LONELY HAUNTS CLUB 3: LA LLORONA"

BEST TV/MEDIA-GENERAL AUDIENCE

CLOSE ENOUGH

"LOGAN'S RUN'D/ROOM PARENTS"

PRIMAL

"COVEN OF THE DAMNED"

BEST WRITING-TV/MEDIA

CRAIG OF THE CREEK

JEFF TRAMMELL, TIFFANY FORD, DASHAWN MAHONE, NAJJA PORTER

BEST CHARACTER DESIGN-TV/MEDIA

CRAIG OF THE CREEK

DANNY HYNES

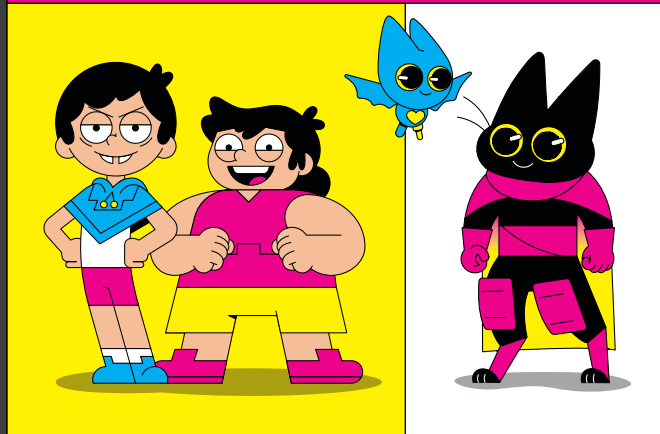
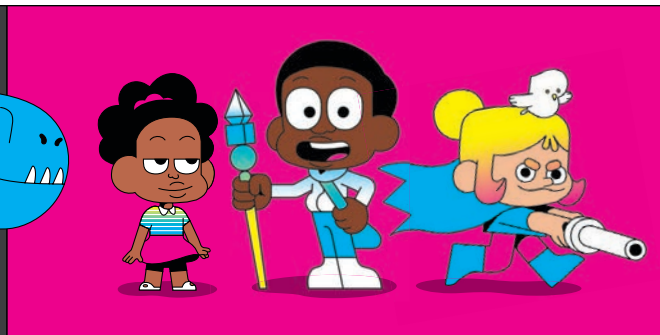
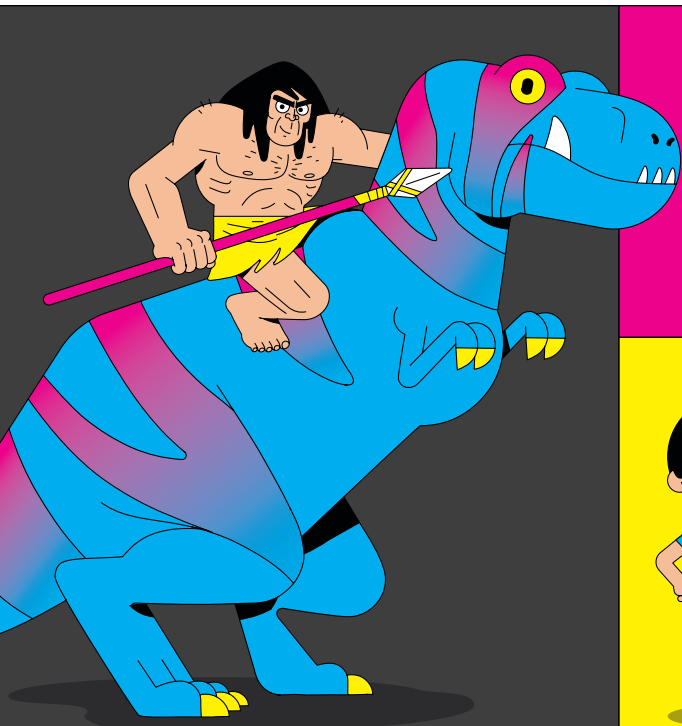
BEST DIRECTION-TV/MEDIA

PRIMAL

"PLAGUE OF MADNESS" - GENNDY TARTAKOVSKY

MAO MAO: HEROES OF PURE HEART

"MAO MAO'S NAKEY" - MICHAEL MOLONEY



CONGRATULATIONS

TO OUR ANNIE AWARD NOMINEES!



BEST CHARACTER DESIGN – TV/MEDIA

Amphibia - Joe Sparrow
Episode: The Shut-In!

The Owl House - Marina Gardner
Episode: Young Blood. Old Souls

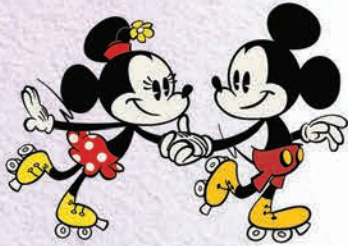


BEST DIRECTION – TV/MEDIA

The Wonderful World of Mickey Mouse - Eddie Trigueros
Episode: Hard to Swallow

BEST STORYBOARD – TV/MEDIA

Big City Greens - Kiana Khansmith
Episode: Cheap Show



BEST VOICE ACTING – TV/MEDIA

Phineas and Ferb the Movie – The Movie: Candace – Ashley Tisdale



BEST TV/MEDIA PRESCHOOL

Muppet Babies

BEST MUSIC - TV/MEDIA

Mira, Royal Detective - Amritha Vaz,
Matthew Tishler, Jeannie Lurie
Episode: The Great Diwali Mystery



BEST MUSIC - TV/MEDIA

Fancy Nancy - Krista Tucker, Andy Guerdat,
Matt Hoverman, Laurie Israel, Marisa Evans-Sanden
Episode: Nancy's New Friend



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Annette O'Neil

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Local 839 IATSE

Sheridan College

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Phil Lord

Randall Lake

Riccardo Durante

Rya McDougal

Siddhartha Maganti

William Villarreal

Yongji Chen

APRIL 16, 2021

VIRTUAL - LOS ANGELES, CALIFORNIA



PROGRAM

Best Student Film
Best Animated Short Subject
Message from the President
June Foray Award
Production Design in a TV/Media Production
Production Design in a Feature Production
Best Special Production
Best Sponsored Production
Music in an Animated TV/Media Production
Music in an Animated Feature Production
Character Design in an Animated TV/Media Production
Character Design in an Animated Feature Production
Message from the Executive Director
Ub Iwerks Award
Special Achievement Award
Character Animation in a Video Game
Character Animation in a Live Action Production
Character Animation in a TV/Media Production
Character Animation in a Feature Production
Animated Effects in a TV/Media Production
Animated Effects in a Feature Production
Editorial in a TV/Media Production
Editorial in a Feature Production
Winsor McCay Awards
Voice Acting in an Animated TV/Media Production
Voice Acting in an Animated Feature Production
Writing in an Animated TV/Media Production
Writing in an Animated Feature Production
In Memoriam
Best Animated Television Production for Preschool Children
Best Animated Television Production for Children
Best General Audience Television/Media Production
Storyboarding in a TV/Media Production
Storyboarding in a Feature Production
Directing in an Animated TV/Media Production
Directing in an Animated Feature Production
Best Animated Feature-Independent
Best Animated Feature



The Animation Guild
congratulates our members
on their
Annie Awards nominations!

We are 839. We are animation.



the animation guild

IATSE LOCAL 839



BEST STUDENT FILM



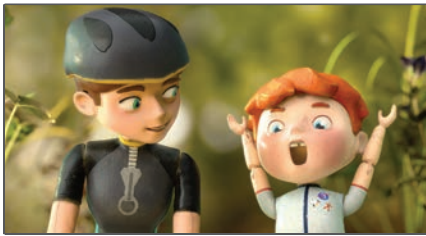
100,000 Acres of Pine -
Jennifer Alice Wright



Coffin - Yuanqing Cai, Nathan Crabot,
Houzhi Huang, Mikolaj Janiw,
Mandimby Lebon, Théo Tran Ngoc



La Bestia - Marlijn Van Nuenen,
Ram Tamez, Alfredo Gerard Kuttikatt



Latitude du printemps - Sylvain Cuvillier, Chloé Bourdic,
Théophile Coursimault, Noémie Halberstam,
Maÿlis Mosny, Zijing Ye



O Black Hole! - Renee Zhan,
Jesse Romain

SKYDANCE
ANIMATION

CONGRATULATIONS
TO ALL NOMINEES OF THE
48TH ANNUAL ANNIE AWARDS
ON THEIR PHENOMENAL ACHIEVEMENTS IN ANIMATION

BEST ANIMATED SHORT SUBJECT



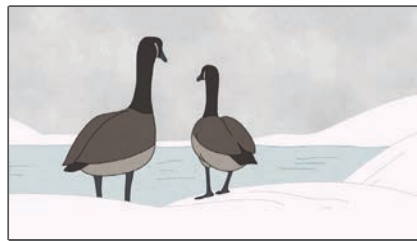
Filles Bleues, Peur Blanche -
Miyu Productions



KKUM - open the portal



Souvenir Souvenir -
Blast Production



The Places Where We Live (Cake) -
FX Productions and FX



*World of Tomorrow Episode
Three: The Absent Destinations
of David Prime* - Don Hertzfeldt

CONGRATULATIONS.

Six of Sheridan's talented alumni have been nominated for Annie Awards this year.

Shaun Chacko | Jason Hendrich | Trevor Jimenez
Jason Martinsen | Kyle McQueen | Kris Pearn

We'll be cheering for them all, and many more grads who contributed to films nominated across many categories, on April 16!

sheridancollege.ca

Sheridan



BEST CHARACTER DESIGN
TV/MEDIA
JIM SOPER



BEST TV/MEDIA
GENERAL AUDIENCE



BEST VOICE ACTING
TV/MEDIA
PATRICK SEITZ



Animation

Congratulates

**OUR
ANNIE AWARDS
NOMINEES!**



BEST STORYBOARDING
TV/MEDIA
MILO NEUMAN



BEST STORYBOARDING
TV/MEDIA
ANDREW DICKMAN



BEST WRITING
TV/MEDIA
SARAH PETERS



PRESIDENT'S MESSAGE

Welcome to the 48th Annie Awards!

It is with great pleasure that I write the President's Message for the first time.

I'm honored to be ASIFA-Hollywood's new President, and you may be surprised to learn that I'm not the first woman to lead the organization. June Foray, who famously voiced many of our most beloved animated characters, was ASIFA-Hollywood's first President and Founder.

Tonight is our special evening when the animation community comes together as one, and this year we are doing it virtually! A first for ASIFA-Hollywood and The Annie Awards.

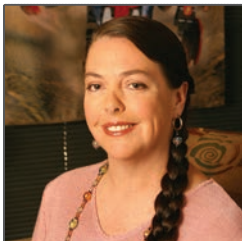
2020 has been one of the most stressful years we've ever experienced, yet animation not only survived... but thrived. The challenges that arose enabled our industry to innovate new ways to work and interact, making us more flexible and viable for the future. I'm proud to say that ASIFA-Hollywood successfully adapted as well, and we provided more events and member services and support than ever before.

ASIFA-Hollywood is far more than The Annie Awards event. We honor animation throughout the year by our commitment to education with scholarships, preservation of classic animated films, monthly member screenings and discussions, and our Animation Aid program for artists in need, which was expanded this year to provide additional COVID support.

Things are looking up for everyone, and things have never been more exciting for animation.

I can't wait to see you all again, in person, at Royce Hall Next year! That will be our biggest celebration ever!

Please enjoy this special evening, and congratulations to all of our nominees.



A handwritten signature in black ink that reads "Sue Shakespeare".

Sue Shakespeare
President, ASIFA-Hollywood



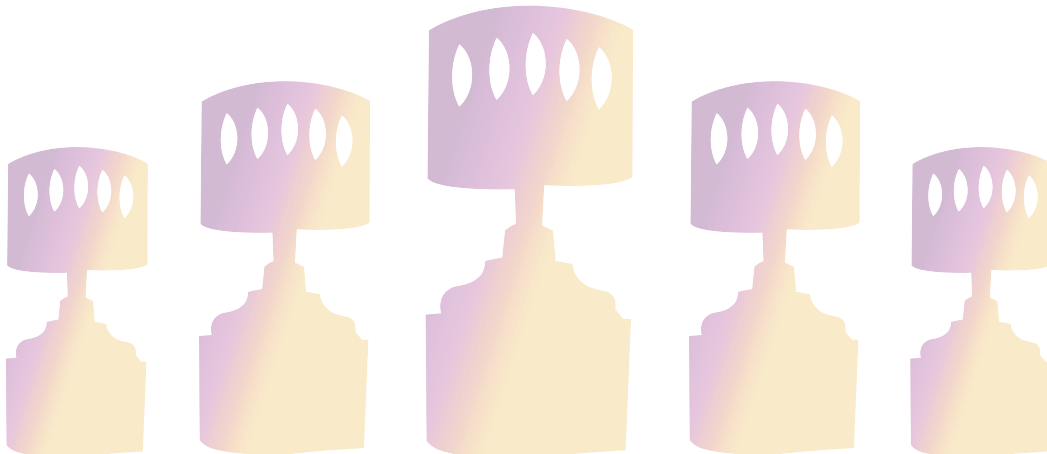
JUNE FORAY AWARD

Significant and benevolent or charitable impact on the art and industry of animation.



DAISUKE "DICE" TSUTSUMI

Daisuke "Dice" Tsutsumi, originally from Japan, is a filmmaker and artist. Dice has worked as a visual development artist at Blue Sky Studios before joining Pixar where he served as Art Director for Toy Story 3 and Monsters University. His directorial debut on the 18 minute animated short, The Dam Keeper, earned him the Academy Award nomination for Best Animated Short category. Dice is currently directing an animated mini series, Oni for Netflix. Dice is passionate about building a community for a cause and spearheaded charity projects such as The Totoro Forest Project and Sketchtravel.



PRODUCTION DESIGN IN AN ANIMATED TELEVISION/MEDIA PRODUCTION



***Baba Yaga* - Baobab Studios - Glenn Hernandez, Matthieu Saghezchi**

Matthieu Saghezchi and Glenn Hernandez are the production designers of Baobab Studios' *Baba Yaga* animated short, reimagining the classic Russian tale of *Baba Yaga* and transporting it to a fresh island setting with sets inspired by European children's books.

Matthieu is a French artist who has worked in the animation industry since 2010. He art-directed several TV animated series in Paris-based studios and worked on Disney legend Andreas Deja's upcoming film *Mushka*. *Baba Yaga* is his first project in VR, which enabled him to translate his 2D skills into an art-driven immersive experience.

Production Designer Glenn Hernandez is an art director, concept artist and character designer. He previously served as an art director at Funomena, where he oversaw the story and design of their award-winning flagship VR release, *Luna*. Earlier this year, Penguin Random House released Glenn's first children's book, *Mr. Pig's Big Wall*, a timely picture book about the consequences of building walls (both for the people being kept out and for those trapping themselves inside). He is currently working on a second children's book for the publisher.



***Shoom's Odyssey* - Pico Pictures - Julien Bisaro**

French director Julien Bisaro studied at the Beaux-Arts Academy of Epinal, where he discovered animation techniques. He went on to train at the Poudrire Animation School in Valence before going on to work on feature films in a variety of capacities: backgrounds and layouts on *Brendan* and the *Secret of Kells*; animation and chief layout design on Ernest and Celestine; storyboards and graphics on *Le tableau*. More recently, Bisaro did storyboards on the critically acclaimed *I Lost My Body*.

Julien's first short, *Bang Bang!*, co-written with Paoletti, was nominated for a Cesar for Best Animated Short in 2015. It has since been selected for 90 festivals and has been awarded 17 international prizes. His last film, *Shoom's Odyssey*, co-written with Paoletti, is a 26-minute short film for children, produced by their own production company, Pico Pictures. *Shoom's Odyssey* is a 2021 Cesar nominee for Best Animated Short and 2021 Annie Awards nominee for Best Special Production.



***The Adventures of Paddington Episode: Paddington And Halloween* - Blue-Zoo Animation Studio and Nickelodeon Animation Studio - Negar Bagheri**

With over a decade of experience at Bluezoo Animation Studio, Negar works as a Production Designer and the Head of Look Development. With a passion for innovation, creative diversity, character, story and world-building, she is perfectly suited to oversee the creation and development of visuals on exciting new studio IPs, where new and unique worlds are developed. Her attention to detail and creative thinking has also brought to life new interpretations of existing IPs, most recently *The Adventures of Paddington* TV series. She often takes an out-of-the-box approach in exploring and creating the visual direction for projects, breaking into both traditional and digital art work, including photography, painting and textiles to support and aid the development of the visuals for every project she works on.



***To: Gerard* - DreamWorks Animation - Raymond Zibach**

Zibach began his career in episodic television, working as a key background painter on a variety of animated series. He segued into motion pictures as a background artist for the animated *Rover Dangerfield*. He then worked as a background artist on *Aladdin and the King of Thieves* and *Space Jam*. Zibach then joined DreamWorks Animation, where he worked in visual development and was the Background Department Supervisor for *Road to El Dorado*; he was later made Art Director. He then served as Production Designer on *Sinbad: Legend of the Seven Seas*. Raymond Zibach helped production design several shorts for DreamWorks between consulting on *The Boss Baby* and production designing *The Boss Baby: Family Business*. Those shorts include *Bird Karma*, *Marooned* and *To: Gerard*.



***Trash Truck, Episode: Four Wheels & Flies* - Glen Keane Productions for Netflix - Eastwood Wong, Sylvia Liu, Elaine Lee, Tor Aunet, Lauren Zurcher**

Led by Art Directors Sylvia Liu and Eastwood Wong, *Trash Truck's* Production Design was handled by boutique studio Chromosphere, where a team of talented artists, including Background Painters Elaine Lee, Lauren Zurcher, and Tor Aunet, brought Hank and *Trash Truck's* world to life. Bringing so much care and love to various locations (from a hillside to a small town, from an airport to a miniature house), the team imbued so much magic to the world that even a *Trash Truck* could take flight! Produced in collaboration with Glen Keane Productions for Netflix, Chromosphere is honored to have had the opportunity to build such a beautiful world and would like to thank everyone who touched the show in any way, lending their time & energy to create a comforting and welcome escape for kids and families. Honk Honk!!!



PRODUCTION DESIGN IN AN ANIMATED FEATURE PRODUCTION



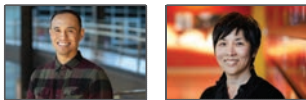
Onward - Pixar Animation Studios - Noah Klocek, Sharon Calahan, Huy Nguyen, Bert Berry, Paul Conrad

The design journey of *Onward* could be summed up as the passionate balancing of extremes. Between *Onward*'s fantasy-based past balanced with a distinctly modern world. Between two brothers -- one, unsure; the other, bold. The design team was lead by Production Designer Noah Klocek, who insists that creating this truly unique world was "a collaboration through and through," with sets, shading, graphics and lighting lead by Art Directors Huy Nguyen, Bert Berry, Paul Conrad and Director of Photography Sharon Calahan.



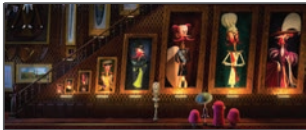
Soul - Pixar Animation Studios - Steve Pilcher, Albert Lozano, Paul Abadilla, Bryn Imagire

Soul was one of the most ambitious challenges to design in both concept and scope. Between the real world of New York City and the imaginative 'Soul World,' everything became an exchange between the tangible and the intangible. New York was created with all of its tactile, colorful, sensory overload. The Soul World employed simple design rendered with sophisticated new technology. To make it all work demanded extraordinary communication and some of the best collaboration across all departments.



The Willoughbys - Netflix Presents A BRON Animation Production in association with Creative Wealth Media - Kyle McQueen

Kyle is an award winning Production Designer and Art Director with 17 years of experience in the animation and games industry. He began his career in television animation where he held positions as an animator, layout artist, concept artist and lead character designer before spending 6 years in the gaming industry where he was art director on a number of titles, including the award winning iOS game *Dragon Up*. In 2013, He made his feature debut as Production Designer on the critically acclaimed animated feature *Sausage Party*. Most recently he was Production Designer on the Netflix original animated feature *The Willoughbys* at Bron Animation. Kyle is currently a Production Designer for feature animation at Netflix Animation.



Trolls World Tour - DreamWorks Animation - Kendal Cronkhite Shaindlin, Timothy Lamb

Kendal Cronkhite received her BFA from the Art Center College of Design with a major in illustration. Kendal joined DreamWorks as an Art Director in its pioneering days and worked on the studio's first computer animated film, *ANTZ*. Prior to joining the company, Kendal was the assistant art director on Tim Burton's *The Nightmare Before Christmas* and art director on Disney's *James and the Giant Peach*, and worked as an editorial illustrator in Toronto and New York. Prior to her designing the world where Poppy confronts the Bergens in *Trolls*, Kendal spent her time with the Zoosters in *Madagascar*, *Madagascar: Escape 2 Africa*, and *Madagascar: Europe's Most Wanted*. Kendal has also worked in the VR medium as the Production Designer on several projects.



Wolfwalkers - Cartoon Saloon/Melusine Productions - María Pareja, Ross Stewart, Tomm Moore

Over Cartoon Saloon's history, Tomm Moore has worked as Director, Art Director, Storyboarder, Animator and Illustrator on a range of projects from commercials to service work for feature films and TV series as well as a number of short films projects. Tomm has directed two universally successful feature films, both nominated for Best Animated Feature at the Academy Awards: *The Secret of Kells* in 2010 and the spiritual follow-up, *Song of the Sea*, in 2015.

Maria Pareja is a young designer who started work on *Wolfwalkers* immediately after graduating. She joined the Scene Illustration department during pre-production and quickly excelled in the design and visual aesthetics of the forest environments. As that department was winding up, it became clear that her skills would be needed throughout production and she quickly became Lead Designer for any assets that further departments would need. She worked through conceptual artwork of sequences, color boards, art directing, designing environments and assets -- even graphic design for the movie poster! As her first job out of college, she has proven invaluable to the movie's aesthetic.

Ross Stewart has been painting, illustrating, designing and working in animation for over 20 years. His primary role of visual development and art direction, he has worked on four Oscar-nominated movies: as art director on *Secret of Kells*, concept artist on *Song of the Sea* and in visual development on *Paranorman* with Laika Studios. More recently, he has moved from art direction into directing. As a freelance conceptual artist he has worked for many animation and film studios worldwide on award winning projects and has illustrated books and literature for a variety of publishers. His paintings are exhibited throughout Ireland and the UK and held in collections worldwide.

Congratulations to all of our LAMP LIFE Annies Nominees!



Your family at
PIXAR



BEST SPECIAL PRODUCTION



Baba Yaga - Baobab Studios



Libresse / Bodyform - #WombStories - Chelsea Pictures



Nixie & Nimbo - Hornet



Shoom's Odyssey - Pico Pictures



The Snail and the Whale - Magic Light Pictures

BEST ANIMATED SPONSORED PRODUCTION



Erste Group 'Edgar's Christmas' - Passion Animation Studios



Max & Maxine - Hornet



The Last Mile - Nexus Studios



There's a Monster in my Kitchen - Cartoon Saloon, Mother



Travel the Vote - Hornet

MUSIC IN AN ANIMATED TELEVISION/MEDIA PRODUCTION



***Blood of Zeus, Episode: Escape or Die* - Powerhouse Animation Studios for Netflix - Paul Edward-Francis**

Paul Edward-Francis is a British composer from Manchester who today lives and works in LA. He started working as a composer back in 2006, when he composed the music for the British TV adaptations of Terry Pratchett's classic novels, *Hog-father* and *The Color of Magic*. Paul later went on to broaden his genres as a composer by working on a series of horror films, including the cult classics *Howl* and *The Seasoning House*. Since moving to LA in 2014, Paul has worked on numerous productions for film and television with some of Hollywood's biggest studios, including Warner Brothers, Nickelodeon, Netflix and Hasbro. He has also worked with some of the world's leading orchestras, which include the likes of The Royal Philharmonic Orchestra and the Prague Philharmonic. More recently, Paul finished scored the music to a new anime show for Netflix (called *Blood of Zeus*), which is inspired by classic scores from the Golden Age of Hollywood and has been released on vinyl by Sony Classical. Paul now lives in Woodland Hills with his wife Keyling and their two dogs, Harry and Sally.



***Mira Royal Detective, Episode: The Great Diwali Mystery* - Wild Canary / Disney Junior - Amritha Vaz, Matthew Tishler, Jeannie Lurie**

The *Mira, Royal Detective* music team has created the songs and score with a commitment to authenticity, storytelling and fun. Mira's musical world stays faithful to its roots in South Asian customs and culture while incorporating universal musical elements. The presence of traditional South Asian instruments like sitar, bansuri, harmonium, dhol and tabla in the songs and score are blended with contemporary songwriting genres ranging from musical theater to pop and hip-hop. The score and songs are enhanced by world-class musicians from around the globe. The result is a musical palette that is traditionally South Asian, and uniquely Mira.



***Star Trek: Lower Decks, Episode: Crisis Point* - CBS's Eye Animation Productions, Titmouse; Secret Hideout; and Roddenberry Entertainment - Chris Westlake**

Chris Westlake is an American composer of electronic and orchestral music. His music can be heard across a wide range of genres. From the melodic and orchestral sci-fi of *Star Trek: Lower Decks* to the foreboding and emotional score for the Emmy-nominated *Castle Rock*. His score for *Castle Rock* was described by The New York Times as "extra-lush -- It's another way this episode feels like a movie." He is currently writing music for the animated hit *Solar Opposites* (with Justin Roiland and Thomas Middleditch).



***Star Wars: The Clone Wars, Episode: Victory and Death* - Lucasfilm Animation - Kevin Kiner**

The award-winning continuation of the saga *Star Wars: The Clone Wars* returns for its epic conclusion. With ambitious, ground-breaking computer animation from Lucasfilm Animation, classic characters, astounding action, and the timeless battle between good and evil, *Star Wars: The Clone Wars* expands the *Star Wars* story with all new adventures set in a galaxy far, far away. Now it is the end of the historic Clone Wars, as the forces of darkness have amassed great power in their bid to transform the Republic into the Galactic Empire. In the conflict's final days, clone troopers specialize for the dangerous missions ahead, Ahsoka Tano confronts life outside of the Jedi Order, and a familiar menace returns to wreak havoc. The explosive final chapters of the Clone Wars chronicle the end of a major era in *Star Wars* history.



***The Tiger Who Came to Tea* - Lupus Films - David Arnold, Don Black**

Composer David Arnold is an English film composer best known for scoring five James Bond films, as well as *Stargate*, *Independence Day*, *Godzilla* and the television series *Little Britain* and *Sherlock*. For *Independence Day* he received a Grammy Award for Best Instrumental Composition Written for a Motion Picture or for Television and for *Sherlock* he, and co-composer Michael Price, won a Creative Arts Emmy for the score of "His Last Vow," the final episode in the third series. Arnold scored the BBC/Amazon Prime series *Good Omens*, adapted by Neil Gaiman from his book "Good Omens," written with Terry Pratchett. Arnold is a fellow of the British Academy of Songwriters, Composers and Authors.

Lyricist Don Black, OBE is an English lyricist. His works have included numerous musicals, movie, television themes and hit songs. He has provided lyrics for John Barry, Charles Strouse, Matt Monro, Andrew Lloyd Webber, Quincy Jones, Hoyt Curtin, Lulu, Jule Styne, Henry Mancini, Meat Loaf, Michael Jackson, Elmer Bernstein, Michel Legrand, Hayley Westenra, A. R. Rahman, Marvin Hamlisch and Debbie Wiseman.



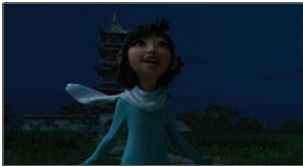
MUSIC IN AN ANIMATED FEATURE PRODUCTION



***Onward* - Pixar Animation Studios - Mychael Danna, Jeff Danna**

Mychael Danna is an Academy Award-winning film composer recognized for his evocative blending of non-western traditions with orchestral and electronic music.

Jeff Danna has created scores for a long and diverse list of films, both animated and live action. This is Jeff's sixth Annie Nomination.



***Over the Moon* - Netflix Presents a Netflix/Pearl Studio Production / a Glen Keane Productions Presentati - Steven Price, Christopher Curtis, Marjorie Duffield, Helen Park**

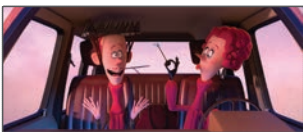


***Soul* - Pixar Animation Studios - Trent Reznor, Atticus Ross, Jon Batiste**

Trent Reznor and Atticus Ross are behind the original score with Jon Batiste for *Soul*, marking the first time they've composed music for an animated film. Reznor, of course, formed Nine Inch Nails in 1988 and has sold more than 30 million records. In 2008, Reznor teamed with Ross and began a career in composing music for film. Their first project, David Fincher's *The Social Network*, earned the pair an Oscar and a Golden Globe. In 2020, Nine Inch Nails was inducted into the Rock and Roll Hall of Fame.



Jon Batiste is an American singer/songwriter, multi-instrumentalist, bandleader, record producer, educator and actor. As a teenager, he began self-producing and releasing his music on the internet, as well as performing internationally. His major label debut, 'Hollywood Africans,' was nominated for a GRAMMY Award for best American roots performance in 2019. Along with his band, 'Stay Human,' he is featured nightly on *The Late Show* with Stephen Colbert.



***The Willoughbys* - Netflix Presents A BRON Animation Production in association with Creative Wealth Media - Mark Mothersbaugh, Alessia Cara, Jon Levine, Colton Fisher**

Mark Mothersbaugh is one of this era's most unique and prolific composers. Deeply aware of the ability of precise, multi-faceted artistic expression to deliver vital social commentary, he has perpetually challenged and redefined musical and visual boundaries. Mothersbaugh co-founded influential rock group DEVO, and then parlayed his avant-garde musical background into a leading role in the world of scoring for filmed and animated entertainment, interactive media and commercials. As an award-winning composer, his credits include *Moonrise Kingdom*, *21 Jump Street*, *Cloudy with a Chance of Meatballs*, *Enlightened*, *Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic*, *Pee Wee's Playhouse*, and the hugely successful *Rugrats* television, stage and film franchise. Through his multimedia company, Mutato Muzika, Mark has scored hundreds of commercials. Mothersbaugh received the BMI Richard Kirk Award for Outstanding Career Achievement at the organization's 2004 Film/TV Awards. He can currently be seen as the art teacher on the hit television series, *Yo Gabba Gabba!*



***Wolfwalkers* - Cartoon Saloon/Melusine Productions - Bruno Coulais, Kíla**

Whether it is a question of auteur films or mainstream films, Bruno Coulais keeps the same high standards and always envisages his art as a window opening out on the world -- a very personal way of mixing the most diverse cultures in a universal harmony at work. In 1978, Coulais emerged as a young composer of concert works, quickly discovering in film music a means of sharing his creative work with greatest number of people. In 1995, Coulais composed the music for *Microcosmos*. He injected into his score a strange lyricism, between wonder and fantasy, confirming the lesson learned from Reichenbach: to any documentary image, music brings a part of fiction.

Formed at school in Dublin's late 1980's, Kíla are heralded as one of Ireland's most innovative and exciting bands. Their unique sound has been ever-evolving: rooted in tradition, yet inspired by a myriad of influences and ideas from all around the world. Often defined as contemporary Irish World music, Kíla fuse the effects of their own melodies and Irish (Gaeilge) lyrics, Irish folk instruments such as whistles, fiddles, Uilleann pipes, bones and bodhrán with djembe, congas, drums, mandolins, brass and acoustic/electric/bass guitars. Kíla's eight members come from the differing musical backgrounds of traditional, classical and rock. The result is a fresh blend of freewheeling instrumentals, furious jigs, and primal rhythms that transcend the traditional boundaries of Irish music.

CHARACTER DESIGN IN AN ANIMATED TELEVISION/MEDIA PRODUCTION



***Amphibia, Episode: The Shut-In!* - Disney TV Animation - Joe Sparrow**

Joe Sparrow is an artist and writer living and working in London, England. While he has filled various different roles in animation production over the years, he is also known for his Eisner- and Ignatz-nominated comics with companies like Short Box and Nobrow. Guillermo del Toro once called him “a good storyteller” in a tweet, which made him very happy.



***BNA, Episode: Runaway Raccoon* - Trigger / Netflix - Yusuke Yoshigaki**

Character Designer/Animator Yusuke Yoshigaki was born on November 7, 1973 in Japan's Kanagawa prefecture. After graduating from the Yoyogi Animation Academy, he joined GAINAX, Co., Ltd. and is currently a member of TRIGGER Inc. He made his debut as an animator with Neon Genesis Evangelion and has worked on many titles, including *FLCL*, *Mahoromatic*, *Aim for the Top!*, *Diebuster* and *Gurren Lagann*. He has worked on many anime titles as a Character Designer and Mechanical Designer, including *Someday's Dreamers II: Sora*, *Gambo* in the collection *Short Piece*, *Black Rock Shooter*, *Space Patrol Luluco* and *Little Witch Academia*. Mr. Yoshigaki led the animation character design in his newest work, *BNA*, which is currently streaming on Netflix.



***Craig of the Creek, Episode: The Other Side: The Tournament* - Cartoon Network Studios - Danny Hynes**

Danny Hynes is a character designer and animation artist based in Burbank. Originally from New Jersey, Hynes is known for his work on Cartoon Network's *Craig of the Creek* and *Steven Universe*, Adult Swim's *The Venture Bros*, and as a character design teacher at CalArts. Currently working at Netflix, Hynes has a passion for people and expressing the richness and subtlety of the human experience through animation and character design.



***Looney Tunes Cartoons, Episode: Season 1, Episode 2* - Warner Bros. Animation - Jim Soper**

Jim Soper is a Boston based illustrator whose main focus has been on the 1940's era of cartooning. Graduating from LUCAD with a BFA in both animation and illustration, he has worked as a designer and animator for Warner Bros., Nickelodeon, Netflix as well as numerous commercial studios in the Boston area.



***The Owl House, Episode: Young Blood, Old Souls* - Disney Television Animation - Marina Gardner**

Marina Gardner has been Character Designer on *The Owl House* since the beginning of the series. She was instrumental in establishing the amazing main model designs for the series, as well as the multitudes of fantastical characters that populate Bonesborough and the worlds of *The Owl House*.

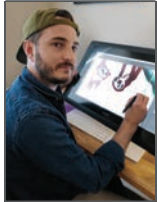


CHARACTER DESIGN IN AN ANIMATED FEATURE PRODUCTION



***Soul* - Pixar Animation Studios - Daniel López Muñoz**

Daniel López Muñoz began at Pixar Animation Studios in January 2006 on Pete Docter's *Up*. Growing up in Spain and Colombia, Daniel was fascinated by Spanish art and Japanese animation -- particularly that of Isao Takahata and Hayao Miyazaki. Smitten by their imaginative visuals and the magic of art and animation, he decided to study film and animation, which eventually led him to visual development and design. Daniel most recently served as a character designer on *Soul*.



***The Croods: A New Age* - DreamWorks Animation - Joe Pitt**

Joe Pitt started his career in animation fifteen years ago starting as a traditional animator on commercials in Atlanta. Since then, he has worked at several studios and roles throughout his career including *Princess and the Frog*, *Gravity Falls*, *Kung Fu Panda 3*, and upcoming *Spirit Untamed*.



***The Willoughbys* - Netflix Presents A BRON Animation Production in association with Creative Wealth Media - Craig Kellman**

In 1990, after being diagnosed with severe Lack of Ambition as well as Zero Upper Body Strength, Craig Kellman began his "career" in the Animation Industry. As storyboard artist, character designer, animator, art director, director, writer, and producer, Craig has attempted to contribute to a variety of television shows and commercials, feature films, short subjects, music videos, and title sequences over the past 30 years at studios such as DreamWorks, Disney, Sony, Nickelodeon, and Cartoon Network, a couple of which he wasn't even fired from. Most notably: Craig was the original Art Director of *The Powerpuff Girls* (before they got it right); he designed most of the characters for DreamWorks' *Madagascar* franchise, as well as for Adult Swim's 2017 *Samurai Jack* miniseries; he was the Imaginary Supervising Director/Creative Producer on *Foster's Home For Imaginary Friends* at Cartoon Network; he served as both Director and Whipping Boy of the Emmy-nominated first season of *The Ricky Gervais Show* for HBO. There, he achieved status as the only member of the team asked to not return for the second season. Craig also designed and directed the end title sequences for *Cloudy With A Chance of Meatballs 2* and *The Spongebob Movie: Sponge Out of Water*. Some of his other character designs can be seen in the films *Monsters vs. Aliens*, *Megamind*, *Mr. Peabody & Sherman*, *Penguins of Madagascar*, *Trolls*, the *Hotel Transylvania* movies, *Cloudy With A Chance of Meatballs 2*, *Sausage Party*, and *Addams Family* but, thank goodness, many more of them were thrown out before they could even be seen at all. Awards include: a 1992: Annie for "Most Disappointing Promising Young Up-and Comer" and a 2005 TOOFY nomination for "Largest Bite Radius in Animation" (narrowly beat out by Jeffrey Katzenberg).



***Trolls World Tour* - DreamWorks Animation - Timothy Lamb**

Timothy Lamb is a six-time Annie Award nominee for his work in feature film animation. Living in Los Angeles, California with his wife and two cats, Tim has 16 years of experience as an art director and character designer at DreamWorks Animation. He's worked on films including *Trolls World Tour*, *Trolls*, *Peabody & Sherman*, and many others.



***Wolfwalkers* - Cartoon Saloon/Melusine Productions - Federico Pirovano**

Federico Pirovano is an Italian born Character Designer and Visual Development Artist. After graduating from The Animation Workshop, he moved to Kilkenny where he worked on the character design and posings for *Wolfwalkers* and successively on the Greenpeace's short *There's A Monster In My Kitchen*. Currently Federico works as Art Director and freelance designer at the animation studio Ouros in Viborg Denmark, two steps away from the school where he graduated art directing the award-winning short film *Reverie*. Beside the responsibilities at the studio, he follows different personal projects together with Cartoon Salooners or former classmates like the collective Freshly Baked. When he's not working, he's probably wandering in the surrounding nature.



EXECUTIVE DIRECTOR'S MESSAGE

What a difficult and strange time we've been through.

A sentence like that is the way almost every commentary begins that has anything to do with looking back at the last twelve months. It is not that it isn't true, it's just that is so common a thought that it really goes without saying...Yet I've started even this little piece with the same homily.

And after that first sentence, the next phrase is usually about how thankful the writer is for all the support that he or she or they have gotten to help him or her or them get through this last, most crazy year, and I am going to do the same thing; I am going to thank everyone because that too is true and, as far as I am concerned, needs to be recognized and appreciated...It is just that there are so many of you to thank. If I name one, I've got to name all ("In for a penny, in for a pound," as my grandma used to say.) and in this little note, that is not possible.

So I am going to refer you first to our production credit page in this program. Many of the people I want to thank are there. Then, watch the ceremony, pay attention to the presenters and the names they say and the names superimposed on the screen and stay for the end credits. In fact, there are dozens...no, hundreds more. Finally, look around at the people who may be watching the show with you. All of you deserve thanks too, for your time, your interest and your passion for animation.

The Annie Awards are here for you. They could not happen without you.

Many, many thanks to you all.



A handwritten signature in black ink that reads "Frank Gladstone".

Frank Gladstone
Executive Director, ASIFA-Hollywood
with Radar the Wonder Dog...

PS: There is one more group I want to mention. My family has put up with me and, with inordinate patience and good humor, have allowed me, for the last 10 years, the space to produce this show. I not only thank them, I love them for this and for all the other things they grin and endure on my behalf.



UB IWERKS AWARD

*For technical advancements that make a significant impact
on the art or industry of animation.*

EPIC GAMES' UNREAL ENGINE

While it's best known as the technology that powers Fortnite, Unreal Engine provides a complete suite of development tools for anyone working in real-time production for film, television, live events, interactive, and other forms of digital entertainment.

From virtual production to in-camera visual effects and real-time animation workflows, Unreal Engine is at the forefront of a new era of storytelling. Drawing on decades of experience working with top filmmakers and studios, Unreal Engine has become an essential pillar for delivering cutting-edge artistry in the motion picture, animation, video games, architecture, automotive, and music industries.

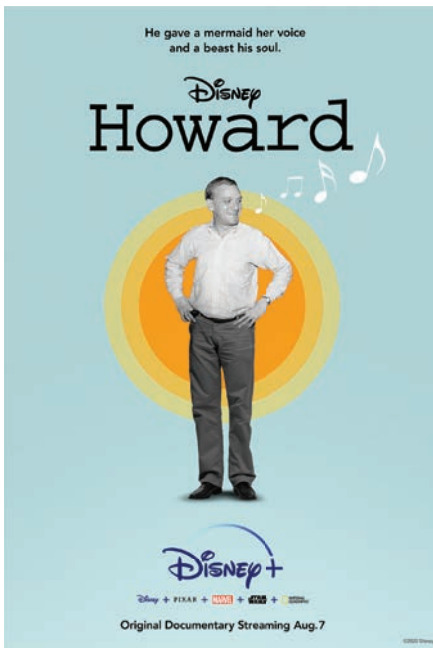
From real-time ray tracing to final look development, Unreal Engine unlocks creativity through faster iteration and delivery, eliminating the arduous tasks traditionally associated with computer graphics, and providing a workflow for animators that is fast, flexible and opens up a world of new creative possibilities.



**UNREAL
ENGINE**

CONGRATULATIONS TO ALL OF THIS
YEAR'S ANNIE AWARD NOMINEES ON
YOUR **FANTASTIC ACHIEVEMENT!**

SPECIAL ACHIEVEMENT



Told through vintage video clips and audio recordings, and narrated by those who knew and closely worked with him, *Howard: The Howard Ashman Story* brings audiences as complete and comprehensive a picture of the late, brilliant songwriter as possible. Written, produced, and directed by Disney Animation veteran Don Hahn, the documentary is a moving tribute to the legacy of Howard Ashman, who contributed mightily to the resurgence of Disney animation and in the process, helped to revive the movie musical itself.

Premiering at the Tribeca Film Festival in 2018, *Howard* tells the story of a musical genius who grew up in Baltimore and developed a passion for the theatre, particularly the musical theatre. Relocating to New York after college, he acquired a space off-Off-Broadway through which he presented his own shows. The culmination of this endeavor was 1982's *Little Shop of Horrors*, a hip adaptation of filmmaker Roger Corman's notorious 1960 no-budget film of the same name, written with his creative partner Alan Mencken. After *Little Shop* took the theatre world by storm, Ashman moved uptown, collaborated with composer Marvin Hamlisch on the ill-fated Broadway musical *Smile*, whose ultimate failure soured the young songwriter on the Great White Way. Coming to Los Angeles at the behest of Disney studio head Jeffrey Katzenberg, Ashman soon found himself amidst a group of young, fledgling animators who had been relegated to an off-lot facility from which they endeavored to make their names—a situation creatively similar to his former theatre space in New York.

With Mencken, Ashman wrote the song score for *The Little Mermaid* (1989), the film which more than any other put Disney animation back on the map and allowed the new generation of talented artists to take up the mantle of the studio's legendary Nine Old Men. *Aladdin* followed, from an idea pitched by Ashman himself. By then, though, he had been diagnosed with HIV, which he strove to keep secret, knowing that the revelation of his disease would seriously harm, if not end his career. He continued to work to the end, writing the lyrics to the songs for *Beauty and the Beast* from his hospital bed. Tragically, Howard Ashman succumbed to his disease at the age of 40, on March 14, 1991, at both the height of the AIDS crisis in America and at the height of his powers. Both *Beauty and the Beast* and *Aladdin* (for which Tim Rice took over as lyricist for some of the songs), were released after his death, underscoring the overwhelming loss to both the film and theatre industries.

Howard is not simply an elegy, however; it is a celebration of a particularly successful, largely joyful life. The songs of Ashman and Mencken were not only perfect fits for the stories in which they were contained, they refined the musical form itself as uniquely suited to animation. Starting with *The Little Mermaid*, the medium of animation dominated the Best Song category at the Academy Awards for the next decade, with two of those Oscars going to Ashman. What's more, in recreating the movie musical they also reinvigorated the musical stage, since many of the animated pictures went on to be hit Broadway shows. Ashman's influence on film and the theatre has resulted in a legacy that stretches far beyond the confines of the Walt Disney Studios.

The film *Howard* draws upon the recorded testimony of Ashman himself to tell his story, as well as the words of such coworkers as studio executives Jeffrey Katzenberg, Peter Schneider, and Thomas Schumacher; directors John Musker, Ron Clements, Gary Trousdale, Kirk Wise, and Roger Allers; animators Glen Keane and Randy Cartwright; actress Jodi Benson and many others, including, of course, Alan Mencken (who also composed an original score for the film), Don Hahn, and Howard's life partner Bill Lauch.

Eschewing the usual "talking heads" format of documentary filmmaking, Hahn chose to take the viewer back in time and try to put the moments of creation throughout Howard Ashman's life and career. "I set out to let Howard tell his own story," Hahn says. "Maybe it was my way to bring him back and share his genius." The result is a uniquely moving tribute to a brilliantly talented, visionary musical artist.

Everything about *Howard: The Howard Ashman Story* (which is now available through Disney +) is special, from its subject, to its presentation, to the artists who participated, to its music and the rare inside look into the creative process of a brilliant talent who left the world far, far too soon. It is perfectly fitting that the documentary is the recipient of ASIFA-Hollywood's Special Achievement Award.

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CHARACTER ANIMATION IN A VIDEO GAME



***League of Legends* - Riot Games, Inc. - Jose "Sho" Hernandez, Lana Bachynski, Christopher Hsing, Matthew Johnson, Jason Hendrich**

The League of Legends team has been working together for more than a decade. They are collectively responsible for multiple new champions, full character reworks and over 130 skins in 2020 alone. The League of Legends Animation Team of 2020 is: Adam Turnbull, Antony Jang, Christopher Hsing, Daniel Zettl, David Helsby, Drew Morgan, Einar Langfjord, Jason Hendrich, Jose "Sho" Hernandez, Jun Sui, Lana Bachynski, Luke Hu, Matthew Johnson, Nick Matthews, Nigel Style, Stphane Videlo, Steve Oh, Tom Robbins and Tyler Anthony. This nomination represents the team's first submission to the Annie Awards.



***Marvel's Spider-Man Miles Morales* - Insomniac Games - Brian Wyser, Michael Yosh, Danny Garnett, David Hancock**

Brian Wyser, Mike Yosh, Dave Hancock and Danny Garnett, have been working together at Insomniac as an Animation leadership team for over five years, working on blockbuster titles like *Marvel's Spider-Man*, *Marvel's Spider-Man: The City that Never Sleeps*, *Sunset Overdrive* and more. Collectively they offer 65 years of game development experience in performance capture direction, cinematics and gameplay to the incredibly talented teams they lead at Insomniac Games.



***Ori and the Will of the Wisps* - Moon Studios Xbox Game Studios iam8bit - Jim Donovan, Warren Goff, Boris Hiestand, Kim Nguyen, Jason Martinsen**

Moon Studios is an independent video game development studio, founded in 2010 by Thomas Mahler (former Cinematic Artist at Blizzard Entertainment) and Gennadiy Korol (former Senior Graphics Engineer at Animation Lab). The company mainly focuses on highly refined gameplay mechanics within its products and prides itself on an excessive 'iterative polish' process. Moon Studios is a distributed development house: All team members are spread throughout the world, allowing Moon to work with the best and most talented people in the games industry. Moon Studios created the critically acclaimed *Ori and the Blind Forest* and *Ori and the Will of the Wisps* and is currently developing a new, unannounced action RPG.



***The Last of Us Part II* - Naughty Dog - Jeremy Yates, Eric Baldwin, Almudena Soria, Michal Mach, August Davies**

Jeremy Yates, Eric Baldwin, Almudena Soria, Michal Mach, and August Alondra Davies have spent the better part of the last decade working together and leading the animation teams at both Naughty Dog and Sony's Visual Arts Service Group (VASG). Collectively, they have collaborated on the animation efforts of all the Naughty Dog titles for the past 18 years. The studio is passionate about telling stories with complex and believable characters, and the team feels fortunate to build and work with extraordinarily talented artists and engineers that help push the boundaries on what is possible with the art of interactive storytelling. *The Last of Us Part II* was truly a special project to collaborate on. The pressure and passion that the team was under both internally and externally to deliver on the continuing journey of Ellie and Joel were incredibly high. Each team member is extremely proud of the bold choices that Naughty Dog made in telling the story and are grateful to be behind a studio that continues to break down conventional stereotypes in both stories and gameplay.



CHARACTER ANIMATION IN A LIVE ACTION PRODUCTION



***The Christmas Chronicles 2* - Production Company: Netflix Presents A 26th Street Pictures/ Wonder Worldwide Production, FX Production Company: Weta Digital - Nick Stein, Caroline Ting, Sebastian Trujillo, David Yabu, Paul Ramsden**

Nick Stein, Caroline Ting, Sebastian Trujillo, David Yabu, Paul Ramsden and their crew had a hand in every aspect of the animation work on *Christmas Chronicles 2*, from storyboarding and concept design to final image. As well as producing hundreds of unique elves (including the protagonist, 'Belsnickel'), the team was responsible for creating the creatures that support the main cast: Reindeer, Jackalotes, and the Yule Cat Jola. They devised cute and quirky and more elaborate gags in previs with such precision that it often matched one-to-one with the action in the final shot. The team's combined animation expertise was a strong driver for the overall tone of the film.



***The Mandalorian* - Production Company: Lucasfilm, FX Production Company: Image Engine - Nathan Fitzgerald, Leo Ito, Chris Rogers, Eung Ho Lo, Emily Luk**

Nathan Fitzgerald, Leo Ito, Chris Rogers, Emily Luk, Eung Ho Lo and their teams at Image Engine have been working together to bring many iconic creatures and characters to life in blockbuster films and high-end series. Their latest work on *The Mandalorian's* 'Mother Spider' highlights their collective talents in creature animation, lookdev, modeling and texture. Their contributions brought forth one of *The Mandalorian's* most impressive creations with hundreds of nuanced touches that make the monstrosity seem so real. This believability is what cements *The Mandalorian's* standing as one of the finest visual feasts of the streaming generation.



***The Umbrella Academy 2* - Production Company: UCP for Netflix, FX Production Company: Weta Digital - Aidan Martin, Hunter Parks, Craig Young, Viki Yeo, Krystal Sae Eua**

For Season 2 of *The Umbrella Academy*, Aidan Martin, Hunter Parks, Craig Young, Viki Yeo and Krystal Sae Eua teamed up to create the season's most unusual cast members: AJ Carmichael and Pogo. AJ is a cold-hearted, hard-headed bureaucrat in the form of a talking goldfish who inhabits a fish tank in place of the head on a cyborg's human body. Pogo is an adorable, curious little chimp -- the juvenile incarnation of Dr. Pogo from Season One. The group worked together on Pogo from the previous season of the show and they thrive on combining the artistic and technical aspect of animation to drive characters with persuasive physiology and emotion. The team's success with AJ and Pogo adds a new dimension of eccentricity to an already delightfully idiosyncratic show.



***Timmy Failure: Mistakes Were Made* - Production Company: Walt Disney Pictures, FX Production Company: Framestore - Anders Beer, Marianne Morency, Hennadii Prykhodko, Sophie Burie, Cedric Le Poullennec**

CHARACTER ANIMATION IN AN ANIMATED TELEVISION/MEDIA PRODUCTION



***Alien Xmas* - Netflix Presents Fairview Entertainment / Sonar Entertainment / Chiodo Bros. Productions - Kim Blanchette**

Kim Blanchette, an award-winning stop-motion and computer animator with international acclaim, studied Art and Filmmaking at the University of Massachusetts, American University, University of Southern California, and the Center for Advanced Film Studies at the American Film Institute, where he wrote, produced, and directed live-action shorts. Following his two-year fellowship at AFI, Blanchette was recruited by Hanna-Barbera as a staff screenwriter but instead chose to pursue the rocky road less traveled in stop motion animation. He still has a passion for storytelling and comedy screenwriting and hopes to bring his own creations to the screen one day.



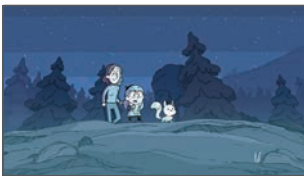
***Bojack Horseman, Episode: Good Damage* - Tornante Productions, LLC for Netflix - James Bowman**

James Bowman hails from Syracuse, NY. There he attended S.I. Newhouse School of Public Communications at Syracuse University before relocating to Los Angeles to pursue a life in the entertainment industry. Beginning his television career as an animator on the ShadowMachine production *TripTank*, he soon made his way onto Tornante's own *Bojack Horseman* as a Storyboard Artist and Retake Animator. James would then go on to direct an episode of the first season of *Tuca & Bertie* (Tornante), as well as overseeing animation. After directing two episodes of *Bojack Horseman* (and serving as Animation Director), he then took on the role of Supervising Director for the Quibi production *The Andy Cohen Diaries* -- which was nominated for a Critic's Choice Award. Currently, he is directing an unannounced project at Netflix Animation. The Annie Award nomination for Best Character Animation - TV/Media is James's first. James is both humbled and amazed by the nomination and grateful to Raphael Bob-Waksberg, Noel Bright, Steven A. Cohen, Lisa Hanawalt, Mike Hollingsworth, and Eric Blyler for giving him the opportunity to experiment with the unique animation style that appeared in the *Bojack Horseman* episode 'Good Damage,' written by Joanna Calo.



***Cosmos: Possible Worlds, Episode: Vavilov* - Starburns Industries - Dan MacKenzie**

Dan MacKenzie is a stop-motion animator for both TV and film. His work includes *Tumble Leaf*, *The Boxtrolls*, *KUBO* and *Anomalisa*. He has also directed the shorts *CREATE* and *Star Wars: Go Rogue*. Dan most recently won two Emmy Awards for his work on *Tumble Leaf* and *Cosmos: Possible Worlds*.



***Hilda* - Silvergate Media for Netflix - David Laliberté**

Senior Animator and Show Creator David Laliberte was born in Victoria BC, surrounded by beautiful coastal rainforests and the water of the Esquimalt Lagoon. From a young age they were educated on the careful balance that nature and ecosystems require to thrive. They were heavily interested in drawing animals and vegetation along with the few cartoons they were allowed to watch at the time (*Spiderman*, *Sailor Moon*, *The Magic School Bus* and, later, *Road Runner*, *Johnny Bravo*, *Dexter's Lab* and *Power Puff Girls*). Their father was a Navy Officer and was posted to Ottawa when David was 8 years old. From then on, David lived and grew up in a small town just outside of Ottawa. Fascinated with flash cartoons on the internet as a high-school student, David managed to procure a copy of Macromedia Flash MX to learn some animation basics. David's college thesis film won a second place prize, losing out to their friend and rival, Scott Lewis, who would later win an Annie award for his animation on *Hilda* (season 1). David lives in Ottawa with his loving partner of 11 years, Jessie Moore. Jessie was a senior animator on *Hilda* Season 1 and is currently an Animation Supervisor at Jam Filled Entertainment.



***Lamp Life* - Pixar Animation Studios - Lucas Fraga Pacheco**

Lucas Fraga Pacheco is a 2D and CG animator at Pixar Animation Studios. Born in Brazil, Pacheco came to the United States to study animation at CalArts, graduating in 2016 to work on projects including *Coco*, *Lamp Life*, *Onward*, *Soul*, and *Burrow*. He recently served as the Animation Supervisor for an upcoming Pixar SparkShort. Lucas has previously animated at Jibjab, Birdo Studios, and Chromosphere. In his free time, he creates animated shorts and plays the drums.



CHARACTER ANIMATION IN A FEATURE PRODUCTION



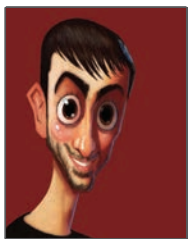
***Onward* - Pixar Animation Studios - Shaun Chacko**

Shaun Chacko joined Pixar Animation Studios in 2006. He has worked as an animator on Academy Award-winning feature films *Ratatouille*, *WALLE*, *Up*, *Toy Story 3*, *Brave* and *Coco*, as well as the short film *LAVA*. He also worked on *Monsters University*, *Incredibles 2*, *Onward* and *Soul*. Chacko was a directing animator on *The Good Dinosaur* and, most recently, animated on Pixar's upcoming film *Luca*, which is set to release June 18, 2021.



***Soul* - Pixar Animation Studios - Michal Makarewicz**

Michal Makarewicz joined Pixar Animation Studios in June 2003. He was an animator the Golden Globe-winning feature *Cars* and *Cars 2*, as well as Academy Award-winners *Ratatouille* and *WALLE*. Makarewicz earned an Annie Award for Character Animation in a Feature Production for his work on *Ratatouille*. Makarewicz was a directing animator on *Finding Dory*, and was most recently an animator on Disney and Pixar's *Soul*.



***The Croods: A New Age* - DreamWorks Animation - Rani Naamani**

Rani Naamani is a supervising animator at Dreamworks Animation. He animated on several franchises such as *Shrek* and *How To Train your Dragon*. He served as character lead for Minion in the movie *Megamind*, and lead on King Julien in *Madagascar 3*. More recently, he was the character supervisor for *Boss Baby*, Grimmel from *How to Train your Dragon: The Hidden World*, and Phil Betterman on *The Croods: A New Age*. He is currently a supervising animator on Dreamworks Animation's upcoming film *The Bad Guys*.



***The Willoughbys* - Netflix Presents A BRON Animation Production in association with Creative Wealth Media - Andrés Bedate Martin**

Andrés Bedate Martin started developing a special relationship with movies when he was around 12 years old. When it came time, however, instead of studying cinema he decided to study Law. He lasted for two years in law school before switching to Cinema -- and found an adjunct passion for computers. Soon, he was all-in for 3D animation then. After graduation, he started in the industry at Skydance Madrid (then Iliion) before moving to Rio de Janeiro, Brazil to work as a remote freelance animator, then moved up to Canada to join up with Sony Pictures Imageworks to work on *Hotel Transylvania 3*. In 2018 Andrés joined Bron Animation to create *The Willoughbys*. These days, he's back at the 'Hotel Transylvania' -- and loving it.



***Wolfwalkers* - Cartoon Saloon/Melusine Productions - Emmanuel Asquier-Brassart**

Emmanuel Asquier Brassart is a French 2D character animator currently living in Ireland. He studied animation in Paris at Gobelins. He temporarily worked in Denmark and France as a special effects artist and storyboarder, but ended up settling in Kilkenny, working mainly as a character animator for Cartoon Saloon. Emmanuel animated on several feature films including *The Prophet*, *The Breadwinner*, *Wolfwalkers* and *Long Way North*. In his free time, Emmanuel likes to read and go on long walks with friends.

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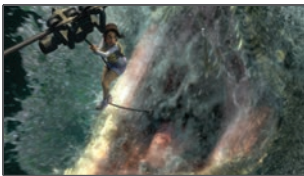


BEST ANIMATED EFFECTS IN TELEVISION/MEDIA PRODUCTION



***Fast & Furious: Spy Racers, Episode: Sirocco Fire Explosion* - DreamWorks Animation - Chris Browne, Brand Webb, Russell Richardson, Ardy Ala, Reggie Fourmyle**

The *Fast & Furious: Spy Racers* Effects Team joined together in 2018 to embark on one of DreamWorks Animation's most ambitious television series to date. Keeping in line with the popular *Fast & Furious* franchise, the team knew that the effects would have to be both mind-blowing as well as a crucial part of the story. Major plot points hung on the delivery of massive effects shots and so the team leapt into action, developing the approach to the effects both from a creative and technical standpoint. The team knew that quick turnaround for delivery, combined with the large number of shots, they would have to build effective tools and workflows to accomplish the task. Many tools were assetized to be used quickly as reusable effects rigs. This was mainly for repeatable tasks such as laser blasts, distant explosions, among other reusable effects. This efficiency allowed the team to put the extra time and focus into the most epic looking shots for each episode's climax. Amongst the complex scope of physical production, the effects team are thrilled to have been part of bringing the project to life.



***Jurassic World: Camp Cretaceous, Episode: Welcome to Jurassic World* - DreamWorks Animation - Emad Khalili, Ivan Wang**

Kyle Goertz received his BFA in 3D animation at UCD. He has worked at DreamWorks Animation for two years. Emad Khalili has a Masters in VFX and has worked on many titles around the world for 15 years. Kathy Tran supervised two award-winning shows prior to now directing lighting, compositing and FX at DreamWorks. Ivan Wang grew up in Taiwan and wants to share that it's a ""dream come true"" to work with the talented people at DreamWorks. Chris Wombold has spent the last decade working on a variety of shows from DreamWorks and Nick.



***Lamp Life* - Pixar Animation Studios - Greg Gladstone, Keith Daniel Klohn, Matthew Wong**

Whether they are igniting Bo Peep's bonnet, exploding light bulbs to decommission an antique store's security system, filling the skies with elements of rain or snow or covering the characters with thick dust, the *Lamp Life* FX team carefully crafted a broad variety of complex simulations and procedural animation techniques to help support the telling of Bo Peep's story and imbue a sense of realism to the *Toy Story* world.



***Tales of Arcadia: Wizards, Episode: Killahead, Part Two* - DreamWorks Animation - Greg Lev, Igor Lodeiro, Brandon Tyra, Cui Wei, Ma Xiao**

The third installment of the *Tales of Arcadia* trilogy, *Wizards*, was a unique challenge. The FX team was tasked with creating a new FX language for magic -- as well as blend troll magic and alien tech -- that was established in *Trollhunters* and *3Below*, then to incorporate it seamlessly into a new cinematic world. They worked hard to create new physically based FX, as well as new crowd systems for a large battle sequence.

Greg Lev and Igor Lodeiro leveraged their 16 years of feature experience to aid in the endeavor. Compositing Supervisor Brandon Tyra helped to create final shots and establish the language and look of the FX. Cui Wei and Ma Xiao brought their FX artistry to life with highly complex and very impressive FX work. The final result is the detail-rich manifestation of Guillermo Del Toro's vision of stylized characters and sets with realistic lighting, textures and FX, all coming to fruition in a visually spectacular way.



***Transformers: War For Cybertron Trilogy (Siege), Episode 6* - Rooster Teeth Productions for Netflix - Masanori Sakakibara**

Masanori Sakakibara works at Polygon Pictures as an Effects Artist. While at Polygon Pictures, Sakakibara has contributed his significant talents to the FX team on the following projects: the *Transformers: War For Cybertron* trilogy, *Levius*, the upcoming film *Knights of Sidonia: The Star Where Love Is Spun* and many more. He is a former professional dancer, with credits performing on various stages and famous theme parks.

BEST ANIMATED EFFECTS IN AN ANIMATED FEATURE PRODUCTION



Over the moon - Netflix Pearl Studio - Ian Farnsworth, Brian Casper, Reinhold Rittinger, Zoran Stojanoski , Jennifer Lasrado

The FX and CFX teams were tasked with bringing the fantastical world of Lunaria to life. Both teams put incredible amounts of effort and creativity into achieving the artistic vision of this film. The FX worked tightly alongside many other departments to help craft a large variety of unique effects by sharing workflows previously only done before in FX. The Lunarians, palace security, giant meteors, moon frogs, portals, and even a willow tree are just some of the things brought to life by the FX team. The CFX team focused their work on Fei Fei, who had a very unruly haircut, some cute bunnies, a mystical egret, a magical printed scarf, and the goddess Chang'e who had six extremely extravagant outfits and very long hair to wrangle. In addition to working with patterns from a traditional fashion designer, CFX had to work closely with animation and the director to highlight the poses and folds on some very complex cloth simulations. Heartwarming animation combined with unobtrusive simulations bring *Over The Moon* to life.



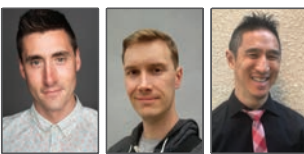
Soul - Pixar Animation Studios - Tolga Göktekin, Carl Kaphan, Hiroaki Narita, Enrique Vila, Kylie Wijsmuller

From the inner recesses of the soul to the outer reaches of *The Great Beyond*, the effects team rendered the abstract concrete and the mundane sublime. Whether portraying the creative process as blissful synesthesia, manifesting a literal fall from grace as a monochrome op-art fever dream, filling *The Great Beyond* with mystical sands, or making the streets of New York palpable with realistic physical simulations, the team drew from its experience and talent to help create this truly special film.



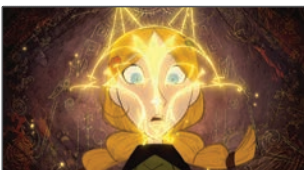
The Croods: A New Age - DreamWorks Animation - Amaury Aubel, Domin Lee, Alex Timchenko, Andrew Wheeler, Derek Cheung

Amaury Aubel's credits include Effects Supervisor on *How to Train Your Dragon: The Hidden World* and Effects Artist on *Abominable*, *Trolls*, *Home*, *Puss in Boots*, *Monsters vs. Aliens* and *Kung Fu Panda*. He also served as Effects Animator on *The Croods*. Domin Lee is currently serving as Effects Supervisor for the upcoming *Puss in Boots: The Last Wish*. He was the Lead FX Artist for both *How to Train Your Dragon 2* and *How to Train Your Dragon: The Hidden World*. Other visual effects credits include *The Boss Baby*, *Trolls*, *Kung Fu Panda 3*, *Turbo* and *Puss in Boots*. Alex Timchenko worked as Visual Effects Artist on *Abominable*, *Home*, *The Croods* and the animated short *Kung Fu Panda: The Emperor's Quest*. Andrew Wheeler served as Visual Effects Artist for films including *Trolls World Tour*, *Abominable*, *Incredibles 2*, *Cars 3*, *Finding Dory* and *How to Train Your Dragon 2*. He was the Visual Effects Lead on films including *Mr. Peabody & Sherman*, *How to Train Your Dragon* and *Rise of the Guardians*. Derek Cheung served as FX Artist on *Abominable* and Effects Technical Director on *How to Train Your Dragon: The Hidden World*. His work as FX Artist on live action films includes *Avengers: Infinity War*, *Thor: Ragnarok*, *Spider-Man: Homecoming*, *The Fate of the Furious* and *Beauty and the Beast*. He was Effects Technical Director for films including *X-Men: Apocalypse*, *Ant-Man*, *The Hateful Eight* and *Batman v Superman: Dawn of Justice*.



Trolls World Tour - DreamWorks Animation – Zachary Glynn, Landon Gray, Youxi Woo, John Kosnik, Doug Rizeakos

Zachary Glynn's credits as Visual Effects Artist include *How to Train Your Dragon 2* and *How to Train Your Dragon: The Hidden World*, *Trolls*, *Kung Fu Panda*, *Mr. Peabody & Sherman*, *Turbo*, *Rise of the Guardians* and the TV special *Trolls Holiday*. Landon Gray served as Visual Effects Artist on *Home*, *Puss in Boots*, *Megamind* and *How to Train Your Dragon*. He was also an Effects Animator on *The Croods*. Youxi Woo is currently serving as FX Supervisor on the upcoming *The Boss Baby: Family Business*. He was FX Lead on *How to Train Your Dragon: The Hidden World*. Woo's visual Effects Artist credits include *Kung Fu Panda 3*, *Home*, *Penguins of Madagascar*, *How to Train Your Dragon 2* and *The Croods*. He was also Effects Technical Director on both *Puss in Boots* and *How to Train Your Dragon*. John Kosnik is currently serving as Lead Visual Effects Artist for the upcoming *The Bad Guys*. His work as Visual Effects Artist includes *Frozen II*, *Abominable* and *Moana*. He was also an Effects Animator on *Zootopia* and *Big Hero 6*. Doug Rizeakos began working as an FX Artist with DreamWorks Animation in 2018. He also worked in the animation department on the animated short film *Save Our Bees*.



Wolfwalkers - Cartoon Saloon/Melusine Productions - Kim Kelly, Leena Lecklin, Frédéric Plumey, Almu Redondo, Nicole Storck

Sarah Peters served as a writer and producer on *Harley Quinn*. Her previous writing credits include *Awkwafina in Nora From Queens*, *Workaholics*, and the critically-acclaimed *Nathan for You* on Comedy Central. She also wrote on both seasons of the award-winning series *Master of None* for Netflix.



EDITORIAL IN AN ANIMATED TELEVISION/MEDIA PRODUCTION



***Cops and Robbers* - Lawrence Bender Productions for Netflix - Brandon Terry, Ezra Dweck, Del Spiva, Greg Hedgepath**



***Hilda, Episode: Chapter 9: The Deerfox* - Silvergate Media for Netflix - John McKinnon**

Supervising Editor John McKinnon has spent his 17-year career editing hundreds of episodes for various genres, ranging from pre-school and action-adventure to prime-time comedy. Working alongside some of Canada's most talented artists and directors, John has played a pivotal role in helping Mercury Filmworks develop their pre-production to post-production pipeline, as well as establish themselves as one of the leading independent animation studios in North America. In his current role as Supervising Editor at Mercury, John continues to help the company expand their -storytelling- footprint by training and establishing a new generation of Editors, while at the same time enjoying his love for telling authentic stories through his work as Editor on *Hilda*.



***If Anything Happens I Love You* - Gilbert Films / Oh Good Productions for Netflix - Peter Ettinger, Michael Babcock**

Peter Ettinger has worked on both animated and live action feature films for over 25 years, serving as Lead Editor on the award winning animated short, *If Anything Happens I Love You* (Netflix), *The Loud House Movie* (Nickelodeon/Netflix), *Smallfoot* (Warner Brothers) and Associate Editor on *Over the Moon* (Netflix) and *HOME* (DreamWorks Animation). Live action credits include *The Horse Whisperer*, *The Fast and the Furious* and *The Bourne Identity* as well as writing and directing the feature film, *Lonely Street*. He supervised the international print release of *Star Wars: Special Edition Trilogy* in London, *Rome and Oslo* for LucasFilm.

Michael Babcock joined the re-recording mixing and sound editing union at the age of 22. He served on the Academy Award winning sound teams of *The Dark Knight* and *Inception*, as well as the nominated sound teams of *Interstellar*, *Transformers*, *There Will Be Blood*, and *War of the Worlds*. Michael has also played on various film/TV scores as a saxophonist, flutist, and clarinetist. 2021 marks Mark's 25th year as a sound designer/re-recording mixer in Los Angeles, California.



***Lamp Life* - Pixar Animation Studios - Serena Warner**

Serena has worked at Pixar Animation Studios for twelve years as both an animation and documentary film editor. Prior to Pixar, Serena worked as an editor at Francis Coppola's American Zoetrope production company. Her work has screened at numerous film festivals -- including Telluride, where she also worked as a film inspector for many years. She lives with her family in the Bernal Heights neighborhood of San Francisco. Serena is thrilled to be honored among such a talented group of peers.



***To: Gerard* - DreamWorks Animation - James Ryan**

James Ryan (ACE) most recently served as the film editor on DreamWorks Animation's *The Croods: A New Age*. Prior to his work on this film, James worked as the lead editor on *The Boss Baby* (2017) and *Turbo* (2013). After graduating from the University of Southern California School of the Cinematic Arts, James first got his start at DreamWorks Animation in 1996 as an apprentice editor on *The Prince of Egypt* (1998). A Chicago native, James is a member of The American Cinema Editors as well as The Academy of Motion Picture Arts and Sciences.

EDITORIAL IN AN ANIMATED FEATURE PRODUCTION



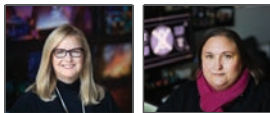
***A Shaun the Sheep Movie: Farmageddon* - Studiocanal and Aardman present in association with Anton Capital Entertainment An Aardman Production for Netflix - Sim Evan-Jones, ACE, Adrian Rhodes**

Sim Evan-Jones worked for Stephen Spielberg's Amblimation in London during the early nineties, first as an Assistant Editor on *An American Tail II* and then as Co-Editor on *We're Back and Balto*, both distributed by Universal Pictures. In 1995 he moved to Los Angeles as one of the first employees of DreamWorks Animation, working on *The Prince of Egypt* as an Associate Editor. Since then he has worked on many projects in many countries. In 2019 he moved back to his London hometown, where he is currently working for Locksmith Animation.

Adrian Rhodes studied Music at the University of York and Sound at the National Film & Television School. He has sound-edited and mixed numerous films for many major directors, including several for long-term collaborator Nick Park. Rhodes' awards include a BAFTA for sound on *Shakespeare's Richard II* and a nomination for *The Full Monty*. Among his credits are *Chicken Run*, *Shaun the Sheep*, *Wallace & Gromit*, *The Gruffalo* and *Ethel & Ernest*. He holds a Grammy nomination for the ballet *Inala*. He loves classic cars.



***Calamity Jane* - Maybe Movies - Benjamin Massoubre**



***Onward* - Pixar Animation Studios - Catherine Apple, Anna Wolitzky, David Suther**

Many years of hard work, fun, and a little bit of magic went into the editing of our fantastical quest in *Onward*. Catherine Apple, Anna Wolitzky, David Suther and an exceptional team of assistant editors and production staff enjoyed crafting the story and developing the humor and - most importantly - the love, that was the heart of the film.



***Soul* - Pixar Animation Studios - Kevin Nolting, Gregory Amundson, Robert Grahamjones, Amara Rizk**

The editorial process of *Soul* was a deep and dynamic exploration of ambitiously existential concepts carried out in typical Pete Docter fashion: Working in a loose, iterative collaboration with writers, story, composers and sound designers. Like Jazz music, the various voices of the collaborators resulted in the rich result of what *Soul* became. Kevin, Robert, Greg and Amara relied on an amazing team of assistant editors, production staff and Pixar systems to finish it all from home.



***The Willoughbys* - Netflix Presents A BRON Animation Production in association with Creative Wealth Media - Fiona Toth, Ken Schretzmann, ACE**

Ken Schretzmann, ACE has edited animated features for over two decades. In addition to Netflix's *The Willoughbys*, his work includes *The Secret Life of Pets* and *The Lorax* at Illumination, as well as *Cars* and *Monsters, Inc.* at Pixar Animation Studios. He's a recipient of an ACE Eddie award for Pixar's *Toy Story 3* and is a member of American Cinema Editors. Most recently, Schretzmann completed story reels at Shadow Machine on Guillermo del Toro's *Pinocchio*. He lives in quarantine with his ukulele in Northern California.

Fiona Toth is a Canadian Film Editor currently living in Vancouver, BC. She is known for her work as lead editor on *The Willoughbys* from Netflix and BRON Animation. Most recently, she has edited upcoming projects from Pixar and Guillermo Del Toro's *Pinocchio*. Prior to her work in animation she served in editorial roles on a number of projects including documentaries, scripted dramas, unscripted reality television, commercials and shorts. Influenced at an early age by such films as *The Wizard Of Oz*, *Beetlejuice* and *The Triplets Of Belleville*, she feels very lucky to work with like minded filmmakers who share her offbeat style and comedic sensibilities.



WINSOR McCAY AWARD

Recognition for career contributions to the art of animation

The Winsor McCay Award, named for the most influential of character animation pioneers, was the first Annie Award established by Asifa-Hollywood and is awarded to a maximum of three individuals annually in recognition of lifetime or career contributions in direction, animation, design, writing, voice acting, sound and sound effects, technical expertise, music, education, or for other endeavours which exhibit an outstanding devotion to and promotion of excellence in the art of animation.



WILLIE ITO

It was while sitting in front of a big screen in a neighborhood movie theater that 5-year-old Willie Ito first saw what would cement his lifetime career in the field of animated cartooning. *Snow White and the Seven Dwarfs*, produced in living color, made such an impression on the young boy that he began to draw constantly.

He continued to draw even through his wartime incarceration, which had been ordered for 120,000 Japanese Americans, spending many hours drawing and animating on margins of Sears catalogues in order to create his own flip book.

Three years later he and his family returned home to San Francisco. After drawing his way through school, he was encouraged by his professor in college to attend Chouinard Art Institute in Los Angeles. Armed with a letter to Don Graham, the dean of Chouinard, Willie made the big move to Los Angeles. Upon seeing his work, Graham awarded him a scholarship and Willie was mentored by two of Disney's top artists, Marc Davis and T. Hee.

Willie used his high school portfolio as a ticket into the Walt Disney Studios, where he was granted an interview and ultimately hired by another mentor, Iwao Takamoto. As Iwao's assistant, Willie's first assignment was the iconic spaghetti kissing scene from *Lady and the Tramp*. Iwao's perfectionism made his training a bit frustrating, and as Willie stood behind him for hours, watching him take an eraser to his drawings to make corrections, he actually experienced some doubts about his future in animation.

During a hiatus, Willie went to work for Warner Brothers, starting at the infamous 'Termite Terrace.' He was invited by Chuck Jones to join his unit and worked with Ken Harris. Some of the classics to which he contributed were *What's Opera, Doc?*, *One Froggy Evening*, cartoons starring Pepe Le Pew, Daffy Duck, and the ever popular Coyote-and-Roadrunner series. Friz Freleng then borrowed Willie from Chuck Jones to do layout for a short under Hawley Pratt's mentorship. Willie received his first ever screen credit as layout artist on *Prince Violence* (which was retitled *Price Varmint* for television airing), directed by Freleng. Willie also did layouts and stories for the *Bell System Science Series* featuring Dr. Frank Baxter.

When Bob Clampett was starting production on his *Time for Beany* show he invited Willie to join his studio. Willie converted Clampett's puppet characters into animation and the *Beany and Cecil* show went into production. Upon its completion, Hanna-Barbera beckoned, resulting in a 14-year stint that gave Willie the chance to work with many of the studio's classic characters, including Yogi Bear, the Flintstones, the Jetsons, and Scooby-Doo.

He also did a number of commercial layouts for Filmfair, wrote the TV special "All About Me" for NBC's *Children's Theatre*, and produced commercials through his own company, TSA, and for Aloha Productions. At the same time Willie did comic illustrations for Petersen Publishing, Western Publishing, and Disney and Marvel comics.

After a year's stint with Sanrio, Willie returned home to Disney. He worked in comic strips, and then for Disney Consumer Products. Designing character merchandise was a new challenge but being a collector himself, Willie based his designs on what he would buy.

When Disney decided to tap the TV animation, Willie was assigned to help develop a new original series that did not include of classic Disney characters (just in case the venture was unsuccessful). A couple of obscure series were developed to test the waters, with the ultimate results being *The Wuzzles* and *Disney's Adventures of the Gummi Bears*. Willie joined the unit for three months until they got a foothold, and production was in good hands.

Returning to consumer products, he became involved with the development of the Disney Store chain, which eventually grew to more than 800 retail outlets worldwide. That necessitated forming a creative group to travel to international offices around the world. As Director of Character Art International, Willie was privileged to mentor Disney artists from their home countries.

Meanwhile, Willie had always wanted to write and illustrate children's books, and retirement offered him that opportunity. His first book, *Hello Maggie*, is currently in production as an animated cartoon short subject.

Willie was married to his wife Rosemary for 61 years. They have four children—Marc (Helen), Vincent (Michelle), Matthew (Yvonne), and Sabrina (Jim); six grandchildren—Tawny, Michael, Sydney, Corey, Kayla, and Kyle; and two great-grandchildren, Kaden and Isabelle. Of them, Kayla and Isabelle are showing promise with future aspirations in animation.

WINSOR McCAY AWARD



Recognition for career contributions to the art of animation



BRUCE SMITH

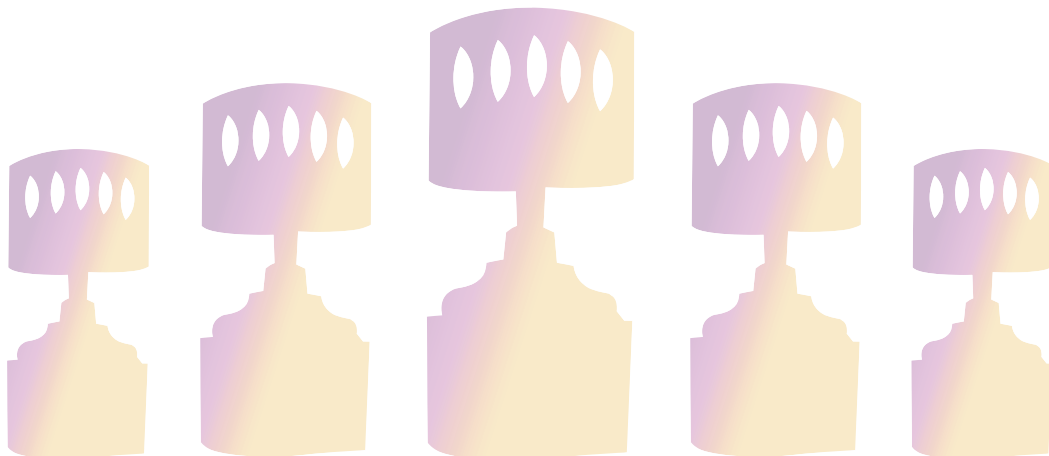
Bruce W. Smith is a feature film character animator, director and television producer. He is best known as the creator and executive producer of the Disney Channel hit show *The Proud Family* and for supervising the animation of the evil villain Dr. Facilier in the Walt Disney animated film *The Princess and the Frog*.

Smith studied animation in the Character Animation program at the California Institute of the Arts. He joined the Walt Disney Studios as an animator on *Who Framed Roger Rabbit* and various other Roger Rabbit shorts that the studio produced. Soon after, Smith was handpicked by producer/director Reginald Hudlin (*House Party*, *Boomerang*) to direct the Paramount Pictures animated film *BeBe's Kids*.

Smith also served as co-director on the Warner Bros. live action/animated film *Space Jam* before returning to Disney as supervising animator on such films as *Tarzan* (Kerchak and Baboons) and *The Emperor's New Groove* (Pacha).

While working animation on the feature film side, Smith started feeding into his love of television animation and created *The Proud Family* for the Disney Channel. He co-founded Jambalaya Studio for the production of the series and crafted 52 episodes of the hit series along with *The Proud Family* TV movie. Smith then rejoined the Walt Disney Studios to supervise animation on *The Princess and the Frog* (Dr. Facilier) and *The Winnie the Pooh Movie* (Piglet, Kanga and Roo) and as the lead animator on the short *Tangled Ever After*. Smith's knack for unique character design led him into the visual development of other projects at the studio such as *Wreck-it-Ralph* and *Frozen*.

(Biography By Brianne Smith)





WINSOR McCAY AWARD

Recognition for career contributions to the art of animation



SUE NICHOLS

From the age of eight Sue Nichols had a dream: she wanted to become a Disney Artist. Growing up in East Longmeadow, Massachusetts, her artistry quickly drew attention, winning some awards. Even her high school yearbook bore her artwork on its cover. She also appeared in several of the school drama club's theatrical productions, effectively checking her normally shy personality at the box office door.

After graduation Sue attended CalArts, and even before receiving her degree in visual animation in 1987 she was working in the industry. She began her career as a model designer for *My Little Pony* and three Emmy-winning seasons of *Muppet Babies*. Sue also contributed character models for the 1989 series *McGee and Me!* Years later she would return to CalArts as a teacher, passing on her knowledge and understanding of animation designs to a new generation of filmmakers, among them director and animator Jorge Gutierrez.

In 1990 her dream to become a Disney artist came true. She signed on as a member of the company's newly-formed development department, comprised of young artists who would work on many different projects at the same time, including many that never came to fruition. Not only did Sue's talent, her varied interests, and her passion for detail and research recommend her for such a position, she also broke new ground in being one of the very few women to be a significant force in the visual development process, which had previously been an all-male domain. After working on an animated intro for the Disney EPCOT attraction *Cranium Command*, Sue's next assignment was to be part of the development team for *Aladdin* (1992). She created early designs for the film's primary villain Jafar, and also seeding the idea of the Genie as a manic changeling, morphing from one comic form to another.

Outside of a brief hiatus in 1994 to work as a storyboard artist for Turner's *The Pagemaster*, Sue would spend nearly all of her career at Disney, serving as a visual development artist for such modern classics as *Beauty and the Beast* (1991), *The Lion King* (1994), *The Hunchback of Notre Dame* (1996), *Hercules* (1997), *Mulan* (1998), and *Lilo & Stitch* (2002). For *Hercules* she created an entire style guide and supervised the overall look of the film; her influence over the film was so complete, in fact, that a special title – "Production Stylist" – was created just for her. While designing the characters for *Mulan*, Sue fought hard to maintain a level of visual ethnic verisimilitude. Sue was also an early convert to the use of computers in animation, having directed combined live action-CGI test short film that was subsequently used in the feature *Dinosaur* (2000).

Sue's talent, energy, and personality were highly valued by all of her co-workers, many of whom became close personal friends. But in 2002 Sue left Los Angeles and moved back to East Longmeadow, MA, where she raised two children with her husband Chester "J.R." Maciorowski and gave back to her home down through various artistic and theatrical endeavors. She continued to work freelance, contributing storyboards to a variety of direct-to-video Disney films, including *Piglet's Big Movie* (2003), *Mulan II* (2004), and *Bambi and the Great Prince of the Forest* (2006). Sue once again contributed visual development art for the live-action feature *Enchanted* (2007), and the 2-D animated film *The Princess and the Frog* (2009). Her last projects were STX Entertainment's *UglyDolls* (2019), for which she created storyboards, and Universal Television's *Curious George: Go West, Go Wild* (2020), providing character designs.

In 2014 Sue Nichols was diagnosed with breast cancer. She continued to work in animation when work was offered, and held day jobs when it was not. She also became a certified gemologist and, with her husband, wrote and published a book called *Occupational Therapy for Artists*. Determined to now allow her disease to defeat her spiritually, she maintained as positive an attitude as possible while combating it, even providing an ongoing progress report of her condition through an online diary. Her website, meanwhile, remained a font of artwork, advice, and encouragement.

Sue Nichols Maciorowski lost her battle with cancer on September 1, 2020. She was only 55 years old. The legacy she leaves behind is not simply one of outstanding artistry and creative design, but also that of a woman who poked a sharp pencil through the industry's glass ceiling. Her friends, family, and coworkers all remember that she delivered that package of brilliance with joy and love.

Sue's family invites you to enjoy more about her life and work at MotherNichols.com

VOICE ACTING IN AN ANIMATED TELEVISION/MEDIA PRODUCTION



***Dragons Rescue Riders, Episode: Hunt for the Golden Dragon* - DreamWorks Animation - Jeff Bennett (Erik the Wretched)**

Jeff Bennett is one of the most prolific and steadiest working voiceover actors in the last 30 years. With over two thousand credits to his name, he's voiced such fan favorites as Johnny Bravo, Petrie in *The Land Before Time*, Kowalski in *The Penguins of Madagascar*, Pip in *Enchanted* and The Man In the Yellow Hat in *Curious George*, as well as the classic Mr. Smee in *Jake and The Neverland Pirates*. He can currently be heard as Erik the Wretched in *Dragons Rescue Riders: Hunt for the Golden Dragon*, Jonathan and Cagey in *Puppy Dog Pals*, Bump Bumperman in *Blaze and The Monster Machines*, Dr. Wexler in *Lego City Adventures* and Dog in *If You Give a Mouse a Cookie*.



***It's Pony, Episode 107* - Blue-Zoo Animation and Nickelodeon Animation Studio - Jessica DiCicco (Annie)**

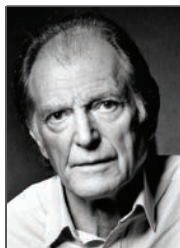
Jessica DiCicco is an American film, television and voice actor best known for her roles on shows such as Nickelodeon's *The Loud House* and Cartoon Network's *Adventure Time*. She currently voices Annie in the Nickelodeon animated series *It's Pony*, and Donald Duck's triplet nieces on Disney Plus' *Three Caballeros*. Her upcoming projects include working alongside Natasha Lyonne for Adult Swim's *Ballmastrz: 9009* and the voice of Candice in the HBO Max animated series, *Close Enough*, produced by Cartoon Network Studios.

DiCicco's additional credits include *Gravity Falls*, *The Secret Life of Pets 2*, *Muppet Babies* and *Puppy Dog Pals*. She was nominated for a Daytime Emmy award for her role in *The Emperor's New School*. In 2015, BTVA named her 'Voice Actress of the Year.' Extending beyond television and into video games, DiCicco has voiced various characters for games like *Kingdom Hearts II*, *Resonance of Fate* and the *Sims* franchise. She can also be heard on the Universal Studios Hollywood ride, *The Secret Life of Pets: Off Leash*. A New York City native, DiCicco currently resides in Los Angeles with her husband three-year-old son, Dash, and 6-month-old daughter, Zoey.



***Phineas and Ferb the Movie, Episode: Candace Against the Universe* - Walt Disney Television Animation & Disney+ - Ashley Tisdale (Candace)**

Multi-talented actress and singer Ashley Tisdale reprises her role as Candace Flynn in Disney+'s original animated adventure movie *Phineas and Ferb The Movie: Candace Against the Universe*. Tisdale received worldwide acclaim for her iconic role as Sharpay Evans, the high school drama queen, in the hugely popular Disney Channel original movies *High School Musical*, *High School Musical 2* and *High School Musical 3: Senior Year*. She also reprised the role for *Sharpay's Fabulous Adventure*, in which she served as executive-producer. Tisdale recently starred in CBS's *Carol's Second Act* alongside Patricia Heaton, and in Netflix's *Merry Happy Whatever* as Kayla. Other television credits include Disney Channel's *The Suite Life of Zack & Cody*, *Nathan's Choice*, *Clipped*, *Hellcats* and *Sabrina: Secrets of a Teenage Witch*, for which she earned an Emmy Award nomination. She also executive produced and appeared in Freeform's Imagen Award-nominated series *Young & Hungry*. On the big screen, Tisdale starred in *Scary Movie 5*, *Birds of Paradise*, *Amateur Night* and *Charming*. Her first solo album, 'Headstrong,' debuted in 2007 and entered Billboard's 200 Chart at #5. Tisdale has since released two additional albums titled 'Guilty Pleasure' and, most recently, 'Symptoms,' in 2019. Born in Monmouth County, New Jersey, Tisdale now resides in Los Angeles.



***Tales of Arcadia: Wizards, Episode: Our Final Act* - DreamWorks Animation - David Bradley (Merlin)**

David Bradley is an English actor known for his roles as Argus Filch in the Harry Potter franchise, Walder Frey in the TV series *Game of Thrones* and Abraham Setrakian in horror series *The Strain*. Bradley's additional acting credits include *The World's End*, *Captain America: The First Avenger*, *Hot Fuzz*, *Gangs of London*, *Britannia*, the comedy series *After Life*, the mini-series *Les Misérables* and the *Tales of Arcadia* trilogy. Also a well-established stage actor, his career includes performances in productions such as *King Lear*, *Hamlet*, *Funny Peculiar* and *Moonlight*. Bradley is a BAFTA winner for Best Supporting Actor for *Broadchurch* in 2013 and winner of the 1990 Laurence Olivier Award for Best Actor in a Supporting Role for *King Lear* at the National Theatre.



***ThunderCats ROAR!, Episode: ThunderSlobs* - Warner Bros. Animation - Patrick Seitz (Mumm-Ra, Tygra)**

Patrick Seitz is a voice actor, script-adaptor, and voice director who feels blessed to have worn those three hats over the last 20 years. His voiceover credits include Tygra and Mumm-Ra (*Thundercats Roar*), Arthas Menethil and Garrosh Hellscream (*World of Warcraft*), and Scorpion (*Mortal Kombat*). Script credits include the English dubs of the animated features *Summer Wars* and *Wolf Children*. His voiceover directing credits include Netflix's *Aggretsuko*, many JRPGs, and freelance work for Blizzard Entertainment.



VOICE ACTING IN AN ANIMATED FEATURE PRODUCTION



***Earwig and the Witch* - Studio Ghibli - Vanessa Marshall (Bella Yaga)**

A Princeton University graduate with a Masters in Acting from NYU, Vanessa Marshall plays Wonder Woman in *Harley Quinn*, Hera in *Star Wars Rebels*, Gamora in *Guardians of the Galaxy*, and Black Canary in *Young Justice*. In games, she's Sheeva in *Mortal Combat 11*, Olga in *Metal Gear Solid 2*, and Jan Ors in *Star Wars: Jedi Knights II*. She announces for TV promos, lends her talents to radio stations worldwide and narrates shows for various networks.



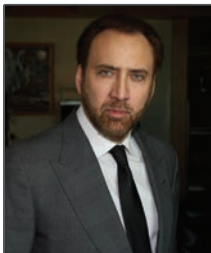
***Onward* - Pixar Animation Studios - Tom Holland (Ian Lightfoot)**

Tom Holland, voice of 'Ian Lightfoot,' gained worldwide recognition for his portrayal of Peter Parker/Spider-Man in four recent installments of the Marvel Cinematic Universe: *Captain America: Civil War* (2016); *Spider-Man: Homecoming* (2017); *Avengers: Infinity War* (2018); and *Avengers: Endgame* (2019). Holland currently stars as the title character in the film *Cherry*, directed by the Russo Bros.



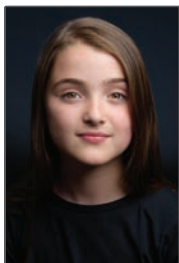
***Over the Moon* - Netflix Presents a Netflix/Pearl Studio Production / a Glen Keane Productions Presentation - Robert G. Chiu (Chin)**

Robert G. Chiu is an Asian American actor, born and raised in Los Angeles, California. Having been part of a dual-language immersion program since pre-school, Robert is bilingual and speaks English and Mandarin Chinese. He has been in the industry since a toddler and can be seen in numerous commercials and campaigns such as Target, Kohl's, Walgreens, Disneyland, PBS Sprout Kids, Lion Guard Disney Jr., Jeep, AAA, Munchkin, Little Tikes, Fur Real Friends, and has also been in National commercials with his mom and sister. Robert debuted and co-starred in the Taiwanese Rapper/R&B star, Miss Ko's music video, *Let It Go*. His acting credits also include General Hospital. His voice-over credits include the Lion Guard Disney Jr. promo at the age of 5, Albert a Nickelodeon movie, and Abominable by Dreamworks. His most recent and acclaimed role is that of the voice of Chin, a lead character in *Over the Moon*, an animated movie by Netflix and Pearl Studio. When he is not acting, Robert loves swimming, singing, playing golf, archery, skateboarding, playing the violin, coding games, gaming with friends, and spending quality time with family.



***The Croods: A New Age* - DreamWorks Animation - Nicolas Cage (Grug)**

Nicolas Cage is an actor, director and producer whose remarkable versatility has led to great success across all genres for over three decades. Cage's recent work includes his award-winning, groundbreaking performance in the horror/thriller *Mandy*, the critically acclaimed *Color Out of Space* and the voice of Spider-Man Noir in the Academy Award®-winning Best Animated Feature Film *Spider-Man: Into the Spider-Verse*.



***Wolfwalkers* - Cartoon Saloon/Melusine Productions - Eva Whittaker (Mebh Óg MacTíre)**

Eva is an 11-year-old actor from the village of Prosperous in Ireland's County Kildare. In 2016 she joined Vicky Barry Performing Arts, where her love of acting grew. In 2017 she was cast in the lead role of Mebh in Cartoon Saloons *Wolfwalkers*. This was Eva's first casting and she was thrilled to perform alongside such an amazing cast and crew. Since then, Eva has been cast in short film *Tina Times Two*, TV commercials for Kellogg's and Vodafone and the upcoming *Puffin Rock* feature. Eva is currently working on the Clane Musical Society production of *The Sound of Music*, where she plays the role of Brigitta. As well as acting, singing and dancing, Eva is an avid reader and loves to draw.

WRITING IN AN ANIMATED TELEVISION/MEDIA PRODUCTION



***Big Mouth, Episode: The New Me* - Netflix - Andrew Goldberg, Patti Harrison, Andrew Goldberg**

Andrew Goldberg is Co-Creator, Executive Producer, and Showrunner of Netflix's hit adult-animated comedy *Big Mouth*, began his career writing for *Family Guy*, where he rose to the level of Co-Executive Producer. *Big Mouth* premiered its fourth season in December 2020 and recently received its second consecutive Emmy nomination for Outstanding Animated Program. Netflix recently ordered *Human Resources*, a workplace comedy set in the world of the monsters from *Big Mouth*. Goldberg lives in Los Angeles with his wife and two children.

Patti Harrison is poised to become "the most visible working trans comedian in America" (Rolling Stone). Harrison recently completed production for the third season of Hulu's *Shrill*, on which she plays Aidy Bryant's "sociopath-adjacent" coworker. She next appears in a lead role, opposite Ed Helms, in director Nikole Beckwith's feature *Together Together*. In the summer of 2019, Patti was honored as one of Variety's '10 Comics to Watch' at that year's prestigious Just for Laughs festival in Montreal.



***Craig of the Creek, Episode: Craig of the Beach* - Cartoon Network Studios - Jeff Trammell, Tiffany Ford, Dashawn Mahone, Najja Porter**

Jeff, Tiffany, Dashawn and Najja first came together on *Craig of the Creek* when the show began production in 2017. Since then, they've collectively worked on many episodes, putting many of their personal experiences into their writing and becoming closer -- not only as co-workers, but as friends.



***Fancy Nancy, Episode: Nancy's New Friend* - Disney Television Animation - Krista Tucker, Andy Guerdat, Matt Hoverman, Laurie Israel, Marisa Evans-Sanden**

The *Fancy Nancy* writing team of Krista Tucker, Matt Hoverman, Andy Guerdat, Laurie Israel and Marisa Evans take their job of writing comedy very seriously. After all, a spoonful of silliness helps the deeper truths go down! In the halls of Disney Junior, this team is famous (yes, *famous!*) for creating stories that deliver authentic emotion along with big laughs, thus resulting in bold stories that children around the world love. Their mission is not just to entertain, but also to write stories that will help create a better world: one that's filled with acceptance, joy, and self-responsibility. More than 150 episodes into *Fancy Nancy*, they've tackled everything from staking out the Easter Bunny, to recovering from trauma, to social activism, to marveling at a boy who happens to be -- well -- fancy. Collectively, this team has written thousands of hours of television and won awards like the Emmy, Humanitas Prize and Sentinel Award. For *Fancy Nancy*, they've been nominated for a 2019 Emmy Award for Best Writing for a Preschool Animated Series. The series is also nominated for a 2021 GLAAD Award - which is a first for Disney Junior!



***Harley Quinn, Episode: Something Borrowed, Something Green* - Eshugadee Productions in association with Warner Bros. Animation - Sarah Peters**

Sarah Peters served as a writer and producer on *Harley Quinn*. Her previous writing credits include *Awkwafina is Nora From Queens*, *Workaholics*, and the critically-acclaimed *Nathan for You* on Comedy Central. She also wrote on both seasons of the award-winning series *Master of None* for Netflix.



***She-Ra and the Princesses of Power, Episode: Heart Part 2* - DreamWorks Animation - Noelle Stevenson**

Noelle Stevenson is an Eisner Award-winning and New York Times bestselling writer and cartoonist who has worked in both animation and comics. A graduate of the Maryland Institute College of Art, they are the author of National Book Award-nominated graphic novel *Nimona*. They are also the co-creator of the GLAAD Media Award-winning comic series *Lumberjanes*, and have written and illustrated for Marvel and DC Comics. In animation, they have written for series including *Wander Over Yonder*, *Bravest Warriors*, *DuckTales* and *Big Hero Six*, before becoming the executive producer on DreamWorks Animation's critically acclaimed and Emmy, Annie, Critic's Choice and GLAAD Media Award-nominated series *She-Ra and the Princesses of Power*, now streaming on Netflix. They live in Los Angeles with their wife Molly Ostertag.



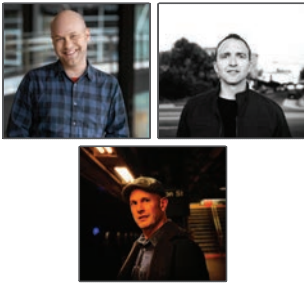
WRITING IN AN ANIMATED FEATURE PRODUCTION



A Shaun the Sheep Movie: Farmageddon - Studiocanal and Aardman present in association with Anton Capital Entertainment An Aardman Production for Netflix - Mark Burton, Jon Brown

Jon Brown is a BAFTA award-winning showrunner and screenwriter. He has created and written a number of successful shows for television, including *Dead Pixels*, *Loaded* and *Mongrels*. His extensive credits include the award-winning and critically acclaimed *Succession* and *Veep*, all for HBO, and *Peep Show*, *Misfits* and *Fresh Meat*. Jon's most recent show, *Dead Pixels*, was a critical hit and was described by The Guardian as "gut-bustingly funny."

Mark Burton cut his teeth as a comedy writer on such iconic British shows as the satirical puppet series *Spitting Image*, sketch comedy *Alas Smith & Jones*, and the long-running topical panel show *Have I Got News For You*. His first foray into features came when he was asked to provide additional dialogue for *Chicken Run*. He went on to co-write *Madagascar* for DreamWorks; Aardman's *Wallace & Gromit: Curse of the Were-rabbit* (for which he won a Bafta); and Miramax's *Gnomeo & Juliet*. The *Shaun The Sheep Movie* (2015) was Mark's first job as a writer/director, with Richard Starzak. The film earned them both a BAFTA and an Oscar nomination. Burton is currently co-writing the next installment in the *Paddington* franchise for Studio Canal.



Onward - Pixar Animation Studios- Dan Scanlon, Jason Headley, Keith Bunin

Writing *Onward* posed the challenge of taking Writer/Director Dan Scanlon's personal story and elevating it as an action-packed film. The seed of Dan's experience grew into a magical and unique world with the help of writers Keith Bunin and Jason Headley, who all worked together to ground the story, while also finding a good balance between reality and fantasy. From the beginning, it was important for the characters to have the ability to see the magic not just in themselves, but others as well.



Over the Moon - Netflix Presents a Netflix/Pearl Studio Production / a Glen Keane Productions Presentation - Audrey Wells

Born in San Francisco, Audrey was a lifelong feminist whose vibrant, creative voice frequently focused on strong female characters, ranging from the lead roles in the films she wrote and directed, *Under the Tuscan Sun* and *Guinevere*, to the movies she wrote, including *The Hate U Give*, *The Truth About Cats and Dogs*, *The Kid*, and the upcoming *Over the Moon* and *Everest*. Before starting her Hollywood career, Audrey worked as a disc jockey at jazz station KJAZ-FM in San Francisco, and in public radio in remote bush stations in the Alaskan arctic, which she said gave her something to write about when she got to film school. She earned a BA at Berkeley and an MFA from UCLA. Serving as an advisor at the Sundance Institute's Screenwriting Lab for many years, Audrey found great joy in mentoring new filmmakers, especially those of diverse and underrepresented voices. Her favorite film was *The Wizard of Oz*.



Soul - Pixar Animation Studios - Pete Docter, Mike Jones, Kemp Powers

Why are we here? What is the purpose of life? Why have the Knicks not won a championship since 1973? The writers of *Soul* explored the answers to these insoluble questions through the story of Joe Gardner, a middle school band teacher who believes his true calling is to be a jazz pianist.



Wolfwalkers - Cartoon Saloon/Melusine Productions - Will Collins

Will Collins is a screenwriter whose credits include the Oscar-nominated films *Wolfwalkers* and *Song of the Sea*, the live-action feature *My Brothers*, the Netflix special *Angela's Christmas*. He has been nominated for two Annie Awards (for *Wolfwalkers* and *Song of the Sea*), a Daytime Emmy (for *Angela's Christmas*), an Emile Award (for *Angela's Christmas*) and two IFTA's (for *Song of the Sea* and *My Brothers*).

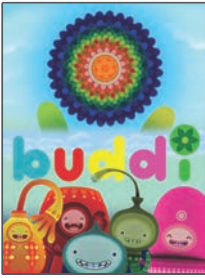
IN MEMORIAM

Remembering those who have gone before...

1. **Michael Angelis** - Voice Actor
2. **Roman Arambula** - Animator
3. **Kelly Asbury** - Story Artist, Director
4. **Brenda Banks** - Animator
5. **Julie Bennett** - Voice Actor
6. **Mannix Bennett** - Background Artist
7. **Doris Bergstrom** - Assistant Animator
8. **Patricia Blackburn** - Checker
9. **Cullen Blaine-Houghtaling** - Director
10. **Denise Blakely-Fuller** - Layout, Visual Development
11. **Kobe Bryant** - Writer, Producer
12. **Alfred Budnick** - Background Artist
13. **Marge Champion** - Dancer, Model for Snow White
14. **Curtis Cim** - Storyboard Artist
15. **Ron Cobb** - Designer, Illustrator
16. **Doug Crane** - Animator, Teacher
17. **Maureen Crane** - Inker, Assistant Animator
18. **Nicola Cuti** - Background Artist, Designer
19. **Bill Davis** - Animator, Designer
20. **Jason Davis** - Voice Actor
21. **Gene Deitch** - Animation Director
22. **Tomie diPaola** - Book Designer, Illustrator
23. **William Dufris** - Voice Actor
24. **Tony Eastman** - Animator, Illustrator
25. **Jim Finch** - Animation Checker
26. **Robb Gibbs** - Storyboard Artist, Director
27. **Mark Glamack** - Animator, Director
28. **Danny Goldman** - Casting Director
29. **David Hemblen** - Voice Actor
30. **Bud Hester** - Assistant Animator
31. **Ian Holm** - Voice Actor
32. **Jim Houston** - Software Engineer
33. **Jim Janes** - Storyboard Artist
34. **Blair Kitchen** - Storyboard Artist
35. **Bill Knoll** - Assistant Animator, Timing Director
36. **Helen Komar** - Assistant Animator
37. **Hana Kukal** - Animator, Director
38. **David Lander** - Voice Actor
39. **Nancy Lane** - Ink & Paint Supervisor
40. **Ro Marcenaro** - Producer, Director
41. **Louis Mendoza** - Voice Artist
42. **Vatroslav Mimica** - Writer, Director
43. **Maureen Mlynarczyk** - Animation Director
44. **Francisca Moralde** - Cel Service
45. **Sue Nichols-Maciorowski** - Storyboard Artist, Designer
46. **Kumiko Okae** - Voice Actor
47. **Dominic Orlando** - Xerox, Storyboards
48. **Joan Orloff** - Ink & Paint Supervisor
49. **Juan Padron** - Animator, Writer, Director
50. **Martin Pashko** - Writer
51. **Lisa Poitevint** - Animation Checker
52. **Anatoli Prokhorov** - Director, Producer, Writer
53. **Helen Reddy** - Singer, Actress
54. **Nik Rjgersberg** - Director, Storyboard Artist
55. **Cesar Romero** - Stop Motion Costumer
56. **John Rooney** - Producer
57. **Pam Ross** - Production Manager
58. **Joe Ruby** - Writer, Producer
59. **Adam Schlesinger** - Musician, Songwriter
60. **Gary Schumer** - Animator, Teacher
61. **Alan Short** - Animator, Writer, Director
62. **Jerry Slick** - Sound Designer
63. **Ed Smith** - Animator
64. **Ken Spears** - Writer, Producer
65. **Norm Spencer** - Voice Actor
66. **Herbert Stott** - Animator, Producer, Director
67. **Marty Strudler** - Background Artist, Layout
68. **Ann Sullivan** - Ink & Paint
69. **Daniel Tolentino** - Layout, Storyboard Artist
70. **Rudy Tomaselli** - Producer, Animation Check, Technical Director
71. **William "Tuck" Tucker** - Animator, Storyboard & Layout Artist
72. **Albert Uderzo** - Cartoonist, Designer
73. **Pino Van Lamsweerde** - Director, Designer
74. **Phillip Walsh** - Writer
75. **Craig Welch** - Animator
76. **Fred Willard** - Voice Actor
77. **David Wise** - Writer
78. **Bill Wolf** - Animation Director
79. **Hikari Yono** - Voice Actor
80. **Cathy Zarr** - Assistant Animator



BEST ANIMATED TELEVISION PRODUCTION FOR PRESCHOOL CHILDREN



Buddi, Episode: Snow - Unanico Group
Unanico Group / Shanghai Motion Magic
Digital Entertainment / GCI Film /
FroG-Land Productions / Spider Eye Ltd



Muppet Babies, Episode: Wock-a-bye-Fozzie -
Oddbot / Disney Junior



*Stillwater, Episode: The Impossible
Dream / Stuck in the Rain* - Apple /
Gaumont / Scholastic

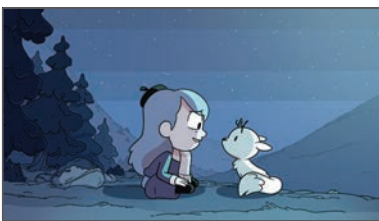


*The Adventures of Paddington, Episode: Paddington
Digs a Tunnel to Peru* - Blue-Zoo Animation Studio
and Nickelodeon Animation Studio

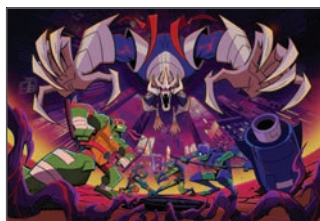


*Xavier Riddle and the Secret Museum: I am Madam
President, Episode: I am Madam President* -
9 Story Media Group, Brown Bag Films

BEST ANIMATED TELEVISION/MEDIA PRODUCTION FOR CHILDREN



*Hilda, Episode: Chapter 9:
The Deerfox* - Silvergate
Media for Netflix



*Rise of the Teenage Mutant Ninja
Turtles, Episode: Finale Part 4: Rise* -
Nickelodeon Animation Studio



*She-Ra and the Princesses of
Power, Episode: Heart Part 2* -
DreamWorks Animation



*Star Wars: The Clone Wars Episode:
Shattered* - Lucasfilm Animation

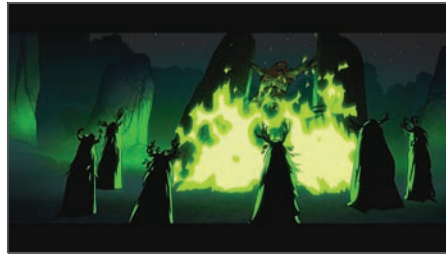


*Victor And Valentino Episode: The
Lonely Haunts Club 3: La Llorona* -
Cartoon Network Studios

BEST GENERAL AUDIENCE ANIMATED TELEVISION/MEDIA PRODUCTION



Close Enough, Episode: Logan's Run'd/Room Parents - Cartoon Network Studios



Genndy Tartakovsky's Primal, Episode: Coven Of The Damned - Cartoon Network Studios



Harley Quinn, Episode: Something Borrowed, Something Greenn - Eshugadee Productions in association with Warner Bros.



Rick and Morty, Episode: The Vat of Acid - Rick and Morty LLC



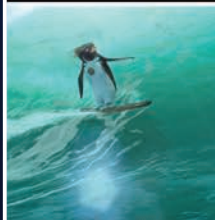
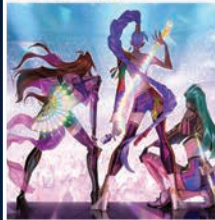
The Midnight Gospel, Episode: Mouse of Silver - Titmouse Animation for Netflix

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to all of this year's nominees





STORYBOARDING IN AN ANIMATED TELEVISION/MEDIA PRODUCTION



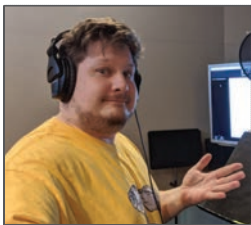
Archibald's Next Big Thing, Episode: Baritone Tea Part 1 - DreamWorks Animation - Ben McLaughlin

Ben McLaughlin has worked in the animation industry for 20 years. For most of that time, he has been storyboarding for Australian TV and later for DreamWorks (via DAVE Enterprises in Sydney, on *The Boss Baby: Back in Business* and *Archibald's Next Big Thing*). Ben lives in Sydney's southern reaches with his wife, Eliza, and their four children.



Big City Greens, Episode: Cheap Show - Walt Disney Television Animation - Kiana Khansmith

Kiana Khansmith is a Japanese-Jamaican artist, born in Honolulu, Hawai'i. Growing up, Kiana split her time between Oahu and California's Bay Area. From a young age, Kiana took a liking to cartoons and drawing; over the years, that love only grew. After high school, she attended the California College of the Arts in Oakland with hopes of one day starting a career in the animation industry. During her time at CCA she was able to participate in Pixar's 'Summer Story' intensive, where she honed her craft. Shortly after this program, Kiana was hired to be a full-time storyboard artist on Disney Television Animation's *Big City Greens*. She continues to work on *Big City Greens* while simultaneously doing freelance storyboarding and character design.



Looney Tunes Cartoons, Episode: Big League Beast / Firehouse Frenzy - Warner Bros. Animation - Andrew Dickman

Having had a continuously growing interest for drawing since a young age, making cartoons has always been a tremendous passion for Andrew. Andrew begun his career as a character designer on Warner Bros. Animation's *Loonatics Unleashed* in 2005. It was there he found a deeper interest in storyboarding and has been loving it since. Working on Looney Tunes Cartoons was an amazing experience given the artists had a lot of creative freedom that was encouraged by the showrunners. It was such an incredible thrill to be able to see his work on screen that he insists he will never forget it. Outside of Looney Tunes Cartoons, Andrew has worked on several productions: such as *Teen Titans Go!*, Nickelodeon's *Breadwinners* and Jim Henson's *Dinosaur Train*.



Mortal Kombat Legends: Scorpion's Revenge - Warner Bros. Animation - Milo Neuman

Milo Neuman is a storyboard artist and director whose professional work spans every genre of animation you can think of, from colorful educational shows for preschoolers, to gritty, violent, anime-inspired movies for the R-Rated crowd. His career has crossed multiple studios, including Warner Bros Animation, Universal Animation, and most recently Disney TVA. When he's not doing studio work, he's working on his fantasy adventure webcomic, *Dimitra and the Silver Mask*. He lives in Pasadena, California with his wife, Meg, and their pet Roomba, Siegfried.



Shoom's Odyssey - Picolo Pictures - Julien Bisaro

French director Julien Bisaro studied at the Beaux-Arts Academy of Epinal, where he discovered animation techniques. He went on to train at the Poudrire Animation School in Valence before going on to work on feature films in a variety of capacities: backgrounds and layouts on *Brendan and the Secret of Kells*; animation and chief layout design on *Ernest and Celestine*; storyboards and graphics on *Le tableau*. More recently, Bisaro did storyboards on the critically acclaimed *I Lost My Body*.

Julien's first short, *Bang Bang!*, co-written with Paoletti, was nominated for a Cesar for Best Animated Short in 2015. It has since been selected for 90 festivals and has been awarded 17 international prizes. His last film, *Shoom's Odyssey*, co-written with Paoletti, is a 26-minute short film for children, produced by their own production company, Picolo Pictures. *Shoom's Odyssey* is a 2021 Cesar nominee for Best Animated Short and 2021 Annie Awards nominee for Best Special Production.

STORYBOARDING IN AN ANIMATED FEATURE PRODUCTION



***Earwig and the Witch* - Studio Ghibli - Goro Miyazaki**

In 1998 Goro Miyazaki undertook the overall design of the Ghibli Museum, and from its opening in 2001 to 2005 acted as the Museum's managing director. His debut feature with Studio Ghibli was *Tales from Earthsea* (2006), followed by the studio's *From Up on Poppy Hill* (2011). Miyazaki then directed the International Emmy-Award winning animated series *Ronja, The Robber's Daughter* (2014) and *Earwig and the Witch* (2020). He is currently engaged in the production of the Ghibli Park in Aichi, Japan.



***Over the Moon* - Netflix Presents a Netflix/Pearl Studio Production / a Glen Keane Productions Presentation - Glen Keane**

A 38-year veteran of Walt Disney Feature Animation, Glen Keane trained under Walt Disney's legendary Nine Old Men. Glen Keane went on to create many beloved Disney characters such as *The Little Mermaid*, *Aladdin*, *The Beast*, *Tarzan* and *Rapunzel*. In 2012, Keane departed Disney to begin Glen Keane Productions as a way to further his artistic explorations in animation, design and film. He has since gone on to collaborate with Google, the Paris Ballet, and Kobe Bryant. His most recent project is the Academy Award winning animated film *Dear Basketball*, which he animated and directed in collaboration with legends Kobe Bryant and John Williams. He most recently directed the animated feature *Over the Moon*, a co-production with Pearl Studio and Netflix, which is now streaming on Netflix.



***Soul* - Pixar Animation Studios - Trevor Jimenez**

Trevor Jimenez is a Canadian born director/story artist living in Berkeley. His film *Weekends* (2017) was nominated for an Academy Award and both the Audience and Jury Prize Crystals at Annecy, as well as an Annie Award for Best Animated Short. Currently Trevor is collaborating with Chris Sasaki on their own original project at Pixar after serving as Story Lead and Story Supervisor on Disney and Pixar's latest feature film, *Soul* (2020).



***The Croods: A New Age* - DreamWorks Animation - Evon Freeman**

Evon Freeman previously served as a Story Artist on DreamWorks Animation's *How to Train Your Dragon: The Hidden World*. For numerous episodes of the Disney Channel/Disney XD animated TV series *Star vs. The Forces of Evil*, Freeman worked in several capacities including Writer, Prop Designer, Story Artist and Effects Designer. He also worked as a Prop Designer and Background Designer for multiple episodes of the DreamWorks Animation TV series *Monsters vs. Aliens*. Other credits include Prop Designer on the animated TV series *Unikitty!* and Character Designer on the animated TV short *Mushroom and the Forest of the World*.



***Wolfwalkers* - Cartoon Saloon/Melusine Productions - Guillaume Lorin**

Guillaume is a Guadeloupean Director, Animator, and Story Artist. After studying film and production in both Luxembourg and France, he has since worked with a number of European animation studios in a variety of creative roles. After earning acclaim at Annecy with his short film *C'est Pas Just*, he went on to join the teams of the studio features *Tante Hilda* and *Wolfwalkers*. His most recent personal project, the TV film *Vanille* (developed at Folimage), pays homage to his native Guadeloupe.



DIRECTING IN AN ANIMATED TELEVISION/MEDIA PRODUCTION



***Genndy Tartakovsky's Primal, Episode: Plague Of Madness* - Cartoon Network Studios - Genndy Tartakovsky**

In 2017, after a twelve-year hiatus, previous Winsor McCay recipient Genndy Tartakovsky returned to his roots, bringing back the fan favorite *Samurai Jack*. Originated from his desire to create the greatest action-adventure animated series ever, *Samurai Jack* resulted in a show that is cinematic in scope, incorporating action, comedy and intricate artistry and is truly unlike anything else on TV. Tartakovsky reunited with Adult Swim on a for half-hour animated series, *Primal*, that debuted in 2019, that features a caveman at the dawn of evolution, a dinosaur on the brink of extinction and their unlikely friendship that becomes their only hope for survival in a violent, primordial world. The animated series is currently in production for its second season.



***Great Pretender, Episode: Case 1_1: Los Angeles Connection* - Production I.G. for Fuji Television Network and Netflix - Hiro Kaburagi**

Hiro Kaburagi is a Japanese Animation Director. Hiro Kaburagi is best known for directing *Great Pretender*, *91 Days*, *My Little Monster*, *Kimi ni Todoke - From Me To You 2nd Season* and *Kimi ni Todoke - From Me To You*. He has a strong fan following for his compelling, conversational style.



***Mao Mao: Heroes of Pure Heart, Episode: Mao Mao's Nakey* - Titmouse Inc / Cartoon Network Studios - Michael Moloney**

Michael Moloney is a TV Animation Director and story artist living in Los Angeles. He has worked in the entertainment industry for 14 years on a variety of show, lending his talents to Adult Swim's *Super-jail*, *Black Dynamite*, Netflix's *Turbo: Fast*, Amazon's *Niko and the Sword of Light* and Cartoon Network's *MaoMao: Heroes of Pure Heart*. He uses his sense of humor and passion for entertaining to create stories that resonate. You can find him on weekends playing board games, enjoying coffee and reading fantasy novels.



***Rise of the Teenage Mutant Ninja Turtles, Episode: Battle Nexus NYC* - Nickelodeon Animation Studio - Alan Wan**

Alan Wan is a Storyboard Artist, Director and Poducer with 20 years of experience working in television animation. Alan specializes in dynamic storytelling and is responsible for collaborating with storyboard artists to create compelling animated content. Alan is mostly self-taught. His biggest influences include Darwyn Cooke, Glen Murakami, Ciro Nieli and many of the anime creators in Japan. Alan is inspired daily by his wife Natalie and their two children: Danielle and Duncan.



***The Wonderful World of Mickey Mouse, Episode: Hard to Swallow* - Disney Television Animation - Eddie Trigueros**

Eddie Trigueros is a Los Angeles based multiple Annie and Emmy Award-winning artist and director. GTrigueros' love affair with Looney Tunes blossomed as he was growing up (in a house a stone's throw from Magic Mountain). By the time he was donning his oversized 80s corrective lenses and heading off to start the fourth grade, Eddie's sights were already set on becoming a cartoonist. Trigueros now has over 17 years of experience working in the animation industry on shows such as *Camp Lazlo*, *El Tigre: The Adventures of Manny Rivera*, *The Mighty B!*, *Fanboy & Chum Chum*, *Wander Over Yonder*, and the *Mickey Mouse* shorts. Eddie is now currently directing on the *Wonderful World of Mickey Mouse* at Disney TV Animation.

DIRECTING IN AN ANIMATED FEATURE PRODUCTION



***Calamity Jane* - Maybe Movies - Rémi Chayé**

Rmi Chay discovered animation by chance after working several years as an illustrator. From turn-around to storyboard, he honed his craft on numerous projects. He then worked on several feature films as both assistant director and story artist -Brendan and the Secret of Kells, The Painting-. Long Way North marked his debut as a feature film director and graphic author. In June 2020, *Calamity Jane*, his second movie, won Best Feature Cristal at Annecy International Animation Film Festival.



***Over the Moon* - Netflix Presents a Netflix/Pearl Studio Production / a Glen Keane Productions Presentation - Glen Keane**

A 38-year veteran of Walt Disney Feature Animation, Glen Keane trained under Walt Disney's legendary Nine Old Men. Glen Keane went on to create many beloved Disney characters such as The Little Mermaid, Aladdin, The Beast, Tarzan and Rapunzel. In 2012, Keane departed Disney to begin Glen Keane Productions as a way to further his artistic explorations in animation, design and film. He has since gone on to collaborate with Google, the Paris Ballet, and Kobe Bryant. His most recent project is the Academy Award winning animated film -Dear Basketball,- which he animated and directed in collaboration with legends Kobe Bryant and John Williams. He most recently directed the animated feature *Over the Moon*, a co-production with Pearl Studio and Netflix, which is now streaming on Netflix.



***Ride Your Wave* - Science SARU - Masaaki Yuasa**

Animation director, and founder of Science SARU Masaaki Yuasa made his directorial debut with *Mind Game* (2004). Yuasa released two feature films in 2017: the Japan Academy Prize-winning *The Night is Short, Walk On Girl*, and Annecy Cristal Award-winning *Lu Over the Wall*. Yuasa's television work includes *The Tatami Galaxy* (2010), *Ping Pong: The Animation* (2014), *DEVILMAN Crybaby* (2018), and *Keep Your Hands off of Eizouken* (2020). He is currently working on the upcoming feature Inu-Oh.



***Soul* - Pixar Animation Studios - Pete Docter, Kemp Powers**

Souls are ethereal, vaporous and non-physical. How do you direct that? Thank goodness for animation. Pete Docter and Kemp Powers led a very corporeal (and talented) crew and to create both the spiritual and earthy worlds of the Great Before and New York City, resulting in one of the most challenging gauntlets for designers, animators, and technicians of any Pixar film.



***Wolfwalkers* - Cartoon Saloon/Melusine Productions - Tomm Moore, Ross Stewart**

"Over Cartoon Saloon's history, Co-founder and Creative Director Tomm Moore has worked as Director, Art Director, Storyboarder, Animator and Illustrator on a range of projects from commercials to service work for feature films and TV series, as well as a number of short films projects. Over Cartoon Saloon's history, Tomm Moore has worked as Director, Art Director, Storyboarder, Animator and Illustrator on a range of projects from commercials to service work for feature films and TV series as well as a number of short films projects. Tomm has directed two universally successful feature films, both nominated for Best Animated Feature at the Academy Awards: *The Secret of Kells* in 2010 and the spiritual follow-up, *Song of the Sea*, in 2015.

Ross Stewart has been painting, illustrating, designing and working in animation for over 20 years. His primary role of visual development and art direction, he has worked on three Oscar-nominated movies: as art director on *Secret of Kells*, concept artist on *Song of the Sea* and in visual development on *Paranorman* with Laika Studios. More recently he has moved from art direction into directing, working with Tomm Moore on *The Prophet* and now *Wolfwalkers*. As a freelance conceptual artist he has worked for many animation and film studios worldwide on award winning projects and has illustrated books and literature for a variety of publishers. His paintings are exhibited throughout Ireland and the UK and held in collections worldwide. He is a nature lover and would gladly sit under an oak tree all day long."

Thank you to all the sponsors of tonight's 48th Annie Awards



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ANIMATION EDUCATORS forum



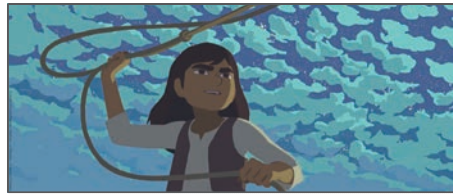
Los Angeles
Times

VARIETY

BEST INDIE FEATURE



A Shaun the Sheep Movie: Farmageddon - Studiocanal and Aardman present in association with Anton Capital Entertainment An Aardman Production for Netflix



Calamity Jane - Maybe Movies / Nørlum



On-Gaku: Our Sound - Rock'n Roll Mountain, Tip Top

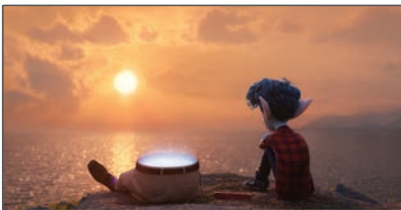


Ride Your Wave - Science SARU

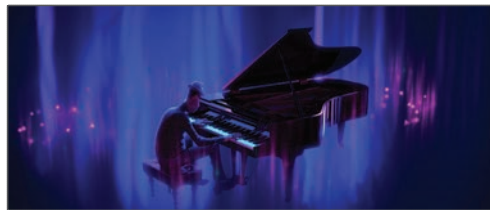


Wolfwalkers - Cartoon Saloon/ Melusine Productions

BEST ANIMATED FEATURE



Onward - Pixar Animation Studios



Soul - Pixar Animation Studios



The Croods: A New Age - DreamWorks Animation



The Willoughbys - Netflix Presents A BRON Animation Production in association with Creative Wealth Media



Trolls World Tour - DreamWorks Animation

You're invited to join ASIFA-Hollywood! Whether you're a professional in the industry, a student wanting to get into the business, or just someone who loves animation, an ASIFA membership is right for you!

ASIFA-Hollywood is a California 501(c)(3) non profit organization established nearly fifty years ago to promote and encourage the art and craft of animation. To achieve this purpose, ASIFA-Hollywood is dedicated to striving for the following goals:

- Support and encourage animation education
- Support the preservation and critical evaluation of animation industry
- Recognize achievement of excellence in the art and field of animation
- Increase the public awareness of animation
- Act as a liaison to encourage the free exchange of ideas within the animation community
- Encourage journalism documenting current trends and activities in animation
- Encourage the social interaction of professional and non-professional animation enthusiasts
- Encourage the development and expression of all forms of animation

To achieve these objectives, ASIFA-Hollywood sponsors the following programs and projects:

Annie Awards

Since 1972, ASIFA-Hollywood has hosted an annual awards ceremony to honor individuals who have made significant contributions to the art of animation. Originally designed to honor the lifetime achievements of legendary veterans of the field, the Annie Awards now recognizes the year's best animated features, broadcast media productions, commercials, short subjects and outstanding individual achievements in the field of animation. Qualified members participate in the nomination process and final voting. The Annie Awards are regarded as animation's highest honor, and the ceremony is one of ASIFA-Hollywood's most prestigious and elegant events.

ASIFA Archives and the Animation Center Initiative

ASIFA-Hollywood works diligently in conjunction with the Academy of Motion Picture Arts and Sciences to professionally archive nearly forty years of collected feature animation artifacts, dating back to the earliest days of our art form. We continue to search for a partner to help us assess and conserve the television assets and other broadcast materials we have collected and hope that, as part of our upcoming ASIFA-Hollywood Animation Center initiative that we will also be able to revitalize our digital archive efforts for the worldwide use of artists, scholars and students. Additionally, a concentrated effort is underway to permanently staff our offices and redesign our facility footprint, making the ASIFA-Hollywood address a true gathering place dedicated to promoting the Art of Animation and celebrating the People who create it.

Animation Educator's Forum

The Animation Educator's Forum is dedicated to the preservation and promotion of animation through education. Our members, with their diverse backgrounds in both the animation and educational fields, are focused on extending their knowledge and experience to others within the burgeoning animation community, worldwide. The AEF is entering it's third cycle of Student Scholarships and has just initiated a Faculty Grant Program as well.

Animation Aid Foundation and Community Allocation Programs

Each year, funds are set aside to help members of our animation community in need. Over the past several years, we have also established new funding to help pay for scholarships and grants, via our Educators Forum, as well as funding for animation preservation, open source initiatives, financial support for ASIFA-International and more subsidies for our own year-round events.



Members' Screenings and Events

Throughout the year members are invited to special screenings of the latest animated features and broadcast series, often featuring an informative Q & A with the filmmakers. Other screenings are often programs you cannot see anywhere else. Presentations include rare animated features, anime, tributes to individual animators, the best of ASIFA-EAST, Ottawa, KLIK and other international festivals. ASIFA-Hollywood also presents panel discussions celebrating past animation classics as well as educational symposiums aimed at both the student and the professional.

Membership Categories

We invite you to join ASIFA-Hollywood, and to participate in the various activities that we have to offer, whether attending an event or volunteering "behind the scenes." Membership is available in the following packages:

Professional Membership (\$150/year) individual, corporate individual and out of US

Associate Membership (\$45/year) studio support and enthusiasts

Student Membership (\$45/year for two years) individuals currently enrolled as full time students

Patron Membership (\$200/year) professional only

If you are working for one of our corporate member studios, check with your HR representative to see if you can be added to their member list. Or you may join on your own by including the studio name (subject to verification) on the enrollment form.

HOW TO JOIN

Register online at [ASIFA-Hollywood.org/membership](https://www.asifa-hollywood.org/membership)

WE'RE ONLINE

You can find ASIFA-Hollywood and Annie Awards on Twitter and Facebook.



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THE ASIFA-HOLLYWOOD ANIMATION EDUCATORS FORUM



ASIFA-Hollywood's Animation Educators Forum is dedicated to the preservation and promotion of animation through education. Our growing international membership, with their diverse backgrounds in both the animation and educational fields, are focused on extending their knowledge and experience to others within the worldwide animation community. Thanks to the generous support of ASIFA-Hollywood, our volunteer organization is able to support scholarship and grant programs, as well as present panel discussions on current topics of interest to animation educators at various conferences and events.

Our **Student Scholarship** program is designed to support students enrolled in accredited college animation programs around the world as they strive to reach their educational goals. Proposals are accepted from undergraduate students entering sophomore through senior years and from graduate students working toward the completion of a thesis or dissertation. In 2020, the AEF Scholarship Committee awarded a total of \$40,390 to eleven undergraduate and graduate students studying animation in France, Ireland, Canada, the Netherlands, and the United States. Awards ranging from \$700 to \$5,000 enabled students to complete animation projects, purchase essential equipment, finalize/present theses, and conduct research in the field.

AEF's **Faculty Grant** program is designed to provide support for reasonable expenditures associated with research, scholarly activity or creative projects in the field of animation, to individuals or groups in the academic setting. Applicants for this year's awards came from educators in Australia, Brazil, India, Turkey, United Kingdom, Canada and the United States. The 2020 Faculty Grant Awards -- totaling \$18,700 -- went to five faculty members whose proposals included the creation of an interactive animation installation, documentation of the accomplishments of pioneering women in early animation, a short musical animated film inspired by a woman painter in Turkey, research into the creative animation experience in shared reality, and a book presenting the complexities of producing animation intended for broadcast through a look at the Scooby-Doo television series.

The AEF also hosts **panel discussions** at industry conferences such as CTN Animation Expo and SIGGRAPH every year. Though it was a challenging year for events like these, we were able to host a live-streamed discussion at CTN-Live through the Zoom platform titled "Teaching Animation in the Era of COVID" where educators from around the world discussed challenges and shared solutions to teaching the predominantly hands-on discipline during the pandemic.

A new initiative for AEF this year was the "**Class of 2020 Animation Virtual Showcase,**" featuring films of graduating students from college-level animation programs around the world. It was created as a response to the challenges presented by the COVID-19 pandemic and facilitated a virtual celebration of the intense study and dedication to the craft that normally accompanies the completion of a degree. In addition, it served as a "first look" at the talent of these graduates as they begin a career in the animation industry.

AEF's 2020 General Membership Meeting was downsized to become a portion of the ASIFA-Hollywood Annual Meeting. It featured a report of the scholarship and grant awards and summarized the panel discussions that were held in 2019. We invite animation educators from around the world to join our discussion forum. Please send requests or questions to info@animationeducatorsforum.org.



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48TH ANNIE AWA

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ALIEN XMAS

BEST CHARACTER ANIMATION - TV/MEDIA
Kim Blanchette

THE CHRISTMAS CHRONICLES 2

BEST CHARACTER ANIMATION - LIVE ACTION
Nick Stein, Caroline Ting, Sebastian Trujillo, David Yabu, Paul Ramsden

COPS AND ROBBERERS

BEST EDITORIAL - TV/MEDIA
Brandon Terry, Ezra Dweck, Del Spiva

If anything happens I love you

BEST EDITORIAL - TV/MEDIA
Michael Babcock, Peter Ettinger

A Shaun the Sheep MOVIE FARMAGEDDON

BEST INDIE FEATURE

BEST WRITING - FEATURE
Mark Burton, Jon Brown

BEST EDITORIAL - FEATURE
Sim Evan-Jones, ACE, Adrian Rhodes

TELEV

DREAMWORKS ARCHIBALD'S THE BIG THING

"BARITONE TEA PART 1"
BEST STORYBOARDING - TV/MEDIA
Ben McLaughlin

BIG MOUTH

"THE NEW ME"
BEST WRITING - TV/MEDIA
Andrew Goldberg, Patti Harrison

BLOOD OF ZEUS

"ESCAPE OR DIE"
BEST MUSIC - TV/MEDIA
Paul Edward-Francis

BNA

"RUNAWAY RACCOON"
BEST CHARACTER DESIGN - TV/MEDIA
Yusuke Yoshigaki

BOJACK HORSEMAN

"GOOD DAMAGE"
BEST CHARACTER ANIMATION - TV/MEDIA
James Bowman

budd!

"SNOW"
BEST TV/MEDIA - PRESCHOOL

DREAMWORKS DRAGONS RESCUE RIDERS

"HUNT FOR THE GOLDEN DRAGON"
BEST VOICE ACTING - TV/MEDIA
Jeff Bennett

FAST & FURIOUS SPY RACERS

"SIROCCO FIRE EXPLOSION"
BEST FX FOR TV/MEDIA
Chris Browne, Brand Webb, Russell Richardson, Ardy Ala, Reggie Fourmyle

GREAT PRETENDER

"CASE 1_1: LOS ANGELES CONNECTION"
BEST DIRECTION - TV/MEDIA
Hiro Kaburagi

FLIX

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AWARDS NOMINEES

ALM

**OVER
THE
MOON**

BEST DIRECTION - FEATURE

Glen Keane

BEST FX FOR FEATURE

Ian Farnsworth, Brian Casper, Reinhold Rittinger,
Zoran Stojanoski, Jennifer Lasrado

BEST STORYBOARDING - FEATURE

Glen Keane

BEST MUSIC - FEATURE

Steven Price, Christopher Curtis, Marjorie Duffield, Helen Park

BEST VOICE ACTING - FEATURE - "Chin"

Robert G. Chiu

BEST WRITING - FEATURE

Audrey Wells

The WILLOUGHBYS

BEST FEATURE

BEST CHARACTER ANIMATION -
FEATURE

Andrés Bedate Martin

BEST CHARACTER DESIGN -
FEATURE

Craig Kellman

BEST PRODUCTION DESIGN -
FEATURE

Kyle McQueen

BEST MUSIC - FEATURE

Mark Mothersbaugh, Alessia Cara, Jon Levine, Colton Fisher

BEST EDITORIAL - FEATURE

Fiona Toth, Ken Schretzmann, ACE

VISION

HILDA

"CHAPTER 9: THE DEERFOX"

BEST TV/MEDIA - CHILDREN

BEST CHARACTER ANIMATION - TV/MEDIA

David Laliberté

BEST EDITORIAL - TV/MEDIA

John McKinnon



**JURASSIC WORLD
CAMP CRETACEOUS**

"WELCOME TO JURASSIC WORLD"

BEST FX FOR TV/MEDIA

Emad Khalili, Ivan Wang

**THE
MIDNIGHT GOSPEL**

"MOUSE OF SILVER"

BEST TV/MEDIA - GENERAL AUDIENCE

**SHE-RA AND THE PRINCESSES
OF POWER**

"HEART PART 2"

BEST TV/MEDIA - CHILDREN

BEST WRITING - TV/MEDIA

Noelle Stevenson

TRANSFORMERS

WAR FOR CYBERTRON

"EPISODE 6"

BEST FX FOR TV/MEDIA

Masanori Sakakibara

Trash Truck

BEST PRODUCTION DESIGN - TV/MEDIA

Eastwood Wong, Sylvia Liu, Elaine Lee,
Tor Aunet, Lauren Zurcher

THE UMBRELLA ACADEMY

BEST CHARACTER ANIMATION - LIVE ACTION

Aidan Martin, Hunter Parks, Craig Young,
Viki Yeo, Krystal Sae Eua

WIZARDS

TALES OF ARCADIA

"KILLAHEAD, PART TWO"

BEST FX FOR TV/MEDIA

Greg Lev, Igor Lodeiro, Brandon Tyra,
Cui Wei, Ma Xiaoy

"OUR FINAL ACT"

BEST VOICE ACTING - TV/MEDIA

David Bradley



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THANK YOU TO ASIFA-HOLLYWOOD FOR RECOGNIZING OUR WORK



THE
CHRISTMAS
CHRONICLES 2

BEST CHARACTER ANIMATION
LIVE ACTION

NICK STEIN
CAROLINE TING
SEBASTIAN TRUJILLO
DAVID YABU
PAUL RAMSDEN




THE
UMBRELLA
ACADEMY 2

BEST CHARACTER ANIMATION
LIVE ACTION

AIDAN MARTIN
HUNTER PARKS
CRAIG YOUNG
VIKI YEO
KRYSTAL SAE EUA



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48TH ANNUAL ANNIE
AWARDS HONOREES

WILLIE ITO
SUE NICHOLS
BRUCE SMITH

Winsor McCay Award

DAISUKE "DICE" TSUTSUMI

June Foray Award

EPIC GAMES

Ub Iwerks Award

HOWARD

Special Achievement Award

VARIETY