



MEDUSA Film and RAINBOW S.p.A

present

a RAINBOW S.p.A. production

Winx Club in 3D – Magical Adventure

A film by Iginio Straffi



produced by
Rainbow CGI Animation Studio

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MAIN CAST & CREDITS

Produced and directed by
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Executive Producer
JOANNE LEE

Studio Manager
FRANCESCO MASTROFINI

Concept of
FRANCESCO ARTIBANI
IGINIO STRAFFI
MAURO UZZEO

Artistic Director for Rainbow S.p.a.
VINCENZO NISCO

Artistic Director for Rainbow C.G.I.
CORRADO VIRGILI
MARCO MARINI

CG Supervisor
CORRADO VIRGILI
GIANMARIO CATANIA

Director of photography
GIANMARIO CATANIA
CORRADO VIRGILI

Production Directors
GIANNI TRAVAGLIONE
VERONICA ALIPRANDI

Direction Assistant
MAURO UZZEO

Music by
PAOLO BAGLIO

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SYNOPSIS

The celebrations for the beginning of the new school year are underway at the Alfea School of Fairies, when the party is suddenly interrupted by Icy, Darcy and Stormy, the wicked Trix. Without Bloom, the Winx, are forced to deal with the disruption caused by the witches who, after ruining the party, steal a powerful, mysterious object. Meanwhile, Bloom is on Domino, where she is enjoying the best moment of her new life as a princess. She has finally found her parents, and Sky has asked her to marry him.

But all that glitters is not gold, and the three Ancestral Witches have returned to torment Stella, Layla, Tecna, Musa, Flora, and Bloom. Moreover, Erendor, Sky's father, forbids his son to marry the princess of Domino. A dark secret weighs heavily on the Eraklyon Kingdom and it is now time for Sky, legitimate sovereign of the kingdom, to discover what it is.

In the meantime, with the help of the Trix, the Ancestral Witches have managed to find the Tree of Life which keeps the balance between positive and negative magic. They manage to break this balance with a powerful spell, and suck the good energy out of Magix. Left without their powers, Bloom and her friends are forced to face the Witches, symbol of all evil, once again.

Will our heroines be able to restore the balance in the magical dimension? And what is the secret that keeps Sky and Bloom away from each other? Will their love survive this new test?

The Winx fly again, in a film which is fun, amusing and truly magical all at once.

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DIRECTOR'S NOTES

It would have been easy for us to create a story and repropose a film using the same techniques for the second adventure of the Winx as we did for the first. But I went ahead exactly as I wished, and the second Winx film has been produced in stereoscopic 3D. This challenge has led to the creation of the very first Italian, three-dimensional, animation property, giving audiences the opportunity to experience the adventures in the film with greater intensity, through the different levels of depth this new technology offers.

I shall not linger over this just now, though, but a little later on. First and foremost, I wish to highlight other new features, more about the content and dynamics which led to the creation of this new story.

As always, even in pure fiction and imagination, one's personal experience, background and culture are the foundation for every story. In a way, I have always considered the world of magic to be a kind of projection of reality, with its lights and shadows - a metaphor, which manages to cross over natural limits.

When we left our leading character, Bloom, in “The Secret of the Lost Kingdom”, she had just managed to achieve her dream of finding her parents and the world she came from. Dealing with a young audience, we wanted to give the film a happy ending which, after an intricate, adventure-packed series of events, would put the pieces of the puzzle together, but not appear too obvious and expected.

Yet, the new film starts with Bloom's intolerance of both her new role as a princess and the antiquated rules and etiquette of court. Worst of all, though, she has been forbidden to see her great friend, or better fiancé, Sky. So, from a situation which initially appears ideal for Bloom on paper, we discover the other side of the coin. From apparent happiness, she becomes completely and unexpectedly dissatisfied with her new life at court with her natural parents.

As our main reference is a young audience, but also extended to families, I took my inspiration from a variety of sources. One of them was Romeo and Juliette, for example, with the family being against Bloom and Sky's relationship, reworked in a lighter, brighter way, without the connotations of a Shakespearian tragedy. Other sources I drew from were Greek mythology and Medieval legends, where gods and heroes lose their powers either as punishment or to be put to the test, as indeed happens to our fairies. Then

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we have the Tree of Life, which refers to the plan God followed to create the world, as described in the Cabala. Combining these and many other places in human imagery with the world of magic provided me with the structure for this new film.

It was particularly important for me to convey the idea that, from the triumphal, apparent achievement of a dream, events can precipitate into the most unforeseeable, unexpected dramas. As in life, the film features coups de theatre and unexpected events, the outcomes of which are different to what the viewer expects. This teaches kids something – but not only – it also invites them not to escape from reality, but rather to discover the courage in themselves to face difficult, unexpected situations. Besides trusting in friends – which enables the Winx to overcome difficulties which would be insurmountable if they were alone - a prominent issue is to "discover the magic in you" or better, to learn to have faith in yourself. By doing this, you will see that strength of will, optimism and teamwork will help overcome the adversities of life.

Going back to more technical issues, nothing from the first film was used in “Winx Club in 3D – Magical Adventure”. Everything, as I’ve already mentioned, has been produced in stereoscopic 3D. Over three years ago, when 3D really meant CGI in Italy, travelling around the world I realised that both my colleagues and competitors, particularly the Americans, were designing and working in real 3D, namely stereoscopic 3D. I mean the kind of film you watch wearing 3D glasses. Studio Manager Francesco Mastrofini and I, along with our co-workers, started building up the consultancy and technologies which were best suited to our needs. This was a taxing choice from the creative point of view, given I had to see and imagine the film in double vision: in CGI, as almost all users require conventional technology, and 3D, due to the rapid evolution of cinemas and home viewing in this direction. For the first film, my team of creative and technical staff and I had to deal with a range of problems, such as transposing the characters from 2D to CGI whilst maintaining the best possible image consistency, and developing software programmes suited to the specific features of our cartoons. For this film, we had to tackle the difficulties involved in transforming our fairies from 2D to 3D, a complicated process if you consider the characters’ silhouette, their soft, bouncy hair, the way they move, their expressiveness. Besides the satisfaction of being the very first Italian company to create a product in real 3D, produced entirely in Italy, my hope

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is that both these and our economic efforts confirm the audience likes the film too, thrilling millions of little girls - the same number and even more than “The Secret of the Lost Kingdom” - once again.

Iginio Straffi

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PRODUCTION NOTES

After the extraordinary success of the first film and fourth TV series, the most famous fairies in the world will fly again, in a new, exciting, full-length feature film produced with computer graphics and stereoscopic technology.

As all animation films, “Winx Club in 3D – Magical Adventure” took a long time to produce. However, with the know-how built up during its previous experience, Rainbow CGI faced this new challenge with enthusiasm. Moreover, it is the first Italian animation company to accept the stereoscopic challenge, making the second Winx film in a 3D version too, for a more involved and thrilling experience. This has been possible due to the professional development of Rainbow CGI, which now has special departments devoted to audio-video, pre and post-production, and one of the most advanced computer centres in Italy. Moreover, further company expansion has already been planned to deal with the next few projects, including an animation film set in ancient Rome at the time of the gladiators.

The first production meeting for this second film took place in 2007, whilst we were still working on “The Secret of the Lost Kingdom”. We produced around 5000 preparatory sketches for the 90 set designs, and 220 or so characters with different clothes, hairstyles, appearances, and transformations. In all, the film contains around 125 thousand final frames and over 5 million layers, the different levels put together forming each photogram.

Additionally, there is the painstaking care taken over the myriad of details for each character. Clothes inspired by floral shapes and truly incredible hairstyles: the attention paid to finer points in the film is most apparent in the fairies’ hair. The way their hair moves had to appear natural and flowing, so different guidelines for individual movements were created, to make them look as natural as possible.

Another challenge was that of translating the lightness and wealth of a design created specifically for a 2D animated cartoon into 3D. Problems of anatomical coherence which are easy to resolve in 2D, became a subject of study and research in 3D. It was fundamental for our artists to try and ensure that, in the transition from 2D to 3D, the Winx could still be recognised by their fans even in their new clothing and with their new transformations and magic. The Rainbow CGI team for producing this film consisted of

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about 400 people, including animators, modellers, texture artists, composers, programmers, and other technical and artistic talents.

3D animation is highly complex, and our animators produced between 0.2 and 2 seconds of film a day, depending on how complex a given scene was. Maya 3D must be given a mention amongst the many software programmes used for the various stages of production, animation, compositing, editing, etc. Internal discussion groups were created for the more complex animation scenes and, when necessary, in studio simulations with art directors and animators in order to “transfer” the psychologies and emotions of the characters from real life to film.

“Winx Club – Magical Adventure” is a romantic comedy, alternating funny situations with dramatic moments. Addition of the stereoscopic effect promises to literally pull the audience into the enchanted world of Magix, and is a fundamental step in the modern legend the Winx Club has become for its fans.

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LEADING CHARACTERS – The magical WINX

BLOOM – The Fairy of the Dragon’s Fire. Born under the sign of the Dragon, Bloom comes from Gardenia, where she lived with her parents, Vanessa and Mike. Her life changes radically, however, when she comes across Stella, a fairy from Alfea, being threatened by a dangerous troll. Bloom comes to Stella’s defence and, at that precise moment, discovers she has magical powers and is a potential fairy. That very day, Bloom leaves Gardenia to attend the school for fairies in Magix, where she becomes the leader of the Winx Club. Generous, sincere, brave, impulsive, and charismatic – all qualities of a good leader – the Fire Fairy has a noble soul and is inseparable from her friends. Bloom has magical adventures with them, every single day.

STELLA – The Fairy of the Sun and of the Moon. The only daughter of the king and queen of Solaria, Stella was born under the sign of the Mermaid. She loves dressing fashionably, following the latest trends to the letter, and takes great care over her appearance. Indeed, her wardrobe is the largest and most capacious in the entire Magical Dimension. Her favourite pastime is shopping in the boutiques of Magix or Adquistes. She also quite likes hanging out with boys, but study is certainly not something she is passionate about. Stella has a lovely character, she is spontaneous, cheerful, a little self-centred, but also funny and generous.

MUSA – The Music Fairy comes from Melody, the Kingdom of Music, and was born under the sign of the Elf. Her mother was a great singer and her father an excellent pianist and maker of musical instruments. Growing up surrounded by music, she could not but inherit a true love of melody. Although passionate about all kinds of instruments, she particularly loves the flute, which she enjoys playing in the silence of her room at Alfea. She also loves dancing, to absolutely anything, be it disco music, hip hop, rap, Latin-American or techno, dance holds no secrets for her. Tough, energetic, ironic, untidy, impetuous, she is perhaps a little mistrusting of most people, bar her friends, of course. With them, she has new, amazing adventures all the time.

FLORA – The Fairy of Nature. On the planet of Linphea, where Flora comes from, she learnt to appreciate the magic of nature. Unable to live without the fragrance of flowers and plants around her at all times, Flora’s room resembles a small garden. Her magic sign is Dryad. Flora is a diligent, albeit

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unambitious, pupil who tries to give the very best of herself in everything she does. Wise and circumspect, she never hesitates to run to the aid of anyone in difficulty. Sweet and patient, her insecurity often prevents her from doing things, but luckily her friends are always there to advise and encourage.

TECNA – The Fairy of Technology. Born under the sign of Tritone, Tecna comes from the planet Zenith – where magic only comes from technology. She loves sport and being active, but her true passion is the sciences. In her free time she enjoys inventing and producing new contraptions, or switching on her computer to try out new, exhilarating videogame challenges. She is tidy and rational, and always takes a logical approach to dealing with any situations which arise. So, it should come as no surprise that she prefers a simple, hi-tech look. Although she may seem somewhat cold and aloof, she’s always affectionate with and generous towards her friends.

LAYLA – The Fairy of Fluids. The last to join the Winx group, Layla is the princess of the planet Andros, from which she comes. Magical sign: Chimera. The Winx saved her from the clutches of Darkar and she has been part of their extraordinary group ever since. Her powers enable her to handle Morfix, a special fuchsia liquid which can take any shape, but soon – by improving her skills at the school of Alfea – she will be able to control any fluid. A great lover of sport, she works out frequently, and is quick off the mark and in good shape at all times. Layla is proud and spirited, always ready to face danger, but terrified of dark and small deserted spaces. She aspires to becoming a true Fairy and a great Winx.

BELIEVIX POWER – In the film, the Winx have reached a very high level of power, called Believix. This is no chance name because, as indeed the word itself - believe - says, it comes true the moment more and more people begin to believe in fairies and magic. This is a very important power as it carries a positive philosophy, i.e. restore confidence in the future and in the possibility something special can and will happen in others.

ORITEL – is Bloom’s natural father and King of Domino. In the first film, he was freed by his daughter, Bloom, and the Winx after having been trapped in the sad dimension of Obsidian for years. After the defeat of the Ancestral Witches, Domino returned to being the magnificent planet it had always been, and King Oritel and Queen Marion are finally able to share their kingdom with the daughter they have found again. This is how the second

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film starts. For both parents, however, the time spent away from Bloom weighs heavily upon their relationship, and trying to rebuild a good relationship with the girl will be Oritel’s job. However, the bond of affection between Bloom and her father will help overcome misunderstandings, and both will learn to build a solid father-daughter relationship.

ERENDOR – Sky’s father is tormented by his feelings of guilt. He abandoned Oritel after promising him he would protect the kingdom of Domino. This betrayal enabled the Ancestral Witches to destroy his best friend’s planet and, since then, Erendor has been living in remorse. When Sky tells his father he has decided to marry Bloom, Erendor forbids his son to continue seeing his fiancé and tells him the sad secret he has concealed for so many years. However, Sky’s father will have the chance to redeem the situation. Sacrificing himself to protect Bloom he will win back Oritel’s friendship and everyone else’s respect and affection.

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WINX CLUB : THE SUCCESS

Winx Club is a comprehensive property spanning all different kinds of media. It is:

- a successful TV property worldwide;
- a film, *“The Secret of the Lost Kingdom”*, a resounding success both in Italy and a number of other European countries;
- a travelling musical and a show on ice; the tickets sold for the latter have already exceeded 150,000, and it is ready to be launched in Europe;
- a web phenomenon, and an MMO (massively multiplayer online) game;
- a licensing phenomenon registering record figures.

TV success:

Today, Winx Club is a world phenomenon, broadcast in over 150 countries, with record viewer figures in many of them.

- In 2004 the TV series made its debut on main European channels, RAI (Italy), France 3 (France), Nickelodeon (Germany, the Netherlands, Denmark, Sweden and Norway), Cartoon Network (Spain), TV2 (Denmark), MTV3 (Finland), Alter TV (Greece).
- Winx Club became an overnight success worldwide when it was launched in America: YTV (Canada), 4Kids TV (USA); in English speaking countries: SC4 (Wales), Cartoon Network (Australia), 3 (New Zealand), Cartoon Network (New Zealand); as well as in Russia and Eastern Europe: CTC (Russia, Moldova, Kazakhstan, Uzbekistan, Belarus), TV3 (Estonia, Latvia, Lithuania, TV7 (Bulgaria).
- The series was also a resounding success in Russia (CTC), Asia ABS-CBN (Philippines), KIDS Central (Singapore), TV3 (Malaysia), SBS (Korea), followed by Latin America: TC (Ecuador), Venevision (Venezuela), Televisa (Mexico), Cartoon Network (Latin America).

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Licensing:

Winx Club is an undisputed licensing phenomenon throughout Europe, with a turnover for the sale of licensed products of over 2.5 billion Euros:

- It has over 600 active licensees worldwide, of which 70 in Italy, with many prestigious international and local partners including Bandai, Smoby, Panini, McDonalds, Ferrero and many others.
- It is Italy's no. 1 license.
- It has been the no. 1 Fashion Themed Dolls in Italy in terms of sales since 2005, and still holds this position.
- It has an excellent position in Europe amongst the best sold fashion dolls (in many countries it is in the Top 5 of the most sold dolls classification).
- It is a successful DVD in Italy and the rest of the world, exceeding 22 million DVDs sold.
- It is a publishing success: Panini have sold millions of picture-cards all over the world; books count on prestigious partners such as Fabbri Editori, Random House, Hachette, Egmont and many others.
- The monthly magazine is extremely popular amongst the target teenage girls: in Italy, the Winx Club magazine has a market share of around 60% (two in three girls buy it). Monthly sales of the magazine in Italy average around 90.000 copies out of every 120.000 sold.
- Abroad, the magazine is sold in over 46 countries and translated into 17 languages, with over 25 million copies sold to date.

Web phenomenon: www.winxclub.com

- One of the websites with the highest growth rate in the world and one of the top 10,000 to registering the most clicks, with an average 26 million individual visitors worldwide and 1.5 million registered fans.

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IGINIO STRAFFI

Iginio Straffi was born on 30th May 1965 in Gualdo (Italy). Today, he is both founder and CEO of Rainbow SpA, one of the top animation studios in the international film and television scene, best known for the highly acclaimed “Winx Club”.

Iginio Straffi began his career as an author and illustrator of comic strips when he was still attending university. Many of his works were published in national and international magazines, including Lancio Story, Comic Art and Heavy Metal. His talent was soon spotted by prestigious comic book publishing house “Sergio Bonelli Editore” in Milan, which quickly recruited him to work on the famous “**Nick Raider**” series.

Iginio’s fame as a talented comic-strip artist and writer crossed national boundaries, and he was acknowledged by the TV and cinema industries, as well. He accepted offers to work on interesting projects for a number of different international animation studios. After a few years’ experience abroad, in 1994 he returned to Italy, founding Rainbow the following year.

The new company’s first project was production and distribution of an interactive, educational CD-ROM entitled “Tommy and Oscar – The Phantom of the Opera” – it was an immediate success!

Translated into 25 languages and sold in 56 countries, the CD received important awards such as the “Children Software Review” (USA) for the best interactive programme, the “New Media Prize” for the best software and the “Best CD-ROM” at the Avanca Festival ’97.

This success led to Iginio’s decision to produce an initial 26 episodes for the first animated series, each lasting half an hour, which he called “The Adventures of Tommy & Oscar”. It was broadcast in over 40 countries.

These results meant Iginio could concentrate on an even more ambitious, more demanding project - from both the artistic and financial points of view – the televised cartoon series, “Winx Club”.

Once again, talent and intuition rewarded Iginio, and Winx Club literally became an overnight sensation.

Today, “Winx Club” boasts 104 half hour episodes and consistently registers top audience viewing figures in many countries around the world. It has also sold over 2.5 billion dollars worth of licensed products. The TV series is

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broadcast on over 150 networks worldwide, including Nickelodeon, Cartoon Network, RAI, France 3, SBS Korea, and many others.

Winx Club brand licensing products are sold by more than 600 companies worldwide, including multinationals such as Smoby, Ferrero, Bandai, Clementoni, and so forth.

Moreover, Iginio has completed production of his latest creation, an original, innovative cartoon called “Huntik” (26 episodes, each lasting half an hour) which has enjoyed great success and is currently shown on Rai Gulp, Jetix and CITV. Besides developing his own projects, Iginio also works with other authors from time to time, directing and producing successful cartoons such as “Monster Allergy” and “Prezzy”.

At the end of 2007, another extraordinary success was added to those already mentioned, namely a full-length feature film initially released in Italy, then in the rest of Europe.

This CGI animation film was taken from the TV series with the same name and entitled Winx Club “The Secret of the Lost Kingdom”, earning Iginio recognition as an accomplished director and producer. Following this huge success, release of the new, eagerly-awaited sequel ‘Winx Club 3D - Magical Adventure’ is forecast for October 2010.

Rainbow is the very first Italian production company to produce a 3D stereoscopic film. Moreover, Iginio is currently working on the production of another full-length feature film, in association with the scriptwriter of “Ice Age” and “Shark Tale”.

On the editorial front, Iginio has created “Maya Fox” with journalist and writer Silvia Brena, the first Italian production specifically for teenagers. Launched on the market in 2008, it is a multimedia product being developed via a four book saga, a comic strip, a teen magazine, and a web community. On 28th October 2008, the first novel of the saga “Maya La Predestinata” (Maya the predestined) was released by Mondadori. In November 2009, the second part of the saga was released in bookshops, “Maya Fox - Il Quadrato Magico” (Maya - the magic square). The two books are already a resounding success on the international market, and rights have been sold in France, Spain, Portugal, South America, and Russia.

The inventor of the Winx recently made the official presentation of “Rainbow MagicLand”, the first theme park ever to be built in Rome. Developed

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through Rainbow’s partnership with the Alfa Park S.r.l. group – an Italian holding in the theme parks sector, it will be built in the “Polo Turistico Integrato di Roma – Valmontone” (Rome – Valmontone Integrated Tourist pole) complex. The fun park will cover an area of 600,000 square metres, an operation with an overall value of 300 million Euros, with over 35 attractions inspired by the wonders of the Rainbow world.

Straffi has won several awards for his work, such as the 2005 “Pinocchio Award” as “Best Director of Children’s Programmes” from the creative talents of the Italian Television and Cinema Association. The same year, he received another important award, as founder and CEO of Rainbow for “Animation Studio of the Year” at the “Cartoon Festival on the Bay” in Positano, an important contribution acknowledged by all. For having made the quality of Italian animation known worldwide, Iginio was awarded the prestigious honour of “Officer of the Order” of the Italian Republic awarded by the Head of State.

To date, Iginio heads **9 international companies with over 200 full time employees** and a network of animation freelancers and professionals.

Creativity, managerial and artistic skills, innovation, an ability to anticipate trends and create true social phenomena are the ingredients expertly combined by Iginio Straffi, soul and driving force of the Rainbow Group, resulting in total excellence and continual development in the world of animation.

JOANNE LEE (*Executive Producer*)

Joanne Lee was born in Singapore and attended the Wisconsin Madison University (USA) where she attained a degree in *Marketing* in 1994, followed by a *Master in Film licensing*.

In 1996, she became Sales Development Director at Form Holdings Ltd., one of the top companies in Singapore operating in the entertainment sector. It has animation studios in the Philippines and is exclusive distributor for companies like Sony BMG and Disney.

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Joanne has been working with Rainbow as Executive Director since 1998. As of 1st April 2007 she has also covered the role of Vice President and General Director of the company.

The Rainbow properties she deals with as Executive Producer are: **“Tommy&Oscar”**, **“Prezzy”**, **“Monster Allergy”**, **“Winx Club”**, **“Huntik”** and the new series, **“PopPixie”**.

Joanne was Executive Producer for the first Winx film, **“Winx Club – The Secret of the lost Kingdom”**, and is currently for the second, too.

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THE STUDIOS - RAINBOW CGI

Rainbow CGI S.r.l. was founded in Rome on the initiative of Iginio Straffi, founder of Rainbow S.p.A, and creator of the Winx. The company has been operational since March 2006 in functional premises, equipped with state of the art technologies and was developed through the commitment of CEO, Francesco Mastrofino, also founder and CEO of Digitrace S.r.l.

The creative and technical team at Rainbow CGI has already produced several computer graphics works, ranging from corporate training products to virtual simulations; from developing contributions in 3D for advertisements, films and music videos to creation of three-dimensional animation for leading companies in commercial sectors. It is also the only team able to boast complete production of two full-length feature films in 3D animation for the big screen. Although a new structure, Rainbow CGI is formed of a solid group with in-depth production experience, equipped with the best technologies currently available.

The structure has already involved a team of established professionals and will continue to select and train others. Rainbow CGI is convinced that only by investing in talent and professionalism can a company achieve excellent results in a sector which is not only the future of animation, but also that of the cinema and audiovisual production.

The Rainbow group established Rainbow CGI with the precise aim of continually producing full-length animated feature films for cinemas, distributed worldwide by Rainbow S.p.A.. After the success of the first Winx film and the announced release of the second, it is already working on a third, set in ancient Rome in an academy for aspiring gladiators.

Hence, Italy has a new structure, and the only one with this level of experience and infrastructures in Europe. Able to offer a top quality service for all computer animation requirements, it continuously researches the most innovative technical and creative solutions. Rainbow CGI shapes the matter dreams are made of.

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CGI: COMPUTER GENERATED IMAGERY

For many years, computer generated imagery has not only been the future of cartoons – with the undisputed success of animation masterpieces which have dominated cinema takings over the past few years – but of *tout court* cinema, too.

Computer animation has, in fact, been used in every large cinema production released over the past few years. It has played a fundamental role in the evolution of the cinema and the way in which stories can be told. Since the times of the unforgettable *Forrest Gump* in 1995, winner of an Oscar for Special Effects amongst other awards, which featured very little science fiction, through to James Cameron’s latest film, the spectacular *Avatar*.

Thanks to technology, but most of all to the talent of the people who use it, there are no longer boundaries to the art of telling stories through pictures - image and imagination are becoming increasingly closer. If there are ideas, projects and a serious entrepreneurial commitment, there are no limits or special areas for developing this new art which, thanks to the results achieved by Rainbow, now speaks Italian, too.

STEREOSCOPICS

Always faithful to its mission to innovate, Rainbow CGI has decided to take another step forward and away from its competitors, by accepting the stereoscopic challenge.

“Winx Club – Magical Adventure” is, in fact, the very first stereoscopic film entirely developed and produced in Italy.

In order to deal with the particular difficulties of this innovative technique, Rainbow CGI has set up a whole new department devoted to producing the binocular image which makes it possible to watch a film through special glasses in cinemas.

THE RAINBOW GROUP

Rainbow CGI was founded to deal with the enormous production need of Rainbow S.p.A. The last to join the Rainbow group, it is set to become its creative facility and to orient and manage technical and artistic choices of a productive nature.

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More specifically, Rainbow CGI was founded with the aim of strengthening a production cycle which will be releasing two full-length feature films over the next couple of years, both of which stereoscopic.

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BACKGROUND

Rainbow CGI's background consists in the combined experience of technical staff, artists, and experts in the animation and computer graphics sector. The number of staff members increases continuously and has currently reached a total of around 400, including internal resources and freelancers, and supplier studios. The staff is carefully chosen from amongst the most outstanding resources in the computer graphics sector both in Italy and abroad, and the average age of staff is 25. Foreign professionals are also working on the film, from many countries from California to Hong Kong, and have a variety of different backgrounds - animation to video clips, comics to advertising. Francesco Mastrofini manages the staff, and is one of the very few people in Italy to have anticipated and understood the complex mechanics of developing products like full-length feature films in 3D graphics. Leading the company is the experience of Iginio Straffi, founder of Rainbow S.p.A., who gleans the needs of the market and the orientation products must have in order to be winners.

To support this production potential there is the entire Rainbow Group, today one of the most important set ups in Europe, which covers the world market with distribution and merchandising.

PRODUCTION PROCESS

The staff at Rainbow CGI are organised in four main macro areas. The first is management, consisting in creative, technical and artistic management as well as production management and supervision. This area sets out, monitors and manages the various different aspects of production.

The second is preproduction, comprising those sectors which develop the so-called pre-productive materials, that is pre-visualisation and artistic-technical research, aimed at producing the documents which are fundamental for managing the various stages of production. The third area, the most impressive in terms of numbers of resources, is the production area, and comprises those sectors which develop the production materials. To all effects, this area produces the various different aspects of the film. The entirely digital materials created are then transferred to and completed in the final area. The fourth, the post-production area deals with managing internal resources and suppliers so that the product developed in the other areas is set on the chosen support, passing through the so-called digital intermediate stages, fully-respecting the standards of the Rainbow group. In turn, these macro areas are split into smoothly operating, independent work

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areas directed by the management and supervisors for each development sector.

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RESEARCH AND DEVELOPMENT

Fully-aware it is working in a highly technological sector, orientated to continuous innovation, Rainbow CGI intends to invest continuously in R&D. This will focus on the double aim of achieving the very best results both for visual performance - by developing software and plug-ins - and work organisation and management - by planning increasingly more efficient, better performing pipelines. Besides highly technical and computerised aspects, Rainbow CGI also intends to invest in the artistic and authorial sectors, thoroughly assessing development of a personal narrative and graphic style.

About Rainbow SpA

Founded in 1995, Rainbow SpA is a content company which develops animated and multimedia properties. Today it is one of the largest and most internationally renowned animation studios in the world. It is the only production company in Italy able to complete all stages of animation internally, including 3D animation. It currently has 200 full-time employees, as well as a network of animation freelancers and professionals who work with the company on a regular basis. The companies within the Rainbow group holding include: Rainbow Distribution BV in the Netherlands and Rainbow Spain (local offices which manage TV and licensing interests in association with the head office in Loreto); Rainbow CGI in Rome (film production, special effects and 3D animation); Rainbow Entertainment in Rome (fiction and live action); Rainbow Media in Singapore (videogames, internet, and on-line games); Tridimensional in Loreto (publishing and DVDs sold in kiosks); Witty Toys in Amsterdam and Hong Kong (toy manufacturing).

Rainbow SpA creates and distributes original properties Winx Club, Huntik, PopPixie, Monster Allergy, Tommy & Oscar, and Maya Fox.