



**Informations  
on Films for  
Children in  
Europe!**

ASSOCIATION EUROPEENNE DU CINEMA POUR L'ENFANTS ET LA JEUNESSE

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on ECFA-Journal,  
please answer it!

KID Screen Conclusions '99:

## Violence on the Screen

On the 17-18-19th of October, experts from all over the world gathered in Como, Villa Olmo, to discuss and exchange experiences on the issue of 'Violence on screen', the data often being based on research conducted by themselves.

From the TV, young people can get hints to expand their knowledge and activate positive experiences, but the increase of violent images, to which they are subjected, can also have a negative impact on them, as it has been shown by much recent research. The heavy TV consumer demonstrates a greater disposition in carrying out violent actions, learning to solve conflicts inappropriately and gradually getting 'desensitized' to violence. It is more and more urgent for educators and parents to ask themselves questions, although straightforward answers are not simple to find. Kidscreen '99 focussed its experts' attention on the following issues:

- The influence of violent images on children, and the European regu-

lations for the protection of childhood.

- Media education as a means to counterbalance cultural and sexual stereotypes diffused by the media themselves.
- Youth's tribal rites in front of the screen and the development of good scholastic practices.
- The novelties of thought and the technical knowledges imposed by the technological society: theoretical and practical hints

In spite of the difficulty in synthesizing the many opinions put forward during the three days of work, we have been trying to express all the same, through a final document. The train of thought and action emerged from the meeting on the base of some key themes.

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## A European Alliance for Children's Films

More than 40 children's film producers, distributors and sales agents from eleven European countries met at Konstanz/Germany from November 12th to 14th 1999 to develop new concepts for a better distribution of European films for children and young people.

The German Young People's Film Club Federation Bundesverband Jugend und Film and ECFA had organized the conference with the support of Medien- und Filmgesellschaft Baden-Württemberg/Filmförderung, Landesanstalt für Kommunikation and the media research department of the regional TV-Station SWR. The conference offered a lot of ideas and was

able to create a promising initiative to improve marketing and promotion of high quality films for the young audience.

The fantastic French animation „Kirikou and the Sorceress“ was launched in German cinemas in October 1999. The promotion consisted of a few spots on TV and some posters. There were no means

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## New Editor of ECFA-Journal - Contributions welcome!

*During the last three years Judith and Ralph Wieser from Vienna edited ECFA-journal with the help of graphics designer W. Lendl. For their professional activities changed to different topics they decided to give up this journal. Thank you very much for the work you have done for ECFA. Good luck to you and we hope our contacts will stay alive!*

*Now Reinhold T. Schöffel starts to publish ECFA-Journal. After more than ten years as a free lancing organizer of film festivals and journalist in 1990 he became managing director of the German federation of film clubs for children and young people - Bundesverband Jugend und Film. In ECFA Schöffel has been active for two years now. His last contribution was organizing the European Conference on the*

*Distribution of Films for the Young Audience at Konstanz in November 1999 together with Elke Ried and Felix Vanginderhuysen.*

*Schöffel plans to publish ECFA-Journal via E-Mail as far as possible (see the questionnaire inside). This year we can expect two more issues of ECFA-Journal, from next year on it will be published quarterly.*

## The News Section: Films, Festivals, Prizes

### Kinderfilmfest at the Berlin International

#### Filmfestival - The Prize Winners:

Best feature films (ex aequo): „Man of Steel“ (Vincent Bal, Belgium 1999)  
„Tsatsiki, Mom and the Policeman“ (Ella Lemhagen, Sweden/Norway/Denmark 1999)

#### Prizes of Young People's Jury:

„Tsatsiki, Mom and the Policeman“  
Best short film: „A Devil in the Closet“ (Lars Berg, Norway 1998).

#### Special mentions from the jury:

„The Girl in the Sneakers“ (Rassul Sadr Ameli, Iran 1999),  
„Manolito Four Eyes“ (Miguel Albadejo, Spain 1999).

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### European Films for Children in the World

Torun Lian is continuing her prize-winning series for „Only Clouds move the Stars“ outside of Europe as well: At the Montreal International Children's Film Festival she picked up the Grand Prix for the best feature film. The same prize in the short film section went to Norway as well: „Snails“ (Piotr Sapegin, N 1999). The Special Jury Prize got the feature film „Kirikou and the Sorceress“ (Michel Ocelot, France 1998), the audience awarded „Lucky and Zorba“ („La Gabbianella e il Gatto“, Enzo D'alo, Italy 1998), the Children's Jury judged „Anna-luise and Anton“ („Pünktchen und Anton“, Caroline Link, Germany 1998) as the best feature film of the festival.

### 12th European Youth Film Festival Flanders, Antwerp & Brugge (Belgium)

#### Prize of the professionals' jury:

„Only Clouds move the Stars“ (Torun Lian, Norway 1999)

#### Children's jury's award of tolerance of the Flemish Community:

„Sherdil“ (Gita Mallik, Sweden 1999),

Prize of the public: „Katja's Adventure“ (Lars Hesselholdt, Denmark/Norway/Germany 1999).

See the festival report on the on page 5.

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Violence on the Screen (Continuing from page 1)

## The Conclusions of Kid Screen 1999

Understanding the contemporary social changes and observing and researching forms of violence in the media and their impact on young people.

Violence has always existed. Cognitive processes are born in both the body and the mind. The screen and the watching mind are part of a continuous exchange, according to Robert Pepperell's post-human model; in this perspective, Baudrillard's thesis, mentioned by Marina d'Amato, is even more radical. The screen (like all the other manifestations of the artificial: computer, telematic instruments, virtual reality...) is only a part of the mosaic in which what we pretend is real, dissolves into artefact and what is artificial is reabsorbed into the so-called reality. The absence of separation between internal and external would then be at the base of a contamination between the individual and the machine, which provokes a crisis. What is taking shape is basically a new type of individual, centre of an anthropological mutation which we find hard to acknowledge.

**Here is the news: the homo videns exists, although it does not look at all like a monster.**

This view has important implications for the theme under discussion because it is known, that to talk about children is like talking about persons not yet fully mentally developed. We have seen, through the illustrations of Cecilia von Feilitzen, that the outcome of research on media violence is actually contradictory. Since the 1930s, the researches on the relationship between violence and media in reference to children have been in North America and Europe approximately 3500. However, the idea of a cause-effect relationship between screen-watching and violent behaviour has been soon put into question (as it has been shown by a research on the impact of cinema on children conducted in 1933 by the Payne Foundation). Often the questions posed by research are more relevant than the proposed solutions.

In time, as André Caron states, a certain consensus has been reached at social, industrial and institutional level. Everybody realised that media do have an impact on our children and the aim has got to be not only the study of that impact, but the promotion of the use of media by young people. Teachers and students can use traditional and new media to gain awareness. Because, if in the past knowledge of media concerned only TV and cinema, now other

screens, increasingly present in our homes, are involved (computers, videogames, etc.). It is literally impressive to see the almost genetic predisposition on the new generations (seen by some as grown with many 'mothers' and no fathers) to approach the new information technologies and competently use the multimedia imagery.

For the first time then, violent contents and stereotypes thrown at the youth can be contrasted by the contents (and not only in technical terms, as Giuseppe Romano claims it emerged from the seminar Digital Kids) freely elaborated by the users themselves. This is true, in spite of the fact that for the new generations' screen-culture the content does not seem to be as important as the fact that TV proposes itself as the only possible form (as many successful programmes testify). This is part of a process by which the message and the means lose importance, whereas the fact that TV and Cinema favour the sharing of myths and emotions acquires relevance (in this respect, see Udden's and Jerslev's lectures).

Referring back to the new media, computer and virtual technology, they get adolescents and children involved by embracing them into a global dimension, challenging their capabilities to answer, react, instigating their emotions and valorising the use of their senses, neglected by traditional teaching. The fact that by now children have a certain competence in the use of different media, does not necessarily imply that the media can or should fill the void left by others. The media are neither a legitimisation as instruments of information and culture: even though children and adolescents demonstrate to be able to distance themselves from the machines and realise their agency as subjects in acting on the external environment (as demonstrated by Jerslev's research). The duty of mediation at the level of consciousness should be helped by the traditional agencies of socialization (i.e. school and family).

#### Preventing through media education

We need to consider how the audiovisual culture can be founded on the premises of encouraging, if not directing, the dissemination of images, of the virtual as well as the traditional forms of knowledge. School can not be only a place of learning, but has to be also a space where, through interaction, ideas about the world are created. Also parents, like teachers, can have an important role in teaching children how to approach

the audio-visual world. First of all, through the knowledge of the technical aspects, i.e. the language: by playing at taking the screen to pieces (not by demonising it) in order to distinguish between reality and fiction, by answering to the queries to unveil the tricks and special effects, as emerged from the lucid study of Carole Desbarats, by allowing the seduction of the images to be only a game from which it is possible to come out at any time through the use of reflection. By discussing with the children and sharing with them also outside the school-time, maybe in social council centres as suggested by Ginette Dislaire, a critical evaluation of the stories and the characters. Not only 'teaching' the media, but doing it taking the media into account.

**Watching, listening to the children's body and soul: fear, anger and emotions can be approached and solved.** What about violence? The point is to find an equilibrium during the learning process: violence needs to be tackled, but in a way that leaves the path open for the imagination (Fritz Lang in the scene of the movie „Big Heat“ does not show any violence). Fears can help children and adolescents to exorcise anxieties themselves. It is necessary to experience them, as has been well argued by Valkenburg and Huntler.

Within these dynamics, adults have to assume their responsibilities. If adolescents talk about Tarantino's film in enthusiastic terms, an a-priori alarm is not the answer. While discussing violent films and emotional or violent reactions to them, it is important not to forget the context of reception of a film: i.e. who you are watching the film with, whereabouts, and with what purpose you are watching it (Jeslev).

When faced with acts of irresponsible violence, looking like games with tragic effects and lacking whatsoever link with reality, it is not enough to simply invoke censorship of those media contents which could encourage imitation (from a film to the latest „shoot-everything“ videogame). We rather ought to think lucidly, without alarmism or easy-answers about the function of substitution filled by the media in the socialisation processes and about the communicative emptying of the old agencies (family, school, religion). Also Mark Griffith underlined how positive videogames can be, as long as they are consumed in a balanced way.

Referring back to fear, A. M. Huntler suggests how important it is to think about the responsibility of the „image creators“, because the aim is to create images on the screen which increase children's ability in managing efficiently their anger, in-

stead of render desirable or even condoning its destructive and violent use, as we can see in many films.

**Planning, regulating the interventions aimed at protecting and educating, in the media field.**

How are we to articulate the responsibility of those who create the image or audio-visual communication towards the audience, especially its most vulnerable strata?

The legal solutions, as explained by G. Stucchi and M. Tarozzi, and the codes of autoregulation (Marina d'Amato has singled out at least 12 of them just for Italy) do not solve this complex and multifaceted problem. What is required is an integrated and multidisciplinary approach operating on various tracks at the same time: sensitisation of the families, improvement of the audio-visual offer for children, and especially an attentive media education. For example, in some countries like Norway (see Siversten's intervention) pedagogical projects have come out of the national plan to fight media violence. However, we do not have to forget that Siversten pointed out that due to theoretical and methodological problems, no univocal results on the connection between violence in the media and violence in society have been found.

It is in fact very hard to distinguish media influence from other factors of socialisation and the use of quantitative data does not help to understand specific effects on specific individuals. Although on a large scale, where an autoregulation, or an acknowledgement from the side of the young generations is missing, the effects are already visible, like for example in reference to radio and television; and this is especially true when thinking about the colonisation of the symbolic environment where the socialising processes ground themselves. Role models, languages and styles of behaviour gain ground in the process of elaboration and sedimentation of social expectations without us realising it, like a „sugar-coated violence“ in A.M. Testa's words. Unfortunately, young people are the most structurally susceptible to media „cultivation“. The European and world-wide debate on violence in audio-visual communication and its direct and environmental effects on a young audience, has to tackle a complex and a very real issue. Caution, scruples and the utmost rigor have to be employed, because of the delicacy and worth of what is at stake: the heart, sensitivity and mind of the future protagonists of culture and Globalisation, which, by the way, is not the only logic active in modelling people's destiny.

Domenico Lucchini/Eva Schwarzwald  
Contact: See page 7

## The News Section: Films, Festivals, Prizes

### 18th Festival International de Cinéma Jeune Public de Laon (France)

Grand Prix of the Professional's jury:

„A small Pilgrimage“

(Heikki Kujanpää, Finland 1999).

Special Prize: „Hold Back the Night“

(Phil Davis, Great Britain 1999).

Special Mention: „Man of Steel“

International Youth Jury:

„Hold back the Night“

Special Mentions: „Katja's Adventure“

„Man of Steel“.

Prize of the Public:

„Hold back the Night“.

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### Films for children at the International Festival of Short Films Oberhausen (Germany)

Best short film for children (ages 5 to 10 years): „A Devil in the Closet“

Best short film for youngsters (ages 11 to 14 years): „Gelée Précoce“ (Pierre Pinaud, France 1999).

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### 18th International Festival of Films for Children „Ale kinol“, Poznan (Poland)

Grand Prix and CIFEJ-jury's award:

„Madelief - Scratches on the Table“

(Ineke Houtman, Netherlands 1999)

Best live-action film:

„Tsatsiki, Mom and the Policeman“

Best animation film:

„Kirikou and the Sorceress“

(Michel Ocelot, France 1998).

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## The News Section: Films, Festivals, Prizes

### 40th International Film Festival for Children and Youth Zlín

The festival celebrated its 40th anniversary with the presence of Gina Lollobrigida, Ornella Muti, Anne Girardot and Horst Buchholz. Additional to the traditional competition with films for children up to twelve years there was a section for teenagers from 13 years on.

**Award for the best feature film for children:** „The Cart“ by Gholam Reza Ramezani, Iran.

**Award for the best feature film for young people:** „Rodens“ by Sebastian Cordero, Ecuador.

**City of Zlín Award:** „Thatched Memories“ by Xu Geng, China.

**Children's Jury Award for the best feature film:** „Mr. Rice's Secret“

by Nicolas Kendall, Canada 1999.

**Youth's Jury Award:** „The Source of Life“ by Milan Cieslar, Czech Republic.

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Internet: www.ateliery.cz/festival

### 3rd Kristiansand International Children's Film Festival

There were eleven films in the main programme, a selection of Chaplin-films and an outlook on Norwegian films of the nineties. Approximately 12.500 children did not only see the films in the programme but also participated in animation or pre-cinema workshops, outdoor midnight screenings at the zoo etc.

**Ludi-Award:** „Little Crumb“ by Maria Peters, Netherlands 1999

**Contact:** Kristiansand Kino

Mr. Danckert M.-Krohn, P.O.Box 356

N-4663 Kristiansand/Norway

phone ++ 47-38-104200/05

E-Mail: d.krohn@kristiansandkino.no

Internet: www.filmweb.no/kristiansandkino/barn

### Prix Jeunesse International

The Prix Jeunesse was celebrated during the first days of June. The winners are published on the web.

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c/o Bayerischer Rundfunk

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## A European Alliance for Children's Films

Continuing from page 1

for a big campaign. Nevertheless: „Kirkou...“ will probably have about 100.000 admissions. The longer the film is running in a cinema, the better works the mouth-to-mouth-propaganda of the children: Those who could see the film were enthusiastic and told their friends about it. But: Most films do not get the chance to stay on the screen until the rumor works; they are withdrawn before. Those who were late had to miss it.

During the conference distributors from all over Europe presented their ideas and projects how to promote high-quality films for children by creative campaigns. Through the cooperation with schools, institutions and organisations for children and young people or commercial partners the public impact of a film can be effectively raised even without a big promotional budget. The inevitable precondition is a very early development of the film's marketing which has to be prepared as a cooperation between the producers and the distributors.

But support is necessary as well: In Belgium and Italy, esp. Lombardia, for example the school authorities organise screenings for the pupils with films of special high quality. On the contrary the German school pupils hardly have the chance to see any film. "Although good films are the best media education", as Friedemann Schuchardt, managing director of Matthias-Film, demanded.

Also the retention of some TV-stations is simply incomprehensible, if it comes to announce recommended films for children in their children's program, even if they have been involved in the film's production. A successful cinema exploitation seems as a competition to the later TV-broadcasting. But the opposite is correct, as the participants at Konstanz agreed: Films that had high admissions in the cinemas, in non-theatrical screenings and high video sales or rentals always get higher quota on television. The different ways of distribution - cinema, home-video, non-theatrical screenings, television - complement one another. If one member in this chain is missing, the other sectors are weakened as well. This rule is even more valid for children's films than for others.

But in medium-terms a European label for high quality films for the young audience must be established, which can be used as an instrument for the films' promotion as well which helps children and families to select their best films. The next conference on the distribution of films for the young audience is planned for 2001.

Until then the organisers want to prepare the criteria for this label. This discussion will take place in public:

[www.bjf.bkj.de/ecfnet/](http://www.bjf.bkj.de/ecfnet/)

## The European Children's Film Distribution Network

At the European Conference on the Distribution of Films for the Young Audience, which was held at Konstanz in November 1999 (see report above) the foundations were laid for a continual co-operation in the field of the distribution of children's films. Now it is up to us to create a platform for the exchange of ideas to support us in our daily work. Bundesverband Jugend und Film (BJF) is willing to provide the necessary space on its internet site to serve as a platform for communications on the topic of European Children's Films.

You will find the  
**European Children's Film Network**  
at  
[www.bjf.bkj.de/ecfnet/](http://www.bjf.bkj.de/ecfnet/)

The idea is to

- collect information about important new films (world sales, film and video distribution, television stations in different countries),
- present new and innovative distribution strategies,

- initiate co-operations of all kinds in connection with cinema launches,
- provide the possibility to exchange advertising strategies and materials,
- provide information on the success of children's films in different countries,
- define quality criteria for children's films,
- create a label or seal of approval to be given to films that meet these criteria,
- develop the modalities for the awarding of this label,
- launch a public relations campaign in order to promote this label.

The website is furthermore providing the database European Children and Youth Film Festivals.

**The European Children's Film Distribution Network can only work if you actively contribute to it. Therefore we ask you to inform us about your projects, preferably via e-mail to [BJFev@aol.com](mailto:BJFev@aol.com).**

# Awards for „Only Clouds move the Stars“ and „Sherdil“ at the 12th European Youth Film Festival Flanders

From March 5th until March 12th 2000, the 12th edition of the European Youth Film Festival Flanders was held in Antwerp and Bruges with 11000 visitors. There were eight European feature films in competition, mostly coming from the Scandinavian countries: „Katja's Adventures“, „Tsatsiki“, „Only Clouds move the Stars“, „Two in a Boat“, „Sherdil“, „The boy who stopped talking“, „Circleen City Mice“, „Sofie's World“.

The short films in competition were: „The Apartment Cat“, „At the End of the World“, „The Chinese“, „Snails“, „Theis and Nico“ and „Victor“.

It was remarkable that neither Belgium nor the Netherlands had a youth film in competition this year. But the Dutch/Flemish co-production „Little Crumb“ filled this gap on the opening evening. Special guests that evening were Maria Peters (director), Hans Pos (producer), Ruud Feltkamp („Little Crumb“), Hugo Haenen (actor) and Pim Feltkamp (actor).

Director Maria Peters explained to the audience that making a film after the popular Dutch book by Chris Abkoude had always been her dream. After having made the film the dream continues. About 1.050.000 spectators went to see the film in the Netherlands!

Main actor Ruud Feltkamp enjoyed a lot working on the film with Maria Peters. He said to be happy that, although the film is such a big success, he doesn't suffer too much from being recognized in the Dutch streets.

Out of competition were films for the youngest children (from 4 years): „Danny, the World Champion“, „The Pocket Knife“, „Trip to Melonia“, „Pudding Tarzan“, „Pete Shorttail“ ...), a retrospective about Co Hoedeman and the short film selection Europe in shorts IV.

With the evening screenings, the festival offered a fine selection of recent Belgian films for an adolescent audience („Rosetta“, „Shades“, „Forgotten Street“).

With the 'Night of the empty seats', the festival draw attention to Flemish films that disappeared far too soon from the theatres („Man of Steel“, „Film I“, „Hombres Complicados“).

For the third time already, the festival paid a lot of attention to television. Some thousand kids watched and judged Dutch and Flemish children- and youth programs. At the closing evening the Golden Remote-Controls were awarded in the categories Music, Game/Entertainment, Information/Education and TV-serial/Drama.

The film screenings were brightened up by all sorts of entertainment meant to bring the children directly in contact with the medium film. There was a documentary workshop, given by professionals of Jekino, a workshop on animation film by the Raoul Servais Foundation, a film game, workshops and interviews with famous Belgian actors, a workshop composing film music, a workshop with the makers of the Belgian short „Just to be a Part of it“ and many more,....

During the week preceding the festival, 7000 of pupils came to the school screenings. The project 'Book and film' was very successful: after the film screening, an interactive exhibition draw attention to the differences between book and film.

The award for the best feature film by the professional jury (with f.e. Vincent Bal, director of „Man of Steel“, and Burny Bos, producer of „Abel, the Liftboy“) and by the jury of film critics went to the Norwegian film „Only Clouds move the Stars“ (Norway 1998) by Torun Lian. Torun Lian herself was present at the closing evening to collect the distribution award (the film is distributed in Belgium) and an art work.

The award of tolerance of the Flemish Community (3000 Euros for the director) by the children's jury went to the Swedish film „Sherdil“ (1999) by Gita Mallik. Actress Hana Alström came to Antwerp to collect the award.

The award for the best short went to „At the End of the World“ (France, 1998) by Konstantin Bronzit and „Theis and Nico“ (Denmark, 1998) by Henrik Ruben Genz (ex aequo).

The public prize of the province of West-Flanders (620 Euros) for the best feature went to „Katja's Adventures“ (Denmark/Norway/Germany 1999) by Lars Hesselholdt.

The films „Only Clouds move the Stars“, „Circleen City Mice“ and „The Boy who stopped Talking“ were bought and distributed in Belgium after the festival.

The 13th edition of the European Youth Film Festival will be held from February 24th until March 4th 2001.

Katrijn Korten

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## The News Section: Films, Festivals, Prizes

### A Film on the Horizon

„The Last Man Alive“ (Die grüne Wolke)  
- Munich based directors Claus Strigel and Bertram Verhag (DenkMal-Film) took the courage and made a film based on Alexander S. Neill's famous novel. The first clips which were presented in the beginning of April look very promising - an adventure film for the cinema as well as a TV-series of nine episodes. The cinema version shall be finished in September this year. Constantin plans to launch it in German cinemas in December.

World Sales: Road Movies  
Clausewitzstr. 4  
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## Upcoming Festivals

### Giffoni International Film Festival,

July 15th - 22nd 2000.

Contact: Ente Autonomo Festival Internazionale del Cinema per I Ragazzi e la Gioventù, Claudio Gubitosi

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### The 28th Norwegian International

Filmfestival, Aug. 26th - Sept. 3rd 2000

at **Haugesund** now has a section for **New Nordic Films** (features and shorts)

for children and young people (30.8.-

1.9.). This event - organized by **Ove**

**Watne** - replaces the former biannual

**Nordic Children's Film Festival**.

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For further information on **New Nordic**

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### Lucas 2000 - 25th International

**Children's and Youth Film Festival**

Frankfurt/M./Germany, September 12th

- 17th 2000.

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## The News Section: Films, Festivals, Prizes

Internet [www.deutsches-filmmuseum.de/lucas/lucasindex.htm](http://www.deutsches-filmmuseum.de/lucas/lucasindex.htm)



**Cinekid – Int. Film, Television and New Media Festival for children and young adults, 21.10.2000 - 29.10.2000**

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**Buster opens in Copenhagen: A new International Children's Film Festival: Copenhagen/Denmark,**

Nov. 28th to Dec. 2nd 2000

Less than a month before Christmas the children of Copenhagen are treated with a special Christmas gift: BUSTER – Copenhagen International Children's Film Festival. Screening about 50 feature films from the whole world, this long-awaited event opens its doors on Tuesday November 28th and closes Saturday December 2nd.

By then, thousands of the capital's 80 000 children between 4 and 13 years of age have seen a selection of films from the whole world, and a jury will have selected the winning entry of the BUSTER Grand Prix.

BUSTER was established by a group of professional Children's Film workers, including the worlds oldest film company Nordisk Film, The Danish Film Institute, The Danish Film School, Danish National Television plus a number of other organisations involved in films. Young audiences will also be part of the judging panel.

The president of BUSTER is the internationally acclaimed Danish director Søren Kragh Jacobsen, who for many years preceding his international successes "The Island on Bird Street" and "Mifune", has supplied the young audience with a number of films and TV-series of outstanding quality. The festi-

## Promoting High-Quality Films for Kids

**ECFA will participate at the 3rd World Summit on Media for Children, Thessaloniki/Greece, March 23rd to 26th, 2001**

With several contributions ECFA will participate at the 3rd World Summit on Media for Children, which will be organized by the European Children's Television Centre (ECTC) at Thessaloniki, March 23rd to 26th 2001. During the preparatory meeting AGORA 2000 at Chalkidiki in June the partners agreed on the following activities to be organized in cooperation with ECFA and in order to promote high-quality films for children in the media landscape:

### 1. Cinema Nights – Screening Movies für the Young Audience

A selection of films for children of excellent quality in content and production will be presented every night to the children and professionals participating in the summit. The morning screenings are addressed to the local Thessaloniki schools. The program includes feature films as well as shorts. Suggestions are welcome! (Please contact ECFA at Brussels or ECFA-Journal's editor).

### 2. European Conference on the Distribution of Films for the Young Audience

ECFA and the German Bundesverband Jugend und Film (BJF) will organize a forum consisting of TV-executives, producers, international sales agents and internet providers to stimulate the dialogue and the cooperation regarding new strategies for the distribution of high-quality films for children. This panel discussion is also a follow-up to the 1st Conference held at Konstanz last November.

### 3. Kids on Film

During this workshop film and audiovisual professionals, directors and producers will share their experience on making films with child actors. The participants will present completed films, excerpts, filmed interviews with children and other materials describing their experience in rehearsing, shooting and promoting films with child actors.

### 4. The Children's Film Festival Guide

This guide to Children's Film Festivals

val will be directed by Swedish organizer Ola Tedin, who was before festival-manager of BUFF Malmø only a few miles and one border up east.

Apart from an international competition, the program will include a special Nordic Focus, a Panorama section and retrospectives. The main cinema for the Festival is to be Nordisk Film's "Palads" in the center of Copenhagen. BUSTER also coincides with the Christmas-opening of Tivoli – Copenhagen's famous amusement park, just a stone's throw from "Palads".

Worldwide informs professionals on programme, regulations and characters of all these events including full contact details. The guide will be produced by Bundesverband Jugend und Film, ECFA, CIFEJ and the Summit as a printed and CD-ROM edition and will be made available to all Summit participants. The CD-ROM edition will have links to the web servers of BJF and CIFEJ to provide the users with up-to-date-informations.

### 5. Growing up with cinema - Educational initiatives for cinema around the world

Twelve (mostly European) countries will present their educational initiatives concerning cinema literacy issues. During the Summit a forum and a workshop will be held to portray and exchange new strategies for setting up film education in order to inspire other countries to start their own activities.

### 6. Cinema Village

During the Summit a common stand in the Summit's exhibition hall operated by ECFA and CIFEJ will host cinema professionals participating in the Summit and will offer them possibilities to showcase their work.

So the 3rd edition of the World Summit on Media for Children for the first time opens its eyes wide up to the big screen. The Summit itself will work on the topics „Going Global“, „Media for all“, „New Technologies“, „Children Have a Say“, „Animation“ and „Kids for Kids“.

For further information on the 3rd World Summit on Media for Children contact European Children's Television Centre 20, Analipseos Street  
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GR-15235 Athens  
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Internet [www.childrens-media.org](http://www.childrens-media.org)

For workshops, special series and seminars, The Danish Film Institute's Filmhouse will be utilised and also turned into the meeting place for the national and international children's film professionals.

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# Kid Screen 2000: INTERNATIONAL MEETING ON CHILDREN'S FILM AND MEDIA EDUCATION, Varese/Italy, Oct. 29th - 31st 2000

The task of Kid Screen 2000 is to update and train everybody who is involved in the development of the education toward the image in the school context. The purpose is to diffuse quality products for kids and to foster their interest toward cinema, audio-visual and new technologies. Observing the didactic curricula and the teaching programs, it is also planned to extend the contacts between educational and professional sectors in Europe.

The seminar will be held this year in Varese with many foreign guests participating. The tourist accommodation on offer to our guests, will allow for a greater success concerning levels of attention, participation and continuity in the exchange of professional experiences. In the past years various specific themes have been tackled in the context of production and distribution of films for children, and their education to media (children's self-esteem, violence on the screen, bullying, etc.). The reflections of researchers and media operators, on this occasion of international updating, have stood side by side with the work that is done since many years in the field by the Lombardy Region - Direzione Generale Cul-

ture, Identità e Autonomia - in collaboration with Italian associates and professional organisations and with the eleven Provincial administrations of the Region, on a project called Lombardia Cinema Ragazzi.

The seminar will last for three days and will unite Italian and foreign experts, besides the members of the Networks of Kid Screen's traditional partners (Media Salles and ECFA). More than in the past, it will be specifically aimed at guaranteeing the participation of those Didactic Directors who in the past years have not been paying too much attention to cinema and media education, in order to establish the field and expand present and future initiatives also to those cultural and scholastic poles of aggregation which have remained 'marginal' so far. Lectures and workshops will be held.

The different fields from which many foreign experts come from (education, distribution of films, etc.) should allow for the opening up of new methodological approaches and the creation of different working networks. The 'spirit' of the initiative is to promote exchanges which, in reference to the original field of action

(cinema and media education), are able to enlarge the cognitive panorama and the chance of exchange between operators, within an interdisciplinary framework. Researchers, University lecturers, teachers, professionals of the cinema industry will contribute their experiences and knowledge on issues which are interesting for schools, from a viewpoint of developing projects in favour of childhood.

To support children's well-being in the year 2000, means to create alliances and synergy between all those working to promote their rights and their awareness. It is for this reason that even those interventions that seem only loosely connected to the issue in question, will make sense within this framework. Finally all will be connected to the main theme in their common work of promotion of cultural values in favour of childhood, updating teachers with Italian and foreign examples.



Regione Lombardia

## The theme of the year 2000 is: **Communication and Creativity**

Bombarded by an increasing number of images, children as well as adults, are interacting in a field of perception where television, computer, video technologies make them users, as well as bodily extensions of images. Moreover, they are guided in this experience by operators whose main aim is to 'sell' a product.

Today's spectator is being modified, used by the screen: first of all he or she receives stimuli in the body. Following the spectator needs to be helped knowing the stimuli in order to develop a strategy for not being victim of anti-social messages or even be astounded and entirely dominated by an imagery created by the laws of the market.

'Bionic' youngsters are used to extrarapid sequences, so different from the written page. They seem unconsciously anxious of not missing out the up to date technology, queuing for the latest play-station model. Are they still the addressees of mediatic instruments, or did they become mere 'repeaters' of models learnt from the screen?

We live in a society where the senses of tradition and experience are lost, where space and time are mixed up and where we 'surf' in directions that continuously elicit emotions and reactions taken out of the ethical and cultural context. In this situation it seems necessary to elaborate modes of media education which support the work of teachers and cultural operators.

Kid Screen wants to elaborate a new outlook on the dynamics involving audience and media. We want to acknowledge the significance of new technologies applied to communication, and how they will affect deep changes in the ways of individual socialization. Especially young people, who live in communities where relationships, knowledge, education, cultural identities will be transmitted and will manifest themselves in modes very different from the old models of communication.

It is increasingly necessary that a sense of belonging to a collectivity is reinforced. That young people's individual identities are built, so as to increase their self-esteem and awareness through orienting them, proposing good quality products and handing them the instruments of knowledge and production opportunities.

The audio-visual already in itself assumes an ideal addressee and outlines its fundamental characteristics, the spectator is 'prefigured' already on screen. Those sitting in the cinema, in front of the TV or a videogame have to confront themselves with this situation, perhaps overturning it, if they are to reconcile themselves with what they really are, or what they would like to be.

Duty of the school and responsibility of adults is to help young people towards this positive and conscious interaction with the media. Through the support of developing knowledge that make their

creativity emerge, make them see reality and enjoy a good movie. So that there is a better communication with adults and peers in a common journey ameliorating the understanding of the social and promoting collaboration, instead of competition.

Thus, Kid Screen will try this year to reflect upon:  
What is an interactive spectator?  
What influence do media have on the construction of the individual?  
Can cinema and new media forms in schools be a good vehicle for transmitting positive values and codes of behaviour?  
How does young people's creativity express itself today through the use of media?  
How has it changed? Who guides young people's individual choices?  
Who protects them from dangerous 'surfing'?  
Can we help them through the promotion of quality products?  
What actions are taken by Italian and Foreign Institutions?

Eva Schwarzwald

The complete programme of Kid Screen 2000 will be published in ECFA-Journal Nr. 3/2000.

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QUATTRO MOTORI PER L'EUROPA

# ECFA journal

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Sandra Li Männel

## ECFA - The EUROPEAN CHILDREN'S FILM ASSOCIATION

The goal of ECFA is the support of cinema for children in its cultural, economical, esthetic, social, political and educational aspects.

ECFA was founded in 1988 in Mons (Belgium) after the Conference of Troja (Portugal) and it brought together a wide range of European film professionals and associations, producers, directors, distributors. ECFA's aim is to set up a working structure in every European country for films for children and young people, a structure adapted to Europe's multicultural interests.

For more informations and membership (membership-fee 200 Euros per year) contact:

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E-Mail: Felix@online.be

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## ECFA's General Assembly at Berlin, February, 14th 2000

The activities of ECFA developed very successfully last year, as President Domenico Lucchini and General Secretary Felix Vanginderhuysen mentioned in their report. Major projects in 1999 were the 5th edition of KidScreen at Como and the 1st European Conference on the Distribution of Films for the Young Audience at Konstanz.

In the year 2000 ECFA will again cooperate with Regione Lombardia, Media Salles, Digital Kids and MIFED in organizing 6th KidScreen (Varese, October 28th to 30th) and participate in the preparation of the 3rd World Summit on Media for Children (Thessaloniki, March 23rd to 26th 2001). The World Summit will be organized by the Athen's based European Children's Television Centre (ECTC). ECFA's contributions will be a review with films for children and a forum on the distribution of films for children, emphasizing TV media.

Two board members of ECFA, including the president, have fulfilled their period and usually should have left the board. For there had not been any candidates available to replace them during the meeting, Domenico Lucchini accepted to remain in the board, because he finds it is necessary to prepare with diligence the new organization of ECFA.



**ECFA-President Domenico Lucchini at the Berlin Film Festival**

*Foto: Holger Twele*

The assembly unanimously agreed to renew the elections next year with the clause, that ECFA-members might formally request new elections this year. Meanwhile some possible future board members will participate in the meetings to get a deeper insight on ECFA's activities to guarantee their continuity in future.

Domenico Lucchini pointed out that it is necessary to verify the possibility to establish a permanent structure for ECFA to guarantee the organization's economical basis as a precondition to face the new challenges of the media globalisation.



After the work at AGORA 2000, the preparatory meeting for the 3rd World Summit on Media for Children, some „beach-time“ was left for ECFA's General Secretary Felix Vanginderhuysen, President Domenico Lucchini and Board Member Eva Schwarzwald at the coast of Chalkidiki.

*Foto: RTS*



## Questionnaire on ECFA-Journal

Please return the questionnaire via E-Mail to RTSchoeffel@t-online.de  
or by fax to ++49-69-631292  
or by mail to Reinhold T. Schöffel, Taunusstr. 20, D-61267 Neu-Anspach

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\_\_\_\_\_

Send ECFA-Journal also to the following addresses (preferable E-Mail addresses!):

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- Yes, at once  
 maybe later  
 no

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