

No. 2 / 2009

May

Editorial

Tougher times ahead?

The financial crisis has struck the big festivals this year. So far the cinemas and video sales stores have been little affected. Traditionally in harder financial times people will spend the same amount of money, and sometimes even more, on movie entertainment while cutting back on more extravagant activities. But the industry as a whole has not been spared: getting private investors for production is difficult and most companies cut back on expenses to be on the safe side. Volkswagen dropped their sponsorship of the Berlinale earlier this year, while the festival director of Cannes, Thierry Frémaux, comments that the lack of mega stars and parties might attract more focus on the actual films being screened.

Children's film festivals in Europe, so far, had little problems with mega stars and glamorous parties overshadowing their films, but neither they are unaffected with the financial crisis. We hear reports about sponsors withdrawing their support, but so far it seems that public funding still is at the same level. Of course, it is a real threat that this funding can decrease if the global crisis continues. It is therefore urgent to stress how important the work of the children's film festival is. This is where the future cinema and festival audience is created, and if lost at an early age they could be lost forever. Now is the time for festivals to work together, to combine their creativity to get the most out of their budget, and to get the public's support that their funding of children's film festivals should not be decreased but rather increased in financial difficult times!

Tonje Hardersen
President

Girls in the Blender - Report Seminar

After the success of the Media Literacy Seminar last year at the Kristiansand International Children's Film Festival, ECFA, Film & Kino and KICFF collaborated once again to present another seminar entitled 'Girls in the Blender - gender, identity and diversity in children's films'. Being a passionate subject for professionals working within this field the seminar was well attended by over 60 industry delegates ranging from festival programmers to film buyers and casting agents.

ECFA Board member Eva Schwarzwald: "Girls are interesting for the consumer market place which can ultimately result in exploitation, stress by the media and the development of a multi-cultural society not helped by television and media. This seminar is a reflection on what can be done. Addressing the problem, encouraging better films for girls and presenting new and different heroines, strong but not violent."



First speaker Cecilia Von Feilitzen is an expert in media for children and researcher of children and media. Here we are presented with six reminders of gender and media:

1 - Women in Film Production

A study in Sweden showed that women are under represented in most areas of film production, except in the make up and costumes departments. Women are shown generally to make documentaries, children's films and short films.

2 - Representation of Girls and Women

Within the commercial television stations in Sweden a study of animated programs; 50% are populated by male characters and the other 50% male and female characters. There are only 2 cases of just females. One was a 'chicken girl' of pre-school age who did everything wrong and the other was a disabled girl. There are exceptions but they were all from the male perspective.

3- Sexualisation of Girls and Women
Women being the object of desire, creating the essence of being a woman to

be desirable. This is lowering the self esteem of women during adolescence.

4 - Lack of Identification Possibilities

It is extremely important for the development of young women to identify with and have recognition of a person, relationship or situation - or wanting to be that person or situation. This happens through same sex identification which is not properly represented throughout the media.

5 - The Fourfold Male Gaze

You are all aware of classic Hollywood films as we see men looking at women and women look at men looking at women. This is no longer the case but the dominance of men in the film industry tells us that we might not be so far from the fourfold male gaze even today.

6 - Gender is a Power Discourse

Gender is a power discourse, a construction seemingly but falsely based on sexual differences. The gender discourse is a struggle about the meaning of gender, in which girls and women often fall short.

The News Section: Films, Festivals, Awards

Internat. Filmfestival Berlin, Generation Kplus and 14plus, Berlin, Germany.

Kplus, Children's Jury, Crystal Bear for the Best Feature Film: „It's Not Me, I swear“ by Philippe Falardeau, Canada 2008; Special Mention: „Max Embarrassing“ by Lotte Svendsen, Denmark 2008;

Crystal Bear for the Best Short Film: „Ulybka Buddy“ by Bair Dyshenov, Russia 2008; Special Mention: „Oh, My God!“ by Anne Sewitsky, Norway 2008.

International Jury, Grand Prix for the best feature film: „It's Not Me, I swear“; Special Mention: „Flickan“ by Fredrik Edfeldt, Sweden 2008.

Generation 14plus:

Special Prize for the best short film: „Oh, My God!“, Special Mention: „Jerrycan“ by Julius Avery, Australia 2008.

14plus, Youth Jury, Crystal Bear for the Best Feature Film: „My Suicide“ by David Lee Miller, USA 2008; Special Mention: „Mary and Max“ by Adam Elliot, Australia 2008; Crystal Bear for the Best Short Film: „Aphrodite's Farm“ by Adam Strange, New Zealand 2008; Special Mention: „Slaves“ by David Aronowitsch & Hanna Heilborn, Sweden, Norway, Denmark, 2008.

www.berlinale.de

Europees Jeugdfilmfestival Vlaanderen, Antwerp & Brugge, Belgium.

Professionals' Jury, best feature film: „Karla's World“ by Charlotte Sachs Bostrup, Denmark 2007; best short film: „Sooner or Later“ by Jadwiga Kowalska, Switzerland 2007; Children's Jury Antwerp, best feature film: „The Ten Lives of Titanic the Cat“ by Grethe Bøe, Norway 2007; best short film: „Our Wonderful Nature“ by Tomer Eshed, Germany 2008;

Children's Jury Brugge, best feature film: „Silly's Sweet Summer“ by Johannes Schmid, Germany 2007; best short film: „Our Wonderful Nature“; Audience Award Antwerp: „Stormheart“ by Kaisa Rastimo, Finland 2008; Audience Award Brugge: „The Ten Lives of Titanic the Cat“.

www.jeugdfilmfestival.be

Montreal Int. Children's Film Festival (FIFEM), Montreal, Canada.

International Jury: Grand Prix du Montreal and Prix CIFEJ: „Heart of Fire“ by Luigi Falorni, Germany 2008;



Lisbeth Juhl Sibbesen - DFI

“I am the only male speaker here today so enjoy it while you can!” Jacob Breuning and Lisbeth Juhl Sibbesen from the Danish Film Institute present an historical perspective. The audience was taken on a detailed journey with an enthusiastic and visual representation of girls on film. Ranging from the idea that girls identified more with animals in children's films due to the lack of leading female characters, children's crime films ('Catch That Girl') and the impact of the 'Girl Power' movement of the 1990s with strong female lead characters ('Bend It Like Beckham', 'Fighter'). There is the issue of going too far to represent girls as tough and just as wild as their male counterparts with harsh gang representations in the Danish feature 'Råzone' ('Life Hits') and the American 'Thirteen'. Girls breaking boundaries ('Osama', 'Buddha Collapsed Out of Shame'), girls and sexuality ('Water lilies') and magic realism ('Through a Glass, Darkly') were represented and explored.

After screening the short film 'Frog' producer Annika Hellstrom introduced us to a working format named The Doris Manifesto. Created by frustration from female film workers over 10 years ago a network was set up to awake awareness and make these issues known and developed. Through exploration of the stereotyping and asking why is funding and financing distributed 80% to men and 20% to women, The Doris Manifesto was born to give women the time and opportunity to craft their filmmaking skills for the future.

The Doris Manifesto:

- 1 - All scripts written by women
- 2 - At least 1 female lead
- 3 - All positions filled by women
- 4 - Original score by a woman

Of course men will make good feminine films but we are in danger of representing women through the harsh and tough world and creating only female soldiers.

Dr. Maya Gotz from the International Central Institute for Youth and Educational Television (Germany) presented research into everyday television programming. On average the sex of the

main character is 32% female and 68% male, the female characters speak less, lead less, overact emotionally, act more as part of a team, are subject to consumerism and are stereotyped. As for the look of the characters they represent unreachable waist sizes for girls, even less than a supermodels waist size. An example of research showed that boys encompass all that they are presented with when creating their own fantasies and girls take elements of what they can use. But what makes a character attractive for girls? A character that mirrors oneself, showing typical problems and enjoyment of everyday social situations with the space to recognize oneself and feel reassured. Ultimately characters they can use, while working on their own identity - reliable characters, mirroring the typical and presenting the idea of being unique and different.



Norwegian project in Capetown, South Africa

Closing the seminars' presentations was Elisabeth Aalmo presenting an exchange project between South Africa and Norway to create documentary films about their lives and experiences. This resulted in 25 short films over 5 topics covering the everyday life of girls and boys working together. If the film was about the girls in the group then the boys would be behind the camera and vice versa. An interesting representation of issues close to the young people showed that in South Africa the issues were around more serious (inequality, HIV, violence), whereas the Norwegian groups were concerned with hobbies, schoolwork, shopping and friends. It seemed that there was more openness for boys to tell personal stories when girls were behind the camera rather than if there were boys creating the film.

The screening of short film 'Oh, My God!' with director Anne Sewitsky (taking on the subject of girls discovering the orgasm) was followed by the French film 'Stella'. Both of these films represent subjects that were touched upon throughout the day's presentations.

Overall, another great success and I am sure everyone will be looking forward to the next seminars organized by ECFA.

Adam Graham
Photo's: Jerzy Moszkowicz

INTERVIEW

Dutch child actors – FROGS AND TOADS and MORRISON GETS A BABYSISTER

“Usually you’re not allowed to jump around the set”

2 Dutch movies for the very young are currently travelling from festival to festival, addressing the audience in a particular tone. We meet with the main actors from both films.

FROGS AND TOADS is a musical adventure about 6 year old Max going on a quest for frogspawn. With his friend he walks through forests and fields, meeting so many animals: a wounded toad, a funny walking caterpillar, little pigs, a fox... With childlike simplicity FROGS AND TOADS shows a rather cuddly view on wildlife. The children are more ‘real’, overcoming the common obstacles of every friendship: compromises, honesty and forgiveness.

Nino den Brave (7, Max) and Whitney Franker (8, Jesse) are a golden duo. High energy bombs, impossible to cool down. Every single question is countered by 4 questions from their side.

Your film is screened in this festival (Kristiansand, Norway) with a voice over. Someone is translating your dialogues into Norwegian.

Nino: “What a stupid idea. Norwegian is such a strange language. Wasn’t it good enough the way we did it?”

Could you briefly say what the film is about? Whitney: “About a boy meeting a girl and going on a trip to find frogspawn.”

Nino: “Frogspawn is the medicine for my brother who can’t talk. At the very last moment they told me it actually was all a joke. I found that so sad! All those months we worked hard to find the frogspawn and make that film and then it turned out one big joke! I hated it!”

Still, it looks like you had a lot of fun while making the film.

Whitney: “The most fun I had when we played in the rain and I got all wet.”

Nino: “The rain dance! And making pancakes! And the caterpillar walk! And playing with the fox. I cuddled him behind the ears. It was a bit scary too since he started growling.”

Whitney: “I was allowed to jump around on the set with a real frog in front of me. That was great! Usually you’re not allowed to jump around the set.”

You look cute in your pink dress, but sometimes you had to play very severe. Whitney: “I can be a catty girl. And I hate pink dresses. That’s why I was happy when in one scene I fell into the mud and was dirty all over. Except my face – I’m not that stupid!”

MORRISON GETS A BABYSISTER paints a truthful portrait of a family with all its good intentions and little failures. Morrison’s dad is working on cars in the garage and his mum is expecting a baby, Morrison feels threatened by the newcomer. Sometimes when getting angry he turns into Bumper, his frightening alter ego. While tension is rising, Morrison runs away, only coming back to... Steal the baby. More grounded than FROGS AND TOADS, this movie is firmly anchored with both feet in Dutch polder-soil. And so is debuting actor Tobias Lamberts (8).

Tobias: “The movie is about my aunt saying the car is green while my father says it’s blue.”

And then you come and say it’s yellow! Tobias: “Yes, I was supposed to say so.”

Sometimes you turn into Bumper, an angry little boy. Did you understand why? Tobias: “No, I did as I was told. It’s only acting. I don’t even have to be sad or angry to play it. I use my face. I never knew I was a good actor until they picked me.”

You drive a lot in this movie! Can you really drive a car? Tobias: “That wasn’t real driving. They took out the seat and I sat on the driver’s lap. There was a little camera so that he could see on a screen how to drive. Or they filmed us from aside so nobody could see we were in tow of a car driving ahead of us.”

There were lots of animals on the set.

Tobias: “We filmed on a farm. Behind ‘my room’ was a stable. Sometimes the cows walked over the set. We stopped filming when a truck came to collect the milk because it was so noisy.”

The cat plays an important role too.

Tobias: “She was all blue! But the paint was washable. In the closing scene I jump into my dad’s arms while holding the cat on a leash. But the leash was too short. You can see the cat standing on her hind-legs because the line is pulling too hard. On the last day of the shooting I got a present. I opened the basket and 2 little kittens came walking out: a black and white one for my sister and a black one for me. I named him Morrison.” (GH)

The News Section: Films, Festivals, Awards

Special Prize: „King of Ping Pong“ by Jens Jonsson, Sweden 2008.

Children’s Jury:

Best feature film: „SOS – Summer of Suspense“ by Arne Lindtner Naess, Norway 2008; Special Award: „No Network“ by Ari Kristinsson, Iceland 2008.

Audience Award:

„Mia and the Migoo“ by Jacques-Rémy Girerd, France 2008.

www.fifem.com

Youngabout - Int. Film Festival for Young People, Bologna, Italy.

Young People’s Jury:

Best feature film: „Ben X“ by Nic Balthazar, Belgium 2007.

www.youngabout.com

BUFF – Int. Children & Young People’s Film Festival, Malmö, Sweden.

The City of Malmö’s Children Film Award: „Son of Rambow“ by Garth Jennings, Great Britain, France,

Germany 2006; Young People’s Jury Award: „Outta Control“ by Nicole Weegmann, Germany 2008; Swedish Church Award: „The Man Who Loved Ingve“ by Stian Kristiansen, Norway 2008; Short Film Award: „The Holiday Sister“ by Amanda Kernell, Sweden 2008.

www.buff.se

Augsburger Kinderfilmfest, Augsburg, Germany.

Both Children’s and Parents’ Jury Awards: „My Very Best Friend“ by Isabelle Doval, France 2007.

www.filmfest-augsburg.de



Morrison gets a Babysister



Frogs and Toads

The News Section: Films, Festivals, Awards

Leeds Young People's Film Festival, Leeds, Great Britain.

Audience Award: „Dragon Hunters“ by G. Ivernel, A. Qwak, France, Germany, Luxembourg 2008.

Younger Jury Award (up to 14 years): „Stormheart“; Special Mention: „Dragon Hunters“.

Older Jury Award: „Home of the Dark Butterflies“ by Dome Karukoski, Finland 2008; Special Mention: „Worlds Apart“ by Niels Arden Oplev, Denmark 2008.

www.leedsyoungfilm.com

Children's Film Festival Berimora Kino („Berimor's Cinema“), Rigai Latvia.

Children's Jury: „Stormheart“.
www.arsenals.lv

Sprockets - Toronto Int. Film Festival for Children, Canada.

Audience Awards, best feature film:

„Finn On the Fly“ by Mark Jean,

Canada 2008; best animated film:

„Jabbawaki“ by Sean B. Conly,

Canada 2008.

Young people's juries:

8 to 10: „Stella and Star of the Orient“

by Erna Schmidt, Germany 2007;

honourable mention: „Spirit of the

Forest“ by David Rubin & Juan Carlos

Pena, Spain 2008.

11 to 12: „The Seven of Daran: The

Battle of Pareo Rock“ by Lourens

Blok, The Netherlands 2008; honourable

mentions: „The Wild Chicks and

Life“ by Vivian Naefe, Germany 2008,

and „Hands Off Mississippi“ by Detlev

Buck, Germany 2006.

www.sprockets.ca

Kristiansand Int. Children's Film Festival, Norway.

Film&Kino's Children's Film Award:

„Stella“ by Sylvie Verheyde, France

2008. Prix CIFEJ: „The Girl“ by

Fredrik Edfeldt, Sweden 2009.

FICC's Don Quijote Award: „Glowing

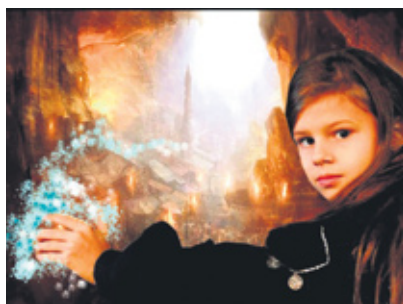
Stars“ by Lisa Siwe, Sweden 2009.

Audience Award: „Frogs & Toads“ by

Simone van Dusseldorp, The Netherlands

2009.

www.kicff.no



Little Witch on a Broomstick

Production News

ECFA Journal wants to inform regularly about films still in production and highlight some titles. If you have information available about films in every possible phase of the production process, please send it to ecfa@jekino.be.

ZOOMERS

The new Zentropa film ZOOMERS ('Zoomerne'; release: Summer 2009) is "targeting a non-mainstream family audience," says producer Louise Vesth.

ZOOMERS tells the story of two friends, Tim and Alexander. One is good at math, the other is good with girls. The mother works in a spy-shop, selling surveillance cameras and so when she leaves to go on holiday, the boys take their chance to sneak into the shop and install hundreds of cameras in their school building.

Tim is hoping this might improve his luck with the girls, while Alexander is aiming for a better score in the math test. Spying on their schoolmates, the boys get to know more than they actually wanted, including information about themselves and about a love affair between a teacher and a father... While the tension rises, a split between the boys seems unavoidable.

Director is Christian E. Christiansen (LIFE HITS). With a € 1,2 million budget, ZOOMERS could be considered a low budget production "although working with all those different angles from surveillance cameras was rather complex and hard to coordinate."

Starring two 11 year old debuting actors the film refers to various Scandinavian

adventure movies for youngsters and the story's atmosphere – children on the edge of criminality – brings back memories of e.g. CATCH THAT GIRL.

Contact: Louise Vesth, louise.vesth@filmbyen.com.



Big shots lining up for SUPERBROR

With the names of director Birger Larsen (DANCE OF THE POLAR BEARS), scriptwriter Åke Sandgren (MIRACLE IN VALBY, THE SLINGSHOT) and producer Kim Magnusson, the Danish film SUPERBROTHER (Superbror) has found some solid shoulders to rely on.

While setting his own needs aside for the sake of his autistic brother Buller, Anton often dreams about having a 'real' big brother, strong and daring, who can defend him against the bullies at school. One day when a 'Super Trip Remote' from outer space lands nearby, Buller suddenly turns into a real Superbrother, and powerful forces are unleashed.

To be released in December 2009.

Contact: TrustNordisk



Superbror

Vaclav Vorlicek's LITTLE WITCH ON A BROOMSTICK

When your mum is a witch, be careful what you play with! Almost 40 years after Saxana's appearance in THE GIRL ON THE BROOMSTICK (1971), the grandmaster of Czech fairy tale movies comes out with a story about the next generation of witches.

Saxana's daughter, Saxanka, has to pay a high price for her mother's reckless behaviour in the past. Returning to Fairyland she is mistaken for her mum and forced to serve a 300 year detention. Saxanka's Aunt Irma comes to the rescue, accidentally taking 'Crackman' in her wake, a villain from the land of comic books.

In his fairy tale movies Vaclav Vorlicek (THREE GIFTS FOR CINDERELLA) made fantasy characters meet with the world of reality. Now he takes up the thread of one of his classics. Combining 3D animated characters with live action, LITTLE WITCH ON A BROOMSTICK illustrates the evolution over 4 decades in the art of Czech fairy tale telling. The exact release date hasn't been set yet.

Contact & international sales: Pragofilm, Jaroslav Nietsch, jaroslav.nietsch@pragofilm.cz, www.pragofilm.cz.

Festivals

Rose Chamberlain – Editor of ‘Films & Festivals’

“Expelling the festivals would cause the death of independent cinema”

As editor of the Internet magazine ‘Films & Festivals’ Rose Chamberlain knows about festivals. But what does she think about the recently discovered circuit of children’s film festivals? “They raise tomorrows’ festival audiences. I find them so very inspiring.”

In 2001 Rose Chamberlain flew from Brazil to London with a dream in her pocket: finishing her education as a documentary film maker and start working for the BBC. “Soon I drew two conclusions: I wasn’t a good director and the competition in London was huge.” With the recent renaissance of the film industry in her homeland in the back of her head, she created a new job for herself: in 2005 she organised the first Brazilian Film Festival in London.



Rose Chamberlain © photo: Fernando Barbera

Chamberlain: “Expelling the festivals would cause the death of independent cinema. Moreover festivals are a part of the film economy. With 33 million visitors the 4.000 festivals worldwide are substantially contributing to the box office. For those reasons I started a research on the economical impact of festivals, I lobby for more respect for festivals and I incite festival organisers to be more business-orientated.”

With the support of Film London (offering free training for people in the festival industry) Rose Chamberlain studied the festival world and found out that festivals and upcoming filmmakers didn’t have a platform to promote themselves. That’s why she started ‘Film & Festivals’, a magazine dedicated to film festivals. Nowadays there is a new issue available on the Internet every 5 weeks (download at www.filmandfestivals.com).

What makes children’s film festivals different from ‘regular’ festivals?

Chamberlain: “The programming has to be done by a grown up with the sensitivity of a child. He must be aware of what kids are attracted to in movies and add a certain quality standard to that: pleasing the audience while aiming for a higher goal. Educating without patronizing is a challenge. A youth film festival can create a festive atmosphere without faking the glamour of the red carpet.”

There must be differences on the budgetary level too.

Chamberlain: “Usually festivals, children’s film festivals too, rely on public funding. If at least 50 % of your budget is coming from the taxpayers, you must realize your festival has no future. In times of global crisis these are the first branches in which will be cut. A festival aiming to survive on a longer term has to think economics. You can’t limit a festival to a once-per-year event and then doze off again. You have to organize activities to stabilize your work throughout the whole year.”

What would be the first advice to a children’s film festival knocking your door for help in raising new funds?

Chamberlain: “I would advice them to do as I always do: look for contacts with other organisations. Ask yourself if it’s worth to start something new. Maybe a well organized event already exists with whom you can establish a good cooperation. I have a strong belief that cooperation makes us stronger, while fragmentation weakens us.” (GH)

The complete version of the interview can be found on www.ecfaweb.org/projects/festivals/chamberlain.htm.

KIDS Regio Forum Conference in Erfurt

The 1st KIDS Regio Forum, a conference on ‘The Future of European Children’s Film’ will take place on June 24 - 25 2009 in Erfurt, Germany. As a follow-up to the expert meeting in Malmö’s BUFF festival (March 2008) and in succession of a feasibility study that was carried out for the Netherlands Film Fund in 10 European countries, now about 130 authors, directors, producers, sales agents, distributors, TV representatives and funders (from 17 European countries) will meet and discuss possible synergies in order to improve the situation of the European children’s film.

Facts & figures will be presented in order to define the basic problems and needs. In 2 workshops participants will discuss possible new strategies.

Please find the complete conference program on www.kids-regio.org or contact Project Manager Dana Messerschmidt (messerschmidt@kids-regio.org).

The News Section: Forthcoming Festivals

Goldener Spatz, German Children’s Media-Festival, Erfurt & Gera, Germany,
May 24th to 30th 2009.
www.goldenerspatz.de

International Film Festival for Children and Youth Zlín, Zlín/ Czech Republic,
May 31st to June 7th 2009.
www.zlinfoest.cz

Int. Shortfilmfestival Hamburg; Children’s Film Section „Mo & Friese“, Hamburg/Germany,
June 1st to 7th 2009.
www.moundfriese.de

Animafest - World Festival of Animation Films, Zagreb/Croatia,
June 2nd to 6th 2009.
www.animafest.hr

Plein la bobine – Sancy Film Festival for Young People, Massif du Sancy, La Bourboule & Le Mont-Dore/France,
June 11th to 17th 2009.
www.pleinlabobine.com

Kids Festival, Sarajevo/Bosnia-Herzegovina,
June 12th to 17th 2009.
www.kidsfest.ba

FEST – International Youth Film Festival Santa Maria da Feira, Espinho, Portugal,
June 21st to 28th 2009.
www.fest.pt

Showcomotion - The Filmfestival for Children and Young People, Sheffield/Great Britain,
June 25th to July 9th 2009.
www.showcomotion.org.uk

Filmfest Munich / Children’s Film Fest, Munich/Germany,
June 26th to July 4th 2009.
www.filmfest-muenchen.de

Cartoonclub – Festival Internazionale del Cinema d’ Animazione e del Fumetto, Rimini, Italy,
July 1st to 31st 2009.
www.cartoonclub.it

Seoul International Youth Film Festival, Seoul, South Korea,
July 9th to 15th 2009.
www.siyff.com



The News Section: Forthcoming festivals

Giffoni Film Festival, Giffoni Valle Piana, Salerno, Italy,
July 12th to 25th 2009.
www.giffoniff.it

Sarajevo Film Festival, Children's Films Section, Sarajevo, Bosnia-Herzegovina,
August 12th to 20th 2009.
www.sff.ba

Nueva Mirada – Internat. Film Festival for Children & Youth, Buenos Aires, Argentina,
September 3rd to 9th 2009.
www.nuevimirada.com

Lucas – Int. Children's Film Festival, Frankfurt/M., Germany
September 6th to 13th 2009.
www.lucasfilmfestival.de

MilanoFilmFestival, Milano, Italy
September 11th to 20th 2009.
www.milanofilmfestival.it

Buster - Copenhagen Int. Film Festival for Children & Youth, Copenhagen, Denmark
September 18th to 27th 2009.
www.buster.dk

Prix Danube - Int. Television Festival of Programmes for Children and Youth, Bratislava, Slovakia,
September 24th to 29th 2009.
www.prixdanube.stv.sk

Children's Filmfest Hamburg „Michel“, Hamburg, Germany
September 11th to October 3rd 2009.
www.kinderfilmfest-hamburg.de



Glowing Stars



Frogs and Toads



Brendan and the Secret of Kells

Films on the Horizon

New European films for children or young people which are ready to be discovered for your programmes. More information and more films can be found at www.ecfaweb.org. Obviously we can never guarantee that we cover all important new films. Producers, distributors and sales agents are kindly invited to inform us of their new releases.

Brendan and the Secret of Kells

Animation, Ireland, France, Belgium 2008
Directors: Tomm Moore, Nora Twomey
Production: The Cartoon Saloon
Festival: Berlin Generation 2009
World Sales: Celluloid Dreams
2, rue Turgot, F-75009 Paris
phone: ++33-1-49700370
fax: ++33-1-49700370
E-Mail: info@celluloid-dreams.com
www.celluloid-dreams.com

Friends Forever

Original Title: Mullewapp
Animation, Germany 2008
Directors: Tony Loeser, Jesper Moller
World Sales: Kinowelt International
Karl-Tauchnitz-Str. 16
D-04107 Leipzig
phone: ++49-341-35596300
E-Mail: bknabe@kinowelt.de
www.kinowelt-international.de
see also: www.mullewapp.kinowelt.de



The Eagle Hunter's Son

The Eagle Hunter's Son

Feature Film, Sweden/Germany 2009
Director: Rene Bo Hansen
Production: Stromberg Productions
World Sales: Bavaria Film International
Bavariafilmplatz 8
D-82031 Geiselgasteig
phone: ++49-89-64992686
E-Mail: Bavaria.international@bavaria-film.de
www.bavaria-film-international.de

Frogs and Toads

Feature Film, The Netherlands 2009
Director: Simone van Dusseldorp
Production: Lemming Film
Festival: Kristiansand 2009
World Sales: Delphis Films Inc.
225 Roy Street east
Montreal, Quebec
H2W 1M5, Canada
phone: ++1-514-843 3355
E-Mail: distribution@delphisfilms.com
www.delphisfilms.com

The Girl

Feature Film, Sweden 2008
Director: Fredrik Edfeldt
Production: Acne Film
Festival: Berlin Generation 2009
World Sales: Delphis Films Inc.
(address see Frogs and Toads)

Glowing Stars

Feature Film, Sweden 2008
Director: Lisa Siwe
Production: Filmance
Festival: Berlin Generation 2009
World Sales: Delphis Films Inc.
(address see Frogs and Toads)

Sleeping Beauty

Feature Film, Germany 2008
Director: Arend Agthe
Production: Moviepool, Provobis, SK-Film, ZDF
World Sales: Telepool, Sonnenstr. 21
D-80331 München
phone: ++49-89-558760
fax: ++49-89-55876188
E-Mail: telepool@telepool.de
www.telepool.de

The Race

Feature Film, Ireland, Germany 2009
Director: André F. Nebe
Production: Grand Pictures, Tucano
World Sales: High Point Films
25 Elizabeth Mews
GB-London NW3 4UH
phone: ++44-20-7586 3686
fax: ++44-20-7586 3117
E-Mail: info@highpointfilms.co.uk
www.highpointfilms.co.uk

Through a Glass, Darkly

Feature Film, Norway 2008
Director: Jesper W. Nielsen
Production: Spillefilmkompaniet 4 1/2
World Sales: TrustNordisk Film Int.
Sales
ilmbyen 12
DK-2650 Hvidovre
phone: ++45-3686 8788
fax: ++45-3677 4448
E-Mail: info@trustnordisk.com
www.trustnordisk.com

Karla and Katrine

Feature Film, Denmark 2009
Director: Charlotte Sachs Bostrup
Production: Nordisk Film
World Sales: TrustNordisk Film Int.
Sales
(address see Through a Glass, Darkly)

Films on the Horizon

Blood Brothers

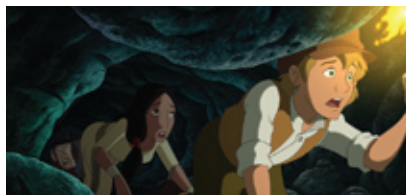
Feature Film, The Netherlands 2008
Director: Arno Dierickx
Production: Rinkel Film & TV Productions BV
World Sales: NonStop Sales AB
Döbelnsgatan 24
SE-11352 Stockholm
phone: ++46-8-6739999
fax: ++46-8-6739988
E-Mail: info@nonstopsales.net
www.nonstopsales.net

Winnetoons

Animation, Germany, Belgium 2007
Director: Gert Ludewig
Production: ASL Animationsstudio
Ludewig GmbH & Co.
World Sales: Telepool
(address see Sleeping Beauty)

The Missing Lynx

Animation, Spain 2008
Director: Raul Garcia & Manuel Sicilia
Production: Kandor Graphics, Green Moon Espana
World Sales: Six Sales
Alto de las Cabañas 5, Las Rozas
28231 Madrid, Spain
phone: ++34 91 781 7301
fax: ++34 91 781 7322
E-Mail: info@6sales.es
www.6sales.es



Winnetoons



Friends Forever



The Missing Lynx

Charlotte Giese about the DFI

In an interview with Emilie Boucheteil for Europa Cinemas, ECFA board member Charlotte Giese spoke about the origin and growth of the DFI (Danish Film Institute) and how the children & youth film department is orientated within Danish film industry. A quote:

(...) "In the 1990s, education in relation to images was a long way from being a priority. A 'Children and Youth Film Centre' was therefore established in 1998 within the DFI. The department, which originally comprised 3 people, now has a staff of 16, 6. The distribution of the films supported is largely based on the education system (schools and libraries). We allow teachers to have cheap, or even free access to the films so that they can be studied in class."

Tell us about the films that you make available to teachers on the internet and about the agreements you have reached with the distributors of these films.

"Originally our aim was to support the distribution of films supported by the National Film Board and their prints on 16mm, 35mm, DVD, etc. However, we would like to completely replace physical distribution with streaming: teachers are already able to have access to short films and documentaries that the DFI have supported, as well as a few feature films (mainly classics) on a platform called www.filmstriben.dk. This represents a catalogue of more than 500 films that receive production assistance from the Danish Film Institute.

When this assistance is granted, it is agreed with the producers that the DFI will be able to benefit from non-commercial distribution rights for use within an educational context. We acquire these rights for around fifty films a year. (...)"

The complete version of this interview can be found on: http://www.europa-cinemas.org/en/questions/2009_DFI_CharlotteGiese.php



Charlotte Giese © photo: Europa Cinemas

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ECFA-Journal is published and distributed both on paper and as pdf-file in almost 1000 copies and reaches everybody involved in the production, distribution, broadcasting and exhibition of films for children in Europe. The best way to inform the industry about your latest production, sales offers, festival dates or distribution program. For more details please contact: ecfa@jekino.be.

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14th

International Film Festival for Children and Young Audience in Chemnitz

SCHLINGEL

5th to 11th October 2009

S

Children's Film Competition

M

Junior Film Competition

L

Youth Film Competition

XS

Short and Animation Film Competition

D

Focus Germany

P

Panorama

Additional Events

Homage, Panel Discussion,
Workshops...

SCHLINGEL is a stage for brand new international children's and youth films in Germany.

The festival shows an overview of current international and german productions.

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Der Beauftragte der Bundesregierung für Kultur und Medien



german films



ECFA in persons

Petr Koliha, Prague/Czech Republic

Artistic Director of the Zlin International Film Festival for Children and Youth

Petr Koliha, born in Prague 1956, graduated at the famous FAMU-film school in Prague in 1982 and later worked as a director for theatre and television. His first feature film TENDER BARBAR with star actor Jiri Menzel was released in 1990. Later he worked as a producer and continued directing for TV. Since 1990 he has been teaching at the Prague Film School (FAMU) in the directing department. In 1997 he directed his second feature film BRINGING UP GIRLS IN BOHEMIA. From 1998 to 2000 he worked as Programme Director for TV Prima, and until 2002 he held the same position in the Czech public television. Since 2003 Petr has been the Artistic Director of the International Film Festival for Children and Youth in Zlin. Petr is also a voting member of the European Film Academy and co-owner of the Czech distribution company Kinofa. In February 2009 he was elected to the board of ECFA.

"Film is one the most amazing ways to overcome barriers between continents, cultures or religions. We wish to provide our young viewers with all the necessary values that are needed to live in today's difficult world. Here in Zlin we keep trying to bring the best of the latest films for children and youth to our audience," Petr describes his work for the International Film Festival for Children and Youth.

As Artistic Director, the Zlin Festival soon became a member of ECFA; the contacts that a network like ECFA provides are essential for such a festival. Among ECFA's projects Koliha points out the meaning of the distributors' grouping. Also the educational projects are very important in his opinion, while ECFA should become stronger in the field of international public relations. He wants to draw the attention of political representatives in European countries to the importance of film culture for children and young people: "We should stand up even stronger for the support of movie making for children and the distribution of high quality films in the net of European cinemas. Politicians should hear about us much more than they do now," Petr Koliha says.

www.zlinfest.cz

New ECFA Board

The ECFA Annual General Meeting 2009 in Berlin included a farewell to some of ECFA's loyal board members and the establishing of the new board, as voted upon by approximately 30 members at present.

Leaving the board were: Debbie Maturi (Leeds Young People's Film Festival, UK), Emmanuelle Chevalier (Les Films du Préau, FR) and Jerzy Moszkowicz (Ale Kino, Poznan, PL). ECFA would like to thank them for all those years of fine cooperation. New board members were voted: Adam Graham (Leeds Young People's Film Festival, UK), Petr Koliha (International Film Festival for Children and Youth, Zlin, CZ) and Agnieszka Piechnik (Ale Kino, Poznan, PL). Together with remaining board members Tonje Hardersen (President), Eva Schwarzwald, Charlotte Giese, Dimitris Spyrou and Eszter Voujala, we're all hoping for an intensive and fruitful cooperation.

The new board have already had a successful meeting in the Kristiansand International Children's Film Festival where (amongst other topics) the upcoming ECFA conference at the Cinekid Festival (Amsterdam) was discussed.



Former ECFA Board at the General Meeting in Berlin 2009. L. to r.: Dimitris Spyrou, Charlotte Giese, Felix Vanginderhuyzen, Tonje Hardersen, Jerzy Moszkowicz, Eszter Voujala and Eva Schwarzwald.



Petr Koliha



EAVE producers workshop

ECFA board member Eva Schwarzwald will address more than 50 producers from 27 countries about the importance of films for a young audience in an EAVE workshop in Milan (7 – 14 June).

EAVE, supported by MEDIA, provides training for European producers and over the last decade have developed a methodology of producers training based on working on real projects. The EAVE network includes producers, sales agents, commissioning editors, film funds and distributors. A local partner in the Milan workshop is 'Agenzia per il Cinema a Milano', an association promoting independent cinema productions.

ECFA members are invited to send useful brochures and information to Eva Schwarzwald, c/o AIACE, Fabbrica del Vapore, via Procaccini 4, 20154 Milano, Italy before June 4th.



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ECFA's goal is to support cinema for children and youth in its cultural, economical, aesthetic, social, political and educational aspects. ECFA since 1988 brings together a wide range of European film professionals and associations, producers, directors, distributors. ECFA aims 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 information and memberships (€ 200 per year):
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The European Children's Film Distribution Network:
www.ecfaweb.org/network.htm
Databases on children's film festivals, sales agents, distributors and TV-programmers interested in European films for children.

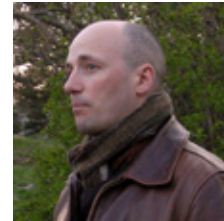
FILM IN THE FOCUS

Ilmar Raag's KLASS

"Revenge could never be a trump in promoting this film"

The Estonian film KLASS by Ilmar Raag surely asks for a broader explanation of the context. Shocked by the toughness of the story and its violent ending, people come out of the cinema realizing that a relevant story was told, but with no answer to their many questions. That's how Ilmar Raag wanted it: there is no answer to the problem of teenagers trying to solve their situation by an outburst of mass violence. We can only question ourselves about such tragedies.

15 year old Joosep is bullied every day by his classmates. Under the leadership of the dominant Anders, his classmates make him go through a series of violent humiliations. Until one day Kaspar stands up to defend him. For Kaspar this war becomes a matter of honour and he'll be punished cruelly for choosing the victim's side. When the situation grows out of hand, the only way out seems to be a violent revenge.



Ilmar Raag (Klass)

Raag: "In a school theatre festival in Estonia I looked out for bright young actors with a story to tell. I gathered 15 of them in a workshop where they told me the stories on which later the script was based. The first day they told me stories about 'the day I felt physical pain'. The second session was about 'the day I was ashamed'; the last one about 'the day I felt guilty'. Each day their stories became more personal.

I tried to fit those stories into a script. Every morning I presented 10 pages to which they added some personal details: 'we don't talk like that', 'we would handle things this way', ... We played the scenes on stage, corrected each other and developed the characters. Finally the script was written by a group of actors aged 15 – 17 whom offered me a piece of their personality."

Were you prepared for some controversy? Raag: "From the very beginning I realized KLASS would be controversial. That's why I took precautions. On the iconographic level the shooting couldn't be presented in a glamorous way. Shootings look cool as long as the shooter looks cool, and these boys don't.

'Revenge' could never be a trump in promoting this film; KLASS is not a payback drama. The campaign was completely based on the film's content. While shooting the film we didn't allow any press coverage. The names of the cast were never revealed; I didn't want 'stardom'. The clips I posted on the Internet looked like amateur movies. The film wasn't important, only the subject mattered. Random violence for me is the most deranging phenomenon that I can understand nor accept. That's why I don't

give answers. I present a case study and hope the audience will discuss it in order to find answers to their questions."

How did you use the camera as a tool to get under the skin of the actors?

Raag: "My method is simple: the actors play and the D.O.P should be able to capture their emotions. The actors weren't professionals; if you clock their scenes too much, they might act too mechanical. We always did a wide angle master-shot first to capture the whole scene. In the next take we used a middle-shot for getting into details. Meanwhile I stood behind the cameraman to point him in the right direction. He learned very quickly how to read my thoughts and foresee my instructions."

It must have been hard for the actors. Was there any form of psychological safety net? Raag: "We had a psychologist on the set. That was probably the wisest decision I took and often her services were of great use."

KLASS is not an easy film to promote. Is there a way in which the film can make an international career?

Raag: "KLASS is making an niche career on the Internet. The pirate version is popular in China, Russia and Ukraine. But on the Internet the explanatory context is lacking. In that way the film can easily gain the reputation we always tried to avoid: a cool movie about revenge. And there's no age control. People under 15 could easily interpret some of the emotions in a way it was never foreseen. Because the ideology of the film is based upon the perceptions of a 16 – 18 years old audience." (GH)

The complete version of the interview can be found on www.ecfaweb.org/projects/filmmaking/raag.htm.