

No. 4 / 2009

December

Editorial

**ECFA WISHES YOU
A SPLENDID 2010!**

The European connection

It is a pleasure to see that ECFA continues to increase in number of memberships, and it is even more exciting to notice that these new names come from countries where ECFA so far didn't have any members at all. After witnessing countless TV programs about the 20th anniversary of the fall of the Berlin wall, it became clear that Europe continued to be divided in east and west for a much longer time, and in many ways still is. Not many years ago you could have called ECFA the Western European Children's Film Association. But not any longer.

ECFA indeed has become more true to its name. These last months we have welcomed members from Serbia, Romania, Latvia, Estonia and Russia (see complete overview on Page 7). It is good to see that new territories consider a membership in ECFA a meaningful way to connect with similar organizations and festivals in the rest of Europe. And by becoming members they bring in new perspectives, opportunities and colleagues, strengthening the substructure of our network. Another quite recent member is the "old" Zlin International Filmfestival for Children and Youth, celebrating their impressive 50th anniversary next year. In this festival ECFA will both have a spring board meeting and a reception for our members and others interested in European children's films. Hopefully we will be able to celebrate even more members from all over Europe in the forthcoming year!

Tonje Hardersen
President

A Digital Long Tail for EU Children's Film? Expert meeting in Cinekid in cooperation with ECFA

During a Cinekid meeting (Amsterdam) co-hosted by ECFA, European children's film professionals discussed setting up a digital platform for European quality films for children. It is the participants' belief that such a platform might be a powerful tool for growing awareness amongst the audience that such films are interesting and fun to watch. The moderator was Christophe Erbes.

European quality films deserve a bigger audience outside their home countries. A non-commercial VOD platform, based on a B-to-B business model, might lead towards a growing awareness for these films, a bigger audience and a stronger commercial basis.

VOD (Video On Demand)

VOD (video on demand) is a relatively new method of offering films and TV-programs through online, cable and mobile distribution. VOD is interactive in a sense that it puts the viewer in the driver seat: the receiver decides what, where and when he/she will watch.



Cinekid meeting in Amsterdam © Gerlinde de Geus

Philippe Kern (who has a background in music industry) stated that while VOD development took a sprint, the strengths and weaknesses of this distributional format became clear. The VOD market has profoundly increased. Two years ago 250 VOD platforms were available. Nowadays there are more than 700 platforms in Europe only. The rise of this new window certainly had an influence on the existing market proportions (for instance the DVD market going down rapidly).

There are some interesting challenges for the market players: making films available, easing the license process and engaging with new players (e.g. the telecom companies, owners of the digital platforms). So far the market didn't take full benefit from this new situation. In the near future the same players might remain active on the film market, but their roles will change drastically and so will their revenues. The current global VOD market is making \$ 2.5 billion per year but little money floats back to filmmakers or producers. A shift might occur from theatrical and distributional incomings to other partners in the industry chain, which might discourage producers and distributors in their future film investments.

For a better targeting towards the audience (the school audience or consumers directly), the existing national digital platforms should be coordinated into a collective European platform, to overcome further fragmentation.

The News Section: Films, Festivals, Awards

Buster - Copenhagen Int. Film Festival for Children & Youth, Copenhagen / Denmark

International Jury, best film: „The Other Bank“ by George Orvashvili, Georgia 2009.
Children’s Jury, best film: „Little White Lies“ by Marcus H. Rosenmüller, Germany 2009;
Best child actor: Blanca Engstrøm in „The Girl“ by Fredrik Edfeldt, Sweden 2008; special mention: Antoine L’Écuyer for „It’s Not Me, I Swear!“ by Philippe Falardeau, Canada 2008.
Young People Jury’s award: „My Suicide“ by David Lee Miller, USA 2008.
Short- and Documentary Film Jury, best short film: „Anna“ by Rúnar Rúnarsson, Denmark 2009; best documentary: „12 Notes Down“ by Andreas Koefoed, Denmark 2008.
Audience Award: „Super Brother“ by Birger Larsen, Denmark 2009.
www.buster.dk

Children’s Filmfest Hamburg „Michel“, Hamburg / Germany

Children’s and Young People’s Jury Award: „Glowing Stars“ by Lisa Siwe, Sweden 2008.
www.kinderfilmfest-hamburg.de

Schlingel - Int. Film Festival for Children and Young Audience, Chemnitz / Germany

Experts’ jury, best film for children: „Frogs and Toads“ by Simone van Dusseldorp, The Netherlands 2008; best film for youngsters: „Through a Glass Darkly“ by Jesper W. Nielsen, Norway 2008.
International Children’s Jury: „Book of Masters“ by Vadim Sokolovsky, Russia 2009; best child actor: Chun-Kai Wu for „Colourful Mind“ by Chen Kun Hou, China 2009.
Young People’s Jury Award: „Child and Angel“ by Masoud Naghashzadeh, Iran 2009.
DEFA-Foundation Award and Fair-Play-Award: „No Fear“ by Aelrun Goette, Germany 2009.
Best animated film: „Masha and the Bear – How They Met“ by Denis Chervyatsov, Russia 2009.
Best short film: „A Better Life“ by Luis Fernández Reneo, Spain 2009.
Audience Award: „Prodigy“ by William Fruet, Canada 2008.
www.ff-schlingel.de

Examples of European Digital Platforms: Filmotech

Filmotech (the Netherlands) is a platform initiated by the Dutch Association of Feature Film Producers (NVS). Petra Goedings explained about Filmotech’s mission: making Dutch quality films accessible through different channels, including the cinemas (making film copies available on a digital format). Consumers have to pay for this content.

Filmotech should not only be a Business to Consumer service, but also a service platform for Dutch producers. From the Filmotech platform producers can screen movies for a specific audience: interested distributors, journalists (instead of press screening) or festivals; a special key-code will give them access to the database. Filmotech made binding agreements with distributors and rights holders’ organizations about directors, scriptwriters, composers and producers getting a share of the incoming money (up to 10% of Filmotech’s income). (www.filmotech.nl)

Filmstriben

Filmstriben (Denmark) is a Video on Demand service developed by DBC (Danish Bibliographic Centre) and DFI (Danish Film Institute). DBC is running the hosting, streaming and technical matters with DFI bringing in the films. According to Martin-Brandt Pedersen (DFI) Filmstriben has around 600 films available, mainly Danish shorts and documentaries. Approximately 400 films from the back catalogue will be available within the next 1,5 year.

Filmstriben is focussing on the institutional market (schools, libraries). Children have access to a limited number of films by paying library subscriptions while schools yearly pay a € 240 fee to get access to all films. As a bonus DFI offers study guides in addition to the films. Currently the platform has 1500 schools and libraries in 55 municipalities subscribing. The costs to operate the platform are estimated € 350.000 per year. (www.filmstriben.dk)

Legal Rights & Marketing

Since the rise of digital distribution the management of rights, which was clear in the analogue period, now becomes more and more complicated. Due to the development of new distribution strategies, the licences’ sales is shifting from exclusive towards non-exclusive rights, since sales agents are selling the films’ legal rights to many different players. As a consequence the incomes on sales might reduce and clear contracts are immanently required. But what might be the consequences of this for future film financing models?

Promotion and marketing of new productions looks different today. Social networks on the Internet, such as Facebook, Twitter, etc., often are a starting point for word of mouth advertisement. Which is particularly important: when a film is only available on a digital platform amidst thousands of other titles, this might be a way to extend your status. Therefore putting trailers / clips on YouTube is considered a necessity.

Summary

There is a need for European (children’s) films to travel and be screened around the continent, to create the awareness and a positive image. Therefore new strategies have to be developed.

One of the strategies could be to create a pan-European digital platform, from which children films can be streamed via VOD to schools, libraries and other institutions. This platform could be the gateway to national platforms, hosting the films (plus educational material).

The strategy for a pilot of a pan-European digital platform should take in account the already existing distribution studies. The policy paper must in any case present a concrete outline on the participating countries, the operating conditions, the number of films to participate, the financing, etc.

A strategy plan should be finalized before the next expert meeting in March, in Malmö, Sweden.

ECFA’s recommendations

This seminar was evaluated in the ECFA board meeting the following day. Several board members stated that the seminar didn’t take in account the many differences between European countries. The tone was set by the Northern European countries, who should be aware that the rest of Europe is following behind in a slower pace and with more urgent problems to solve. As ECFA will follow the future steps to be taken on this issue, we’re well aware of the fact that this will be – in any case – a step-by-step project.

Based on a report by Nina Cetinic



Sannette Naeyé © Gerlinde de Geus

Interview

Andrzej Maleszka – Director THE MAGIC TREE

“Our childhood ends when we lose faith in happy endings”

With an appealing story concept and a series of special effects tickling the youngsters’ senses, THE MAGIC TREE is touring the festivals, received enthusiastically by every young audience.

A giant, magic oak is knocked down by a storm. Not aware of its special features, people are using the wood to construct all sorts of objects, each one of them still preserving some of those magical powers. Two children in search of their parents come across a chair made out of magic wood: it fulfils the wishes of everyone sitting on it.

Maleszka: “THE MAGIC TREE started as a successful tv-series. Every episode followed the track of one of those objects made out of magic oak wood.”

How did you bring the chair to life?

Maleszka: “I wanted it to be a real chair but with some features of a child: unpredictable and sometimes clumsy. A team of animators moved the chair around the set like a marionette, afterwards using computers to “rub out” the ropes and lines as well as the puppeteers. In other scenes we simply created a 3D chair with the computer and had it cropped into the images.

The most difficult scene was the one when the chair is driving a scooter. The scooter was steered by a remote control but it didn’t always work so well. The chair chose it’s own direction. Until it went right through a shop window. That was never the intention.

I want special effects to be creative.

Children like to be taken by surprise.

Some scenes in THE MAGIC TREE, like coins dripping from a tap or a giant water slide emerging from the sea, are really fascinating for them.”

Is this all just about flying chairs and magic powers?

Maleszka: “THE MAGIC TREE is set in the real world, combining magic with children’s everyday life. The most fascinating question for children is: “*What would happen if...?*”. By using magic I show many possible answers to that question. The magical powers in my films are the inner powers of a child. Children have an amazing inner strength; even in circumstances they believe in a happy ending. I believe our childhood ends when we lose faith in those happy endings.”

Today you seemed to really enjoy watching your film together with a young audience.

Maleszka: “I like watching my films with a foreign audience. I believe children’s film is the last truly universal movie genre. A good children’s film should be

clear and understandable for children from all countries and cultures. While writing the script I always try to imagine the young audiences’ reaction. It’s like finding a present for somebody. A good film should have all features of a perfect present: it should satisfy our emotional needs and yet be a total surprise.”

After the screening you took great importance in the Q & A session.

Maleszka: “That’s exactly what children’s film is about: getting into a dialogue with the audience. That’s why such films need a different sort of ending. Films for adults should have a real ending so they can close the case, leave the theatre and forget about the whole thing in 10 minutes. For children a film’s ending should be a point from which they can start creating their own story in their imagination.”

The Disney Company picked up an interest in your film. That rarely happens to a European film.

Maleszka: “The Disney Company is planning to buy both the film and the series to be broadcasted on Disney Channel. The major challenge for European films, standing in the shadow of the US productions is: making our films as attractive as US movies, while trying to be just a bit more creative, more clever.” (GH - © Andrzej Maleszka)



The Magic Tree

Contact

THE MAGIC TREE: Aleksandra Biernacka, Telewizja Polska, +48/22-547-67-74, Aleksandra.Biernacka@waw.tvp.pl or Lunapark Studio, office@lunapark.pl.

The extended version of this text can be found on:

<http://www.ecfaweb.org/projects.htm>.

The News Section: Films, Festivals, Awards

Gaffa - Int. Film Festival for Young People, Vienna / Austria

Young People’s Jury: „Everything is Fine“ by Yves-Christian Fournier, Canada 2007; special mention:

„Forbidden Fruit“ by Dome Karukoski, Finland/Sweden 2009; best actress: Marjut Maristo for „Forbidden Fruit“, best actor: Rhys Wakefield for „The Black Balloon“ by Elissa Down, Australia 2007.

Audience Award: „Boy A“ by John Crowley, Great Britain 2007.

www.gaffa-filmfestival.at

Cinekid, Amsterdam / The Netherlands

Childrens’ Jury and Audience’s Awards: „The Crocodiles“ by Christian Ditter, Germany 2009.

International Experts’ Jury Award: „A Brand New Life“ by Ounie Lecomte, France / South Korea 2009; special mentions: „Skellig“ by Annabel Jan- kel, USA / UK and Ali Shadman for his performance in „A Time to Love“ by Ebrahim Forouzesh, Iran 2008. www.cinekid.nl

London International Film Festival, London / Great Britain

Best British Newcomer: „The Scouting Book for Boys“ by Tom Harper, Great Britain 2009.

www.lff.org.uk

Int. Film Festival Ciné-Jeune de l’Aisne, Saint-Quentin / France

Professionals’ Jury: „Samson and Delilah“ by Warwick Thornton, Australia 2009; special mentions: „The Flower Bridge“ by Thomas Ciulei, Romania 2009; „Football Under Cover“ by David Assmann & Nayat Najaf, Germany / Iran 2008.

Young People’s Jury: „Samson and Delilah“; special mention: „The Owl and The Sparrow“ by Stéphane Gauger, USA / Vietnam 2007.

Short film awards by Pupils’ Juries:

„My happy end“ by Milen Vitanov, Germany 2007; „Mixed Bag“ by Isabelle Favez, Switzerland 2009, „Sea Dog’s Devotion“ by Anna Kalus-Gossner, Germany 2008.

www.cinejeune02.com

Istanbul Int. Children’s Film Festival, Istanbul/Turkey

Nov. 6th to 19th 2009.

www.iicff.com/english.htm

The News Section: Films, Festivals, Awards

Chicago Int. Children's Film Festival, Chicago / USA

Children's Jury Prizes: Best feature films, English language: 1st „A Shine of Rainbows“ by Vic Sarin, Canada/Ireland 2009; 2nd „From Time to Time“ by Julian Fellowes. UK 2009.

Best feature films, Foreign language: 1st „The Letter for the King“ by Pieter Verhoeff, The Netherlands 2008; 2nd „Lippel's Dream“ by Lars Büchel, Germany 2008. Certificate of Excellence: „Through a Glass, Darkly“.

Best short films: 1st „Lioness of Lisabi“ by Vlado Valentin Oszkiel, USA 2008; 2nd „Doggie“ by Simone van Dusseldorp, The Netherlands 2008; Certificate of Excellence „Girls“ by Anja Ehrhardt, Germany 2008.

Adult Jury Prizes: Best feature films: 1st „Through a Glass, Darkly“; 2nd „The Azemichi Road“ by Fumie Nishikawa, Japan, 2009. Certificate of Excellence: „From Time to Time“.

Best short films: 1st „Sores & Sîrîn“ by Katrin Gebbe, Germany 2008; 2nd „Eleven Days“ by Yi-hsin Yuan, China 2009; Certificate of Excellence „Scarecrow Girl“ by Cássio Pereira Dos Santos, Brazil 2008.

Special Awards: Best of Fest Award: „From Time to Time“; Liv Ullmann Peace Prize: „Harun-Arun“ by Vinod Ganatra, India 2009; The Rights of the Child Award: „The Magic Tree“ by Andrzej Maleszka, Poland 2009.

www.cicff.org

Nordic Filmdays Luebeck, Luebeck / Germany

Children's & Youth Film Prize: „Yatzy“ by Katja Eyde Jacobsen, Norway 2009. Children's Jury Award: „Orps – The Movie“ by Atle Knudsen, Norway 2009. www.filmtage.luebeck.de

Int. Children's Film Festival, Vienna / Austria

Children's Jury Award: „Carlitos and the Chance of a Lifetime“ by Jesús del Cerro, Spain 2008; special mention: „Max Embarrassing“ by Lotte Svendsen, Denmark 2008.

UNICEF-Award: „Tahaan – A Boy with a Grenade“ by Santosh Sivan, India 2008; special mention: „Nilooofar“ by Sabine El Gemayel, France, Iran, Lebanon 2008.

www.kinderfilmfestival.at

Production News

LITTLE CARIBOU

LITTLE CARIBOU, a 75' animation project by Barry O'Donoghue for Barley Films (Ireland) tells the story of a young Inuit sister and brother. One evening an iceberg floats into a bay deep inside the Arctic Circle. Little Caribou and her brother, forced to seek refuge on it, are trapped on the ice. Drifting away from the shore, they have the strangest encounter with a group of ice goblins on a mission. Ice goblins are the guardians of the sea, travelling the northern territories, re-stocking the ocean with living creatures.

With little or no dialogue LITTLE CARIBOU tells a story about environmental awareness, animated in a primarily traditional hand-drawn animation with some additional digital work.



Barley Films Animation Studio was founded by Barry O'Donoghue in 2002 in an attempt to foster young Irish directorial talent. LITTLE CARIBOU should be the studio's first full-length animated feature, going into production early 2010. Estimated release date is December 2011, targeting the 6 – 8 audience.

Contact: info@barleyfilms.net; www.barleyfilms.net.

Bernd Sahling's New Projects

In 2004 German director Bernd Sahling toured the festivals with BLINDFLYERS (‘Blindgänger’) about 2 blind girls finding their way through life. These days Sahling has a few new projects in the pipeline:

- **EDNA'S DAY** (‘Ednas Tag’): a 20' documentary telling the story of a 12 year old Bosnian girl arriving in Germany. Sitting in the back of the class, Edna is trying to get the hang of the language of her new homeland. In one-on-one conversations with the interviewer, her classmates share their thoughts about Edna. *“Does anybody in the class know what Edna's feeling?” – “I don't think so” – “Would you like to know?” – “Not really.”* But the little girl is not going to be put off that easily. The film was produced in the ‘dokyou-program’: www.dokyou.de.



Edna's Day

- **DAS VERLORENE LACHEN** will be a fiction feature about Sascha, 10 years old, facing the diagnosis of ADHD. Medication helps him to stay focussed, but deprives him from his contagious laughter and alienates him from his best friend.

Sahling hopes to start the shooting in fall 2010 but still lacks a percentage of the budget. A Neue Metropolis production.

- **BEETLES SUMMER**: spending the holidays at grandma's, 6 years old Lutz makes friends with a beautiful shimmering beetle. But the legal owner wants his beetle back and even mum starts a fight against her son's collected vermin. The production should start in June 2011 to have the film released in 2012. The project is targeted towards a 5 – 8 audience. A Gruppe Weimar production (www.gruppe-weimar.de).

A TIME TO LOVE

In A TIME TO LOVE by Ebrahim Forouzes (THE JAR, THE KEY) the disabled young Babak puts a huge pressure on the family life. Father fears the confrontation with society while mum is hoping to give Babak a fair chance. Most striking is the extraordinary performance of young actor Ali Shadman, playing Babak with a remarkable dignity. Ali Shadman: *“For preparing this role I went to a hospital for disabled people. I gave them the dialogues and taped the way they pronounced my lines. Based on what I learned I could even make some corrections in the script.”*

The story's subject in a way is breaking a taboo. Shadman: *“By making A TIME TO LOVE director Ebrahim Forouzes wanted to make a breakthrough in the debate about the discrimination of disabled people. In my country having a disabled child is often still regarded as something to be ashamed of.”* (GH)

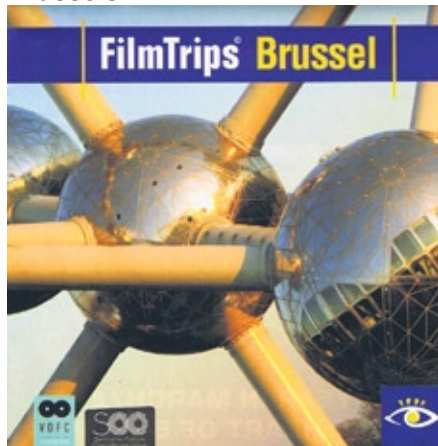
Events & Education

New Dutch Institute for Film Education

On 1st January Holland's leading organizations for film education will unite 'under one flag'. Following the ministerial advice on cooperation amongst institutions, Holland Film (www.hollandfilm.nl), the Dutch Institute for Film Education (NIF - www.filmeducatie.nl), the Filmbank (www.filmbank.nl) and the Film Museum (www.filmmuseum.nl) together will operate as the 'Dutch Film Sector Institute'.

This Institute aims to become the first supercharger and ambassador of the Dutch film culture. All partners involved will maintain their range of activities, but the Institute has an even higher ambition: spreading knowledge and awareness about films through international cooperation and research. The museum's renowned film collection and the partners' wide experience with education and international promotion should be decisive tools to realize this goal. Sandra den Hamer, current Head of the Film Museum, will be heading the Dutch Film Sector Institute.

Filmtrips: Berlin, Amsterdam, Brussels



'Filmtrips' is a Dutch concept, combining film education and tourism, developed by Ad Van Dam and François Stienen. Filmtrips invites you to visit a European capitol with its film history and film culture as a travel guide. A city map, designed for this occasion, guides you along historical film locations. On every location the map offers you background information and exercises for teachers and pupils. On www.filmtrips.nl you can find additional film information.

After Berlin and Amsterdam now a filmtrip was designed for Brussels. Besides the film locations, the map also connects to some sub-themes linked to Brussels' most characteristic features: 'film & comic books', 'film & surrealism' and 'film & architecture'.

After Berlin and Amsterdam now a filmtrip was designed for Brussels. Besides the film locations, the map also connects to some sub-themes linked to Brussels' most characteristic features: 'film & comic books', 'film & surrealism' and 'film & architecture'.

In the future filmtrips will be designed for European film cities such as Paris, Rome and Prague.

More information: www.filmtrips.nl.

Kids REGIO Erfurt



KIDS Regio (based in Erfurt, Germany) is a platform, trying to create the best possible conditions for the European co-production of children and youth feature films. In succession of their successful conference last June in Erfurt, Germany (for an extended report: see ECFA Journal #3, 2009), KIDS Regio is now planning further actions. A short overview of KIDS Regio's upcoming initiatives by Dana Messerschmidt:

- In cooperation with the BUFF Financing Forum and Film I Skane, KIDS Regio will co-host a follow-up conference in Malmö, March 2010. The contacts with the Financing Forum might provide an interesting nursery for concrete planning and action.

- KIDS Regio will install a permanent office in Erfurt under the roof of the Golden Sparrow Foundation. This office will open in January 2010 and will provide a permanent contact point for all KIDS Regio-related initiatives.

- The agenda of KIDS Regio, including the Erfurt Declaration, will be spread on a political level.

- One of the outcomes of the Erfurt conference was the lack of concrete figures. The European Audiovisual Observatory is ready to provide the children's film industry with annual statistics if only they received a concrete list of films that could be considered as 'children's films'. Eventually, ECFA could play its role in proposing this list and making the facts and figures consultable for the industry. In addition, KIDS Regio is planning to initiate a European scientific network, inviting universities and scholars to jointly work on issues regarding children's film. All ECFA members are invited to suggest names and institutions to be addressed in that matter.

- In the Erfurt conference there was an important role provided for the ECFA website. ECFA is currently working on a concrete proposal concerning budget, staff, etc. From there on further steps can be taken.

The News Section: Films, Festivals, Awards

International Children's Film Festival, Hyderabad / India

International Children's Jury: The Letter for the King"; special mention: „The Crocodiles“.

International Jury: Best feature and Best screenplay: „The Crocodiles“.

Asian Panorama Children's Jury: „Half Mine! Half Yours!“ by Vahid Nik-khah Azad, Iran 2007; special mentions: „King Siri“ by Somaratne Dissanayake, Sri Lanka 2008 and „The Lost Rainbow“ by Dhiraj Meshram, India 2007.

Asian Panorama Jury: „Two Men's Classroom“ by Dong Ling, China 2008; Best director: Panidraj for „Kids“, India 2009; Best screenplay: „Child and Angel“.

www.cfsindia.org

Oulu International Children's and Youth Film Festival, Oulu / Finland

Children's Jury Award and Kaleva's prize: „The Crocodiles“.

Adult's Jury Award and CIFEJ's Jury Award: „The Magic Tree“.

Church's Media Award: „Forbidden Fruit“.

www.oulunelokuvakeskus.fi

Forthcoming Festivals

„Within the family“ – Int. Children and Youth Film Festival, Ekaterinburg/Russia,

Dec. 1st to 8th 2009.

www.vkrugu7i.ru

Olympia Int. Film Festival for Children and Young People, Pyrgos, Greece,

Dec. 5th to 12th 2009.

www.neanikoplano.gr

Int. Young Audience Film Festival Ale Kino!, Poznan, Poland,

Dec 6th to 13th 2009.

www.alekino.com

Int. Childrens Film Festival Leffis, Turku, Finland

Dec 12th to 13th 2009.

www.valoaurinko.net

Children Film Festival - Cine Junior, Val-de-Marne, France

Feb. 3rd to 16th 2010.

www.cinemapublic.org

Animex - Int. Festival of Animation & Computer Games, Middlesbrough, Great Britain,

Feb. 8th to 12th 2010.

www.animex.net

The News Section: Forthcoming festivals

Anima - Festival du Dessin Animé et du film d'Animation, Bruxelles, Belgium

Feb. 10th to 20th 2010.

www.awn.com/folioscope

International Filmfestival Berlin, Generation, Berlin, Germany,

Feb. 11th to 21st 2010.

www.berlinale.de

Europees Jeugdfilmfestival Vlaanderen, Antwerp & Brugge, Belgium,

Feb. 13th to 21st 2010.

www.jeugdfilmfestival.be

Reel Fun Film Festival, Calgary, Canada,

Feb. 15th to 21st 2010.

www.reelfunfilmfest.com

SehPferdchen - Kinderfilmfest Hannover, Germany,

Feb. 21st to March 3rd 2010.

www.filmfest-sehperdchen.de



Eep!



The Other Bank



A Town called Panic

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.

The Wedding Song

Feature Film, France / Tunisia 2008

Director: Karin Albou

Production: Gloria Films Production

World Sales: Flach Pyramide Internat,

5 rue du Chevalier de Saint-George

F-75008 Paris

Phone: +33-1-42960220

E-Mail: pricher@pyramidefilms.com

www.pyramidefilms.com

Alice's Birthday

Animation, Russia 2009

Directors: Sergej Serjogin

Production & World Sales: Master Film

Druzhinnikovskaja str.15, office 716

123242 Moscow

Phone: +7-95-255-96-84

E-Mail: mail@masterfilm.ru

www.masterfilm.ru

Book of Masters

Animation, Russia 2009

Directors: Vadim Sokolovsky

Production & World Sales: Walt Disney

(CIS) LLC, Lotte Plaza, Novinsky Boule-

vard 8, 119002 Moscow

Phone: +7-495-646-9000

E-Mail: leneslatina@gmail.com

Zion and his Brother

Feature Film, France / Israel 2009

Director: Eran Merav

Production: MK 2 International

World Sales: MK2 Diffusion

55, Rue Traversière, F-75012 Paris

Phone: +33-1-44673055

E-Mail: sales@mk2.com

www.mk2.com

Eep!

Feature Film, The Netherlands 2009

Director: Rita Horst

Production: Lemming Film

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

Forbidden Fruit

Feature Film, Finland / Sweden 2009

Director: Dome Karukoski

Production: Helsinki-filmi Oy

World Sales: NonStop Sales AB

Döbelnsgatan 24, SE-11352 Stockholm

Phone: +46-8-6739999

E-Mail: info@nonstopsales.net

www.nonstopsales.net;

www.kiellettyhedelma.fi

Kisses

Feature Film, Ireland / Sweden 2008

Director: Lance Daily

Production & World Sales: Fastnet

Films, 1st Floor, 75-76 Camden St.

Lwr. Dublin 2, Ireland

Phone: +353-1-478-9566

E-Mail: enquiries@fastnetfilms.com

www.fastnetfilms.com; www.kisses.ie

The Little One / La Pivellina

Feature Film, Austria / Italy 2009

Directors: Tizza Covi, Rainer Frimmel

Production: Vento Film

World Sales: Films Distribution

20 rue Saint-Augustin, 75002 Paris

Phone: +33-1-53-10-33-99

E-Mail: info@filmsdistribution.com

www.filmsdistribution.com; www.lapivellina.com

The Magic of Kings

Feature Film, Czech Republic 2008

Director: Zdenek Zelenka

Production & World Sales: Czech Televi-

sion, Telexport Programme Sales

Kavci Hory, CZ-140 70 Praha 4

Phone: +42-2-6113-7047

E-Mail: telexport@czech-tv.cz

www.czech-tv.cz/sales

The Other Bank

Feature Film, Georgia / Kazakhstan 2009

Director: George Ovashvili

Production & World Sales: George

Ovashvili, 39, Gorgasali Str. App. 54

GE-0114 Tbilisi

Phone: +995-32-723788

E-Mail: thunder_finder@yahoo.com

www.theotherbank.info

A Town Called Panic

Animation, Luxembourg / Belgium / France 2009

Directors: Stéphane Aubier, Vincent

Patar

Production: La Parti Prod. &

Coproduction Office

World Sales: The Co-Production Office

24, Rue Lamartine, F-75009 Paris

Phone: +33-1-56026000

E-Mail: info@oproductionoffice.eu

www.coproductionoffice.eu; www.paniqueavillage.com

ECFA in persons

New members listed

With 63 members ECFA has spread its wings all over Europe, from east to west, from north to south. Throughout 2009 10 new members joined ECFA: Farbfilm Verleih and the Lucas International Film Festival (Germany), the Irish Film Institute (Ireland), Epsilon III and the Kinodiseea Festival (Romania), Asociacio Cultural Modiband (Spain), the Media Education Centre (Serbia), the Cineteca di Bologna (Italy), IndieJunior (Portugal) and the Black Nights Film Festival (Estonia). ECFA is hoping for a chance to meet with their representatives somewhere on the European platform. In the upcoming issues of the ECFA Journal some of those new members will use the occasion to present themselves and to inform us about their goals and activities.

ECFA is currently represented in 24 European countries: The Netherlands, Austria, Denmark, Germany, Greece, Norway, Luxembourg, Finland, Sweden, Belgium, Italy, Estonia, Poland, France, Spain, Ireland, Latvia, Russia, Romania, Hungary, Czech Republic, Serbia, UK and Portugal.

In this issue 2 new East European ECFA members present themselves:

Kinodiseea (Bucharest, Romania)

We believe that the lack of interest in cinema from the Romanian public should be counterbalanced through providing youngsters with an easier access to quality films. Therefore the Kinodiseea International Children's Film Festival was born in Bucharest in 2009, being the first Romanian cinematographic event dedicated to children. The first edition (22 – 27 September 2009) presented a series of children's films often screened for the first time in Romania and a variety of creative workshops (directing, acting, special effects, make-up and costume design) moderated by professionals.

Fifteen films were included in the festival program. PONYO (Hayao Miyazaki), MIA ET LE MIGOU (Jacques-Rémy Gireld), WHO'S AFRAID OF THE WOLF (Maria Prochazkova) and other titles in competition were judged by a children's jury. Kinodiseea also dedicated a special day to Romanian children's cinema, screening some film classics like SALTIMBANCII ('The Clowns', 1981, by Elisabeta Bostan, amongst the few children's films that were made over the last decades) and THE ENCHANTED GROVE (1980, by Gheorghe Nagy). One of the festival's special guests was Petr Koliha, artistic director of the Zlin Film Festival (Czech Republic), who has patronized this Kinodiseea event.

In the next edition Kinodiseea will expand its program in terms of number of screenings and targeted audience (up to 18 years old), making it a festival for children and youth. The success of the first edition made us realize that children's film in Romania is no longer a closed subject. Therefore, we gladly invite everyone to participate in the 2010 edition (24 September – 2 October) and thank once more everyone who supported us in starting this beautiful journey. (Simina Banulescu)



Media Education Centre (Belgrade, Serbia)

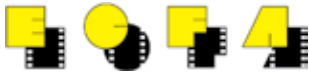
The Media Education Centre (MEC) for children and youth was founded in 1993 in Belgrade, Serbia as a non political, non profit NGO for research on the use of media and the non formal education of children, young people and educators through media literacy. According to the human and children's rights on access to information, preservation of cultural, national and religious diversity and the right to participate in media, one of MEC's main goals is to promote media as a tool for creative expression for the younger generation, with a special focus on multi ethnical societies. President and spokesman is Miomir Rajevic.

In 2006 MEC launched the Media Laboratory. Today this Media Laboratory is a SPACE for learning and a PLACE for acquiring skills in creative multimedia production. The Media Laboratory is active in five departments: Film, Animation, TV, Internet Radio and ICT. At the moment young film and animation professionals from Serbia (with support from Spain, Austria, The Netherlands, Germany and Poland) are working on the set up of two new departments: Education for Educators and Intercultural Interactive Education Technologies.

Furthermore MEC is involved in several projects, such as the Balkan KidsForKids Festival, a meeting place for young film makers from 11 Balkan countries. In March 2010 we will celebrate five years of Media Laboratory and promote the 5th Balkan KFK! Later this summer MEC will partner in the International Youth Media Summit by organizing the 5th Global Summit and Summer Youth Film Camp. With members and friends from more than 40 countries, MEC is represented in EAVI (European Association for Viewers Interests), the European Youth Advisory Group, the International Clearinghouse on Children, Youth and Media, CICT/IFTC-UNESCO, the United Nations Alliance of Civilizations (UNAOC), the Platform for Intercultural Europe and is now a member of ECFA too. For more information: office@mediaeducationcentre.eu or www.mediaeducationcentre.eu. (Miomir Rajevic)

ECFA'S GENERAL MEETING IN BERLIN

ECFA's next Annual General Meeting will take place during the Berlinale on Saturday February 13, 2010 at 16.00 in the Berlin Savoy Hotel. Afterwards a drink will be offered. Later that evening ECFA will participate again in "the children's film reception", partnered by mainly German associations.



ECFA Journal

Published by ECFA
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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

André F. Nebe's THE RACE: "They could have been right... but they were not!"

THE RACE tells about an Irish farming family collapsing while 11 year old daughter Mary is trying to make her dream come true: driving a go-kart and winning a race. She can only do this with the support of her father, a grumpy farmer with enough problems of his own: agricultural crisis, his wife applying for a divorce and the sudden decline of fatherly authority. The film by André F. Nebe, starring debuting Niamh McGirr and Hollywood star Colm Meany, is a true European co-production.

Nebe: "Every year 60 German students finish film school. Usually they make their debut with a 'no-budget film', hoping to get offered a bigger production afterwards. For most of them that wish never get fulfilled: the producers will simply pick another young director to be squeezed out with another no-budget movie. While I believe it makes sense to believe in someone and to take your time to build up something. It's my aim to convince the world about that."

What was your strategy?

Nebe: "The world is my home or I can make it my home. I wanted to make a European film with English dialogue so that it could be screened worldwide. Everybody told me: 'That's impossible. You'll never make it.' In all modesty: they could have been right... but they were not! I convinced the Irish Film Board with my earlier work and my show-reel and they saw some promotional profit in it for their country."

You didn't feel like an intruder?

Nebe: "Not at all! They're used to foreigners coming in with big productions. Every year 3 to 5 Hollywood movies are shot in Ireland. I got a lot of freedom in developing the story. Together with the author Rowan O'Neill we made 10 drafts of the script and not a single time was there any interference from our Irish partners. In Germany there's always people *smartassing* around."

The main character Mary is the strongest element in your film.

Nebe: "All my films have strong heroines. Mary is still on the edge of being a child but really becoming someone. We meet her on a decisive moment in her life. I like these rebellious characters, the ones who don't give up. Mary never gives up."



The Race (André F. Nebe)

How did you work with Niamh McGirr?

Nebe: "Method acting doesn't work with children. I used a mixture of directive tools such as associations and physical tasks and some result-orientated directing. That style of directing is more or less taboo but it works with children. If I tried result-orientated directing with Colm Meany he would punch me in the face."

How did you shoot the kart scenes? Was there any engineering involved?

Nebe: "Most of the karts we found in races in Northern Ireland. Even the washing machine on wheels already existed. Irish people race with whatever has an engine and they gather in constructors' clubs. Our art department only had to build 2 or 3 original karts, like Mary's kart and the bathtub on wheels."

What are your expectations now THE RACE is touring the festival circuit?

Nebe: "More festivals! THE RACE was released in Germany on 60 copies on 29th October. The rights have been sold to France, Belgium, Austria, UK etc. and we closed a DVD-deal with the US."

Meanwhile you're trying to get your next project financed.

Nebe: "I'm constantly searching for a good script, which is hard to find. THE SUPERTHIEVES again will have a strong girl in the main role. I want to make a sort of OCEAN'S ELEVEN for children: elegant, cool, funny, with a bit of action. That's something for 2011 at it's earliest. Meanwhile I'm happy to read scripts. So writers, don't be too shy to send me your stories." (GH)

The extended version of this text can be found on

<http://www.ecfaweb.org/projects.htm>.