

No. 1 / 2011

February

EDITORIAL

Kick start

For the last year ECFA has been involved in developments in many different areas. 2010 marked the start for a more ambitious association, pushed forward by our increasingly active members. Not only did we open up the organization for non-European members but also the very first ECFA jury was presented. In 2011 we can count one non-European member – a modest beginning some would say. The interest in ECFA juries on the other hand is promising and already I look forward to presenting the ECFA Award for Best European Children's Film 2011 at our AGM next year!

The board of ECFA decided last year to finally move forward with the ambitious plan to create an online platform, combining databases with contacts to film professionals on one hand, with an innovative communication tool on the other. Together with KIDS Regio we will proceed with a MEDIA application this year, hoping to open up a world of new possibilities for ECFA. Meanwhile the Rainbow project has already been granted support by the EU Commission. In this project ECFA joins forces with many other organisations to fight homophobia. And let's not forget ECFA will have its traditional Kristiansand seminar in May too. So it seems safe to say that 2011 looks indeed to become both a hectic and hopefully fulfilling year. I look forward to kick starting it with all our members at our AGM in Berlin. No doubt we will have a lot to talk about!

Tonje Hardersen
President

ECFA's Annual General Meeting in Berlin

ECFA's Annual General Meeting 2011: Saturday February 12th at 4pm in the Berlin Savoy Hotel, Garten Salon, Fasanenstraße 9-10. Drinks served afterwards.

Children's Film Reception: Saturday February 12th at 9pm in the Homebase Lounge, Köthener Straße 44 (near Potsdamer Platz).

ECFA Conference in Kristiansand: To Game Or Not To Game? The importance of video games within film festivals and moving image education

This year the annual conference for film professionals at the Kristiansand International Children's Film Festival (May 6th 2011) brings us to a topic not usually addressed within the film industry for young people. However, we aim to demystify the gaming world and introduce the capabilities of incorporating video gaming into festival programmes, educational strategies and industry cooperation.

An insight into one of the most productive and profitable moving image industries with the intention to share knowledge, training and effective cooperation to move film exhibition for young people into the future.

The world of the moving image no longer belongs solely to the film industry. The conference aims to open up the new and developing format of video games – influenced by, working with and alongside the film industry – and the opportunities it can bring to festivals and educators.

Confirmed speakers include key note speaker Mark Sample, Creative Director of games developers Ubisoft, Andrea Dressen and Matteo Lollini, curators of the Archivio Videoludico Project at the Cinteca di Bologna, Ine Marit Torsvik Bertelsen and Nils Thomas, adviser on video games and coordinator of Kinokino (Norway), representatives from The Cinekid International Film, Television and New Media Festival for Children and Young People, The Netherlands and Adam Graham will present his company Ant Creative specialising in video gaming exhibition and education in conjunction with film exhibition.

We invite all professionals working in moving image exhibition, entertainment and education to attend this one day conference on May 6th to debate, discover and share their experiences, knowledge and curiosity of the world of video gaming. To all ECFA members attending the conference ECFA offers one nights hotel accommodation free of charge.

THE GREAT BEAR in Berlinale competition



It doesn't happen every year that an ECFA member presents its film in the Berlinale competition. But it does happen in 2011! Copenhagen Bombay's THE GREAT BEAR (by Esben Toft Jacobsen – presented in ECFA Journal 2 / 2010) was selected for this year's Generation Kplus competition. Congratulations!

The News Section: Films, Festivals, Awards

International Young Audience Film Festival Ale Kino!; Poznan, Poland

International Jury for Live Action
Films:

Best Film for Children: „Children from Diyarbakir“ by Miraz Bezar, Turkey / Germany, 2009. Polish Filmmakers Association Award: „Soul Boy“ by Hawa Essuman, Kenya / Germany, 2010. Best Live Action for Young People: „The Be All and End All“ by Bruce Webb, UK, 2009.

International Jury for Animated Films:
Best Animated Film for Children: „The Swedish Meatballs“ by Johan Hagelbäck, Sweden, 2010. Polish Filmmakers Association Award: „The Clock that Ran Amok“ by Leszek Galysz, Poland, 2009.

Young People's Jury for Live Action
Films: „The Be All and End All“.

Young People's Jury for Animated
Films: „Danny Boy“ by Marek Skrobecki, Poland, 2010.

Children's Jury for Live Action Films:
„The Children of Diyarbakir“.

Children Jury's Marcinek Award:
„Eleonore's Secret“ by Dominique Monféry, France, 2009.

www.alekino.com

Olympia International Film Festival for Children and Young People; Pyrgos, Greece

International Jury's Awards:

Best Feature Film: „Hands Up“ by Romain Goupil, France, 2010.

Best Short Film: „The Six Dollar Fifty Man“ by Mark Albiston & Louis Sutherland, New Zealand, 2009.

Best Short Animation: „The Little Dragon“, by Bruno Collet, France, 2009.

Best Direction: Julia Solomonof for „The Last Summer of the Boyita“, Argentina / Spain / France, 2009.

Best Script: Romain Goupil for „Hands Up“.

Best Boy's Performance: Nicolas Treise for „The Last Summer of the Boyita“.

Best Girl's Performance: Zandra Andersson for „Starring Maja“ by Teresa Fabik, Sweden, 2009.

DigiKid 2010 Jury Awards: Best Short Digital Film: „The King of Island“ by Raimondo Della Calce, Italy, 2010.

Children's Jury Awards:

Best Feature Film: „The Crocodiles Strike back“ by Christian Ditter, Germany, 2010.

Best Short Film: „Little Children, Big Words“ by Lisa James Larsson, Sweden, 2010.

Best Short Animation Film: „The Little Dragon“.

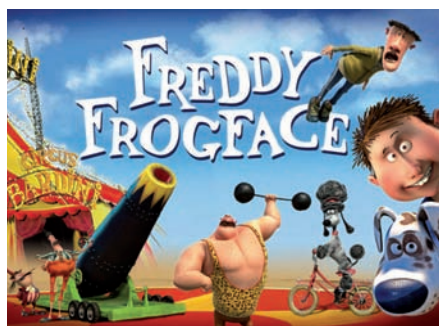
Ole Lund Kirkegaard in the movies

Ole Lund Kirkegaard is one of Denmark's most beloved children's authors. Many of his books have been brought onto the white screen: OTTO IS A RHINO, ALBERT, FREDDY FROGFACE, FRODE AND ALL THE OTHER RASCALS and RUBBER TARZAN (many times voted the 'Best Children's Film Ever') are based upon his formidable stories. However, never before were these adventures told in animated 3D, bringing to life Kirkegaard's quirky and naïve illustrations. That is what Crone Film (SUNSHINE BARRY AND THE DISCO WORMS) and SF Film will do now. Nina Crone: "Kirkegaard's stories and original drawings are 'made for' animation, and 3D stereoscopic seems just perfect for this."

Crone Film will present three titles. "Three unique stories, fitting together as they take place in the same universe and the same town, and they all have the typical "Kirkegaard feel" in common: always told from a child's point of view. With vivid imagination they describe the experience of feeling small and helpless in a wicked world where children are wise and the big ones bully the younger ones."

Directors Peter Dodd (key animator on FANTASTIC MR. FOX) and Gert Fredholm (director of the feature LITTLE VIRGIL AND FROGEATER ORLA in 1980) are currently finishing the postproduction on FREDDY FROGFACE, about Victor and his dog Sausage, looking forward to a summer of fun and lazing about. Excitement grows when they hear about a circus coming to town. Moreover, Circus Bardini is looking for a brand new act. Victor and Sausage would fit in perfectly... if it wasn't for Freddy Frogface, the nastiest, ugliest and meanest bully in town... FREDDY FROGFACE will open in Denmark on June 1st. (Check out Sola Media at the Berlinale for promo.)

Meanwhile Crone Film started the preproduction for JELLY T, based on 'Rubber Tarzan'. OTTO IS A RHINO is currently in script development, with an estimated release late 2012. Contact: Sola Media, post@sola-media.net; www.sola-media.net



ECFA Network Website initiative

2011 will see ECFA move to increase their work within the coordination of European film professionals with an ambitious MEDIA application. Together with KIDS Regio ECFA will apply to MEDIA to create an online platform which combines databases with contacts to film professionals with an innovative communication tool to bring all European countries together.

The need for a better communication and co-operation among children's film professionals was one of the results from the KIDS Regio conference at Erfurt in 2009. The European arthouse film scene for children is divided in many small companies working on a national level. However, both production and distribution more often need international partners for films. Therefore European children's film professionals need a networking tool to exchange knowledge and to enhance the possibility for European children's films to cross borders.

Building on the ECFA database as an already fully utilized information point the goal is to develop this tool into a social and financial network to connect the creative, productive and financial institutions of the film industry for young people. Inspired by the 'group' function and social network updating on websites such as Facebook, ECFA Network would create functional and beneficial working partnerships to increase European cooperation. This platform will be a step forward towards a more coherent film industry in Europe.

ECFA will need European partner organisations to make a successful bid, which is being led by ECFA Board member Adam Graham in the UK. So to register your interest please email adam@ant-creative.co.uk and expect further information to make its way to your inbox soon.

INTERVIEW

Renate Zylla: "The festival landscape in North America and Asia evolves in a fast rate"

For 17 years, up till 2002, Renate Zylla was director of the Berlinale's Kinderfilmfest. Then she broadened her horizon, taking out her talents to various Asian festivals. Nowadays working as a festival agent, she guarantees productions a perfect representation abroad. Who could have a better insight in the present-day children's film festival landscape?



You've been a publicist, a festival director, a festival agent, a programmer, an advisor... That's a remarkable career. Where do you find the strength and energy?

Renate Zylla: "I want to make things happen, do things my own way and on my own terms. Gaining respect for my commitment or finding out that my work has been fruitful is what gives me strength. And also the conviction that what I do, can inspire other people."

Do you like to be called 'a self-made woman'?

Zylla: "I can identify with that description."

What exactly does it mean to be a festival agent?

Zylla: "In my first contact with a festival I present the film and its characteristics. I contact the Goethe Institute, who sometimes share in the transportation or translation costs. I handle invitations for the director or – most preferably – for the young actors. I take care of every detail that can improve a film's representation. I coordinate film copies and eventually negotiate about screening fees. Finally I guarantee a correct handling of catalogues and eventually certificates and awards.

I always work for the benefit of the producer, who is my employer. They often think they can handle things themselves. But the task of a festival agent goes further than what any producer or sales agent can do. Meanwhile even the festivals are knocking my door to find out which new titles I can offer in 2011."

Nowadays you're promoting 7 OR WHY I EXIST (by Antje Starost & Hans Helmut Grotjahn), a very different type of movie. Why does it deserve its place in every festival?

Zylla: "It is a feature documentary, giving insight in an childlike universe. With amazing earnestness, seven children try to answer life's great existential questions. You could say the director visualized children's thinking. It's not easy finding festivals willing to screen it, but I'm highly motivated. 'The film is a gift that broadens our perspective and opens our heart,' one critic wrote. 'What makes this film stand out is that it shows respect to children. It works on all levels, speaking to children and adults, in particular adults

who work with children. It's beautifully shot! I can't wait to see it on the big screen' is what Venay Felton (director of the Children's Film Festival Vancouver) said. 7 OR WHY I EXIST is a funny, life-affirming film."

Years ago we all got to know Renate Zylla as director of the Berlinale's Kinderfilmfest. How do you look back upon those Berlin years?

Zylla: "As a fantastic time. Being in a leading position in an 'A festival' gives you a chance to really make things happen. Over those 17 well-filled years I had many great experiences and made very valuable contacts. In my last year (2002) as director, celebrating the Kinderfilmfest's 25th anniversary, I captured the story of the festival in a book: '25 Jahre Kinderfilmfest der Internationalen Filmfestspiele Berlin: Blicke, Begegnungen, Berührungen' ('Moments, Meetings, Emotions'). That book is still my 'business card'."

You've set up festivals in Asia: Japan, India, Indonesia, Bangladesh... But which country would you like to add to your international festival network?

Zylla: "The USA is a huge potential market. In earlier days we only knew Chicago as a festival with a worldwide appeal, but I found many ambitious children's film festivals in every American state: Seattle (Washington), Mill Valley (California), Minneapolis (Minnesota), Providence (Rhode Island), Sarasota (Florida), Asheville (North Carolina), Columbus (Ohio), Northampton (Massachusetts), to only name a few. I advise them all to subscribe to ECFA's festival list!"

Is there another (professional) dream waiting to be fulfilled?

Zylla: "I was just contacted by Swedish television. After promoting 'Sixten' (trailer on www.rodaroboten.se/filmsidor/sixten.html) through my festival contacts, they now propose me to become the official festival agent for all Swedish children television productions. They have invited me to Stockholm for negotiations. That is for sure a dream coming true!" (GH)

The full version of this interview can be found on www.ecfaweb.org/projects/festivals/index.htm.

The News Section: Films, Festivals, Awards

Best Short Digital Film: „Window“ by Jose Luiz Munoz Bejarano, Spain, 2010.

CIFEJ Award: „The Indian“ by Ineke Houtman, The Netherlands, 2009.

Unicef Award: „Son of Babylon“ by Mohamed Al-Daradji, Irak / UK / France / The Netherlands / Palestine / United Emirates / Egypt.

www.neanikoplano.gr

www.olympiafestival.wordpress.com/

Forthcoming festivals

Youth Film Festival, Glasgow, Scotland / UK

February 17th to 27th 2011

www.glasgowfilmfestival.org.uk/youth

International Children's Film Festival (ICFFCY); Nikosia, Cyprus

February 20th to 27th 2011

www.icffcy.org

Reel Fun Film Festival; Calgary, Canada

February 21st to 27th 2011

www.reelfunfilmfest.com

International Children's Film Festival (FIFEM); Montreal, Canada

February 26th to March 6th 2011

www.fifem.com

Cartoon Movie; Lyon, France

March 2nd to 4th 2011

www.cartoon-media.eu

Festival di Cinema per Ragazzi; Vittorio Veneto, Italy

March 2nd to 5th 2011

www.vittoriofilmfestival.com

Freeze Frame International Film Festival for Kids of All Ages; Winnipeg, Canada

March 3rd to 12th 2011

www.freezeframeonline.org

International Children's Film Festival; New York, USA

March 4th to 27th 2011

www.gkids.com

European Youth Film Festival Flanders, Antwerp & Bruges, Belgium

March 5th to 13th 2011

www.jeugdfilmfestival.be

Young People's Film Festival; Leeds, UK

March 11th to 22nd 2011

www.leedsyoungfilm.com

The News Section: Forthcoming festivals

Youngabout - International Film Festival for Young People; Bologna, Italy

March 14th to 19th 2011

www.youngabout.com

BUFF - International Children and Youth Film Festival; Malmö, Sweden

March 15th to 19th 2011

www.buff.se

Kinderfilmfest; Augsburg, Germany

March 31st to April 10th 2011

www.filmfest-augsburg.de

International Children's Film Festival; Lucknow, India

April 5th to 11th 2011

www.cmsfilms.org/iecff

Sprockets - International Film Festival for Children; Toronto, Canada

April 5th to 17th 2011

www.sprockets.ca

Festival International Ciné Jeune; San Quentin & Département of Aisne, France

April 8th to 15th 2011

www.cinejeune02.com

Reel 2 Real – International Film Festival for Youth; Vancouver, Canada

April 9th to 15th 2011

www.r2festival.org

Film Festival Junior; Stockholm, Sweden

April 11th to 16th 2011

www.stockholmfilmfestival.se/junior

Children's Film Festival Berimora Kino; Riga, Latvia

April 16th to 18th 2011

www.arsenals.lv

International Children's Film Festival (KICFF); Kristiansand, Norway

May 3rd to 8th 2011

www.kicff.no

International Festival of Animated Films, Section "Tricks for Kids"; Stuttgart, Germany

May 3rd to 8th 2011

www.iffs.de

International Short Film Festival; Oberhausen, Germany

May 5th to 10th 2011

www.kurzfilmtage.de

INTERVIEW

Producer Aage Aaberge (PLODDY THE POLICE CAR MAKES A SPLASH) "The best known car in the world"

With PLODDY THE POLICE CAR MAKES A SPLASH Neofilm has a successful animated feature running in Norwegian theatres. But with 'Pelle' (Ploddy) as a well-known Norwegian hero in the title role, we asked producer Aage Aaberge what elements could be used to promote the film outside its home country?

Aage Aaberge: "The main character! The Volkswagen Beetle is probably the best known car in the world. Entire generations of grown-ups have a very positive bond with the Beetle, linked to key words such as: simple, good, cheap, decent. For many families in the fifties and sixties the Beetle symbolizes their first notion of 'modern lifestyle' and 'my own car'. That's a good start!"

What about the environmental element? Aaberge: "That is also very important. PELLE is a perfect chance to introduce children to new sources of energy and the future of the car industry. Our environmental concern lies also within the main issue: people stealing water from the public resources to sell it in bottles. We find it so obvious that water comes running out of the tap all the time, but apparently it isn't."

Norway has a strong domestic market: close to 25 % of the market share. Do you have to take 'international potential' in account when considering a project?

Aaberge: "We always do. It is important for us not to aim too much for common Hollywood standards. In that way we can make local films that still have an international emanation. It is interesting for an international audience to pick up a glimpse of the nature and landscape that are so exclusively Norwegian. Also PELLE has that very local 'feel'. The settings are based upon a particular Northern Norwegian town where Pelle was originally born. When you make a boat trip from Bergen up North, which tourists often do, Bodø is one of the small harbor towns on the way. That's where our designers found inspiration. Many local details made their way into the film: houses and streets, shop-windows, etc. People can clearly recognize their own town. No wonder PELLE was a huge success in the Bodø cinema!"

Can Neofilm decide independently about projects going in production?

Aaberge: "As former head of the Norwegian film producers' association and Board member of the Norwegian Film Institute, I've been quite engaged on the political level. We probably have the best support system in the world,



Ploddy the Police Car Makes a Splash

but within the acceptance that the Institute more or less decides which films can be made. You need to trust them for making the right choices, that's the consequence of relying on state money. Of course all of us sometimes were frustrated about projects we strongly believed in but didn't get the money to make it happen."

When working for Nordisk Film, in titles such as SOS and THE TEN LIVES OF TITANIC THE CAT you combined a traditional detective story with less traditional elements (family situation, environmental issues...). Is that a constant in all your work?

Aaberge: "A good story is elementary. If you have that, you can play around with everything else. That's what we often do. Whenever a director shows me a draft story about a young boy, my first question is: 'Why not make it a girl?' You can get a lot more out of your script when you try to turn it inside-out."

Your next project is named KON-TIKI.

Aaberge: "That is the story of Thor Heyerdahl, who sailed on a raft from Peru to Polynesia in 1947. In 1997 I was involved in the production of a 'Kon-Tiki 50th Anniversary' film and I've been dreaming about a feature film ever since: a family orientated action and adventure movie. The shooting starts in June and the film should be ready in spring 2012."

Would that be your ultimate dream project?

Aaberge: "Definitely! It's a fantastic, adventurous and true story with a happy ending. The book was translated in 70 languages and sold more than 50 million copies. If there is one Norwegian story able to travel the whole world, this could definitely be the one." (GH)

The full version of this interview can be found on www.ecfaweb.org/projects/filmmaking/index.htm.

PRODUCTION NEWS

IN FOCUS: THE GHOST DETECTIVE

Renowned animation filmmaker Stefan Fjeldmark (TERKEL IN TROUBLE) is planning his feature live action debut with an intriguing project. THE GHOST DETECTIVE (inspired by a novel by Merlin P. Mann) will be a gothic epic with plenty of fantasy elements. "HARRY POTTER meets BROTHERS LIONHEART" is how Fjeldmark describes his ambitions. Even the theme is bigger than life: can Death be tricked? "It is my belief that in the short time we have here on earth, there is nothing that makes more sense than to love and be loved. But questions about 'life, death and love' are preferably served in a light package."

Theodor, a slightly unlucky boy with an annoyingly cute little sister, dies on the eve of his 12th birthday and finds himself waking up in 'The Land Between'. In this parallel world the 'ghost detectives' help restless souls to move on to the afterlife. Theodor refuses to accept his death and ends up as a ghost detective apprentice. Defeating Death itself is the only way back towards life. Meanwhile his sudden demise deeply influenced the lives of his family members, particularly his sister Amalie.

The movie's 'emo' approach, dark atmosphere and special effects might easily convince a young audience. THE GHOST DETECTIVE is still in the financing phase. Zentropa considers two versions of the film: a Danish version with a Scandinavian cast and an international one with an Australian and British cast.

As the film will be shot completely on green screen (creating the universe and backgrounds in the computer), this could be done without much of a cost difference. Shooting starts in the fall and the film should be ready in spring 2012.



Contact: Peter Engel, peter.engel@filmbyen.com & Stine Lauritz Larsen stine.lauritz.larsen@filmbyen.dk.

A CASA DA LUZ

Spanish film A CASA DA LUZ (directed by Carlos Amil) is based on a novel by the same title by Xabier P. DoCampo, a prestigious name in contemporary Galician children's literature. Producer Xosé Xoán Cabanas Cao: "The film takes us on a coming-of-age adventure: Alicia and her friends travel through a picture, venturing into an unknown world to bring a lost friend back home. Through this journey they find a new way to look at life in all its facets, as they discover the strength of emotional bonds. A CASA DA LUZ ('Home of the Light') is about understanding the mysteries of the world and coming out a wiser and more committed person, since we realize that we are stronger than we thought." Xosé Xoán Cabanas Cao: "A CASA DA LUZ's dramatic structure can easily be understood by children, using a simple cinematographic language and with main characters that youngsters can identify with. The film deals with situations in our society that children should know about. The main actors are aged between 8 and 12. A CASA DA LUZ was mainly shot in Galicia, in beautiful outdoor settings, some of them considered as historic monuments or places of great cultural interest."

Contact: Xosé Xoán Cabanas Cao at Vimbio Films, vimbiofilmes@mundo-r.com.

THE ICE DRAGON

Based on a novel by Mikael Engström THE ICE DRAGON is an ambitious production in an early phase of its conception, in which we join 11-year-old Mick on a journey that starts in the city with a father who is a heavy metal drummer and still thinks he is on tour, to living with his aunt in a small Nordic village, and then on to a foster home. Mick escapes and flees out to the wild, up by the waterfall where the Ice Dragon lives. It all ends in a final showdown with the authorities.

Preliminary shooting start March 10th in Älvsbyn. The winter atmosphere will be an essential part of the story, says young director Martin Högdahl: "I want to underline the visual contrasts. Stockholm and the foster parents are dark and claustrophobic. The light is in Norrland, where the boy falls in love and decides about his future."

A story about love, adventure and finding real friends, told through the eyes of a young boy. "I want to create his world and show his emotions, I want to show the snow melting with his first kiss." Realism with a shot of fantasy with a Nordic feel and a heavy soundtrack, with an 8 - 13 target audience, the film is produced by Illusion Film.

Contact: Peter Hiltunen; peter@illusionfilm.se; www.illusionfilm.se.

The News Section: Forthcoming festivals

Indie Junior; Lisboa, Portugal
May 5th to 15th 2011
www.indielisboa.com

Festival International du Film / Ecran Junior; Cannes, France
May 16th to 21st 2011
www.cannes-cinema.com

Golden Sparrow – Film and Media Festival for Children; Gera & Erfurt, Germany
May 22nd to 28th 2011
www.goldenerspatz.de

International Festival for Children & Youth; Zlín, Czech Republic
May 29th to June 6th 2011
www.zlinfest.cz

Animafest - World Festival of Animated Film; Zagreb, Croatia
May 31st to June 5th 2011
www.animafest.hr

More information on all these festivals you will find on our website:
www.ecfaweb.org/ecfnet/festivals.php



Ice Dragon



A Casa da Luz



The Ghost Detective

FESTIVALS & EVENTS



Orson the Kid film academy, Madrid

ORSON the KID celebrates 10th anniversary

The ORSON the KID 'film academy' was founded in Madrid by Jorge Viroga, later joined by Swiss-Spanish producer Adrian Lipp. In 2011 the project celebrates its 10th anniversary.

ORSON the KID is a pioneer, enhancing its' students personal and creative development through the art of filmmaking. Up until now nearly 1000 students under 18 have passed the school, presenting 3 feature films and over 30 shorts and documentaries, all together screened in more than 25 countries. In every film the script, direction, camera, sound, art direction, costumes, make up, editing and even a part of the music were done by the children. Their last feature, THIS IS ME, speaks about friendship, pain, survival, forgiveness and reconciliation with life. The film premiered on 20th November 2010, exactly 50 years after the declaration of children's rights was proclaimed by the United Nations in Geneva.

In 2011 ORSON the KID presents a special anniversary program, including:

- A traveling exhibition of stills, trailers, 'making ofs', features and shorts. Already booked in several countries in and outside Europe, ORSON the KID is currently searching for more locations.
- The book "How to Make a Film Under 18" + documentary.
- Conferences, symposiums and an 'Orson Marathon'.
- A celebration of the 9th International ORSON Festival "Cinema Made by Kids" in Madrid.
- An attempt to install their own centre 'Villa ORSON' in Madrid.

Check out trailers, short films and production reports on www.orsonthekid.com
Contact: Adrian Lipp,
mareafil@arrakis.es.

Schlingel goes Fifem

From 1 – 7 March a Schlingel delegation (Chemnitz, Germany) will attend the FI-FEM Festival in Montreal, bringing along a series of recent German productions: HERE COMES LOLA, THE CROCODILES + THE CROCODILES STRIKE BACK, WINTER'S DAUGHTER and a shorts program including 'The Sandpoxies – Hip.Hop.Hippityhop', 'Poverty Tells Many Stories' and 'Nineandahalf's Goodbye'. Films will be screened in original German version with live French dubbing and represented at the spot by directors, producers and actors, sharing first hand information about the films' content and production circumstances. Schlingel's Christin Franz: *"We are absolutely delighted to visit Montreal with a selection of superb films and a group of great film personalities. This German-Canadian cooperation is the fruit of a long lasting friendship between both festivals, including a mutual exchange of films and experiences. The trip is a return visit onto the Canadian delegation of observers who made a journey to Chemnitz in October 2010, for a presentation at Schlingel's 15th festival edition. Those French-spoken productions from Quebec were a true enrichment for the festival's anniversary."*

Schlingel has set the ambition not only to offer a German platform to new international children and youth films,



but also wants to promote German quality films abroad. The titles screened in Canada mainly come from Schlingel's 'Focus Germany' competition.



Dvoted

When it comes to promoting the work of young (under 18) film talents, nobody did a better job than the Scandinavian Dvoted website. This was every young filmmaker's dream: a forum showcasing their work, advising them through professional experts and offering an online platform for discussion and exchange. Dvoted was a joint Nordic cooperation maintained by Norway, Sweden, Iceland, Finland and Denmark, supported by the National Film Institutes. Since 2006 Dvoted has reached 11,000 members and collected over 1000 films from young Nordic talents.

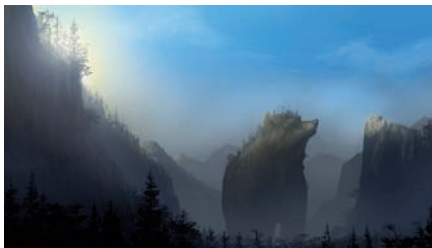
Due to internal priorities within the 5 Nordic institutes it has been chosen to close down the Dvoted network. Each country from now on wishes to focus on a more national approach to reach the target group, instead of using a broad Nordic brand. As of now, Finland and Norway will continue the service with a national focus only. In Denmark, Iceland and Sweden there are currently no plans to fill up the gap that Dvoted left. Mads Bo Petersen (project manager Denmark): *"The people behind Dvoted and the Nordic users deeply regret the termination of Dvoted and hope that the near future will bring a substitute service to support young talents."*

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. Producers, distributors and sales agents are kindly invited to inform us of their new releases.

7X - This Is Our Kids

Feature Film, Sweden, 2010
Director: Emil Jonsvik
Production: First Edition Pictures
World Sales: First Edition Pictures
Fabriksgatan 33, 41251 Göteborg, Sweden
Phone: ++46-735266493
E-Mail: emil@jonsvik.com
www.jonsvik.com



The Great Bear

Against All Odds

Documentary, Switzerland, 2010
Director: Anka Schmid
Production: Reck Filmproduktion
World Sales: Reck Filmproduktion
Dienerstrasse 7, 8004 Zürich, Switzerland
Phone: ++41-44/241 37 63
E-Mail: info@reckfilm.ch
www.reckfilm.ch
www.mitdembauch-film.ch

A Cat in Paris

Animation, France, Belgium, 2010
Director: Alain Gagnol & Jean-Loup Felicioli
Production: Folimage
World Sales: Films Distribution
20 rue Saint-Augustin, 75002 Paris, France
Phone: ++33 - 1 - 53 10 33 99
E-Mail: info@filmsdistribution.com
www.filmsdistribution.com
www.facebook.com/uneviedechat

Tomorrow Will Be Better

Feature Film, Poland & Japan, 2010
Director: Dorota Kedzierzawska
Production: Kid Film
World Sales: Kid Film
E-Mail: mail@kidfilm.pl
www.kidfilm.pl



Tomorrow Will Be Better

The Great Bear

Animation, Denmark, 2011
Director: Esben Toft Jacobsen
Production: Copenhagen Bombay
World Sales: Copenhagen Bombay
Refshalevej 147, 1st. Floor,
1432 Copenhagen, Denmark
Phone: ++ 45 72 42 08 00
E-Mail: malene.iversen@copenhagen-bombay.com;
www.copenhagenbombay.com

I am a Terrorist

Feature Film, France, 2011
Director: Valérie Gaudissart
Production: Clandestine Films
World Sales: Clandestine Films
10 bis, rue Bisson, 75020 Paris, France
Phone: ++33 1- 435 828 66
www.clandestine-films.fr
www.clandestine-films.fr/featured/ich-bin-eine-terroristin

I Miss You

Feature Film, Sweden, Finland, 2011
Director: Anders Grönros
Production: GötaFilm AB
World Sales: GötaFilm AB
Konstepidemins väg 6,
41314 Göteborg, Sweden
Phone: ++46 31 825570
E-Mail: gotafilm@gotafilm.se
www.gotafilm.se

Elias and the Hunt for the Gold in the Sea

Animation, Norway, 2010
Director: Lise I. Osvoll
Production: Filmkameratene
World Sales: Svensk Filmindustri AB
Greta Garbos väg 13,
1693 Solna, Sweden
Phone: ++46-8-6803500
E-Mail: international@sf.se
www.sfinternational.se

Jørgen + Anne = Sant

Feature Film, Norway, 2011
Director: Anne Sewitsky
Production: Cinenord Kidstory
World Sales: Svensk Filmindustri AB
(Contact details above)

School is Over

Feature Film, Switzerland, 2010
Director: Valerio Jalongo
Production: Ameuropa International
World Sales: Adriana Chiesa Enterprises srl
Via Barnaba Oriani 24a, 00197 Roma, Italy
Phone: ++39-06-8086052
E-Mail: info@adrianachiesaenterprises.com;
www.adrianachiesaenterprises.com

Tales of the Night

3-D Animation, France, 2011
Director: Michel Ocelot
Production: Nord-Ouest Films
World Sales: Studio Canal
1, Place du Spectacle
92130 Issy-les Moulineaux, France
Phone: ++33-1-71 35 35 35
www.nord-ouest.fr



Tales of the Night

Ways to Live Forever

Feature Film, Spain & UK, 2010
Director: Gustavo Ron
Production: El Capitan Pictures
World Sales: Intandem Films
114-116 Charing Cross Road
London WC2H 0JR, UK
Phone: ++44 - 207 851 3800
E-Mail: segi@intandemfilms.com
www.intandemfilms.com
www.waystoliveforever.com
www.vivirparasiemprelapelicula.com

Rebounce

Feature Film, Denmark, 2011
Director: Heidi Maria Faisst
Production: Zentropa Entertainments
World Sales: TrustNordisk Film International Sales
Filmbyen 12, 2650 Hvidovre, Denmark
Phone: ++45-3686 8788
E-Mail: info@trustnordisk.com
www.trustnordisk.com

Street Kids United

Documentary, UK & South Africa, 2010
Director: Tim Pritchard
Production: Tim Pritchard Productions, F&ME
World Sales: Film & Music Entertainment
34 Fouberts Place, London W1F 7PX, UK
Phone: ++44 - 207 478 7527
E-Mail: office@fame.uk.com
www.fame.uk.com
www.timpritchard.com

The Retaliators

Feature Film, Spain, 2010
Director: Arantza Ibarra & Alfonso Arandia
Production: Alokatu
World Sales: Eldorado Internacional
Avda. de Burgos 14, 10 G
28036 Madrid, Spain
Phone: ++34-91-7 671 104
E-Mail: mocha@eldorado.es
www.eldorado.es



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ECFA NEWS

ECFA in persons: Xiaojuan Zhou

In 2010 ECFA opened its doors for non-European members. At the beginning of 2011 we proudly welcome ECFA's first North-American member: Xiaojuan Zhou, president of Delphis Films, Canada-based world leader in international distribution of independent quality family films.

Delphis Films currently handles world sales to about 100, mainly European films. Xiaojuan Zhou, mother of 6-year-old Julie (a China-Canada coproduction) is the former Vice President of La Fête (leading producer and distributor of non violent family films) and Acquisition Executive for the China Film Group. She has masters' degrees in journalism and mass communications as well as cinema exhibition training with the Australian Village Roadshow. What made her decide to become an ECFA-member? Xiaojuan Zhou: "We are currently working with about 20 producers from various countries in Europe (Germany, Holland, Finland, Czech, etc). We have been promoting and distributing European-made children's films for over a decade. I travel quite extensively and on a number of occasions in Europe. Consequently, we consider ourselves a de-facto European entity! For some years, we have been exchanging info with ECFA and lobbying together for MEDIA support for ECFA. It's time to make our membership 'official' and pay a membership fee that is long overdue! Thank you for accepting us into the 'family'."

"I read the ECFA Statutes online and did not find any restrictions for non-European members. Instead, I was quite impressed by the line that says 'ECFA is for all!' As a citizen of the world myself, I would prefer to be on the same footing with all other members – otherwise it would feel like playing 1 against 60! If the majority of ECFA members feel that in anticipation of a massive 'foreign invasion' ECFA should still be for Europeans first and foremost, ECFA Statutes should be clear about responsibilities, fees and benefits associated with different categories of memberships and let non-European members decide before they apply."

"In Canada and China we are taught to 'ask not what a country can do for you, ask what you can do for the country.' We hope to help ECFA realize some projects, especially in terms of wider distribution of European children's films, which will benefit European producers / distributors and particularly the first layer of audience these films are made

for: children. ECFA should promote European children's films not only in Europe but maybe more outside Europe by way of presenting such films under a European brand, hosting special ECFA Screenings (associated with the ECFA Award), encouraging international co-productions and recommending new channels of effective distribution including digital media education. With specific projects will come necessary funding or sponsorship, I hope. More sales agents and distributors will be encouraged to join ECFA. ECFA will truly become a bridge between countries inside Europe and between Europe and the rest of the world. Personally I would like to contribute especially to a stronger bond between ECFA and China / Canada."



Xiaojuan Zhou

Viola Gabrielli is KIDS Regio's new spokesperson

Being one of our most valuable partners in the European children's film network, ECFA has highly appreciated Dana Messerschmidt's work for the German KIDS Regio foundation. In 2011 Dana will take up a new job for the Mitteldeutsche Medienförderung. She's leaving KIDS Regio in the caring hands of Viola Gabrielli, who has been project manager of the Erfurt-based Academy for Children's Media for many years. Viola Gabrielli: "I feel honored to take up KIDS Regio and I'm looking forward to work within a network of committed people. We are very happy that our collaboration with BUFF Financing Forum will continue with a BUFF:FF - KIDS Regio meeting point and highly profiled training on marketing and distribution on March 16th 2011. And of course there is our joint venture, the ECFA / KIDS Regio online platform for the children's film industry that we are currently preparing. A very ambitious project that I am also very much looking forward to."

Hoping for a further fruitful collaboration, we wish both Dana and Viola all the best in their respective new jobs.

Contact: gabrielli@kids-regio.org

ECFA Awards

The ECFA Award was launched in 2010. Hoping for as many subscribing festivals as possible we can already announce 6 participators in chronological order: European Youth Film Festival Flanders (Belgium), BUFF (Sweden), Ciné Jeune de l'Aisne (France), Kristiansand International Children's Film Festival (Norway), Schlingel International Film Festival for Children & Young Audience (Germany) and Oulu International Children's and Youth Film (Finland). Other festivals will soon inform us about their possible participation.

The general conditions to take part in this pan-European competition are simple. Every film festival that is member of ECFA can apply in order to get an ECFA Award authorization, as long as it has at least 6 recent European feature length films in competition, aiming at an 'under 16' audience. There is no need to organise a separate ECFA competition. The (minimum) 6 European films can be part of the regular international competition.

At least 3 ECFA members should be invited in the jury. One of these 3 can be from the festival's home country, at least 2 jury members must come from abroad. The 3 jury members eventually can also be part of the overall international jury.

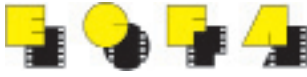
The awarded film of each festival will be nominated for the yearly 'overall' ECFA Award, elected by all ECFA members in the AGM.

Read the full regulations on <http://www.ecfaweb.org/award.htm>.

Applications must be sent to:
ECFA, for the attention of the General Secretary
Rue des Palais 112
1030 Brussels
Belgium
ecfa@jekino.be



Viola Gabrielli



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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):
ECFA
European Children's Film Association
Phone: +32 (0)2 242 54 09
E-mail: ecfa@jekino.be
www.ecfaweb.org

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

ANDERS GRÖNROS' I MISS YOU

Anders Grönros (*THE GLASSBLOWER'S CHILDREN*) has made an intense and integer film. *I MISS YOU* is a heartbreaking but true story.

Tina and Cilla are 14 year old twins, identical by their looks but totally different in their behaviour: Cilla is socially committed and devoted to the school's theatre group, Tina on the other hand only cares about fashion, make-up, boys and the luxuries of life. Until one day Cilla gets hit by a car and dies and at that moment half of Tina's personality vanishes. Hour by hour, day by day, Tina is trying to get over her grief. How to survive missing 'your other half'? Cilla's death marks the start of Tina's journey towards self-awareness.
I MISS YOU will premier at the Göteborg Film Festival. Anders Grönros: "We planned a release in October but the producer gave us more time to 'take care of the film'."

Kinna Gieth

"If a film truly works, you can only tell after seeing it with a real audience. We already noticed this film touches people deeply. Never since I started working in the film industry I received such intense reactions. When it comes to matters of life and death, every culture responds in the same way to grief and loss. Everyone understands what this film is about. Moreover you can feel that this is not a dramatic construction. The story is based upon real facts and therefore it feels real." The name of the girl who lived the story through her life is Kinna Gieth. "In 1992 Peter Pohl wrote a book after her diaries. Kinna Gieth is not a public figure in Sweden. The book became a well known classic for an entire generation of Swedish teenagers. Fifteen years later, we've updated the setting without changing the story."

It was often suggested in the early nineties to adapt the book into a movie and Kinna Gieth agreed on one condition: Anders Grönros should direct it. "The project was a gift to me. Writing the script wasn't easy: many elements had to be thrown out. To find the essence of a book, you have to look inside your heart and find out what remains. Peter Pohl read the script and visited the set once, but was hardly involved in the production process and the main actress Erica Midfjäll was in contact with Kinna on Facebook."

Finding twins with a talent for acting was a hard job that took more than a year of intensive searching. "We met almost every identical twin in Sweden before



we finally found Erica and Hanna Midfjäll in a small village – 5 houses in the middle of nowhere. They were completely new to the job but their performance is absolutely amazing. It's more than acting; it's being totally and completely inside the emotion." For such demanding role the debutants surely could use some guidance. "I was very detailed in my instructions but at a certain moment you have to cut them loose and let go. It was a particularly tough job for them but they have a special talent."

'Cilla Turns'

"The film tells a parallel story about a young musician, writing a song for Cilla. She goes to see his concert the night before she dies and he performs a song at her funeral. 'Cilla Turns' somehow launches his career. Together with Tina, playing the violin very badly, he records an alternate version. That's how music builds bridges between everyone involved in this tragedy. It's a vital and organic part of the story. It's more than just 'nice songs' – they are meaningful and define the film's atmosphere all the way until the end credits, with lyrics that are essential to the story: '*I hate you and I miss you*'."

"The first time someone called *I MISS YOU* a 'feel-good-movie' I felt almost insulted. 'I don't make such movies!' But in a way it is true. Tina falls in a deep, dark hole, the pain is so big that she doesn't know if and how she will survive. But getting herself together, she comes out a more complete person. She can forgive and learns how to deal with things. So there is a lot of light and hope in this film."

If history repeats itself, it might take another 15 years until Anders Grönros' next movie. "Maybe better to double that number! It all depends upon aspects of this industry over which I have no control." (GH)