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FEBRUARY

EDITORIAL
POSITIVE DISCRIMINATION

In the last ECFA Journal we heard echoes about a positive discrimination for children's film within the Selective Scheme of the Media program. Now that guidelines are officially published, we can confirm this, but some remarks are to be made.

At every deadline at least one children's film, if any are applying, will be granted. But the number of deadlines for applications is reduced from 3 to 2 which mean that only 2 titles can benefit from this new regulation and not 3 as we were hoping for. Furthermore, this regulation only applies to 'live action' films and not to animated films. Because of the even more difficult situation of live action films on the international market, this is understandable.

Now the guidelines for Creative Europe have also been published, we are searching carefully if there might be opportunities for ECFA and its members. However, here is one sentence to be marked within the regulations for the subprogram 'Culture', stipulating that "*all activities dedicated exclusively to the audiovisual sectors are excluded!*" This means we'll always have to resort to the 'Media' subprogram.

This will certainly be discussed in the upcoming Annual General Meeting in Berlin where we hope to meet as many of our members as possible, as well as to debate and to mingle in various Berlinale events. I'm really looking forward to see you there!

Felix Vanginderhuysen
General Secretary

Read all about ECFA's AGM
on page 11.

ECFA AWARD 2014

10 Awards for 10 European films! All of them nominated for the ECFA Award 2014. During the Berlinale it will be revealed which film is the 'Best of the Best'. Here are the nominees.

ESKIL & TRINIDAD

(Stephan Apelgren, Sweden)
Young Eskil is torn between his father's ice hockey ambitions and a weird old lady's dream. Awarded in BUFF Filmfestival, Malmö.



UPSIDEDOWN

(Bernd Sahling, Germany)
Medication helps Sascha to stay out of trouble. But when taking pills, he is no longer the person he used to be. Awarded in Olympia Youth Film Festival, Pyrgos.



ERNEST & CELESTINE

(Benjamin Renner, Vincent Patar & Stéphane Aubier, France & Belgium)
Bears and mice do not make friends, except in this delicate animation. Awarded in Festival Ciné-Jeune de l'Aisne, St.-Quentin.



MY MOMMY IS IN AMERICA AND SHE MET BUFFALO BILL

(Marc Boreal & Thibaut Chatel, France)
A deceptively nostalgic tale testifies of a grim class society (interview: see page 12). Awarded in Lucas Festival, Frankfurt



BITCH HUG

(Andreas Öhman, Sweden)
Can Kristin write her 'New York chronicle' from a Swedish country house without reality catching up? Awarded in the Kristiansand Int. Children's Film Festival.



MOTHER, I LOVE YOU

(Janis Nords, Latvia)
Torn between truth and lies, Raimond faces a dilemma that determines his path through life. Awarded in the Zlin Film Festival.



ASPHALT PLAYGROUND

(Julien Abraham, France)

In the middle of the high-rising suburban blocks, the destinies of Machine Gun (12) and his friends are entwined. Awarded in Schlingel Film Festival, Chemnitz.



THE WAR OF THE BUTTONS

(Christophe Barratier, France)

Remake of a timeless classic. War seen through the eyes of children, who are themselves involved in a ruthless fight. Awarded in the Youth Film Festival Flanders, Antwerp & Bruges.



SHELL

(Scott Graham, UK)

In a remote petrol station in the Scottish Highlands, father and daughter are fighting the elements and their impossible love for each other. Awarded in Ale Kino Festival, Poznan.



REGRET!

(Dave Schram, The Netherlands)

In this shocking case study about bullying, David, the victim's only friend, is too scared to ring the alarm bell. Awarded in the Oulu Int. Children & Youth Film Festival.



EFA PRE-SELECTION COMMITTEE

On the Young Audience Film Day (Sunday May 4th) again the European Film Academy will screen in a minimum of 13 European cities (the number is growing every year) the three films nominated for the EFA Young Audience Award. The nominees will be selected by the EFA Young Audience Award Committee, in which ECFA is represented by Eszter Vuojala (Finland), Margret Albers (Germany) and Michal Matus (Israel). Other members of the committee are Jan Naszewski (Poland) and Marion Döring (representing EFA).

WITHIN THE FAMILY: ONE NAME, FOUR (FREE) FESTIVALS

After 8 years of touring through Russia the Within the Family Festival has now established its daring format: one festival, four locations. Even if audiences in Volgograd, Vladimir, Irkutsk and Yekaterinburg have different profiles and needs. During December the festival settled in Yekaterinburg for the 4th time, with THE ROCKET and COME ON, EDDY! as most successful award winners.

Four festivals organised by one programmer and one producer must be a nerve-racking task. Programmer Ivan Gromykin: "As a programmer you must know your local audience. I realise the needs in Yekaterinburg are different from those in Irkutsk, where every children's film is welcomed as a unique *curiosum*. Here in Yekaterinburg the audience is familiar with the festival concept. In Volgograd and Vladimir there is not yet a need for a competitive section. There it is our priority to present films to an audience that in general is deprived of much cultural activities. That's why our film selection slightly differs on every location and why all screenings are free and often sold out!" On every location befriended actors and artists carry out the festival's mission to even the smallest remote villages in the region, where the cry for a broader cultural spectrum is the most urgent. "Artists realise the importance of our event and therefore save us a place in their agenda."

The festival's bond with the Orthodox Church throughout the years has impaired a bit. The films selected deal as well with problems within contemporary family settings as with social



Ivan Gromykin

issues. Titles are presented in two sections: films for children and films about children, addressing a older audience. This subtle distinction, made that in Yekaterinburg CLARA AND THE BEARS was awarded by the children's jury while DON'T EXPECT PRAISES was screened for elderly ladies in fur coats and hats. Gromykin: "From next year on, I want to include students as a new target group in the festival. I want to sow seeds of culture in the hearts of every generation, children, teenagers and parents alike. Therefore several cultural programs (like a theatre festival) are running alongside the Within the Family event."



Sweet Young Things

Controversy

Striving for a diverse selection, this year the festival sparked some controversy through the Russian film SWEET YOUNG THINGS by Dmitry Astrakhan. Banned by Russian authorities, the festival screening was an anti-censorship statement. In SWEET YOUNG THINGS a paramilitary militia of children faces up against child abuse (in cases that reverberate with recent real-life incidents). Young avenging angels shoot corrupt politicians, slaughter paedophiles, cut throats and fire rockets. The film stirred up the social debate, but considered the loud applause from the audience for every brutal act of killing; SWEET YOUNG THINGS is more often appreciated for its dubious answers than for the questions it raises, as a blatant incitement for violence and vigilante justice. (GH)

MONIQUE RUINEN, DUTCH CONSULTANT FOR YOUTH & FAMILY MOVIES “Every subject can have its place in a Dutch youth film”

When it comes to children’s film, The Netherlands are European market leaders, in quality and probably in quantity. At Cinekid, Amsterdam, MIFFY (by Hans Perk) was awarded ‘Best Dutch Children’s Film 2013’ while the audience chose for anti-bully film REGRET! by Dave Schram. And now FINN and A CHRISTMOOSE STORY are competing in Berlinale’s Generation.

Can Monique Ruinen reveal the secret of this success? Formerly working as dramaturge and assistant director, trained in the Cinekid festival and at a broadcasting company, now her time has come to combine all this expertise as Consultant for Youth & Family Film at the Dutch Film Fund. Is there a magic potion in the Dutch tap water that turns every children’s film project into gold? And can her choices determine the future direction of Dutch children’s film industry?

Monique Ruinen: “For the Film Fund it is important to continue offering a wide range of films, from toddlers to teenagers, original stories and artistic



productions. All this can’t be accomplished at once, but it is my goal within my 3-year mandate. At a European level I’m convinced we can find new opportunities in development and co-production. With 83 children’s films in 10 years, I dare to say the Film Fund fulfils its mission in striving for an “Outstanding & Diverse” film landscape.”

Is there an expiry date for the success of Dutch children’s film?

Ruinen: “This year there have been cutbacks in the Fund’s budget. In a few years this might show in the number of productions, which could possibly cost us our top position. On the other hand the government decided about special measures in aid of production, to overcome a gap with other nations. The youth and family film has grown mature over the last 15 years, with yet a strong economic impact: children’s films make up 23% of Dutch production, but represent 48% of the tickets sold for Dutch films.”

FINN IN GENERATION COMPETITION

The Dutch movie FINN (ECFA Journal 2013/4) will compete in Berlinale’s Generation. Finn wants to learn to play the violin, even though his father doesn’t allow him. When meeting a mysterious old musician, Finn decides to secretly take violin lessons. That is the moment for an old, painful family secret to be revealed. Veteran director Frans Weisz and debuting actor Mels van der Hoeven have nothing but compliments for each other.

Frans Weisz: “I was so happy with Mels’ extraordinary talent! After seeing more than 300 children, in the very last audition Mels came in and I was rendered

Now it’s going to happen... Finally you may reveal us the secret behind the success of Dutch children’s cinema!

Ruinen: “I’m afraid there is no secret, only a combination of several factors, including:

- Investing in development.
- A tradition in children’s television, developed by trial and error.
- Splendid children’s authors, with Annie M.G. Schmidt as most famous specimen.
- The commitment of Dutch producers, with Burny Bos (BosBros) and Leontine Petit (Lemming) as pioneers.
- Support from the Film Fund and the broadcasters.

Even the duo Maria Peters (GREETINGS FROM MIKE!) and Dave Schram (REGRET!) both made a relevant movie.

Ruinen: “Both directors have been so important for the development of our industry. Youth filmmaking is about everything they do, and they put their heart and soul into it. Both films deal with delicate issues. But every subject can have its place in a Dutch youth film, on the condition that we give the young audience something to hang on to. This has become one of our best qualities.”

Is there also a new generation of producers following in these footsteps?

Ruinen: Definitely! Bijker Film and Rinkel Film (COOL KIDS DON’T CRY) is a strong combination with more than only SECRETS OF WAR in the making. Viking Film is working on its first project for children and Caviar Film is an interesting new player. Those people learned the job in big production companies and now carry out the love for children’s film into their own business.” (GH)

The full interview can be found on www.ecfaweb.org/projects/filmmaking.



speechless. I knew with all my heart and being that I sat face to face with the real Finn.”

Mels van der Hoeven: “This is a dream coming true. Frans Weisz preferred me not to read the entire script before we started shooting. We talked every scene through, step by step. I took some violin lessons for the film and now I know how to play just a little bit.”

The News Section: Films, Awards, Festivals and other events

Juniorfest; Horsovsky Tyn & Pilsen & Dobřany, Czech Republic

Int. Jury: Best Film (5-10): “Come On, Eddy!” by Gert Embrechts, Belgium, 2012; Best Film (11-13): „Mike Says Goodbye“ by Maria Peters, The Netherlands, 2013.

Award of the Pilsen Region (5-10): „The Blacksmith from Woodham“ by Pavel Göbl, Czech Republic, 2013.

Audience Award (11-13): „The Black Brothers“ by Xavier Koller, Germany, 2013.

www.juniorfest.cz

Int. Short Film Festival ‘KuKi’; Berlin, Germany

Best Short Film (children), 1st prize: “The Other Side” by Khen Shalem, UK & Israel, 2012; 2nd prize: “Snejinka” by Natalia Cherenysheva, Russia, 2012.

Best Short Film (young people), 1st prize: “Who Are the Superheroes?” by Mathieu Lalande, France, 2012; 2nd prize: “9 Meter” by Anders Walter, Denmark, 2013.

www.interfilm.de

Int. Animated Film Festival Cinanima; Espinho, Portugal

Grand Prix: “Plug & Play” by Michael Frei, Switzerland, 2013.

Int. Competition: Best Film (-5 min): “Baths” by Tomek Ducki, Poland, 2013; Best Student Film: “Hearth” by Bálinth Gellay, Hungary, 2012. Best Film (5-25 min): “Ziegenort” by Tomasz Popakul, Poland, 2013. Jose Abél Award: “Boles” by Spela Cadez, Slovenia, 2013. Antonio Gaio Award: “Ana – A Palindrome” by Joana Toste, Portugal, 2013.

www.cinanima.pt

Golden Elephant Int. Children’s Film Festival (ICFFI); Hyderabad, India

Int. Jury: Best Live Action: 1st: “Kauwboy” by Boudewijn Koole, The Netherlands, 2012; 2nd: “A Horse on the Balcony” by Hüseyin Tabak, Austria, 2012. Best Director: Batul Mukhtiar for “Kaphal: Wild Berries”, India, 2013. Best Screenplay: Vincent Bal & Jon Gilbert for “The Zigzag Kid”, The Netherlands, 2012.

Best Animated Film: 1st: “Ernest & Célestine” by Benjamin Renner, Vincent Patar & Stéphane Aubier, Belgium, France & Luxembourg, 2012; 2nd: “Zarafa” by Rémi Bezançon & Jean-Christophe Lie, Belgium, France, 2011. Best Artwork: “Goopi Gawaiya Bajaiya”, produced by Paper Boat Animation, India, 2013. Special Prize: “Moon Man” by Stephan Schesch, Germany, France, Ireland, 2012. Best Short, 1st: “Chinti” by Natalia Mirzoyan, Russia, 2012; 2nd: “Noodle Fish” by Jinman Kim, South Korea, 2012. Awards of the Children’s Jury: Best Animated Film: “Arjun, The Warrior Prince” by Arnab Chaudhuri, India, 2012. Best Short: “Tamaash” by Devanshu Kumar & Satyanshu Singh, India, 2013. Special Mention for Cinematography: Torsten Breuer for

“Windstorm”, Germany, 2013. Special Mention for Message: “Mother, I Love You” by Janis Nords, Latvia, 2013.

www.cfsindia.org

KINOdiseea – Int. Children’s Film Festival; Bucharest, Romania

Children Jury: “I Give You My Word” by Alexander Karpilowski, Russia, 2013. Audience Award: “My Orange Tree” by Marcos Bernstein, Brazil, 2012.

www.kinodiseea.ro

Just Film – Black Nights Film Festival; Tallinn, Estonia

Best Film for Children: “Mike Says Goodbye”. Best Film for Young People: “Nothing Bad Can Happen” by Katrin Gebbe, Germany, 2013.

Young People Jury’s Special Mention for Cinematography: “War Princess” by Vladimir Alenikov, Russia, 2013. Children Jury’s Special Mention for Cinematography: “The Zigzag Kid”.

www.justfilm.ee

Castellinaria Festival int. del cinema giovane; Bellinzona, Switzerland

6-15 Competition: Golden Castle & Aspi Award: “Lilet Never Happened” by Jacco Groen, The Netherlands & UK, 2012. Silver Castle Award: “Mother, I Love You”. Bronze Castle Award: “The Rocket” by Kim Mordaunt, Australia, Laos & Thailand 2013. Minicastellinaria Prize: “Satellite Boy” by Catriona McKenzie, Australia 2012.

16-20 Competition: Three Castles Award: “Class Enemy” by Rok Biček, Slovenia, 2013.

Quality of Life Award: “Summer Outside” by Friederike Jehn, Germany & Switzerland, 2012. Utopia Award: “Never Mind” by Jeshua Dreyfus, Switzerland, 2013. Audience Award: “La Squadra” by Stefano Ferrari, Switzerland, 2013. Audience Award: “Stage Three” by Nathan Nill, Germany, 2012.

www.castellinaria.ch

Int. Children’s Film Festival; Vienna, Austria

Children Jury’s Award: “Mike Says Goodbye”. Audience Award: “Ernest & Célestine”. UNICEF Award: “UPSIDE down” by Bernd Sahling, Germany, 2013.

www.kinderfilmfestival.at

Kinderfilmfest Cinepaenz; Cologne, Germany

Children Jury: 1st: “The Secret” by Morten Køhler, Denmark, 2012; 2nd: “Ernest & Célestine”; 3rd: “Alfie, the Little Werwolf” by Joram Lürsen, The Netherlands, 2011.

www.cinepaenz.de

Festival Int. de Cinéma du grain à dé-moudre; Gonfreville l’Orcher, France

Grand Jury: Best Long Film: “The Lunchbox” by Ritesh Batra, India, France & Germany, 2013; Best Short: “The Devil” by Jean-Gabriel Périot, France, 2012.

PRODUCER & CAMERAMAN MARC BURIOT ABOUT INUK “We were foreigners, coming with equipment and demands”

The number of Public Choice Awards for INUK (by Mike Magidson) so far, is a worthy proof of the film’s broad appeal.

City life hasn’t got more to offer to a 16 year old Inuit boy than a jobless mum, a brutal stepfather and an empty fridge. When things get out of hand, Inuk is sent to a foster home up North. Together with Ikuma, a grumpy seal hunter, he sets out on a trip on the ice. For Inuk this is a journey to his roots. INUK is an authentic film, meticulously tackling every problem of the contemporary Inuit society. Marc Buriot was involved in many ways. “Starting out as camera assistant, I finally ended up following up the entire production process.”

INUK has a documentary feel. I quote the director when saying that “in a feature film you can tell much more than in a documentary.” Is that so?

Marc Buriot: “When making a documentary you’re not always at the right place at the right moment. Sometimes discretion keeps you from filming exactly what is going on. In a feature film you’re not filming reality. You’re telling a story, in which you can go much deeper.”

It seems like you know the Inuit world through and through as the movie touches every single problem in their society today.

Buriot: “Co-author and anthropologist Jean-Michel Huctin lived in Greenland for more than 10 years. He told us how quickly the Inuit community evolved, from the age of bone to the age of credit cards and cell phones in about 60 years. A very big rift occurred through cutting off the Inuit from their traditional values and roots. INUK tells about a special program carried out in the foster home in Uumannaq, where children of the modern age are brought together with traditional hunters. By sending them on dogsled expeditions, those kids learn to understand they should be proud of their origin. Their ancestors lived under the harshest possible conditions. The Uumannaq home is more like a family. Every child sees the others as brothers and sisters.”



So the intruders were you.

Buriot: “Definitely! We were foreigners, coming with equipment and demands. The methods of a film crew did not correspond with their way of doing things. We



came with our culture, our way of seeing things, imposing it on them. After a while we understood this didn’t work. When filming a scene, you do it again and again, shooting from different angles. They did it once, they were willing to do it twice, but they didn’t understand why to do it three or four times. ‘We just did it! Was it bad?’ – ‘No, it was good.’ – ‘So why do it again?’ Making a film was our goal, not theirs. So we decided to have a second camera running all the time. When they were preparing a dogsled, we ran down with cameras, filming every little aspect, like a documentary. We made a journey on a dogsled, and filmed it.”

The dogs are an amazing but also meaningful narrative element to the story.

Buriot: “The dogs are very powerful but dangerous. You shouldn’t cuddle them, not even come close to them. They are raised to know only one master and that’s their hunter master, but the respect is reciprocal. Without the dogs, there are no hunters. Without the dogs, you’re dead on the ice.”

What technical obstacles did you face? How difficult was it to shoot INUK?

Buriot: “First problem to overcome was the cold: all the time minus 20° Celsius, down to minus 35. But a camera radiates heat. Once we had it started, it was quite comfortable for the cameraman, who was the only one who could keep his hands warm. Lots of shooting was done with two actors, one cameraman and one sound guy on a dogsled. Having four persons on one sled was complicated. We had to figure out a way to keep them all in position without falling. It was quite intense and a few people fell of the sled.”

What about frozen toes?

Buriot: “I had a frozen ear. The first day I stayed behind, shooting the group from afar while they set off on the journey. I was wearing my ski clothing. Afterwards we drove fast on a snow scooter, trying to catch up with the group and I almost froze an ear. European clothes are simply not warm enough.

For one shot we took off in an Air Greenland helicopter, tying our camera to the helicopter with scarves. Opening the door of the helicopter, the icy wind blew straight into our face. That’s when the cameraman broke a tooth by the cold. But... that’s how you do it when you have no other way.”

The full interview can be found on www.ecfaweb.org/projects/filmmaking.
www.inuk-film.com

PRODUCTION

LAND OF GOOD KIDS

Premiering in Russia on December 13th, LAND OF GOOD KIDS by Olga Kaptur is not only a Christmas treat for Russian children but also a technicoloured fairytale with a universal appeal. Edgy dance scenes, weird magicians and candy coloured costumes take you on a trip to a WIZARD OF OZ-like universe. With sparkling eyes and naughty grin young actress Kira Fleisher is the perfect impersonation of Sasha, a cheerful yet not perfect girl.



That is what bothers her family, who on New Year's Eve thoughtlessly wish for a good daughter. As soon as the clock strikes midnight, a mysterious well-behaving girl appears at the doorstep, while Sasha is transferred to the Fairy tale Land of Good Children, for re-education. Here the Strict Queen rules with her even more severe plenipotentiary acolytes, reducing life to a list of rigid rules and restrictions. In order to return to her family, Sasha and her faithful friends (a cat and dog) have to pass plenty of adventures and trials.

LAND OF GOOD KIDS (screened in the Berlinale Market) combines absurd observations and modern special effects with old-fashioned precise craftsmanship. Contact info: producer Natalia Mokritskaya, +7-903-589-50-1, mok69@mail.ru, http://volgafilm.com/film/strana_khoroshikh_detocek

BOOSTER



In the Belgian film BOOSTER youngsters challenge each other into street races on boosted mopeds. The film puts on the map the lives of teenagers hanging around in suburban parks and squares, showing off with their motorcycles. Behind their indifferent façade they're struggling with teen issues: first love, group status and a vague awareness that there must be more to life than this. BMX-riding Brent is fighting his own war with street racer Jimmy. The stakes are high: the love of a girl, but also secret ambitions and hidden pains.

With no more than 4 months production period, BOOSTER is a true challenge for director Daniel Lambo, a low-budget filmmaker who proved on earlier occasions that he can pick up a story from the streets and pour it into a movie from the cuff. This will also be BOOSTER's method: working extremely fast in the raw imagery used in BMX and motocross clips posted on Youtube, lending the film their street-wise urban appeal.

Producer Lambo Films will put BOOSTER out in Belgian theatres in April 2014. More at [facebook.com/Boosterthemovie](https://www.facebook.com/Boosterthemovie). Contact: Jekino, info@jekino.be or lambofilms@gmail.com.

ADAMA

For Adama, the world is so small. The forbidden cliffs that surround his remote West African Village are the end of his world. But everything falls apart when his brother Samba disappears. Adama sets off over the cliffs, through unknown deserts, cities and seas, to the kingdom of wicked spirits. Accompanied by the griot (storyteller) Abdou and the naughty street kid Maximin he follows a path from Africa to Europe to discover that the spirits who have taken Samba are at war (the First World War) Adama's trip to hell – the frontline – in order to free his brother, turns into an initiatory journey.



The director of this animated movie is Simon Rouby. *"We work and live in a Paris district where communities mix easily. As children of the 20th century, of hip-hop and graffiti, it took us a few years living in Africa to understand to which extent our culture has been influenced by that continent. The Great War is only used as a symbolic framework for the violent start of globalisation. African culture has spread worldwide in all arts. That defines the link between young Adama and modern street culture. ADAMA uses 3D based techniques mixed with painting and drawings. A contemporary film, both musically and visually"*.

ADAMA, by the French Naia Productions went in production on January 2nd 2014. Contact: Philippe Aigle, philippe.aigle@naia.pro; www.naia.pro.

Audience Awards: Best Long Film: "Wajma, an Afghan Love Story" by Barmak Akram, France & Afghanistan, 2013; Best Short: "Electric Indigo" by Jean-Julien Collette, Belgium & France, 2013.

Awards of the Young Cineast Jury: Best Long Film: "Wajma, an Afghan Love Story"; Best Short: "Five Ways to Kill a Man" by Christopher Bisset, Germany, 2012.

www.dugrainademoudre.net

El Meu Primer Festival; Barcelona, Spain

Best Short 5+: "Fresh Guacamole" by PES, USA, 2012; Best Short 7+: "The Mole at the Sea" by Anna Kadykova, Russia, 2012.

Audience Awards: Best Short 5+: "Ernesto" by Corinne Ladeinde, UK, 2011; Best Short 7+: "Snack Attack" by Andrew Cadelago, USA, 2013.

www.elmeuprimerfestival.com/?lg=2

Festival Int. de Cine para la Infancia y la Juventud; Madrid, Spain

Children Jury's & Audience Award: "Tom and Hacke" by Norbert Lechner, Germany, 2012.

Young People Jury: "When Inge is Dancing" by Wolfgang Groos, Germany, 2013.

Experts Jury's Award: "Ali Blue Eyes" by Claudio Giovannesi, Italy, 2012.

www.fici.info

Int. Children's & Youth Film Festival; Oulu, Finland

Children's Jury, 1st: "Regret!" by Dave Schram, The Netherlands, 2013; 2nd: "The Zigzag Kid" by Vincent Bal, The Netherlands 2012.

ECFA Jury: "Regret!".

Young People's Jury: "Sanctuary" by Fredrik Edfeldt, Sweden/Finland, 2013.

Best Film from Finland: "Hilton! – Here for Life" by Virpi Suutari, 2013.

www.oulunelokuvakeskus.fi/lef

Cinemagic – Int. Film & Television Festival, Teenage Programme (12+); Belfast, Northern Ireland

Best Feature Children: "Niko 2 – Little Brother Big Trouble" by Kari Juusonen & Jorgen Lerdam, Finland, Germany, Denmark & Ireland, 2012.

Best Feature Youth: "The Zig Zag Kid";

Best Feature 12+: "Mike Says Goodbye";

Best Feature 15+: "Touch of the Light" by Rong-ji Chang, Taiwan & Hong Kong, 2012.

www.cinemagic.org.uk

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

Int. Jury: Best Feature: "Eskil & Trinidad" by Stephan Apelgren, Sweden, 2013. Best Boy Actor: Linus Oscarsson in "Eskil & Trinidad".

Best Script: Vincent Bal & Jon Gilbert for "The Zigzag Kid". Best Short: "Little Kyota Neon Hood" by Satsuki Okawa, Japan, 2012.

Best Animated film: "Father" by Ivan Bogdanov, Bulgaria, Croatia & Germany, 2012. Special Jury Prizes: "Touch of the light" and "Clara and the Secret of the Bears" by Tobias Ineichen, Switzerland & Germany, 2012.

ECFA Award: "UPSIDE down" by Bernd Sahling, Germany, 2013; also receiving the prize for Best Director and Best Actress (Frieda-Anna Lehmann).

Children Jury: Best Feature: "Milo" by Berend

Boorsma & Roel Boorsma, The Netherlands & Ireland, 2012. Best Short: „Nicoleta“ by Sonia Liza Kentreman, Greece, 2013. Best Short Animation: „Bitseller“ by Juanma Sánchez Cervantes, Spain, 2013. Best Documentary, 1st: „When the Boys Return“ by Tone Andersen, Norway, 2012; 2nd: „Sunflower Seeds“ by Antonis Tolakis, Greece, 2013. UNICEF Award: „Irina – The Scarlet Briefcase“ by Bernard Mazauric, France, 2013. Kids & Docs Jury: 1st: „Cuckoos' Children“ by Inesa Kurklietytė, Lithuania, 2013; 2nd: „Raffael's Way“ by Alessandro Falco, Italy & Spain, 2013.. www.neanikoplano.gr

Int. Young Audience Film Festival Ale Kinol; Poznan, Poland

Int. Jury: Best Film for Children: „The Rocket“. Best Film for Young People: „In Bloom“ by Nana Ekvimishvili & Simon Gross, Germany & Georgia, 2013. Young People's Jury & ECFA Award: „Shell“ by Scott Graham, UK, 2012. Children's Jury: „Felix“ by Roberta Durant, South Africa, 2012. Teachers Jury: „Moon Man“. www.alekino.com

Animateka Int. Animation Film Festival; Ljubljana & Maribor, Slovenia

Section for children & young people: „A Girl named Elastika“ by Guillaume Blanchet, Canada, 2012. www.animateka.si

Kinderfilmstage; Stuttgart, Germany

Children's Jury: „The Zigzag Kid“. www.stuttgarter-kinderfilmstage.de

Forthcoming festivals & events

Children's Film Festival Cine Junior; Val de Marne, France

January 29 - February 11th 2014 www.cinemapublic.org

Children's Film Festival; Dubai, United Arab Emirates

January 30 - February 7th 2014 www.ciff.ae

Youth Film Festival; Glasgow, Scotland

February 2 - 12th 2014 www.glasgowfilm.org

International Film Festival, Generation; Berlin, Germany

February 6 - 16th 2014 www.berlinale.de

SehPferdchen, Kinderfilmfest; Hannover & Braunschweig, Germany

February 23 - March 9th 2014 www.filmfest-sehpferdchen.de

Int. Children's Film Festival; Dhaka, Bangladesh

March 01-07th, 2014 www.cfs-bangladesh.com

EVENTS & FESTIVALS

JUNIORFEST FOSTERS CZECH FAIRYTALES



Juniorfest, a festival in the Czech countryside, brings children's films to three neighbouring towns. For children in Horsovsy Tyn, Dobrany and Pilsen Juniorfest is an annual occasion to pick up a taste of international quality cinema for a young audience. Festival director Judita Soukupova and programmer Michal Sasek organise this festival on a voluntary basis, supported by a group of volunteers. *“We're cautious in our programming. Step by step we're introducing films in schools, slowly evolving towards a wider cinema spectrum.”* Taking place in a fairly isolated area it's the festival's achievement to massively mobilise its audience. *“We're ambitious. This year we had our first competitive edition. In my wildest dreams I would like to expand the festival to more cities, but without losing our individuality. We believe the family atmosphere is our greatest asset and we don't want to put that at stake.”*

For decades fairy tales have been the ultimate trademark of Czech cinema. Their status in Czech Republic is hard to describe. Fostering fairy tales is also one of Juniorfest's dearest missions. *“Fairy tales are timeless,”* Soukupova says. *“That's why they have a special status in our festival.”* Like SNOW DRAGON (by Eugen Sokolovsky), a tale about dragons (who looked – frankly speaking – more credible than the slightly dusty princes and princesses) that with mild CGI effects almost guided children onto their first horror experience. Confronting princes-to-be with moral dilemmas, the result is an exciting story with a happy ending.

Juniorfest also exports fairy tale culture abroad. In order to let the Czech expat community share in the Christmas spirit, Juniorfest went on tour with the premiering DUCH NAD ZLATO (A Ghost Over

KIDS SECTION AT THE SUNDANCE FESTIVAL

For the festival's 30th anniversary, Sundance Institute in 2014 included a special section for young audiences. The Sundance Kids section featured the premiere of the English-language version of ERNEST & CELESTINE (Cast: Forest Whitaker, Lauren Bacall, William H. Macy,...) and the U.S. premiere of ZIP & ZAP AND THE MARBLE GANG (Oskar Santos, Spain), as part of the festival program in Salt Lake City, Utah.

Sundance Kids was programmed with the Utah Film Centre's year-round Tumbleweeds program for children and youth. *“This is a great opportunity to elevate the profile of international and independent films for kids,”* says Patrick Hubley, founder of Tumbleweeds.



Duch Nad Zlato

Gold). Based on H.C. Andersen this is the story of a poor young man finding a treasure. A guarding ghost, hidden in a tinderbox, grows sympathy for the boy and helps him to fulfil his greatest wish: to meet the beautiful princess. When the story seems to rush towards a quick happy ending, the tinderbox falls into the wrong hands. The fairy tale tradition is handled with professionalism by director Zdenek Zelenka.

Contact Juniorfest: Judita Soukupova, soukupova@juniorfest.cz; www.juniorfest.cz/.

Contact DUCH NAD ZLATO: Telexport, telexport@ceskatelevize.cz, www.ceskatelevize.cz/telexport/.

Judita's Favourite Five!

We asked Juniorfest's Judita Soukupova to select her 5 favourite Czech fairytales of all time.

1. S CERTY NEJSOU ZERTY (Give the Devil his Due, 1984, Hynek Bocan) contains excellent performances by great actors, clever humour and cute devils. The film has entertained children and (even more) adults for many years.
2. TRI ORISKY PRO POPELKU (Three Nuts for Cinderella, 1973, Vaclav Vorlicek): a traditional tale, perfectly rewritten by Frantisek Pavlicek. Vorlicek is the ultimate Master of fairy tales and this is his masterpiece.



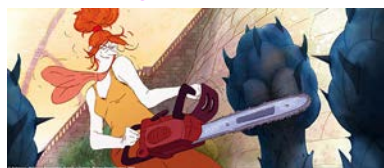
3. PYSNA PRINCEZNA (Proud Princess, 1952, Borivoj Zeman): blissful black and white classic about punished pride, adored by the entire Czech nation.
4. DUCH NAD ZLATO (A Ghost over Gold, 2013, Zdenek Zelenka): excellent performance by my favourite actor Viktor Preiss (who also sings the theme song).
5. ANDEL PANE (An Angel of the Lord, 2005, Jiri Strach): a lovely story about heaven and hell cooperating together. A cheerful and humorous tale by a very talented young director.

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.

Aunt Hilda!

Animation, France & Luxembourg, 2014
Directors: Jacques-Rémy Girerd & Benoît Chieux
Prod.: Folimage, Rhône-Alpes Cinéma, France 3, Mélusine Prod.
World Sales: SND Groupe M6, Paris 89-91
Av Ch. de Gaulle; 92575 Neuilly sur Seine
phone: ++33-1-41-92-68-66
E-Mail: infom6da@m6.fr
www.sndm6group.com



Beyond Beyond

Animation, Denmark, 2014
Director: Esben Toft Jacobsen
Prod. & World Sales: Copenhagen Bombay, Refshalevej 147, 1st. Floor; 1432 Copenhagen
phone: ++45-72-42-08-00
E-Mail: info@copenhagenbombay.com
www.copenhagenbombay.com

Bibi & Tina

Feature Film, Germany, 2014
Director: Betlev Buck
Prod. & World Sales: DCM Film Distr.
Schönhauser A. 8; 10119 Berlin, Germany
phone: ++49-30-885-974-0
E-Mail: what@dcmteam.com
www.dcmworld.com;
www.bibiundtina-derfilm.de/

Casper and Emma's Winter Vacation

Feature Film, Norway, 2014
Director: Arne Lindtner Næss
Prod.: Cinenord Kidstory AS
World Sales: Svensk Filmindustri, Greta Garbos väg 13; 16936 Solna, Sweden
phone: ++46-8-68-03-500
E-Mail: international@sf.se
www.sfindernational.se

The Contest – To the Stars and Back

Feature Film, Denmark, 2013
Director: Martin Miehe-Renard
Prod.: ASA Film Prod.
World Sales: LevelK, Gammel Kongevej; 137 B; 1850 Frederiksberg C, Denmark
phone: ++45-48-44-30-72
E-Mail: tine.klint@levelk.dk
www.levelk.dk; www.mgpmmissionen.dk

Doctor Proctor's Fart Powder

Feature Film, Norway & Germany, 2014
Director: Arild Frøhlich
Prod.: Maipo Film, Tradewind, Senator, Filmance AB
World Sales: TrustNordisk
Filmbyen 22; 2650 Hvidovre
phone: ++45-36-86-87-88
E-Mail: info@trustnordisk.com

ECFA Journal No. 1 - 2014

www.trustnordisk.com

God Help the Girl

Feature Film, UK, 2013
Director: Stuart Murdoch
Prod.: Barry Mendel Prod., British Film Com, Zephyr
World Sales: HanWay Films
24, Hanway Street; London W1T 1UH, UK
phone: ++44-207-29-00-750
E-Mail: info@hanwayfilms.com
www.hanwayfilms.com;
www.godhelpthegirl.com

Granny & the Kids

Feature Film, Norway, 2013
Director: Lisa Marie Gamlem
Prod.: Paradox Film AS
World Sales: TrustNordisk
(address see above)

Irina – The Scarlet Briefcase

Feature Film, France, 2013
Director: Bernard Mazauric
Prod.: Kedubonheur Prod., Kalimera
World Sales: Axxon Films
75 Rue De Lourmel; 75015 Paris, France
phone: ++33 677-62-01-52
E-Mail: films@axxon-media.com
www.axxon-media.com/

My Classroom

Feature Film, Italy, 2013
Director: Daniele Gaglianone
Prod.: Axelotil Film, Kimerafilm, Rai
World Sales: Pablo Distr. Indep., Piazza S. Maria Liberatrice, 27, 00153 Roma, Italy
phone: ++39-06-57-45-004/2706
E-Mail: zinglos@tin.it
www.pablodistribuzione.blogspot.it

Quest - A Tall Tale

Feature Film, Belgium & UK, 2013
Director: Thomas G. Murphy
Prod.: StreamLine
World Sales: Thomas G. Murphy
phone: +32-15-342-414
E-mail: tom@BrightFrog.com
www.BrightFrog.com

South is Nothing

Feature Film, Italy & France, 2013
Director: Fabio Mollo
Prod.: B24Film, Madakai, Torino Film Lab
World Sales: Doc & Film Int.
13, rue Portefoin; 75003 Paris, France
phone: ++33-1-42-77-56-87
E-Mail: doc@docandfilm.com
www.docandfilm.com

Wajma, an Afghan Love Story

Feature Film, France & Afghanistan, 2012
Director: Barmak Akram
Production: Ariroad, Kabuli Film
World Sales: Doc & Film International
(address see above)

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

Europees Jeugdfilmfestival Vlaanderen; Antwerp & Brugge, Belgium

March 1 - 9th 2014
www.jeugdfilmfestival.be

Int. Children's Film Festival FIFEM; Montreal, Canada

March 1 - 9th 2014
www.fifem.com

Cartoon Movie; Lyon, France

March 5 - 7th 2014
www.cartoon-media.eu

Int. Children's Film Festival; New York, USA

March 7 - 30th 2014
www.gkids.com

BUFF – Int. Children & Youth Film Festival; Malmö, Sweden

March 10 - 15th 2014
www.buff.se

Youngabout – Int. Film Festival for Young People; Bologna, Italy

March 17 - 23rd 2014
www.youngabout.com

Young People's Film Festival; Leeds, UK

March 31 - April 11th 2014
www.leedsyoungfilm.com

Int. Film Festival Junior; Stockholm, Sweden

April 7 - 12th 2014
www.stockholmfilmfestival.se/sv/junior

TIFF Kids – Int. Film Festival; Toronto, Canada

April 8 - 20th 2014
www.tiff.net/kids

Festival di cinema per ragazzi; Vittorio Veneto, Italy

April 9 - 13th 2014
www.vittoriofilmfestival.com

Ciné Jeune – Festival Int. de Cinéma; San Quentin & Department of Aisne, France

April 11 - 18th 2014
www.cinejeune02.com

Int. Children & Youth Animation Film Festival; Varaždin, Croatia

April 22 - 27th 2014
www.vafi.hr

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

April 22 - 28th 2014
www.iffs.de

Indie Lisboa, section Indie Junior; Lisboa, Portugal

April 24 - May 5th 2014
www.indielisboa.com

Golden Sparrow – Festival of Films & Media for Children; Gera & Erfurt, Germany

May 11 - 17th 2014
www.goldenerspatz.de

Int. Festival for Children & Youth; Zlín, Czech Republic

May 30 - June 5th 2014
www.zlifest.cz

Prix Jeunesse; Munich, Germany

May 30 - June 6th 2014
www.prixjeunesse.de

**Int. Short Film Festival “Mo&Friese”;
Hamburg, Germany**

June 1 - 9th 2014

www.moundfriese.de

Animafest - World Festival of Animated Film; Zagreb, Croatia

June 3 - 8th 2014

www.animafest.hr

Kids Festival; Sarajevo, Bosnia-Herzegovina

June 6 - 10th 2014

www.kidsfest.ba

Plein la Bobine –Film Festival for Young People; Massif du Sancy, La Bourboule & Le Mont-Dore, France

June 14 - 20th 2014

www.pleinlabobine.com

Int. Youth Film Festival; Espinho, Portugal

June 24 - July 1st 2014

www.fest.pt

More information on all these festivals you will find on our website:

www.ecfaweb.org/ecfnet/festivals.php

Youth Filmmakers head for Extremadura

The 1st Int. Youth Film Festival Plasencia Encorto in Extremadura, Spain will showcase the work of 7–20 year old filmmakers from all over the world. Deadline for entries: February 10th 2014. During the festival (20-22nd March 2014) all selected filmmakers will be invited to attend cinema related workshops and make a cultural tour in the Extremadura region.

Info & entries: <http://plascenciaencorto.com/>. Contact: asociacion24fotogramas@gmail.com.

Youngabout Int. Film Festival, Bologna

INREALLIFE, a British documentary about adolescents' addiction to online sex, will open the 8th edition of the Youngabout Film Festival. This event, held in Bologna, from March 17-23rd 2014 at the historic Odeon Cinema, offers Italian premieres geared towards adolescents, shown exclusively in a traditional movie theatre.

In BEEBAN KIDRON young people courageously expose their secret explorations on the internet, in particular those easing their curiosity regarding sex. This film portrays how internet transforms daily routines which are riddled with the use of cell phones, email, Facebook, etc. Other interesting titles are the Kurd road movie BEFORE SNOWFALLE (Hisham Zaman), the declaration of a love for dancing



Cinemagic expanding its international footprint



Cinemagic is a youth charity which maximises the impact of film, television and digital technologies to educate and motivate young people through workshops, film screenings and industry led master-classes.

Established in Belfast in 1989, Cinemagic has gone on to develop a worldwide reputation for children's programming and innovative approaches to strengthening skills for the future in creative industries. Currently the largest film event for young people in Ireland and the UK, attracting over 35,000 people annually, Cinemagic is focused on the cultural, social and educational benefits that film can bring.

The organisation works with schools and community groups at a very grass roots level throughout Northern Ireland, Ireland and the USA, delivering cross community projects which engage with similar projects on an intercontinental basis to bring young people from across Ireland together with international peers. Cinemagic aims to develop the skills and capabilities of young people, particularly those from disadvantaged areas and backgrounds. Alongside this the organisation seeks to build international political and corporate networks that can be leveraged to help develop opportunities for young people, and the creative industries locally, nationally and internationally.

Over the last 24 years, Cinemagic has hosted over 250 master-classes, production workshops, and technical skills seminars with accomplished facilitators and industry professionals including: Liam Neeson, Pierce Brosnan, Aardman Animation, Dame Helen Mirren, Danny Boyle, Dermot O'Leary, Kenneth Branagh, Mike Hodges, Mike Leigh, Ralph Fiennes, Roy Disney, Sir Alan Parker, Stephen Rea, and The Jim Henson Company to name a few.

Throughout the next 3 years we want to expand our footprint. Cinemagic currently delivers film festivals in Belfast, Dublin, France, New York and Los Angeles and we plan to expand to London in July 2014. Cinemagic USA began in 2010 when we developed a programme in

BALLROOM DANCER (Christian Bonke & Andreas Koefoed), and the Georgian IN BLOOM starring three 14 year olds who survived the civil war in Abkhazia in 1992).

The festival offers spectators a chance to get together in side events and meetings, including the Vassallo Award ceremony, in memory of the mayor of Pollica, killed by the camorra. The award will be given to Pif, the young director of LA MAFIA UCCIDE SOLO D'ESTATE (The Mafia Only Kills in the Summer).

New York, Boston, San Francisco and Los Angeles. We now deliver at least one series of festival activity in New York and Los Angeles annually. Young people from Northern Ireland, Ireland and USA, who have participated in our annual film camp, can apply to further their skills by attending workshops in USA. Over the three years, young people from this side of the Atlantic and New York/Los Angeles have participated in masterclasses in organisations such as The Jim Henson Company, Sesame Workshop, Walt Disney Animation Studios, Inner-City Arts, and have had the chance to present their own work to some of the top industry people. The level of industry professionals who get involved is an indication of the strength of the work that Cinemagic delivers.

The 2014 Cinemagic Los Angeles festival will run from 2-11th March and will engage with approx. 2500 youngsters from Los Angeles and Northern Ireland. Young people will have the opportunity to visit HBO, Disney, Warner Bros, Aero Films, Creative Visions, New York Film Academy, and many more. Below is an example of the opportunities that the young people will experience:

- Craft and technical skills development - numerous practical workshops in outreach areas throughout Los Angeles.
- Films camps in which young people make a film over a short period of time, produce a music video in a day, etc all focused on developing technical skills essential for employment.
- Production management – offering master-classes in screenwriting, production, directing, cinematography, animation, VFX, acting etc.
- Career and business support – offering training opportunities (young people in Belfast completed work placements recently in Fox Music, CBS and Aero Productions).

Cinemagic aim to equip young aspiring filmmakers with the knowledge, insight, contacts and training to ensure that they are well prepared in their pursuit of a career. The need for investment in young people from disadvantaged areas locally is more crucial now than ever before. Building on our strong relationships and proven track record, Cinemagic can bring about positive change in the lives of many more young people, which will assist with closing the currently existing skills gaps. (Claire Shaw)

www.cinemagic.org.uk

The association Gli Anni in Tasca, member of ECFA, for 18 years, also organises A Film in Your Backpack, Youngabout's big brother, trying to make children (3-12) passionate about quality cinema. During the festival they can see movies with classmates, teachers and chaperones, in a traditional movie theatre, and participate in debates lead by experts. A huge educational effort from an organisation ran by women, who have made independence their fighting cause while working on very little public funding. (Angela Mastrolonardo)
Contact: youngabout@libero.it;
www.youngabout.com

South Asian Children's Cinema Forum



In our South Asian region, in the still developing and often politically volatile countries of Afghanistan, Bangladesh, Bhutan, India, Maldives, Myanmar, Nepal, Pakistan and Sri Lanka, most children have little access to education, health and shelter, let alone cinema. And those who do are often swamped with mediocre, consumerist and violent entertainment content. There is little investment or distribution for original imaginative indigenous cinema, rooted in our children's reality and aspirations.

40% of the population in South Asia is under 15 and for them, cinema is the most popular form of entertainment. Yet less than 1% of the 1200 or so films produced every year are children's films. While TV channels cater exclusively to children, only 5% of the programming is local and even that is often a poor imitation of imported content. Economics also dictate regressive programming frameworks. At least two major multinational kids' TV networks in this region do not screen content with girls as lead protagonists fearing loss of advertisement revenues.

At the same time we are witnessing a gradual momentum around children's films. An increasing number of children's films from India, Sri Lanka, Afghanistan and Bhutan are traveling to international film festivals and even selling worldwide. New festivals are being added to our calendars. India alone hosts a dozen and both Pakistan and Bangladesh have established annual film festivals. Filmmaking and film appreciation workshops for children are sprouting across cities, with schools and parents demanding more.

In response to this momentum, 18 key

industry players from South Asia gathered at the 1st Round Table on Children's Cinema at Trivandrum, India in December 2012 to explore the challenges of nurturing a domestic children's film industry. This meeting uniting professionals from Afghanistan, Bangladesh, India, Nepal, Pakistan, Sri Lanka as well as Australia and UK, was convened by this writer and supported by Performing Arts Labs and Eleanor Images. After two days of intense discussion, the formation of South Asian Children's Cinema Forum (SACCF) was announced.

A year down the line, SACCF is a growing network of film industry, festival and education professionals; government, private and non-profit organisations from across South Asian borders. It aims to support the production & development of children's films and filmmaking talent; facilitate distribution and exhibition through local and transnational collaborations; create platforms for exchange; and influence government policy and industry practice.

Our initiatives this year include building a virtual database of children's films, professionals and activities in South Asia, to facilitate global visibility and sales of locally produced films and promote children's film viewing in the region. We have commissioned Catherine Masud, Bangladeshi filmmaker and activist to research production, distribution and exhibition policies in 9 countries to produce the first ever South Asian children's film advocacy document. Next on the agenda is curating a package of South Asian children's films; organising a Children's Screenwriting lab and exploring a school distribution network.

In our efforts we are inspired by ECFA. Many of us read ECFA Journal to follow the children's film discourse. So it was doubly delightful to welcome Kathy Loizou, ECFA board member to our 2nd

Round Table in December 2013. We hope ECFA's engagement with SACCF leads to a strong partnership, especially towards the development of diverse content and expanding our respective markets for each other's films.

The state of the film industry in the 9 South Asian countries is vastly different from each other. Creating systems that are mutually beneficial and efficient will be challenging. At the same time, linguistic commonalities offer immense potential for marketing across borders. For instance a Punjabi film from Pakistan can be distributed in schools in Indian Punjab; a Pushto film from Afghanistan in Pakistani Pakhtun provinces.

However unlike the EU, which encourages co-production of films across European countries, South Asian states share fragile relationships, making it difficult for its citizens to work together. Some of our Pakistani partners were denied Indian visas to attend our meeting and our Bangladeshi partner didn't get travel permission from his own country. Just after our meeting, Pakistan reinstated its ban on Indian films and television, following a verbal spat between the respective Prime Ministers. We have a long way to go before states in our region will draft policies towards the mutual exchange and development of children's films!

But we are hopeful that our efforts will compel our governments to ease restrictions so we can network freely. We also hope this engagement will nurture a distinctive 'South Asian' cinematic voice and help young people embrace a South Asian identity – a sensibility that encourages understanding amongst those who have for centuries shared common histories.

Monica Wahi (content developer, producer & curator of children's films & Founder-Director, SACCF)

Watch That Sound in Suriname

The Dutch music project Watch That Sound visited Suriname in November 2013, invited by the Ministry of Education and the Dutch Embassy in Paramaribo as a part of Connect2Inspire.

Surinam teachers and education officials discussed how to improve the use of ICT by inland pupils. Expert organisations were invited to showcase practical examples: language and mathematics workshops (provided by UNICEF), a Surinam media project by The Back Lot, and multimedia workshop Watch That Sound. All met in Matta, an Indian forest village at two hours driving from Paramaribo.

What do you need for adding sound to a movie? 'Electric power', we learned at the Matta village school, every time the headmaster had to fix a power cut. The school was equipped with a modern

computer lab that we transformed into a sound studio. Technical equipment, musical instruments, and the ten workstations we brought... that's all you need to make a short animation soundtrack.

Gravel Pits & Thunder Drums

"We're from Rotterdam. What tribe are you from?" The answers 'Aworak' and 'Saamakka' made clear we were dealing with native Indians and Maroon descendants, each speaking their own language. Their first assignment was to make music on a walk through the woods in rain and storm, using thunder drums, gravel pits, wind machine and metal. They also made their own instruments that fitted in perfectly. A rhythm piece, improvised at the spot, convinced us about their musical talent.

Teachers' Pride

It was fantastic to see how children, who often hardly ever worked with computers before, independently recorded their

sound reels. The Surinam teachers very positively expressed their pride in those pupils, who often came up with creative solutions. We were happy that our open source music software was able to build such solid bridges. (Jacques van de Veerdonk)

For short report & soundtrack:

http://www.watchthatsound.nl/workshops/archief/2013/118-Connect2Inspire_Suriname_%28English%29

Contact: jacques@watchthatsound.nl; www.watchthatsound.nl.



NEW MEMBERS

CINEMATHEQUE TEL AVIV (Israel)

The 10th Int. Children's & Youth Film Festival of Tel Aviv (17-24th July) takes place in Israel's premiere cinema venue: the Tel Aviv Cinematheque. We aim to encourage the relatively unknown genre of children's films in Israel by showcasing films from around the world, as well as creating opportunities to develop co-productions. An essential element to our programming is collaborations with other children's film festivals such as FIFEM (Canada), Berlinale's Generation and KUKI/Interfilm (Germany), Kinderfest (Tokyo), etc. The festival initiates projects with local TV and film industry, as well as educational workshops. There is a strong focus on co-existence and dialogue between children of diverse backgrounds, bringing together Arab, Christian, and Jewish audiences. Our jury is composed of seasoned industry professionals from across the globe, alongside a children's jury who award a cash prize for the Best Feature. Each year we have a focus on a specific country, e.g. past years have included Japan, India, Australia, and Scandinavia. From its modest beginnings the festival has grown to become the sole leading children's cinema event, branching beyond Tel Aviv to include towns across the country. The 'Best of the Kidsfest' goes on the road to periphery locations including Nazareth, Sderot (near Gaza), and Netivot. As a new member of ECFA, director Ms. Michal Matus is ready to welcome further international co-operations. Contact: Cinematheque Tel Aviv & Tel Aviv Int. Children's Film Festival, Education Dept.: aloncin@cinema.co.il or michalmatus@gmail.com



BEST OF THE WORLD FILM FESTIVAL (Norway)

Every January since 1991, during the dark season, the Tromsø Int. Film Festival is a popular event with both citizens and industry professionals. Children also wanted to take part in the festival atmosphere, so they were invited to outdoor screenings on a snow-screen. But as children have the right to their own festival, we started the 'Verdens Beste' (Best of the World) Tromsø Children's Film Festival.

The first edition took place in June 2013, with Brenda Chapman (director of BRAVE) as guest star, giving a master class on the topic 'Family films aren't just for kids'. The opening film was ERNEST & CELESTINE in a Norwegian dub, supported by the festival and Språkåret (a governmental initiative). Without this support the film probably wouldn't have been distributed in Norway at all. The program included titles such as THE PEEWEES, THE ZIGZAG KID and FIDGETY BRAM and a fright night screening with THE SUBSTITUTE. Despite the exceptional warm weather (+30°C!) the festival welcomed 6,000 visitors.



The aim of the festival is to give children a chance to see international quality films and to prove that children's films are just as important as films for grown-ups. They can be high quality art and big business, and sometimes even both at the same time. The next festival edition will take place from May 8-11th 2014.

Contact: Verdens Beste - Tromsø Children's Film Festival: Endre Lund Eriksen (Festival producer), endre@tiff.no, Tel. +47-99-26-56-97-1, www.tiff.no.

NEW HORIZONS (Poland)

New Horizons of Film Education has a long tradition in educating a young film audience through non-commercial movies, meeting guests, multimedia presentations, workshops, and teaching materials. Our main goal is to make young people more familiar with the language and history of film, and to encourage them as a cinema audience.

During this school year we were active in cinemas in 45 cities. For each age category (7-10, 11-13, 14-16, and 17-19) we provide an autonomous program. 40,000 pupils from 1,800 schools participated in last year's edition, meeting each other in cinemas during school hours, as the program is related to the school curriculum. The program is primarily based on Polish and European movies. Each screening comes with a lecture, emphasising sociological and psychological issues in the film. Besides feature films, we screen documentaries and animated shorts and, if possible, organise meetings with directors and film professionals.

'Film on the Horizon' (dedicated to secondary schools) introduces young people to the art of filmmaking.



The project comes in two versions: an internet course (on scriptwriting, photography and cinematic techniques) and a series of workshops. In order to qualify for the project pupils must make a short film with the best results awarded.

The 'New Horizon Academy' is another project, initiated to involve the teachers. The knowledge gathered in this yearly filmmaking course will later be transferred to their pupils. By teaching them practical skills, we hope to assure film education a better place in the school curriculum. New Horizons of Film Education: we shoot and we show!

Contact: New Horizons, Maciek Jakubczyk, maciej@nowehoryzonty.pl, www.nowehoryzonty.pl.

Fest. (Italy), Schweizer Jugendfilmtage (Switzerland), Nordic Youth Film Fest. (Norway), VAFI, Four River Film Fest. and Dubrovnik Film Fest. (Croatia), Media Literacy Award and Youki – Int. Youth Media Fest. (Austria), REC Berlin (Germany) and Camera Zizanio (Greece). Contact: ycn@youthcinema.com; www.youthcinema.com



YOUTH CINEMA NETWORK

- YCN is a newly formed network of youth film festivals and media teachers promoting filmmaking by young people.
- YCN empowers young filmmakers by offering tools and perspectives.
- YCN's vision: offering young filmmakers a wider audience through international collaboration.



In September 2013 representatives from film festivals and media-centres from 15 European countries met at the Four River Film Festival for high school filmmakers in Karlovac, Croatia. There the Youth Cinema Network was founded, aiming to improve the exchange among member institutions and to support

youth film and media pedagogy. The YCN consists of partner festivals and associations active in the area of youth filmmaking and wants to empower young filmmakers by providing them with tools and knowledge to showcase their stories on festivals across Europe. On www.youthcinema.com (+ Facebook page) activities of all organisations included in the network are displayed.

How does this help young filmmakers? YCN will spread your film within the network. We can also help in applying for international workshop funding and advanced training. There are plans for an international young filmmaking award. YCN wants to enrich European film culture by supporting especially authentic and daring films. In the framework of YCN are 17 film festivals: Fresh Film Fest. (Ireland), Scala Youth Film Fest. (Wales), Teen Int. Shorts Fest. (Turkey), Timeline Film

Dear ECFA member,

We invite you to **ECFA's Annual General Meeting** on Saturday February 8th in Thüringer Staatskanzlei, Mohrenstraße 64 in Berlin. (Same venue as last year; 10 minute walk from Potsdammer Platz.) Doors open at 15.30; the AGM starts at 16.00. Currently there is one vacant seat in the ECFA board. If you're considering your candidacy, please contact ECFA at info@ecfa.org before February 4th.

The ECFA reception and celebration of the ECFA Award 2014 will take place the same evening, at 21.00 in Homebase, Köthener Strasse 44 in Berlin! Please come and join us.

MANUAL ON HOW TO APPLY FOR INTERNSHIPS

Would you like to welcome some international trainees in your organisation but you don't know where to find them? Do you think your organisation has an interesting job program to offer to students from abroad? Various European programs make it easy to apply for international internships. ECFA have prepared a short manual on how to apply for internships available on the ECFA website.

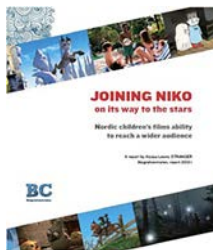
KRISTIANSAND CHANGES DATES

The Kristiansand Int. Children's Film Festival will see one major change for its 2014 edition. The festival will be split in two, with the youth section as a separate event in early May and the children's film festival moving to 16-21st September. By doing so, the festival is hoping to attract larger local audiences, which should secure the festival's future as part of the Kristiansand Cinema will be sold to private investors. Programmer Even Thunes Jensen: *"Young adults have until now been reluctant to attend a 'children's' event. We hope to be able to treat films for youth and young adults better in the future."*



JOINING NIKO ON ITS WAY TO THE STARS

The Swedish Biografcentralen commissioned a report on the situation of Nordic children's film with a focus on distribution. 'Joining Niko on its way to the stars' brings forth the concerns of the industry. Based on statistics (2008-2013) the report defines the main problems as: the choice of stories (successful Nordic children's films are animated and based on well-known Intellectual Properties), distributors' risk assessment, a lack of audience awareness, a short term perspective on commercial potential, etc. The measures discussed in the report aim to strengthen the cooperation amongst all stakeholders.



This study, including an historic background, a series of recommendations for a future policy and a number of statistics can be downloaded at http://www.biografcentralen.se/wordpress/wp-content/uploads/2013/08/Report_Nordic_Childrens_films_Joining-Niko_2013.pdf.

BFI STRENGTHENS COMMITMENT TO FAMILY AUDIENCES

Justin Johnson has taken up a new role in the BFI as Specialist Programme & Project Advisor Young Audiences, where he will continue to develop the family and youth programming remit of the BFI London Film Festival and also work with the BFI Film Fund on strategies to boost family films. Growing family audiences and supporting the development and production of independent British family films was a key recommendation of the Film Policy Review and a key strategic priority in the BFI's five year plan. In his new role Johnson will undertake a major piece of research and engagement across the family film sector.



Kinodvor's Film Education Seminar, Ljubljana (7-8th May 2014) Approaches to young audiences in cinema

Children in cinema with school, friends or families. How to enchant them? What could be our role as film educators, working in the cinema or at a festival? What are today's needs, compared to past expectations? Does a film need a mobile application or a children's film magazine accompanying it? What does really matter: our introduction speech or the kind of movie we screen? Examples of good practice will be presented during Kinodvor's seminar.

The seminar is aimed at film educators in cultural institutions, festivals and schools. Among the many guests will be Ian Christie, Professor of Film & Media History at Birkbeck College, University of London and former vice-president of Europa Cinemas. Together with President Céline Ravenel and general secretary Felix Vangin-derhuysen several board members of ECFA will also be present.

In this open platform we want to point the public's attention to the role of cinemas as lively, artistic, cultural and social centres. With various events dedicated to film culture, the project is bringing together numerous cultural institutions.

The seminar is part of the A Year of Celebrating Cinema event that marks Kinodvor's 90th anniversary. You can register to the conference at petra.slatinsek@kinodvor.org. Depending on the number of subscriptions Kinodvor offers guests a free hotel night. So better hurry to register!

Justin Johnson is Deputy Chair of the BAFTA Children's Committee, and is a regular contributor to the media. Throughout the years he has developed a strong tradition of family programming as Head of Venues at the BFI Southbank. We wish Justin Johnson all the best in his new position and hope this will even strengthen his commitment as a member of ECFA.

FIFEM Presents NBCUniversal Public Choice Award

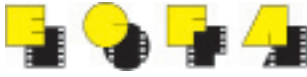
The Montreal Int. Children's Film Festival, better known as FIFEM, is back for a 17th edition with an improved Public Choice Award presented by NBCUniversal and is honoured to count NBCUniversal as a partner for this year's edition. From March 1-9th spectators will enjoy more than 70 shorts and features. Only one film will return home with the NBCUniversal Public Choice Award: a \$3,000 cash prize to the winner, chosen by family audiences across films from all categories.



FIFEM is presided by an Int. Jury, a Canadian Professional Jury and a Children's Jury. Now with an improved Public Choice Award, FIFEM 2014 is certainly not to be missed!

ECFA Awards

- Latest titles listed for the ECFA Award 2013
- Int. Children's & Youth Film Festival (Oulu, Finland): REGRET! (Dave Schram, The Netherlands)
 - Olympia Int. Film Festival for Children & Young People (Pyrgos, Greece): UPSIDE DOWN (Bernd Sahling, Germany)
 - Int. Young Audience Film Festival Ale Kino! (Poznan, Poland): SHELL (Scott Graham, UK)



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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 FOCUS

THIBAUT CHATEL's MY MOMMY IS IN AMERICA AND SHE MET BUFFALO BILL: "Our fathers were smoking incessantly in the car"

1970. Jean, son of a factory manager, goes to school for the first time. When asked about his mother's profession, Jean doesn't know the answer. Mom is never there, she's 'travelling'. She even sends postcards to Michèle, the neighbour's daughter. Something doesn't feel right here... Between September and Christmas Jean will get a better understanding of the ways of the world.

MY MOMMY IS IN AMERICA (based on a graphic novel by Jean Regnaud & Emile Bravo) collects a number of bittersweet anecdotes, carrying the melancholy of rainy autumn days. A deep grief is obstinately consuming the heart of a young boy who equally believes in the stories about his mother as in those about Santa Claus.



Do you remember your first day at school?

Thibaut Chatel: "What a dreadful day that was! In the evening I told my mum: 'Tomorrow I ain't going back; school doesn't exactly fit me.' I thought everyone was free to decide whether he was going to go to school. For many years I went there against my will."

Your film misses all nostalgia when depicting this era. Suddenly even I started remembering my elementary school as a cheerless place.

Chatel: "Let's face it in 1970 going to school was no picnic. Teachers were strict, there was little affection and children were fierce: stealing marbles, bullying, harassment".

It is equally unbelievable to see how fathers were treating their children.

Chatel: "Jean's father is a busy man with important things on his mind. He makes one big mistake by not telling his children the truth about their mum's death. In those days you still had 'grown-up's affairs' that were not discussed in the presence of children. Jean Regnaud's story is autobiographical and when I asked him whether we should not milder the father's character, he said, 'but he is already much softer than in reality'."

Talking about that era: it is rather peculiar to see children in a car without a safety belt.

Chatel: "There were no safety belts in 1970 and fathers were smoking incessantly in the car so that we children felt sick after every ride."

At home with Jean you hear the sound of the television. What programs are on?

Chatel: "Throughout the movie, like a running gag, Jean is trying to watch television. When finally he succeeds, all there is to watch is a boring nature documentary. Those programs I remember from my childhood years: a sketch by Fernand Raynaud, circus, and many boring shows with talking heads but without the slightest visual attraction."

Hiding behind those sweet comical scenes is a grim class society.

Chatel: "Jean's father is a wealthy manager, buying a car just to impress a girl. Michèle is less lucky with a violent father and no money for Christmas gifts. Her anger originates from her frustration about life's unfairness. The fate of these children is almost predestined. Personally, I was lucky: my parents were very nice and I had a pleasant childhood."

Jean seems to be a lonesome boy. You often frame him all alone and by himself.

Chatel: "In those days children could still get bored, with nothing to do. Jean's face pressed against the window as it is raining outside and it will take hours before dad comes home. Kids today no longer have the chance to get bored."

Your animation style quite clearly originates from a comic book.

Chatel: "For me Emile Bravo artistically is Hergé's son, using the ligne claire (clear line) from the Franco-Belgian comic book tradition in which the eyes are nothing more than small dots which is a rather complex technique for animation. We stayed true to the graphic novel's colours: monochrome backdrops with pastel shades, even if this makes the film look different from the majority of animated productions these days."

Can you tell something about the technical procedure?

Chatel: "With traditional 2D animation (400 animators making 100,000 pencil drawings) we returned to cartoon basics. The challenge was not in an impressive animation but in the accuracy of all details. For the interiors we used photographs of the houses of our grandparents. The radio in the film is my grandmother's, placed on her crocheted doily. Such details I found important." (GH)

