

No. 3 / 2014

AUGUST

EDITORIAL

Children's Film within Creative Europe

The Creative Europe program of the European Union was launched this year with appropriate Calls for Proposals in various areas. With great pleasure we announce that children's film has obtained a lot of positive decisions.

* In the part of Audience Development is ECFA's own project 'Children's Film First' (read about it on page 1 & 2). Support is also given to other projects such as 'European Children's Film Catalogue & Related Film Literacy Activities' (coordinated by Cinekid), 'European Framework for Film Education' (BFI), 'Moving Cinema' (A Bao a Qu Associacio), 'ABCinema' (Cineteca di Bologna). ECFA is pleased and proud to see that many of our members are involved in these projects.

* Within the part of Support for Distribution – the Selective Scheme, according to the new rule at least one live action children's film should be awarded. Perhaps ANTBOY didn't even need this positive discrimination as 13 different countries will release this film, a tremendous result!

* Within the part Film Festivals the actual result looks less positive. Only 6 children's film festivals (all members of ECFA) appear in the first list of results. It is not yet clear if all festivals applied within this deadline or maybe waited for the next one.

As it looks now, this new EU program can cause a real boost for the European children's film scene.

Felix Vanginderhuysen
General Secretary



DOCUMENTARIES FOR YOUNG AUDIENCES

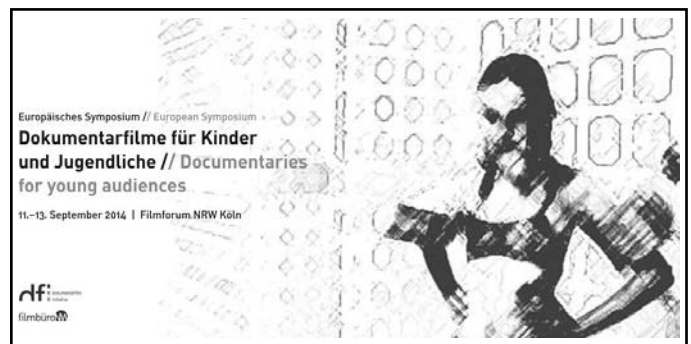
ECFA supports European Symposium in Cologne (11-13 September)

Documentaries for children are a valuable and respected genre. Children watch documentaries with great pleasure and interest. But how can such documentaries claim their rightful place in the media mix of young people today? This remains the responsibility of the film and television industry and the cinema culture in general. This will be one of the topics of discussion during the ECFA-supported 'Documentaries for Young Audiences' Symposium in Cologne.

In 2001 the first 'Documentary Initiative's Symposium' convinced us that documentaries for children can develop as a fascinating artistic genre. Not without further result: festivals throughout Europe have put documentaries for children on their program and provided the audience with adequate guidance. Other urgent questions are now the order of the day; questions about production and distribution. What could be the role of TV, internet and film education? How can young people actively participate in the making of documentaries? The 2nd European Symposium, through the help of experts across Europe, will try to create structures that are beneficial to the long-term presence of documentary films for young target audiences.

The symposium comprises of presentations of existing models (such as the Dutch 'Kids & Docs', the German 'Doxs!' and Doxwise's video diaries) and panel discussions about partnerships with TV or about a possible

role for film education. In cooperation with young media critics, children themselves will be asked what they actually want to watch.



ECFA is delighted about this initiative (in which we partnered in a supporting, advisory role) and recommends the event to all its members. Those who are interested in attending should urgently contact Petra L. Schmitz: pl.schmitz@t-online.de.

The European Symposium 'Documentaries for Young Audiences' (11-13 September in Cologne, Germany) is organised by dfi-Dokumentarfilminitiative and coordinated by Petra L. Schmitz. Contact: dfi@filmbuero-nw.de; detailed program: www.dokumentarfilminitiative.de

ECFA ASSIGNED BY CREATIVE EUROPE!! Proudly presenting: CHILDREN'S FILM FIRST

As Europe's leading children's film player, there was no way around ECFA applying for Creative Europe funding for a long-term project. The result... 'Children's Film First', an ECFA label in partnership with several of its members: Jekino (B), Ciné-Jeune Film Festival (F), Il Nuovo Fantarca (I), Schlingel Film Festival (D), Bundesverband Jugend & Film (D) and the Children's Media Conference (UK).

Children's Film First is a yearlong project which comprises a number of interlinked peer-learning activities for film literacy professionals. Concrete actions will be:

three seminars (in Germany, Italy and France), a website, and a final conference in Brussels.

1. Three film literacy seminars will be held in Chemnitz, Bari and Saint-Quentin. The peer-learning seminars (for educators and teachers) will be organised by well renowned film festivals and associations which attract national and international delegates. The seminars' themes will be to look at good and creative practice in film literacy and to promote exportable models. The results will be published on the ECFA website and will be reported at the final conference.

RUNA GREINER & LEA BLOCH (SITTING NEXT TO ZOE) “A presumable future as a supermarket cashier”

At the Zlin Film Festival, the ECFA Award went to the Swiss teenage film **SITTING NEXT TO ZOE**. Although they're very different from each other, the extravert Zoe (with a passion for make-up and glittery skirts) and timid Muslim girl Asal are best friends. This summer will mark their future; will they find an escape route out of the suburbs? Will they pass the rites of passage from girlish years to womanhood? And will their friendship stand up to these tests?

Both main actresses Runa Greiner (Zoe) and Lea Bloch (Asal) came to present the film. After **SITTING NEXT TO ZOE** I had only one question on my mind:



Is it really that bad to be a teenage girl?

Lea: Not at all, it's great! But the film plays in the suburbs. I live in the city, things are different there. My life as a 15 year old was in no way to be compared with the lives of those girls.

Runa: I still played with barbies at the age of 15. I hated boys and had absolutely no experience with them.

Lea: I was more like Asal: I wanted to explore and was looking forward to my first kiss and my first experience with a true boyfriend.

You never discussed these things with each other while making the movie?

Lea: We were 16 by that time so we talked about the lives of 16 year olds.

Runa: At that age, one year makes a world of a difference. So many things are changing: you grow up struggling and your first experiences in love have a big impact on your personality.

Lea: And you might find it really important what other people think about you.

Runa: Zoe doesn't care what people think about her, while I do. I might seem a bit crazy, but I'm not as extreme as Zoe, definitely not in my hair style and clothing. I hope I'm nicer than her, Zoe can be really mean to her parents. And I'm very emotional, I'm a cry-baby.

Did you cry in your own movie?

Runa: Nearly, in the scene when Zoe cries. All the time she's been acting so tough... until then. And there is a personal background story that makes me feel even more sorry for her.

SITTING NEXT TO ZOE is also about having dreams and keeping them alive.

Runa: Zoe has this big dream that doesn't correspond with Asal's expectations. But keeping the dream alive is the only thing to hang on to, to get out of the suburbs and leave a presumable future as a supermarket cashier behind her. She'd better believe in that dream! In

one of the movie's most tragic scenes, Zoe hears how she is held responsible for ruining her mum's dreams. Poor girl... what a burden to carry!

There was a coach who helped you with the acting.

Lea: She was so cool. She taught us so much, not only about acting. No wonder my parents tell me that since **SITTING NEXT TO ZOE** I've changed a lot!

The intimate scenes must have been difficult. Was the coach able to help you with those?

Runa: We had a week of rehearsals to talk all the details through, also the intimate ones: how we should do the kissing scenes, how we could(n't) be touched... Of course we also worked on other aspects of the acting.

And on the script?

Lea: We had little input there. Sometimes we spoke with director Ivana Lalovic about specific reactions that we thought didn't fit, things a 16 year old girl would never say in real life. There was one particular scene on the roof that we didn't believe in. Ivana insisted we should do it her way, but finally we ended up laughing so loud that they shot us laughing instead of acting. So the scene became real and the result was much more like we wanted it to be.

How did you work with Ivana Lalovic?

Lea: Fantastic! She really was like a close friend. We went shopping together and did all such girly things.

Runa: I think through making that movie, she wanted to become a teenager again.



The dressing up part must have been fun for you in a way, even if it's very different from your usual looks.

Runa: It was. Sometimes I felt a bit uncomfortable with Zoe's clothing and make-up but it was fun too. Although I had to be on the set one hour earlier than the others for my daily make-over, and I thought that wasn't fair. (GH)

Int. Short Film Festival; Children's Film Festival „Mo & Friese“; Ham burg, Germany

Friese Award for Best Film for 4-8 years: „Ziazan“ by Derya D. Durmaz, Armenia, Turkey, 2014. Mo Award for Best Film for 9+: „Vigia“ by Marcel Barelli, France, Switzerland. Freestyle Award: „No Man's Land“ by Michael Graversen, Denmark, 2013, and „Exchange & Mart“ by Martin Clark & Cara Connolly, UK, 2013.

www.moundfriese.de

Animafest - World Festival of Animated Film; Zagreb, Croatia

Best Film for Children: „The Centipede and the Toad“ by Anna Khmelevskaya, France, 2013.

www.animafest.hr

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

Children's Juries Awards: Competition 3+: „The Little Red Paper Ship“ by Aleksandra Zareba, Germany, Poland, 2013. Competition 7+: „Keep London Moving“ by Jevan Chowdhury, UK, 2014. Competition 12+: „And then I will take care of you“ by Sunniva Eir Tangvik Kveum, Norway, 2013. Professional's Jury Awards: Competition 3+: „Caterpillar and Hen“ by Michela Donini & Katya Rinaldi, Italy, 2013. Competition 7+: „Anatole's Little Saucepan“ by Éric Montchaud, France, 2014. Competition 12+: „Leaving Home“ by Joost Lieuwma, The Netherlands, 2013. Audience Awards: Competition 3+: „Us“ by Ulrich Totier, France, Belgium, 2013. Competition 7+: „Coffee with Jam“ by Filip Peruzovic, Croatia, 2013. Competition 12+: „Bernard the Great“ by Marie-Hélène Viens & Philippe Lupien, Canada, 2013.

www.pleinlabobine.com

Int. Youth Film Festival; Espinho, Portugal

IBest Fiction: „Miss Blue Jeans“ by Matti Kinnunen, Finland, 2012.

www.fest.pt

Children's Film Festival; Munich, Germany

Audience Award: „The Pasta Detectives“ by Neele Leana Vollmar, Germany, 2014.

www.filmfest-muenchen.de

Cartoon Club – Int. Festival of Animation Cinema & Comics; Rimini, Italy

Award for films by professional directors: „The Third Eye“ by Jerome Perrillat-Colomb, France, 2014.

Signor Rossi Award for films by students of animation schools: „Office Kingdom“ by S. Centoducati, E. Bertolucci, G. De Toma, R. Pirito, Italy, 2014.

Cartoon Kids Award: „The Present“ by Jacob Frey, Germany, 2014.

www.cartoonclub.it

Film Festival, Children's Film Programme „Pulica“; Pula, Croatia

Audience Awards: Best Feature: „Casper and Emma's Winter Vacation“ by Arne

Lindtner Naess, Norway, 2014. Best Short: „Rabbit and Deer” by Peter Vacz, Hungary, 2013. Best Feature for Young People: „For No Eyes Only” by Tali Barde, Germany, 2013.

In the main programme of the festival the children’s film „The Brave Adventures of a Little Shoemaker” by Silvije Petranović, Croatia, 2013, received the audience award.

www.pulafilmfestival.hr

Int. Film Festival for Children & Youth; Tel Aviv, Israel

Experts Jury: „Finn” by Franz Weisz, The Netherlands, 2013.

Young Jury: „Believe” by David Scheinmann, UK, 2013.

www.cinema.co.il

Film Festival; Giffoni Valle Piana, Salerno, Italy

Elements 3+: Best Short: „Wombo” by Daniel Acht, Germany, 2013; Special Award: „Amazing Laundrette” by M. Carossa, I. Giacometti, E. Pancaldi & M. Narduzzi, Italy, 2014.

Elements 6+, Best Feature: 1. „Zip & Zap and the Marble Gang” by Oskar Santos, Spain, 2013; 2. „Pudsey the Dog: The Movie” by Nick Moore, UK, 2014. Best Short: „Sissy” by Siri Rutlin Harildstad, Norway, 2013.

Elements 10+, Best Feature: 1. „Finn”; 2. „The Legend of Longwood” by Lisa Mulcahy, Germany, Ireland, The Netherlands, 2014. Best Short: „Ropes” by Pedro Solis, Spain, 2013.

Generator 13+, Best Feature: 1. „Behavior” by Ernesto Daranas Serrano, Cuba, 2014; 2. „Boys”.

Generator 16+, Best Feature: 1. „Exit Marrakech” by Caroline Link, Germany, 2013; 2. „Han Gong-Ju” by Sujin Lee, South Korea, 2013.

Generator 18+, Best Feature: 1. „Hope” by Joon-ik Lee, South Korea, 2013; 2. „Four Corners” by Ian Gabriel, South Africa, 2014. Best Short: Animation: „Supervenues” by Frederic Doazan, France, 2013; Fiction: „The Nostalgist” by Giacomo Cimini, Italy, UK, 2014.

Documentary section: 1. „#Chicagogirl – The Social Network Takes on a Dictator” by Joe Piscatella, USA, Syria, 2013; 2. „The Brain that Sings” by Amal Al-Agroobi, United Arab Emirates, 2013.

www.giffoniff.it

Kodomotachino Kinder Film Festival; Tokyo, Japan

Children Jury’s Awards: Best Feature: „Fidgety Bram” by Anna van der Heide, The Netherlands, 2012; Best Short: „Anything Goes” by Steven Wouterlood, The Netherlands, 2014.

Int. Jury’s Awards: Best Feature: „Finn”; Best Short: „A Tin Can” by Tatiana Kiseleva, Russia, 2013.

www.kinder.co.jp

NINO JACUSSO ABOUT ‘SHANA – THE WOLF’S MUSIC’

A drawling girl, an old violin and a wolf are the ingredients of Shana’s coming-of-age story. As a Canadian First Nations girl the future doesn’t seem to have many options in store for her. Until a teacher recognises her extraordinary gift. With nothing but a violin under her arm, Shana goes on a spiritual journey: guided by a wolf, she reconnects with the First Nations culture and with her deceased mother. Italian-Swiss director Nino Jacusso (with a background as documentary maker) spent months with the ‘People of the Creeks’ and came back with a story that equally shows and deserves deep respect. “We took the story to Canada, as I wanted to get ‘inside’ the First Nations culture. I approached it like a scholarship, just like I always work.”



Before I ask you any other question, please tell me what would be the correct vocabulary to use regarding native Indians?

Jacusso: In America ‘Indian’ doesn’t sound nice. I suggest you’d say ‘First Nations’, which includes all Indian people in North America. Talking about smaller communities, you don’t say ‘tribe’ but ‘band’. We made the film with the Lower Nicola Band.

The film was shot in the Nicola Valley.

Jacusso: We went to the chef, talked to the elders and I explained them: our story is no more than a bone, now I want your help to put the meat around it. “*But where are the actors? When white people come to us, they bring their own stars.*” – “*No, all actors should be from your band.*” They came to understand that people from the old continent make films in a different way than Americans. An old woman said: “*If you want to build a bridge between both continents, we’ll need a bigger bridge, because there is an ocean between us.*”

Was it easy to make both cultures meet on the set?

Jacusso: My roots are Italian. Living with First Nations to me felt very much like Italy: big mama’s, warm family relationships, enjoying food and laughing together. We delved deep into a culture where spirituality is lived intensively. When looking for a lead actress, the shaman woman told us we didn’t search the right way. A ceremony was needed in which we should ask for guidance. The ceremony was held at 5 in the

morning, in the afternoon we found Sunshine O’Donovan. I ran to the shaman: “*We found her!*” – “*What did you think? Would you white people do something and not believe in it?*” Spirituality is not a question of being real or not... It is just like it is.

You assimilated many problems of the First Nations society in one story.

Jacusso: As a red skin in a white world you’ll always be second class. The signs of racism we saw in Canada were shocking, and in the US the situation might be even worse.

We had 3 cultures on the set: Swiss, Canadian and First Nations. Between Canadians and First Nations you could feel the wound is still very deep and it will take generations to heal it. What we achieved: proving it is possible to work together, even when you’re not of one mind.

Sometimes you consequently use a wolf’s point of view through colour-upgraded images. Is this really how a wolf sees the world?

Jacusso: We came very close to a wolf’s hearing and seeing. The human ear can capture 20.000 Hz, a wolf captures 80.000 Hz. I looked up the colour gradation that wolves can see and approximated it very closely in the colour correction. What you get is really a wolf’s sensory feeling.

As passionate as Shana is in her violin playing, as apathetic she seems to stand in life. Did you have to force Sunshine O’Donovan to act so small and sober?

Jacusso: We’re used to the mainstream way of acting that is very much like: “*Spotlight on me... I’m an ego maniac taking you on an emotional rollercoaster ride.*” After 120 years of cinema tradition, maybe it’s time for something different. When meeting famous First Nations people, you’ll usually find them very quiet. The more capable and noble you are, the less you have to show it. In Japan I went to a star restaurant, ran by a respected chef. In the kitchen was one man slicing onions and one young man making a show cooking performance. When expressing my appreciation for his skills, I was told: the great chef is the one slicing the onions. (GH)



More info: www.shanafilm.com/De/film/film.html. Festival info: Renate Zylla, rzylla@arcor.de. The full interview can be found on www.ecfaweb.org/projects/film-making.

PRODUCTION

LIFE ACCORDING TO NINO

With FROGS & TOADS Simonne van Dusseldorp did what few directors could: making a live action feature for toddlers. In LIFE ACCORDING TO NINO she's facing a task almost as challenging: telling a story about loss and depression in a joyful, upbeat movie, with a talking rabbit as the antidote for a hypochondria overdose.



Since his mother died, 8-year old Nino doesn't go to school any more, he doesn't take baths and eats potato chips for breakfast. Dad is never there to exhort him, as he is hiding upstairs in his untidy room, wearing nothing but his cinerary pajamas, sunken deep into a depression. Only two things can cheer up Nino: his ability to speak with animals, including his pet rabbit Bobby, and his brother Lucas, who is as a member of a *freerunners* gang dwelling the city streets at night. The City Warriors' *frontflips* inject the movie with a shot of urban adrenaline. Now Nino, after losing his mum and dad, fears to also lose his admired brother.

KAUWBOY production company Waterland enters the market with another unique movie, dealing with serious issues in a playful way. Knowing the work of Simonne van Dusseldorp, it's no wonder she gets away with talking animals, one of the fantasy elements that are the director's trademark. Although it is a bit strange to see all problems solved by a video surveillance system that seems like a breach of privacy.

LIFE ACCORDING TO NINO will have its world premiere at the Cinekid opening night in Amsterdam. Director Sanette Naeye: "Opening the festival with a strong Dutch film is always a treat. NINO made me laugh, at some times almost moved me to tears and the storytelling positively surprised me through a continuous fantasy undertow." (Quote from www.waterlandfilm.nl/en/portfolio-item/nino/)

Contact: Waterland Film, tel. +31-20-763-06-63, mail@waterlandfilm.nl, www.waterlandfilm.nl. World Sales: Attraction Distribution, info@attractiondistribution.ca; www.attractiondistribution.ca.

O MENINO E O MUNDO

At the Anney Int. Animation Film Festival, O MENINO E O MUNDO (The Boy and the World, Brazil) took home top honours in both the jury and audience awards. The childlike main character and the lack of dialogue make Ale Abreu's film look like a perfect treat for a young audience, but the narrative format and slow pace make for a challenge... worth taking! This immensely beautiful vision on a globalised, dehumanised world as seen through the eyes of a child, has been acquired for French distribution by ECFA member Les Films du Preau.



Cuca, a scraggy stick-figure, lives on the edge of the jungle, where his parents scratch out a measly living in a dry and desolate land. With his father heading for the city, Cuca follows in his footsteps, discovering a dark, mechanical world of mass production, indoctrination and poverty. A walk through Brazilian history, ending up in the globalised contemporary world. In between the World Cup and the Olympics, O MENINO E O MUNDO (80')

couldn't have picked a better moment. Combining blissful beauty in colours and shapes, ranging from kindergarten paintings to sophisticated craftsmanship, with a complex story, it's a tough job to target this movie for the right audience. Les Films du Preau is brave enough to try. Anyone else have the courage? Production company: Filme de Papel, contato@filmdepapel.com.br.

FOUR ZLIN AWARDS FOR 'BOYS'



With no less than four awards, including the Youth Jury award, BOYS by Mischa Kamp was this year's Zlin festival revelation. Even if 'only' in a TV movie, still the director of WINKY'S HORSE can't hide her true talent. Two members of a relay team feel irresistibly attracted to each other and prudently explore their boundaries. Of course BOYS is a piece of pure beautification, but carefully filtered, sensual framing, handsome boys and a touch of sporty macho aesthetics keep the theme accessible for a young audience. (GH)

Contact: films@m-appeal.com, www.m-appeal.com

Forthcoming festivals & events

Int. Youth Film Festival; Seoul, South Korea
August 21 - 28th 2014
www.siyff.com

Ciné Int. Film Festival; Espoo, Finland
August 22 - 31st 2014
www.espoo.cine.fi

Nueva Mirada – Int. Film Festival for Children & Youth; Buenos Aires, Argentina
August 28 - September 3rd 2014
www.nuevimirada.com

Fantoche – Int. Animation Film Festival; Baden, Switzerland
September 2 - 7th 2014
www.fantoche.ch

Buster – Int. Film Festival for Children & Youth; Copenhagen, Denmark
September 12 - 28th 2014
www.buster.dk

Int. Children's Film Festival KICFF; Kristiansand, Norway
September 16 - 21st 2014
www.kicff.no

Lucas Int. Children's Film Festival; Frankfurt, Germany
September 21 - 28th 2014
www.lucas-filmfestival.de

AniFest ROZAF – Int. Festival of Animated Films for Children & Youngsters; Shkoder, Albania
September 21 - 28th 2014
www.anifestrozafa.org

Cartoon Forum; Toulouse, France
September 23 - 26th 2014
www.cartoon-media.eu

Gaffa – Int. Film Festival for Young People; Vienna, Austria
September 25 - 30th 2014
www.gaffa-filmfestival.at

Children's & Youth Film Festival „Michel"; Hamburg, Germany
September 26 - October 4th 2014
www.michel-kinderfilmfest.de

Cinemagic - Int. Film & TV Festival for Young People, Children's Programme Belfast, Northern Ireland
October 3 - 17th 2014
www.cinemagic.org.uk

Int. Biannual Festival of Animation; Bratislava, Slovakia
October 6 - 10th 2014
www.bab-slovakia.sk

Kolibri – Festival Int. del Audiovisual para la Niñez y la Adolescencia; La Paz, Bolivia
October 6 - 12th 2014
www.festivalkolibri.org

Int. Film Festival; London, UK
October 8 - 19th 2014
www.bfi.org.uk/lff

Cinekid – Int. Film, Television & New Media Festival for Children & Young People; Amsterdam, The Netherlands

October 8 - 17th 2014

„Cinekid for Professionals“: October 16 - 18th 2014

www.cinekid.nl

ICAFF „Gold Fish“ – Int. Children’s Animation Film Festival; Sochi, Krasnodarskiy Region, Russia

October 10 - 15th 2014

www.kinotalanty.ru

Schlingel – Int. Film Festival for Children & Young Audience; Chemnitz, Germany

October 13 - 19th 2014

www.ff-schlingel.de

Film Festival; Dubrovnik, Croatia

October 16 - 19th 2014

www.duff.kinematografi.org

Int. Children’s Film Festival; Chicago, USA

October 24 - November 2nd 2014

www.cicff.org

Molodist Film Festival; Kyiv, Ukraine

October 25 - November 2nd 2014

www.molodist.com

Discovery Film Festival for Young Audiences; Dundee, Scotland

October 25 - November 11th 2014

www.discoveryfilmfestival.org.uk

Filem’on Children’s Film Festival; Brussels, Belgium

October 26 - November 2nd 2014

www.filemon.be

Nordic Film Days; Luebeck, Germany

October 29 - November 2nd 2014

www.filmtage.luebeck.de

Universal Kids Film Festival; Tuzla/Istanbul, Turkey

November 1 - 8th 2014

www.film-fest.net

Doxs! – Documentaries for Children & Young People; Duisburg, Germany

November 3 - 9th 2014

www.do-xs.de

Int. Festival of Children & Youth Audience “Listapadzik”; Minsk, Belarus

November 7 - 14th 2014

www.listapad.com

Juniorfest – Int. Festival for Children & Youth; Horsovsy Tyn & Pilsen & Dobřany, Czech Republic

November 8 - 12th 2014

www.juniorfest.cz

Interfilm Short Film Festival KuKi for Kids; Berlin, Germany

November 9 - 16th 2014

www.interfilm.de

Int. Animated Film Festival Cinanima; Espinho, Portugal

November 10 - 16th 2014

www.cinanima.pt

FESTIVALS & EVENTS

DaBUF THEN AND NOW

For more than 60 years (therefore being one of ECFA’s oldest members) DaBUF (Danish Association of Children’s & Youth Film Societies / Clubs) has brought together people giving youngsters a first-hand film experience. DaBUF is an example of how film club activities have evolved over the past decades. Take a look at the history of film societies through the DaBUF model!

In the early days the role of film societies was to prepare youngsters for a



screening, making the audience aware of the extremities in a storyline and helping them to deal with the protagonist’s hardships, believing that the impact of media would be too powerful if kids weren’t prepared properly. Later we started talking with the audience about the film’s themes or shared trivia about film production and cinema techniques. Ideally we wanted to discuss films with children afterwards, but few societies had resources to do so. Over the last few decades we started introducing ‘creative film people’ to the young audience. We brought directors and actors to the cinema, but also (to the children’s delight) stuntmen and animators.

All along the way we have been aware that film is a powerful tool in shaping the audience’s personality and perspective, and in experiencing other visions and different worlds. DaBUF became a forum for discussing film, with the potential of offering young members both a joyous ride and an understanding of other people’s cultures.

Lately, we have been introducing children to film production. We are not far in to this process, but gaining experience constantly. We are proud to be part of a project that took place last June: Scandinavian children gathered for one week to learn about film production, the outcome being 3 films based on their own scripts. Children were trained by the Film Factory (Filmfabrikken), a film school for young people on the island of Møn (www.filmfabrikken.dk). We sincerely hope to take the concept of producing films to more DaBUF members in the future. (Kim Bruun, chairperson).

DOKU.KLASSE

Germany’s film festival for children & youth documentariesDoxs! has set up a new project: ‘doku.klasse’ providing documentary filmmakers with the possibility to apply for a scholarship, enabling them to exchange ideas and visions with young audiences.

Doku.klasse accompanies the well-

established German TV format ‘Ab 18!’ (ZDF), a documentary slot dealing with the challenges and achievements of youngsters. Doku.klasse wants to initiate a participatory process: filmmakers are invited to discuss their treatments with young audiences. In the workshops they will not only discover new aspects concerning their project, but also become familiar with the viewing habits of young people nowadays. At the same time the youngsters increase their sense for documentary filmmaking.

The next edition of Doxs! will take place from 3-9 November 2014 in Duisburg.

More info: www.do-xs.de.

CINEMAGIC

The Cinemagic Int. Film & Television Festival for

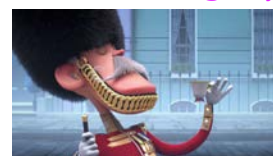


Young People returns to the silver screen for its 25th Anniversary edition this autumn. The festival programme for under 12 year olds runs from 3-17 October and for 12-25 year olds from 17-28 November. The festival runs across cinemas in Belfast and in venues throughout Northern Ireland action packed with film education workshops, screenings, filmmaking competitions and talent lab masterclasses. The ‘CineSeekers’ and ‘CineFocus’ juries offer young people the chance to take on the role of reviewers and watch a series of films in-competition and choose the winning films. The festival aims to motivate and inspire future cinema going audiences as well as give young people an insight to the practical side of the industry. The AES Cinemagic Young Filmmaker Competition is searching for young filmmaking talent from any genre. This year there is a category for films exploring STEM - science, technology, engineering & maths- so there is something for all types of filmmakers to showcase. (Claire Shaw)

More info: www.cinemagic.org.uk.

YOUNG EUROPEAN CREATION ON TOUR #2

For the second time Ciné-Jeune proposes a European animated short film compilation for children. This programme contains a selection of 10 shorts from graduates of European animation schools and other young filmmakers. High quality movies disclosing tomorrow’s talents: ‘Rare Bird’, ‘Kippik’, ‘Gold’, ‘Fly Away’ and ‘Forward, March!’ (France), ‘Rabbit & Deer’ and ‘I got neighbours’ (Hungary), ‘Odd sound out’ (Denmark), ‘Dotyk’ (UK) and ‘The Sunshine egg’ (Germany). This 54’ long compilation comes without dialogues for a 5-11 years old audience and is available without screening fee until July 2015. Contact : Ciné-Jeune Festival, +33-323-79-39-37, contact@cinejeune02.com.



Forward, March!

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.

18 – Dare to Live



Documentary, Germany, 2014
Director: Cornelia Grünberg
Production & World Sales: 14P Filmprod.
Hoffmann & Merten, Hobrechtstrasse 67,
12047 Berlin
Phone: ++49-30-284-724-441
E-Mail: post@14p.de
www.18derfilm.de

Ballet Boys

Feature Film, Norway, 2014
Director: Kenneth Elvebakk
Production: Indie Film
World Sales: Wide House, 9, rue Bleue,
75009 Paris
Phone: ++33-6-83-22-18-06
E-Mail: ac@widehouse.org
www.widehouse.org

The Brave Adventures of a Little Shoemaker

Feature Film, Croatia, 2014
Director: Silvije Petranović
Production & World Sales: Maydi Film &
Video, Čalোগovićeva 14, 10010 Zagreb
Phone: ++385-1-669-25-00
E-Mail: maydi@zg.htnet.hr
www.maydi.com

Captain Sabertooth and the Lama Rama Treasure

Animation, Norway, 2014
Director: Lisa Marie Gamlem & John
Andreas Andersen
Production: Storm Films
World Sales: Sola Media
Filderhauptstr. 49, 70599 Stuttgart
Phone: ++49-711-479-36-66
E-Mail: post@sola-media.net
www.sola-media.net

Girlhood

Feature Film, France, 2014
Director: Céline Sciamma
Production: Hold Up Films, Lilies Films
World Sales: Films Distribution
34 Rue du Louvre, 75001 Paris
Phone: ++33-1-53-10-33-99
E-Mail: info@filmsdistribution.com
www.filmsdistribution.com

The Golden Horse

Feature Film, Latvia, 2014
Director: Reinis Kalnaellis
Production: Rija Films, Paul Thiltges,
Vilanimo, Copenhagen Bombay
World Sales: Rija Films, Mēness iela 4,
1013 Riga
Phone: ++371-67-36-26-56

E-Mail: info@rijafilms.lv
www.rijafilms.lv, www.thegoldenhorse-movie.com

Macondo

Feature Film, Austria, 2013
Director: Sudabeh Mortezaei
Production: FreibeuterFilm
World Sales: Films Boutique
Skalitzer Str. 54A, 10997 Berlin
Phone: ++49-30-695-378-50
E-Mail: info@filmsboutique.com
www.filmsboutique.com

Nicholas on Holiday

Feature Film, France / Belgium, 2014
Director: Laurent Tirard
Production: Fidélité Films, Wild Bunch,
M6 Films
World Sales: Wild Bunch
99, Rue de la Verrerie, 75004 Paris
E-Mail: ldemonjour@wildbunch.eu
www.wildbunch.biz

Operation Arctic

Feature Film, Norway, 2014
Director: Grethe Bøe
Production: Filmkameratene
World Sales: TrustNordisk Film Int. Sales
Filmbyen 22, 2650 Hvidovre
Phone: ++45-36-86-87-88
E-Mail: info@trustnordisk.com
www.trustnordisk.com

The Pasta Detectives

Feature Film, Germany, 2014
Director: Nele Leana Vollmar
Production: Lieblingsfilm
World Sales: Fox Int. Prod., Hainer Weg
37-53, 60599 Frankfurt/Main
Phone: ++49-69-60-90-20
www.foxfilm.de, www.ricoundoskar-der-film.de

Scrapwood War

Feature Film, The Netherlands, 2014
Director: Marien Rogaar
Production & World Sales: Pupkin Film,
EO, Weesperzijde 4, 1091 EA Amsterdam
Phone: ++31-20-48-950-88
E-Mail: info@pupkin.com
www.pupkin.com

Secrets of War

Feature Film, The Netherlands, 2014
Director: Dennis Bots
Production: Bijker Film & TV, Rinkel Film,
Living Stone, Tarantula
World Sales: Rinkel Film
Rapenburgstr. 109, 1011 VL Amsterdam
Phone: ++31-20-616-32-31
E-Mail: info@rinkelfilm.com
www.rinkelfilm.com

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

Children & Youth Film Festival Just Film; Tallinn, Estonia

November 14 - 23rd 2014
www.justfilm.ee

KINODiseea – Int. Children's Film Festival; Bucharest, Romania

November 14 - 19th 2014
www.kinodiseea.ro

Int. Children's Film Festival; Vienna, Austria

November 15 - 23rd 2014
www.kinderfilmfestival.at

Castellinaria Festival Int. del Cinema Giovane; Bellinzona, Switzerland

November 15 - 22nd 2014
www.castellinaria.ch

El Meu Primer Festival; Barcelona, Spain

November 15 - 30th 2014
www.elmeuprimerfestival.com

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

November 17 - 23rd 2014
www.oulunelokuvakeskus.fi/lef

Cinemagic - Int. Film & TV Festival for Young People, Teenagers' Programme Belfast, Northern Ireland

November 17 - 28th 2014
www.cinemagic.org.uk

Int. Documentary Filmfestival IDFA; Amsterdam, The Netherlands

November 19 - 30th 2014
www.idfa.nl

Int. Film Festival; Gijon, Spain

November 21 - 29th 2014
www.gijonfilmfestival.com

Cinepänz Children's Film Festival; Cologne, Germany

November 22 - 30th 2014
www.cinepanz.de

Festival int. de Cinéma du grain à démodre; Gonfreville l'Orcher (Normandie), France

November 22 - 30th 2014
www.dugrainademoudre.net

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

www.ecfaweb.org/ecfnet/festivals.php



Scrapwood War



Secrets of War

DIRECTOR EDWARD BERGER & ACTOR IVO PIETZCKER (JACK)

“Donuts were the common currency on the set”



In the **Berlinale JACK**, a film about 2 young brothers left pretty much to their own devices was presented in the main competition. Throughout the entire film 10 year old Jack, taking up the fatherly role for his younger brother, tries to make his way back home. All the time we're with him, hoping for him to succeed and gaining our immeasurable respect. The film is a tribute to his will to survive. In **Zlin** director Edward Berger and actor Ivo Pietzcker (12) explained about their delicate masterpiece.

Edward Berger: One sunny afternoon 4 years ago, my son and I were playing in the garden when a boy passed by carrying a schoolbag, which I found quite unusual on a Sunday. He waved and my son waved back “Hi Jack!” My son told me Jack lived in a nearby children’s home, spending Sundays with his mum. I found the image so powerful, a kid full of hope for the future, waving while walking towards the sun that I decided to transfer it into a film.

Did Jack ever find out?

Berger: No. A little later he left the home and they wouldn’t tell me his whereabouts. But we met many children like him.

Did you ever wonder how much bad luck you can put into one film?

Berger: I don’t see it as bad luck, the ending is hopeful. Through the final scene we realise Jack, from now on, can live the life of a child. There is a future for Jack. This boy never gives up. Whatever happens, Jack will always carry on.

Throughout the film your looks are getting more and more dirty and shabby.

Ivo Pietzcker: I had to let my nails grow. The first thing I did after we finished shooting was cutting them! My costume came in 4 sets, all in a growing state of dirtiness. We had a make-up artist, who helped me to get a natural ‘dirty’ look.

How were you coached in your acting?

Ivo: My coach and me worked on the dialogues together, but my role was very well planned. You know what totally freaked me out? Every scene, even the

simplest one, we had to do at least 15 times. Edward is totally obsessed. In the end he always chose the first take. Berger: Not! I chose the most natural one. But it’s true we always did many takes, because every sequence was done in one shot, to give the audience a ‘real time’ feeling. And the acting should feel natural throughout the entire scene. But Ivo had great persistence. When he didn’t want to do another take, I had to buy him off with 10 donuts. Donuts were the common currency on the set for him and Georg Arms, playing little brother Manuel.

Ivo: There was a lot of betting going on on the set. Once we went to McDonalds, one of the boys betted Edward that he could eat 7 cheese burgers. Edward lost the bet and ended up singing a song in boxer shorts.

How did you ease tension on the set?

Berger: We went through a 48 days shooting, because of Germany’s strict regulations for young actors. Since the shots are so elaborate, we did maximum 3 or 4 shots per day. Between shots we played football or changed roles. Ivo turned out a nasty director, making me do all sorts of terrible things.

Ivo: I made him pick his nose on camera! (GH)



Contact: Beta Cinema, Cosima Finkbeiner, beta@betacinema.com

The full version of this interview can be found on www.ecfaweb.org/projects/film-making.

DOCUMENTING DOCUMENTARIES: I’M THAI

I’M THAI is an exceptional phenomenon: a documentary for toddlers. Originally designed as a TV-series, I’M THAI registers a crucial moment in the life of 3 year old Storm, a Danish boy moving to Thailand with his family. Through Storm’s eyes we’re looking at a world full of wonders: people in Bangkok speak a language that we don’t understand and they eat food that we’ve never tasted before. In the market you can buy grilled grasshoppers and frogs. Through a 25’ long documentary, we share in Storm’s excitement.

I’M THAI is utterly charming, explaining about complex concepts such as change, migration and destiny in verbal and visual language that can easily be understood by even the youngest audience. With Storm’s father Kaspar Astrup Schröder directing, I’M THAI is very much a family affair, which adds to the film’s jovial tone, reassuring Storm in a moment of doubt



between clinging to his parents’ legs or embracing a new world with wide open arms. I’M THAI is a shiny little diamond!

Director Kaspar Astrup Schröder: “Honestly, I hadn’t much of an interest in children’s documentaries before I had children of my own. First I made a film about my son becoming a big brother and I enjoyed the process. When the opportunity came to travel to Thailand, I talked to my producer Sara Stockmann about making a children’s documentary about my son’s adventures. I always try to make films from the eye-level of my protagonist. This time I wanted to tell the story from my son’s point of view, and I wanted the film to be for children of his age. We had a few theatrical screenings that were quite successful, but the project was always intended for television.”

What narrative elements did you put up front to captivate your very young audience?

Schröder: “Storm is only 3 years old so his level of speech is limited; obviously we needed a narrator’s voice to tell his story. But I wanted this voice to be as curious and unknowing as Storm. I found an actor who could read the lines as if it was a bedtime story. We wanted the small storylines to be simple and naive. Therefore we chose obvious elements of daily life in Thailand, such as transportation, food, kindergarten, etc.”

Now a sequel is in the making?

Schröder: “As we already made a film with Storm before, now we’re working on a third major chapter in his life: STORM STARTING SCHOOL will be very similar to I’M THAI.”



Kaspar A. Schröder

What were the most difficult scenes to shoot for you as a father?

Schröder: “Definitely shooting in the streets of Bangkok. There is so much traffic, cars and scooters and people, that it was difficult for me to be both cinematographer and father. I ended up hiring a local cameraman to shoot most of the exterior shots. Other than that it was extremely easy to film in Thailand, as people there are always friendly and patient.” (GH)

Contact: Sara Stockmann, sara@sonntagpictures.com, www.sonntagpictures.com. Watch the trailer on YouTube: <https://www.youtube.com/watch?v=Pmo1ts3DgB0>.

ECFA NEWS - NEW MEMBERS

IFF JUNIORFEST (Czech Republic)

For 7 years IFF JUNIORFEST has tempted visitors with an autumn festival in 3 cities, including regional metropolis Pilsen that has been assigned the privileged title 'European Capital of Culture 2015' and Juniorfest will share in the festivities. The main festival assets are a very friendly atmosphere and a dynamic organising team under the wings of festival director Judita Soukupova and programme director Michal Sasek. As you can come to experience from November 7-12 in partnering cities Pilsen, Dobruška and Horšovský Týn.

The 7th Juniorfest intends to present in two competitive (and several other) sections again the most interesting films from this year's worldwide children & youth film catalogue. We have already registered several European premiers to the programme, while domestic production will be represented through at least two remarkable titles: the new fairytale THREE BROTHERS (Jan Sverák) and Jiri Madl's debut TO SEE THE SEA. This year's main guest will be Indian actor Kabir Bedi, known to the Czech and Slovak audience as Sandokan, *der Tiger von Malaysia*.

Every year the festival's project team expands its activities in media education. In all three cities children publish a daily festival newspaper and shoot footage to



cover the festival on the regional TV channel. For a local audience, Juniorfest offers an exciting program of side events, like an adventurous school contest in the unique 14th century Horšovský Týn castle. In this way Juniorfest has won itself a place on the Czech festival calendar next to the Zlín Festival, with whom friendly relations are maintained.

"In the Berli-nale Michal and I have spent wonderful days in the company of ECFA people. We received a warm welcome and our honest interest in sharing experiences convinced us to join ECFA," says Judita Soukupová. That's why children & youth film lovers, producers, distributors, etc. should note in their agendas the festival date November 7-12. Our team is looking forward to welcome you! (Judita Soukupová). Contact: soukupova@juniorfest.cz; www.juniorfest.cz/cs/festival.



UTAH FILM CENTER (US)

Reaching over 38,000 film lovers annually, the Utah Film Center brings the world of film to local audiences through free screenings and discussions, outreach programs, and visiting artists and professionals.

In addition to free weekly screenings, the Utah Film Center curates and organizes the Tumbleweeds Film Festival for Children & Youth in Salt Lake City, Utah. Tumbleweeds is the only festival of its kind in the Intermountain West catering to the

region's youngest movie-goers and features the best independent, documentary, and foreign feature-length and short films. Committed to presenting films with high production and storytelling values, Tumbleweeds aims to inspire creativity in the three-day festival format, which includes multiple school field trip screenings, film workshops for children, and over 18 screenings for families. Additionally, by partnering with SHIFT, we have expanded our reach by offering local teachers the opportunity to participate in media arts workshops that support core curriculum requirements. Tumbleweeds also recently expanded programming to include free year-round screenings across the state of Utah and a second film festival in Moab, Utah.



The Utah Film Center collaborates with various educational and community organizations to promote a diversity of ideas, to provide forums for under-represented groups, and to develop new audiences for film.

This year, we were asked by the Sundance Institute to collaborate with them on their inaugural "Sundance Kids" section - marking the first time the Sundance Festival has offered a program specifically for children.

Through collaborations and membership with ECFA it is the Utah Film Center's hope to remain connected and informed about children's programming spanning the globe. Contact: Dana R. Hernandez (PR & Communications Coordinator); dhernandez@utahfilmcenter.org; www.utahfilmcenter.org.

CHILDREN'S FILM FIRST SEMINARS

SCHLINGEL SEQUELS

Within the joint project Children's Film First, Schlingel IFF (Chemnitz) organises a two-day local seminar for German teachers on the relevance and interplay of impulses in film education from both inside and outside the formal school context. In panels, participants will approach the topic from aesthetic, sociological and didactic angles. As an outcome of the seminar Schlingel IFF will acquire the non-commercial rights of two festival films, draw up accompanying materials and make them available to schools and institutions.

International guests are invited to join a moderated discussion looking at Successful Stories Reloaded: Sequels and Remakes of European Children's Films. Extracts from previous festival films will reveal the background and motivations behind a present trend in children's film. This seminar is supported by the Bundesverband Jugend & Film and



Creative Europe Desk Berlin-Brandenburg. More info: www.ff-schlingel.de.

After a two-year break, the 19th edition of the SCHLINGEL festival is financially supported again by the European Union.



Within the framework of the Creative Europe sub-programme Schlingel receives a substantial amount of support. Festival director Michael Harbauer is delighted: *"That we are again able to enjoy the pleasure of MEDIA-support is owed to our conception as well as the great commitment of everyone involved. I am certain that we convinced the committee with the variety of our programme as well as the guests and hence were able to meet their high expectations."* Furthermore, the festival is supported by the Free State of Saxony and the city of Chemnitz. (Christin Franz)

POCKET FILMS IN BARI

Under the Children's Film First label, the seminar 'Pocket Films: be creative

with your cell phones' will be organized in Bari (Italy) at the end of October 2014.



Nowadays, a growing amount of children about six years old is using their cell phone as a tool for social networking, through which they communicate, play games or share videos and images. Unfortunately often cell phones are used in peculiar ways; sexting (teens exchanging messages with a sexual tone) and cyberbullying have become a growing concern. While there are plenty of options to use cell phones in a creative way: using audiovisual language to make short films or statements, expressing a personal point of view on what lives around you.

The seminar (October 30-31st) will present examples of Italian good practice in use of cell phones, supervised by crossmedia artist Giacomo Verde (techno performer and director of the Poetry Video Cell project). In a follow up seminar in November, video artist Andrea Caccia will present the film VEDO ZERO in which 70 teenagers were involved, using cell phones to tell about their lives. Both seminars and workshops will target as well teachers and educators as students. More info: Contact: Rosa Ferro, rosa.ferro@virgilio.it.

ECFA Awards

Titles recently listed for the ECFA Award 2014:

- Int. Film Festival for Children & Youth (Zlín, Czech Republic): SITTING NEXT TO ZOE (Ivana Lalovic, Switzerland).



ECFA Journal

Published by ECFA
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ECFA's goal is to support cinema for children and youth in its cultural, economical, aesthetic, social, political and educational aspects. Since 1988 ECFA 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 FOCUS

BRUCE GOODISON & MASIEH ZARRIEN about LEAVE TO REMAIN "It's a rotten collusion"



In the vigorous social drama **LEAVE TO REMAIN** two Afghan asylum seekers in England forge an alliance. Timid shepherd boy Abdoul is taken under the wing by Omar, a natural leader among the boys in the asylum centre. To secure their future, there's only one thing that counts: a good story is the best way towards a permanent residence. But what if the stories of Abdoul and Omar collide with another?

In Zlin young actor Masieh Zarrien (Abdoul) and director Bruce Goodison, explained about **LEAVE TO REMAIN's** broader context: "The film is only the tip of the iceberg."

Bruce Goodison: The process of making the film was as important as the film itself. I worked with 20 people, all going through an asylum procedure. As a filmmaker, for them I somehow represented a 'formal authority', which made it more difficult to win their trust. My experience as a documentary filmmaker taught me: give people as much support as possible to speak, and overtime they will start sharing a great deal more. Everything happening in the film happened in the lives of those young people, with the use of drama as a 'protective coat'.



Besides a script, you needed a cast.

Goodison: Again, this was part of a bigger process. I started a school where we did drama and short film making. Over 5 Easter and summer holidays, we recruited children who all got involved in the film as actors or behind the scenes. This emotional authenticity we mixed with the input of professional actors, like Noof Ousselam (playing Omar) who comes from Edinburgh.

Masieh Zarrien: His accent was more exotic than my Farsi.

The film starts with a ceremonious statement: Omar making a speech for a group of officials. What effect did you want to generate?

Goodison: Showing the 'public face' of the asylum seeker. Omar is facing a typical audience: well-wishing liberal professionals, raising money. I've been there, listening to those speeches and I tell you: it's a trade. "I give you my story of hardship, and you give me your money." It's a rotten collusion. We filmed that scene in a place called 'The Liberal Club of Pall Mall', in the heart of England's colonial institutions... A perfect setting.

Then Abdoul enters. You don't make it exactly easy for us to like him.

Zarrien: Abdoul had to be played in a specific way: very quiet, he wouldn't socialise, he can't be charming or loud. He doesn't give you anything to make

you become his friend.

Goodison: That's how it is in real life: the charismatic types get all the help. Boys like Abdoul, coming from farmer villages, without education or charm, they fall through the cracks. He is simply not 'attractive' enough. In the entire film, he smiles only twice. He is too young to know how to play the game of a victim.

I thought it was a particularly wise decision not to show flashbacks from the boys' earlier lives back in the home country.

Goodison: I hate flashbacks! They're pointless. But you'll find some auditory flashbacks on the sound reel. For instance in the sound of a truck, you can hear bomb explosions and jets flying over. Karl Mainzer is an extraordinary sonic wizard, creating an emotional landscape with sound. He made his mix with enormous sophistication, which is quite unusual for this kind of film. It's like the sound of a fantasy film transported to a piece of social realism.

What about the music?

Goodison: Alt-J is Britain's biggest indie hype. Their debut album won every possible award in 2012. Some songs from the soundtrack are included on their new album.

Zarrien: They played 'Warm Foothills' live at the Reading Festival.

You smuggle a bit of humour into the film, for instance in the scenes when the group performs a Christmas play.

Goodison: Even when working with a strong political motivation, it is important to make the audience laugh. Showing Zizidi in the role of the Virgin Mary, you could call that 'subtly subversive'.

Zarrien: Me too, I once had to do a Christmas play at school. I was one of the Three Kings.

Goodison: Which is hilarious, but on the edge of being wrong. Our society is a melting pot of faiths. The majority of London citizens are not Christian. All this could make England much more colourful and more interesting. (GH)

Contact: Transparency Films, kate@transparencyfilms.co.uk.

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