

No. 1 / 2015

FEBRUARY

EDITORIAL

The age-scope

In the last ECFA Journal the question of adjusting the ECFA Award regulations was raised. Looking at the films selected for the ECFA Award 2014, I found titles listed there which I doubt they were ever intended for a children's audience. Even if the question 'what exactly is a children's film?' might carry you away into endless discussions, I think we should come up with a better description of the exact age of our target group.

Another reason for such a binding formulation concerns the Creative Europe Programme for Distribution. After a long battle, we finally got the guarantee that within the Selective Scheme Support System, at every deadline for applications, at least one live action children's film would be granted. Such positive discrimination should offer children's film a fair chance against art-house movies (that are easily picked up by approx. 20 European distributors) and was one of ECFA's most successful accomplishments over the last years.

The plan worked! At the first deadline (February 2014) the film ANTBOY (released by more than 10 European distributors) was granted. But at the second deadline (July 2014) a grant was given to the film MACONDO (by Sudabeh Mortezaei, Austria). I certainly don't doubt the qualities of this film, but I do doubt its status as a 'children's film'. MACONDO is an excellent film about children, aiming at an adult art-house audience. This makes our discussion within ECFA not an isolated case. Knowing that experts from the Creative Europe programme are looking into our work, I think we should strive for a clearer opinion about the exact age-scope of children's films.

Felix Vanginderhuysen
General Secretary

FEBRUARY 7TH IS 'ECFA DAY' AT BERLINALE

ECFA's Annual General Meeting will take place on Saturday February 7th in the Thüringer Staatskanzlei, Mohrenstraße 64 in Berlin (4 pm). Read more about ECFA's formal and informal networking facilities on page 9! ECFA Award celebration: Saturday February 7th at 9 pm in Homebase, Köthener Strasse 44.

ECFA AWARD 2015

8 Nominees for the ECFA Award 2015! On Saturday February 7th one of them will be celebrated as 'Best Children's Film of the Year'. Here's the line-up of all candidates.

JACK AND THE CUCKOO-CLOCK HEART



(Mathias Malzieu & Stéphane Berla, France / Belgium)

Beautifully animated story, narratively transcending space and time. Awarded at Festival Ciné-Jeune de l'Aisne, St.-Quentin and the Ale Kino Festival, Poznan.

GIRLHOOD



(Céline Sciamma, France)

A daring girl's stubborn decisions determine her future life in a Paris suburb. Awarded at Schlingel Film Festival for Children & Young Audience, Chemnitz.

LOLA ON THE PEA



(Thomas Heinneman, Germany)

Serious issues tackled for a very young audience in a colourful feature. Awarded at Olympia Youth Film Festival, Pyrgos.

KICK IT!



(Katarina Launing, Norway)

Adequate Scandinavian tear-jerker remake. Awarded at BUFF Filmfestival, Malmö.

SOLAN & LUDVIG: CHRISTMAS IN PINCH-CLIFFE



(Rasmus Sivertsen, Norway)

A sensationally snowy Christmas story for all seasons. Awarded at the Oulu Children & Youth Film Festival.

SCRAPWOOD WAR



(Marien Rogaar, The Netherlands)

The dynamics of bullying and jealousy reflected in one summery adventure. Awarded at Lucas Children's Film Festival in Frankfurt am Main.

SITTING NEXT TO ZOE



(Ivana Lalovic, Switzerland)

Two girls with different backgrounds testing and confirming their lifelong friendship. Awarded at the Zlin Film Festival for Children and Youth.

MOTHER, I LOVE YOU



(Janis Nords, Latvia)

Torn between truth and lies, Raimond struggles with moral dilemmas. Awarded at the Youth Film Festival Flanders, Antwerp & Bruges.

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

Listapadzik Int. Festival; Misnk, Belarus
Best Film for Children: "The Pearl" by Sirous Hassanpour, Iran, 2012; Best Film for Young People: „Natural Sciences“ by Matias Lucchesi, Argentina & France, 2014. Best Young Actress: Malika Sia Graff for "The Contest – To the Stars and Back", Denmark, 2013. Best Adult Actor: Li Bao Tian for „The Nightingale“, China & France, 2014. Best Director: Martin Miehe-Renard for "The Contest – To the Stars and Back".
Audience Award: "Fiddlesticks" by Veit Helmer, Germany, 2014.
www.listapad.com

Juniorfest – Int. Festival for Children & Youth; Horsovsky Tyn, Pilsen & Dobřany, Czech Republic
Int. Experts' Jury: -10 Award: "A Christ-moose Story" by Lourens Blok, The Netherlands, 2013; 11-13 Award: "Love in Your Soul" by Mariana Čengel Solčanská, Slovakia, 2014.
Audience Awards: 5-10 Award: "Fiddlesticks"; 11-13 Award: "To See the Sea" by Jiri Madl, Czech Republic, 2014.
www.juniorfest.cz

KuKi – Short Films for Kids; Berlin, Germany
Best Shorts for Children, 1st: "Pony Place" by Joost Reijmers The Netherlands, 2013; 2nd: „The Dam Keeper“ by Robert Kondo & Dice Tsutsumi, USA. Best Shorts for Young People, 1st: "Le Retour" by Yohann Kouam, France, 2013; 2nd: "Emo (The Musical)" by Neil Triffet, Australia, 2013. Best Doc. for Children & Audience Award: "The Jungle Kids" by Frank Feustle, Germany, 2014.
www.interfilm.de



How Do You Like My Hair?

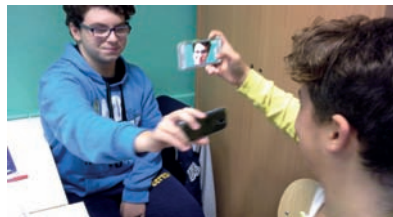
doxs! festival for children & youth documentaries

Dedicated especially to children & youth documentaries, doxs! presents contemporary European documentaries with the aim to create a profound dialogue between filmmakers and young audiences. doxs! is embedded in the Duisburger Filmwoche.
www.do-xs.de. Contact: Gudrun Sommer & Julia Niessen.

I FILM IN TASCA (Pocket films in Bari, Italy)

"I Film in Tasca" (Pocket Films - film-making & media studies through creative use of mobile phones) is one of the projects under ECFA's Children's Film First label, co-financed by the European Commission through its Creative Europe programme.

In Bari, Il Nuovo Fantarca, a social cooperative working in the field of media studies and video art therapy, decided to investigate an issue that is currently highly sensitive for parents, educators and teachers alike, i.e. responsible use of smartphones. How can the concept of responsibility be coupled with that of creativity, starting from images and video stories made by young people using smartphones? And how can we encourage school inclusion and facilitate in particular the participation of children who take little part in school life?



We invited three directors to help come up with an educational approach:

- Cross-media artist Giacomo Verde touched on several examples of video poetry. "The filmmaker looks for images in the real world, even ones that may seem banal or insignificant, and attempts to give them a new meaning." Through several techniques (such as attaching a phone to one's ankle and walking along with the camera on), he emphasized the freedom from the constraints of the narrative. The next day in a workshop, Verde had the young people working hands on, with their mobile phones.
- Roma filmmaker Laura Halilović made

her debut IO ROM ROMANTICA using low-cost technology and experimenting with smartphones. The screening was attended by 280 young people, half of them Italians and half from Roma camps around Bari. In a debate with the director, the comments from Roma girls in particular, were moving. Egged on by the spirit of the film, they expressed the difficulties of growing up as Roma women, as well as their need to break with traditional patterns by which girls are married off while they are still children.



- Andrea Caccia created a feature film entirely with seventy phones given to seventy young people from different high schools. Each boy or girl filmed significant moments of their daily lives: thousands of files that Caccia moulded into VEDOZERO. Now, together with the youngsters she analysed the videopoems they made in the workshops. Even the most unruly, poor school performers created heartfelt, sincere videos, and had great fun doing it. The videos were then screened to the audience, with the young directors present.

In total, the project "I Film in Tasca" led to two seminars, four workshops, a cinema screening followed by a debate. Seminars were attended by adults (teachers, educators, parents and psychologists) and young students.

Rosa Ferro, artistic director Nuovo Fantarca

The full report of this event can be found on:
<http://cff.ecfaweb.org/seminars/bari/>.

DOXSPOT

HOW DO YOU
LIKE MY HAIR?



"I tried to force myself to accept my body the way it looks." For many women, beauty means being skinny and having no body hair at all. Emilie is the very opposite. For her, womanliness is far from being a product of a society driven by beauty ideals. When it comes to men, her particular preference is regardless of the conventional beauty-clichés.

How do I see my own body and how do I get to accept it? What's the effect I have on others? The film tries to answer these questions, critically reflecting on the significance that common beauty ideals have on one's external and self-perception. In doing so, author and protagonist Emilie Blichfeldt gives an intimate insight into her feelings. At the centre of her adventure: an unexpected encounter, a

hotel room, a musician, a big nose – and the question: "How do you like my hair?"

Grosse Klappe 2014

'How do you like my hair?' was awarded with the Grosse Klappe, the European film prize for political youth documentaries at the doxs! festival 2014. Ten adolescent jury members justified their choice by appreciating its strong plea for "acceptance of one's own body" and lauded the film for being "an antipode to the conventional image of women in media. Emilie Blichfeldt tells a very personal story and succeeds in offering a mix of re-enacted and staged elements, without making the audience feel like a voyeur."

Director, Script, Editing & Sound: Emilie Blichfeldt. Norway, 2013, 11'
Director of photography: Jonas Rand Haukeland. Music: Jill Nedrum, GusGus & Boska
Production: Nordland College Art & Film
Distribution: Emilie Blichfeldt, NO-9321 Moen, emilblic@hotmail.com



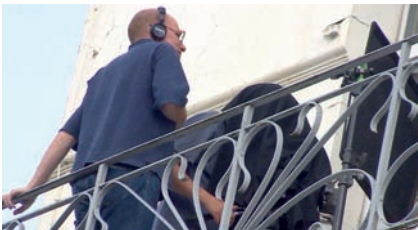
ON THE SET: LES OISEAUX DE PASSAGE (BIRDS OF PASSAGE)



In **LES OISEAUX DE PASSAGE**, the new film by the brothers Olivier and Yves Ringer, two girls take pity on a little duckling. Cathy and her friend Margaux, who is in a wheelchair, want to release the little bird with his conspecifics. They follow the river, along the shore and on the water, all the way to the delta, on a journey that will change their lives.

ON THE SLY was proof of a strong belief in all things pure, the plain honesty of childhood and nature. The same vision speaks from **LES OISEAUX DE PASSAGE**. With Olivier profiled as director and Yves as producer, both brothers work closely together.

This retirement home is every location hunter's ultimate wet dream; an old white building trying hard to keep alive a last sparkle of colonial grandeur. Elderly couples in Sunday best are watching a game of jeux de boules. The crew has occupied one wing of the building to shoot Margaux's scenes in a home for disabled people. The production is on schedule, the actors are happy, the weather is good... Olivier Ringer can hardly believe it: "Every morning I leave the house in anxiety, each night I go back home happily excited."



Too cuddly

LES OISEAUX DE PASSAGE is made on a small budget with a limited crew. "Our previous film was made by just the two of us. An even smaller crew is hardly possible." Olivier's daughter Winona, main actress in **ON THE SLY**, still lingers around on the set as jack-of-all-trades, but this time, the production isn't a family affair.



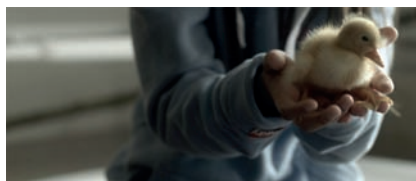
The Ringers are thrilled: "There is a magic bond between our two main actresses that radiates onto the screen. Léa Warny (Margaux) is bold and resolute while Clarice Djuroski (Cathy) is rather introverted. In the auditions all candidates were given

three minutes to play a scene. Most girls handled the job quickly but Clarice tried to understand the text and corrected herself. She's a mini-Robert de Niro. There was another candidate that looked very cute, but we prefer 'authentic' above 'cuddly'."

Yellow prince charming

LES OISEAUX DE PASSAGE is not about living with disabilities. Margaux's situation is no aggravating element to the story. Olivier: "Wheelchair patients lead normal lives. Léa is the best example: she doesn't ask for pity. Margaux's character is based on one of my daughter's best friends who, despite her limited life expectancy, joyfully celebrates life to the fullest. As her speech problems increase, she has built up a special nonverbal companionship with her classmates." Yves: "Our choice for Léa enhanced the authenticity. Her main problem is her mobility. Next week, when shooting out in the open air with boats and rafts, her 'set supervisor' will have to work his ass off, lifting and carrying her."

The duckling is the film's little cute 'prince charming'. "Ducklings respond alertly to various impulses. They are affectionate and like to be petted." On the set little chicks constantly come and go. Commissioned by the Ringers, two students coordinate the hatching process. "Every Saturday we pick up eggs to hatch in an incubator. The whole process is meticulously predictable: when the shells break, when the chicks hatch, etc. On Monday the new chicks arrive on the set. We work with them for 10 days. Watching the hatching is a moment of pure magic, leaving you speechless."



Overprotected

LES OISEAUX DE PASSAGE fits seamlessly into the Ringers' oeuvre: a film full of empathy. "Our films aren't drowning in misery. We are the Ringer brothers, not the Dardenne brothers. But children today are flooded with cheap animation, as if we can't tell real stories anymore."

Just as in **ON THE SLY** children are running away from home to discover true life. "Our world is focused on danger, children are overprotected. Because we find security so important, 'enjoying life' comes in second place. **LES OISEAUX DE PASSAGE** shows that adventure and surprise are the things making life worthwhile" (*GH*).

Int. Animated Film Festival Cinanima; Espinho, Portugal

Best Feature & Audience Award: "The Boy and the World" by Alê Abreu, Brazil, 2013. www.cinanima.pt

Children & Youth Film Festival Just Film; Tallinn, Estonia

Int. Jury: "X + Y" by Morgan Matthews, UK, 2014.

Young People's Jury: "Correction Class" by Ivan I. Tverdovsky, Russia & Germany, 2014.

Children's Jury: "Rhubarb" by Maerk de Cloe, The Netherlands, 2014. www.justfilm.ee

Castellinaria Festival int. del cinema giovane; Bellinzona, Switzerland

6-15: Golden Castle Award: "Secrets of War" by Dennis Bots, The Netherlands, 2014; Silver Castle: "Keep Rollin'" by Stefan Hillebrand & Oliver Paulus, Germany & Switzerland, 2014; Bronze Castle: "The Boy and the World" by Alê Abreu, Brazil 2013.

Minicastellinaria Prize: "Shana – The Wolf's Music" by Nino Jacouso, Switzerland & Canada, 2014.

Aspi Award for Childhood Help, Support & Protection: "Lola on the Pea" by Thomas Heinemann, Germany, 2014.

16-20: Three Castles Award: "Whiplash" by Damien Chazelle, USA, 2013; Quality of Life Award: "No One's Child" by Vuk Rsumovic, Serbia & Croatia, 2014; Utopia Award: "Girlhood" by Céline Sciamma, France, 2014; Audience Award: "Marina" by Stijn Coninx, Belgium, 2013. Short Film Prize: "Emmafillemma" by Kristian Sejrbo Lidegaard, Denmark, 2014. Audience Award: "Discipline" by Christophe M. Saber, Switzerland, 2014. www.castellinaria.ch

Int. Children's Film Festival; Vienna, Austria

Children Jury: "Shana – The Wolf's Music" by Nino Jacouso, Switzerland & Canada 2014.

UNICEF Award: "The Inevitable Defeat of Mister & Pete" by George Tillmann, USA, 2013.

Audience Award: "Lola on The Pea" by Thomas Heinemann, Germany, 2014. www.kinderfilmfestival.at

El Meu Primer Festival; Barcelona, Spain

Jury (children & experts) Awards: 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 Cadellago, USA, 2013. www.elmeuprimerfestival.com

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

Children's Jury: "Kick It!" by Katarina Launing, Norway, 2014. Best Youth Film: "Ballet Boys" by Kenneth Elvebakk, Nor-

way, 2014.

ECFA Award: "The Christmas of Solan & Ludvig" by Rasmus A. Sivertsen, Norway, 2014.

Finnish Film: "Fatima" by Naima Mohamud, Finland, 2013; Finnish Short: "The Impeccable Mr. Happy" by Kaisa Penttilä, Finland, 2014.

www.oulunelokuvakeskus.fi/lef

Int. Documentary Film Festival IDFA; Amsterdam, The Netherlands

Doc U Award: "My Beautiful Broken Brain" by Sophie Robinson & Lotje Sodderland, UK, 2014.

Kids & Docs Award (Best Dutch Youth Doc.): "Giovanni and the Water Ballet" by Astrid Bussink, 2014.

www.idfa.nl

Int. Film Festival; Gijon, Spain

Animaficx Prize: "Song of the Sea" by Tomm Moore, Ireland, Luxembourg, Belgium, 2014.

Enfant Terribles Award (children): "Fiddlesticks" by Veit Helmer, Germany, 2014.

Enfant Terribles Award (teenagers): "About a Girl" by Mark Monheim, Germany, 2014.

Best Film for Young Adults: "Melbourne" by Nima Javidi, Iran, 2014.

Short Film Award: "Leidi" by Simón Mesa Soto, Columbia & UK, 2014.

www.gijonfilmfestival.com

Cinepänz Children's Film Festival; Cologne, Germany

Children's Jury Awards: 1st: "Mike Says Goodbye" by Maria Peters, The Netherlands, 2012. 2nd: "Billy and Buddy" by Alexandre Charlot & Franck Magnier, France, 2013. 3rd: "Fidgety Bram" by Anna van der Heide, The Netherlands, 2011.

www.cinepaenz.de

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

Grand Jury Awards: Feature: "10.000 km" by Carlos Marques-Macet, Spain & USA, 2014; Short: "White Hours" by Karim Bensalah, France & Canada, 2013.

Young Jury Awards: Feature: "The Weight of Elephants" by Daniel Joseph Borgman, New Zealand, Denmark, 2013; Short: "Deserted" by Yoav Hornung, Israel, 2013.

Audience Awards: Feature: "Wiplash" by Damien Chazelle, USA, 2014; Short: "Disney-Ramallah" by Tamara Erde, France, 2014.

www.dugrainademoudre.net

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

Int. Jury: Best Feature: "Mother, I Love You" by Janis Nords, Latvia, 2013; Best Director: Thomas Heinemann for "Lola on the Pea", Germany, 2014; Best Short Fiction: "Anything goes" by Steven Wouterlood, The Netherlands, 2014; Best Short Animation: "Papa" by Natalie Labarre, USA, 2014. Best Screenplay: Janis Nords for "Mother, I love you"; Best Young Actress: Aava Merikanto & Lilja Lehto in "Jill and

INTERVIEW WITH PIERRE DULAINE (DANCING IN JAFFA) 'I'm fighting what I see every day in the New York City streets'

Pierre Dulaine is currently based in Lebanon, as a jury member for the Middle East 'So you think you can dance' edition. He took a few days off to visit Brussels on the occasion of the Film'on children's film festival. I'm rather wary, as the Mr. Pierre we see in DANCING IN JAFFA is so charismatic and 'bigger than life' that I can't be but disappointed when meeting him in real life. But I'm not! Pierre Dulaine is a chatterbox, charming and eloquent, describing himself justly as 'a people's person': "I'm comfortable with people" and he has the gift to make other people feel comfortable too.



Mr. Pierre: Jaffa was originally a Palestine city. That's where I was born in 1944. But when the new people came in the early 40's, a high percentage of Palestinians fled from Jaffa. Only few stayed behind in their senescent homes, while in the city of Tel Aviv brand new villas were built by the Jewish community. Now both areas have merged into one big city. Many Palestinians in Jaffa don't have the money or permits to renovate, so the old buildings are knocked down and new buildings arise.

What is your personal bond with the city?

Mr. Pierre: My grandfather bought 3 plots of land and built homes do: for the son, the daughter, the other daughter... I was born in one of those houses. But I was only 4 years old when we left. My emotional connection solely comes from what my mother told me.

Now you went back to Jaffa with a project.

Mr. Pierre: I have this program called 'Dancing Classrooms', a social and emotional arts and education program, designed to cultivate essential live skills in children through the practice of social dancing. I founded the program in 1994 in New York and it has now spread over 31 cities in 5 countries. The film TAKE THE LEAD (2006) about my life, played by Antonio Banderas, has helped the project spread all over the world. After working in 'challenging schools' in New York City, I thought it would be great to go back to Jaffa and work with both Palestinian and Jewish children to make them dance together. Dancing once made a big difference for me and I thought it could also make a difference for the children in Jaffa.

Failure was not an option, you say. We see you in some tough moments, when the project is taking a difficult start. How heavy was the pressure to make it work?

Mr. Pierre: I've had challenges wherever I worked, but never as much as this time. And I never before felt so much respect for what I did. Excuse me for saying this, but

especially for the Arab children I desperately wanted this project to succeed, because they don't have equal citizenship in Israel. I wanted to give Palestinian Israeli boys and girls a chance. When I can get an Arab boy to stand up straight, elegant, and dance with his partner, who happens to be a Jewess, he will realise: I did as good as she did. I wanted them to work together, being proud about themselves. This is something that happens to them so seldom. We were bringing lives in motion.

Let's talk about dancing! Why ballroom dancing?

Mr. Pierre: I'm not teaching them to become champions. Being a champion myself all over the dancing world, ballroom dancers are the worst for the job. I have developed the 'Dulaine method' to instruct teachers on how to work with children. It's all about respect and compassion, about (body and verbal) language, humour and joy, being present, etc.

Throughout the movie, for me you've become the ultimate personification of the true gentleman.

Mr. Pierre: The old school film stars only left their homes well-coiffed and dressed. Nowadays people care less. Working with children, I want to be a positive role model. I feel comfortable wearing a tie, looking as elegant as I possibly can. I wear my jackets buttoned, I don't own a pair of jeans and I don't have much casual clothes. I share the old, polite manners with this new generation, fighting what I see every day in the New York City streets.

Does the film summarise correctly the achievements you made with this project?

Mr. Pierre: It's all summarised in my two favourite scenes: after the competition, you see a crowded dance floor, all of them dancing meringue. Can you tell who is Arab and who is Jew? No. Then there is the very last scene: one Arab, one Jew together in a boat, rowing towards the future. A clever ending and a perfect metaphor for this film.

How will you ensure the results of the project will not vanish in thin air over the years?

Mr. Pierre: We started with 5 'Dancing Classrooms' schools in Israel. Several Jewish dancing teachers were sent to America for teacher training. But now we're sending a hijab lady, 28 years old, who is going to be our new dancing teacher in Haifa. If I can get a Muslim lady to shake hands with a man and teach dancing... What a start! If you change the children, you can change the parents, and in that way you can change the world. During the dancing contest in the film, all parents sit together, cheering. One of them is a lady, completely covered. You know what she bought for her daughter? A fashionable maroon dress with spaghetti straps, because she wanted her to be amongst the others. (GH)

The full version of this interview can be found on <http://www.ecfaweb.org/projects/filmmaking/Dulaine.htm>

PRODUCTION

IN PRODUCTION: MELLOW MUD

Is MELLOW MUD (working title) the next Latvian teenage movie? "Not exactly," says Alise Gelze from Tasse Film, producer of MOTHER I LOVE YOU. "I think every age-group will find its own specific emotional aspect in this story. By shining a particular light on harsh choices to be made in life's crucial moments, the film could raise many questions. MELLOW MUD (directed by Renārs Vimba) focuses mainly on the 16+ age-group."

Raya (17) discovers a darker side of her personality when taking a conscious decision about leading a different sort of life from now on. After the death of their father and abandoned by their mother, siblings Roby and Raya are forced to live with their dominant grandmother in a small country house. Things change after grandma's sudden death. The teenagers have to face a tough choice: either to report the accident and submit themselves to a life in orphanages or hide the dead body and go on as if nothing happened. Alise Gelze: "The film's main emphasis is on the moral aspects of responsibility. Responsibility towards yourself, your dreams, your family and your state. This raises a dilemma for the teenagers for whom only ethically ambiguous or illegal behaviour can seemingly guarantee the freedom of their dreams."

One way or another, such moral dilemmas sound very similar to MOTHER, I LOVE YOU! are both films nurtured by the same matrix? Gelze: "Everyone in Europe is concerned about immigration, but seldom do we think about the ones left behind, like children left alone without their parents and family. This lends a dramatic background to Roby and Raya, who stayed behind in the countryside while their mother left abroad in search for work and a better life."

Tasse film will finish MELLOW MUD's post production in the autumn 2015. The world premiere is planned for spring 2016. Contact: Tasse Film (www.tasse.lv), Alise Gelze, T: + 371 26156356, alise@tasse.lv.



THE 'KAUWBOY' CREW: T.I.M. and DISAPPEARANCE

In March, Boudewijn Koole (KAUWBOY) will shoot his new feature DISAPPEARANCE in Norway, in the Trømso region. The film, in which the incurable, young Roos travels to her mother to announce her imminent death and is confronted with long forgotten grieves, is made for an adult audience, but with an important role for Roos' 9 year old half-brother, Bengt. Like KAUWBOY, DISAPPEARANCE is based on a script by Jolein Laarman.



Meanwhile producer Wilant Boekelman has left Waterland to start his own company. Last year Dutch Mountain Film delivered its first family feature. T.I.M. (The Incredible Time Machine, by Rolf van Eijk) a surprisingly poetic science fiction adventure about a young boy who can't say farewell to his out-of-date robot. Tibor tries to save him from destruction, setting out on a journey to find the legendary robot repair man Hector Sammler. During the adventurous quest however, T.I.M. slowly starts falling apart... In the Berlinale, World Sales agent Attraction (info@attractiondistribution.ca; www.delphisfilms.com) schedules a market screening for T.I.M.

MOBILES IN MONTREAL

In 2015 The Montreal Int. Children's Film Festival (known as FIFEM) is proud to launch the third edition of its online contest "My First Movie". FIFEM invites children under 15 to direct a short film of a maximum 3 minutes with mobile phones. This modern and connected initiative naturally goes in hand with FIFEM's mission to shape tomorrow's film enthusiasts by giving them visual means to comprehend traditions and experiences that are foreign to them.

The call for entries started in the autumn and promotion is done via FIFEM's website, newsletters and postcards distributed at various cultural locations in Montreal. The six finalists are chosen in February and online voting ends at the beginning of March. The winning film is presented during the closing ceremony of the festival. In 2014, more than 5,000 people visited the contest's page, 50 films were submitted and over 2,000 votes were registered.

As a complementary activity to the contest, FIFEM organises hands-on workshops on how to direct a film with a mobile phone. Participants learn about every step of filmmaking, from screenplay to editing. They also have the opportunity to direct a short stop-motion film. The workshop is a creative way to connect with families and children and the feedback is always positive! (Jo-Anne Blouin)

To watch last year's winning film go to www.fifem.com!



Joy", Finland, 2014; Best Young Actor: Mahmoud Asfa in „When I Saw You“, Palestine, Jordan, UAE & Greece, 2012. ECFA Award: "Lola on the Pea". UCIFEJ Award: „Killa“ by Avinash Arun, India, 2014. UNICEF Award: „When I Saw You“. Children's Jury: Best Feature: "Maybe Tomorrow" by Alex K. Lee, Austria, 2013; Best Short Fiction: "Sissy" by Siri Rutlin Harildstad, Norway, 2013; Best Short Animation: „Out of the Deep“ by Katrin Novakovic, Croatia, 2013; Best Short Doc.: "The Barrel" by Anabel Rodriguez Rios, UK & Venezuela, 2013; Best Medium-Length Doc.: "Twin Sisters" by Mona Friis Bertheussen, Norway, 2013. Kids & Docs Jury: Best Medium-Length Doc.: "White Black Boy" by Camilla Magid, Denmark, 2012; Best Short Doc.: "The Barrel". Greek Federation of Film Societies' Award: "Shana – The Wolf's Music" by Nino Jacouso, Switzerland & Canada, 2014. Greek Actors Guild Awards: Best Young Actor: Kristofers Konovalovs for "Mother, I Love You"; Best Young Actress: Tabea Hanstein for „Lola on the Pea“. www.olympiafestival.wordpress.com

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

Int. Jury: Best Feature for Children: "Beyond Beyond" by Esben Toft Jacobsen, Denmark, 2014; Best Feature for Young People: "The Voice of the Voiceless" by Maximón Monihan, USA, 2013; Best Short for Children: "The Amber Amulett" by Matthew Moore, Australia, 2013; Best Short for Young People: "The Night of the Ponchongas" by Roberto Bueso, Spain, 2013. ECFA Award: "Jack and the Cuckoo-Clock Heart" by Mathias Malzieu & Stéphane Berla, France & Belgium, 2013. Young People Jury: Best Feature: „Breathe“ by Mélanie Laurent, France, 2014; Best Short: "Coda" by Alan Holly, Ireland, 2013. Children Jury: Best Feature: "X + Y" by Morgan Matthews, UK, 2014; Best Short: "Rúbal" by Louise Ni Fhiannachta, Ireland, 2013. Audience Award: "Casper & Emma – Best Friends" by Arne Lindtner Næss, Norway, 2012. www.alekino.com

Kinderfilmtage; Stuttgart, Germany Children's Jury Award: "Finn" by Frans Weisz, The Netherlands, 2013. www.stuttgarter-kinderfilmtage.de

Animateka Int. Animation Film Festival; Ljubljana & Maribor, Slovenia Audience Award Best Film for Children: "Cipercopter" by Boris Dolenc & Jernej Žmitek, Slovenia, 2014. www.animateka.si

Forthcoming festivals & events

Europees Jeugdfilmfestival Vlaanderen; Antwerp & Brugge, Belgium
February 14 - 22nd 2015
www.jeugdfilmfestival.be

Int. Children's Film Festival; New York, USA
February 27 - March 22nd 2015
www.gkids.com

Int. Children's Film Festival FIFEM; Montreal, Canada
February 28 - March 8th 2015
www.fifem.com

Cartoon Movie; Lyon, France
March 4 - 6th 2015
www.cartoon-media.eu

BUFF – Int. Children & Youth Film Festival; Malmö, Sweden
March 9 - 14th 2015
www.buff.se

Youngabout – Int. Film Festival for Young People; Bologna, Italy
March 18 - 28th 2015
www.youngabout.com

Int. Youth Film Festival "Plasencia Encorto"; Plasencia, Spain
March 19 - 21st 2015
www.plasenciaencorto.com

Cartoon Business; Munich, Germany
March 24 - 26th 2015
www.cartoon-media.eu

Young People's Film Festival; Leeds, UK
March 30 - April 10th 2015
www.leedsyoungfilm.com

TIFF Kids – Int. Film Festival; Toronto, Canada
April 7 - 19th 2015
www.tiff.net/festivals/tiffkidsfestival

Int. Film Festival Junior; Stockholm, Sweden
April 13 - 18th 2015
www.stockholmfilmfestival.se/sv/junior/2015

Festival di cinema per ragazzi; Vittorio Veneto, Italy
April 14 - 18th 2015
www.vittoriofilmfestival.com

Cine-Jeune – Festival Int. de Cinéma; San Quentin, France
April 17 - 24th 2015
www.cinejeune02.com

Int. Children's Film Festival (KICFF); Kristiansand, Norway
April 21 - 26th 2015
www.kicff.no

Int. Children & Youth Animation Film Festival; Varaždin, Croatia
April 21 - 26th 2015
www.vafi.hr

Indie Junior; Lisboa, Portugal
April 23 - May 3rd 2015
www.indielisboa.com

ECFA Journal No. 1 - 2015

FESTIVALS & EVENTS

CINEKID SCRIPT LAB

In 2014 Cinekid added a new initiative to its growing industry event; Cinekid Script LAB, a four-month script-training programme for writers with a children's film project co-funded by film institutes from Belgium (VAF), Norway (NFI), Sweden (SFI), The Netherlands (Netherlands Film Fund) and Iceland (IC). The concluding part of the project takes place at the Berlinale 2015, where Cinekid also invites new funds to take part in upcoming editions.



Fleur Winters, Head of Cinekid for Professionals: "We at Cinekid found such a high profile initiative was lacking in the contemporary film landscape. For us, it felt like the right time to start the Script LAB which falls naturally in our overall Cinekid for Professionals programme. With Cinekid we now support the whole film production chain, from development to financing to exploitation and even distribution. And at the same time we offer participants a real 'Cinekid connection' as we will closely monitor the projects throughout these different stages, and support them wherever we can, i.e. through our Junior Co-production Market and Screening Club."

Participants join with a project and for this first edition 5 projects in development have been selected, one project and one writer from each of the participating film institutes, with screenwriting experts on

LA MATATENA'S 20TH ANNIVERSARY

The association La Matatena was launched 20 years ago to introduce Mexican children to quality cinema from around the world. They embedded a fundamental input from children themselves in a broader media education methodology. A creative encounter between children and audiovisual media, not only through the Int. Film Festival for the Youngest (& Not So Youngest), but also through cinema workshops. It's partly on the superb level of animated films created in these workshops that La Matatena has built its worldwide reputation. Founder & director Liset Cotera: "La Matatena has always invested in making children spread their own messages. We have an archive of 150 animated films, made by Mexican kids."

"We've tried to enrich not only children's audio-

visual perspective but also their hearts. We introduced them to stories with a wide variety in content that touched their souls and with which they could identify. I wish all children of the world had access to such opportunities. Quality cinema contributes greatly to their social develop-



ment to offer guidance and support. Interest in this new programme has been extremely high – in Belgium the project received more than 50 applications.

The project lasts four months, between Cinekid in October 2014 and the Berlinale in February 2015. Esteemed youth film script coaches Mieke de Jong (NL) and Rasmus Holskjaer (DK) guide the participants throughout the process, and push them to their creative limits. Teamwork, the interpersonal exchange of ideas as well as a safe and nurturing lab environment are the key pillars to the lab. Workshops and get-togethers with experts will provide in-depth knowledge of scriptwriting. The participants are also granted direct access to the children's film industry at Cinekid for Professionals and the Berlinale. (Tessa Stoke)

Projects 2014 / 2015

Script Coach Rasmus Holskjaer:
- **LITTLE SOPHIE AND LANKY FLOP** (Berend & Roel Boorsma, The Netherlands)
- **LITTLE BIG SECRET** (Inga Lisa Middleton, Iceland)
Script Coach Mieke de Jong:
- **MAGIC** (Andreas Öhman & Oskar Gullstrand, Sweden)
- **ROSIE AND MOUSSA** (Michael de Cock, Belgium)
- **SAGA** (Maja Lunde, Norway)

ment, it promotes responsible citizenship, transmits fundamental values and stimulates an empathetic understanding of the world we live in. This is what made me fall in love with this project."

La Matatena is responsible for two decades of quality cinema, serving several generations of Mexican children. "It all sounds easy, but actually it never was. Demanding space for children in the Mexican film landscape has been a great struggle. Now we want to celebrate this achievement in the presence of guests from the world of children's cinema. During the festival (August 4 – 9th) we're planning several retrospectives and screenings of the best films from 20 editions." Extending its network to other Mexican cities, this year the festival will also organize screenings and film related activities in Tijuana, in the North of the country.

The Festival Internacional de Cine para Niños (y no tan Niños), organised by La Matatena, invites you to participate in the 20th festival edition and is looking for films in various categories: Feature Films (live action & animation), Short Films (live action & animation), Documentaries for kids and also – in a non-competitive section – short films made by children.

More info: informes@lamatatena.org; www.lamatatena.org or on Facebook /asociacion-LaMatatena.



Fleur Winters

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

About a Girl

Feature, Germany, 2014
Director: Mark Monheim
Production: Imbissfilm Stehle & Rehbock
World Sales: Global Screen, Sonnenstr.
21, 80331 München, Germany
Phone: ++49-89-55-87-60
E-Mail: info@globalscreen.de
www.globalscreen.de

The Amazing Wiplala



Feature, The Netherlands, 2014
Director: Tim Oliehoek
Production: Bos Bros
World Sales: Attraction Distribution
5455 De Gaspé Ave., Suite 803
Montreal, Quebec, H2T 3B3
Phone: ++1-514-846-12-22
E-Mail: info@attractiondistribution.ca
www.attractiondistribution.ca

Antboy: Revenge of the Red Fury

Feature, Denmark & Germany, 2014
Director: Ask Hasselbalch
Production: Nimbus Film, Juna Film
World Sales: Attraction Distribution
(address see above)

Confetti Harvest

Feature, The Netherlands & Belgium, 2014
Director: Tallulah Hazekamp Schwab
Production: Column Film, Grobbendonk Films
World Sales: Mountain Road Ent. Group
Bergweg 12, 1217 SC Hilversum, The Netherlands
Phone: ++31-35-623-55-59
E-Mail: danielle@mountainroad.nl
www.mountainroad.nl

Mara and the Firebringer

Feature, Germany, 2014
Director: Tommy Krappweis
Production: Rat Pack Filmprod.
World Sales: Sola Media, Filderhauptstr.
49, 70599 Stuttgart, Germany
Phone: ++49-711-479-36-66
E-Mail: post@sola-media.net
www.sola-media.net;
www.maraunderfeuerbringer.com

My Friend Raffi

Feature, Germany, 2015
Director: Arend Agthe
Production & World Sales: Mimi & Crow
Film-Prod. Karl-Jacob-Str. 7, 22609 Hamburg, Germany
Phone: ++49-40-880-68-96
E-Mail: info@mimiandcrow-filmproduktion.de; www.rettet-raffi.de/e
Festival Contact: Renate Zylla,
rzylla@arcor.de

Nena

Feature, The Netherlands & Germany, 2014
Director: Saskia Diesing
Production: Key Film, Coin Film, VPRO
World Sales: Mountain Road Entertainment Group
(address see above)

No One's Child

Feature, Serbia & Croatia, 2014
Director: Vuk Rsumovic
Production: Art & Popcorn, Baboon Prod., Kinorama
World Sales: Soulfood; Kralja Milana 4
11000 Beograd, Serbia
Phone: ++381-11-268-79-32
E-Mail: natasa.stanojevic@www.soulfoodfilms.com;
www.soulfoodfilms.com

Prince

Feature, The Netherlands, 2015
Director: Sam de Jong
Production: 100% Halal
World Sales: Mongrel Media
1028 Queen St. West
Toronto, ON, M6J 1H6, Canada
Phone: ++1-416-516-97-75
E-Mail: international@mongrelmedia.com
www.100procenthalal.nl

Short Skin

Feature, Italy, 2014
Director: Ducchio Chiarini
Production: La Règle du Jeu
World Sales: Films Boutique
Köpenicker Str. 184, 10997 Berlin, Germany
Phone: ++49-30-695-378-50
E-Mail: info@filmsboutique.com
www.filmsboutique.com

Love in Our Soul

Feature, Slovakia, 2014
Director: Mariana Čengel Solčanská
Production & World Sales: JMB Film
Tvarožkova 8; 81103 Bratislava, Slovakia
E-Mail: jmb@jmbfilm.sk; www.jmbfilm.sk

Snow Pirates

Feature, Turkey, 2014
Director: Faruk Hacıhafızoglu
Production: Kars Film
World Sales: Atonic Project
Hüseyinağa Mahallesi, Nane Sokak, No
12/4 İstiklal Caddesi, Beyoğlu / İstanbul,
Turkey
Phone: ++90-212-252-49-24
E-Mail: info@atonicproject.org

Winnetou's Son

Feature, Germany, 2014
Director: André Erkau
Production & World Sales: Kinderfilm
Richard-Breslau-Str. 9, 99094 Erfurt,
Germany
Phone: ++49-361-658-660
E-Mail: info@kinderfilm-gmbh.de
www.kinderfilm-gmbh.de

Children's Int. Film Festival; Dubai,
United Arab Emirates

April 24 - May 1st 2015

www.ciff.ae

Int. Short Film Festival; Oberhausen,
Germany

April 30 - May 5th 2015

www.kurzfilmtage.de

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

May 5 - 10th 2015

www.ifts.de

Conference: 'Film & Media Education in
Poland & the World' – Systemic Solu-
tions & Case Studies; Warsaw, Poland

May 6 - 7th 2015

www.come.uw.edu.pl/peam/konferenc-ja2en.html

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

May 29 - June 4th 2015

www.zlinfest.cz

Golden Sparrow – Film & Media Festi-
val for Children; Gera & Erfurt, Ger-
many

May 31 - June 6th 2015

www.goldenerspatz.de

Int. Short Film Festival "Mo & Friese";
Hamburg, Germany

May 31 - June 7th 2015

www.moundfriese.de

Best of the World Children's Film Festi-
val; Tromsø, Norway

June 4 - 7th 2015

www.verdensbestefilm.no

Animafest – World Festival of Animated
Film; Zagreb, Croatia

June 9 - 14th 2015

www.animafest.hr

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

June 13 - 19th 2015

www.pleinlabobine.com

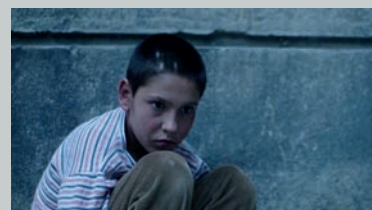
Film Festival for Children & Youth "Ki-
nolub"; Krakow region, Poland

June 14 - 18th 2015

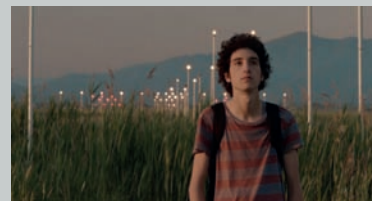
www.kinolub.pl

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

www.ecfaweb.org/ecfnet/festivals.php



No One's Child



Short Skin

Based on the enthusiasm raised by the recent seminar in Cologne, Meike Statema (IDFA) convened a special meeting during Amsterdam's prestigious documentary festival to further support the young audience documentary movement. A perfect occasion to meet with 'Real Young', an initiative in which IDFA, EDN and The Financing Forum for Kids Content (Malmö) join forces. Annette Brejner (Financing Forum): "It's our adult responsibility to introduce the young audience to all aspects of what 'being human' means through the work of contemporary storytellers and through films that challenge them in their critical consciousness. We want to elevate the status of documen-

aries for children to the same level as documentaries for adults."

Real Young is well aware of certain issues that have yet

to be overcome:

- The Film Institutes (like the Swedish Film Institute supporting Real Young) are doing an excellent job in supporting film production. But we need the TV chains on board, who are more interested in series than in movies. So a new format is needed, as was confirmed by no less than four TV stations around the table.

- Even if linear broadcasting is made possible, for the youth of today digital comes first. Strategically you're lost if you're not digitally visible.

- Dubbing or subtitling will cause even more problems, not only for TV-stations but also for VOD and online platforms.

This will be a topic for discussion in the next Financing Forum.

- Too often documentaries for young people are considered a stepping stone towards a career into the 'real' documentary scene. "To make youth documentaries develop as a genre, we need good filmmakers, awards etc. This genre has to be taken seriously, which is something that Real Young will strive for."

To install a new, innovative format for children's documentaries, Real Young is looking for ideas independent of any sort of restrictions. The best ideas will take part in a development workshop, in an EDN Online Pitching Session to financiers and in the Financing Forum for Kids Content. This workshop, where projects receive tutoring from industry experts focusing on project development and market potential, will take place on March 10-12 in Malmö, Sweden, during the Financing Forum for Kids Content. (GH)
More info: www.thefinancingforum.com

FILEM'ON INT. EXCHANGE ON FILM FOR PRESCHOOLERS

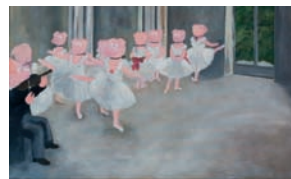
"Modern media is getting more user friendly and in that way becoming more accessible from a much younger age. Therefore, quality content for toddlers is needed" stated Elise Van Beurden in her keynote speech. "Let us stop describing toddlers as 'the future audience'! They are the audience of today, and should be valued and treated as whole."

This was confirmed by a series of artists who came to present their productions during the 'Film & Media Literacy for Preschool Children' symposium, organised by the Filem'on children's film festival on 31st October in Brussels. The main topic was 'production': what media projects for a preschool audiences are currently in production? Here you find a summary on some projects presented during this exchange meeting.

1. Big Art for Little People (Grote Kunst voor Kleine Mensen)

Should you offer children only security and recognition? Should you never surprise them by breaching the predictable flow of images? On the contrary, says Nathalie Faber, producer of the Dutch 'Big Art for Little People': In the program you see the artistic work of contemporary visual artists specifically tailored for children. "We're taking the kids' own creativity to the next level." Some rules have to be taken in account:

[Read more](#)



2. Film production: MIRIAM & MIFFY "You can't mess up a toddler's first cinema visit"

Several directors came to tell about their specific approach when working for a preschool audience. Hans Perk (MIFFY) is aware of a



filmmaker's specific responsibility: "For many toddlers this would be their first cinema visit. We couldn't mess up!" Producing for toddlers is particularly difficult because the filmmaker has to put himself literally at the same height as his audience. Mait Laas explained how he does this in his short films about Miriam and her perky chicken.

[Read more](#)

3. PIM & POM – THE BIG ADVENTURE



In 2014 Gioia Smid shoed two cats into the cinema. Pim & Pom

were not inexperienced: they already starred in a 52 episode TV-series. But how did the cats make the transition from picture books to the white screen?

1961. On the children's pages of a newspaper a weekly column about the cats Pim & Pom is illustrated by Fiep Westendorp. Both stories and drawings are based on real cats, with one divergence: the real Pim is red-haired, but on paper he becomes a white tiger. The cats design is not exactly realistic: a gigantic head, on which 3 dots (in one line) mark the eyes and nose, a long neck and extremely short paws. Fiep Westendorp: "But their characters are almost human. I can project all my thoughts and ideas upon them." [Read more](#)

4. Scripted acting with preschoolers



The Norwegian TV-series 'The Summer with Dad' (NRK) recently

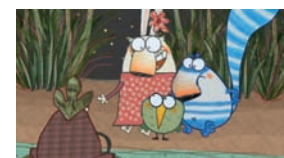
won the 'Up to 6 Fiction' Prix Jeunesse. Lead actor Conrad Harwood is only 5 years old, which makes director Knut Naesheim an expert in scripted acting with pre-schoolers.

"Charm and talent aren't enough. Those kids should be willing to work hard." For Naesheim young actors have to meet many qualifications. They must be:

- Willing: receiving orders and correcting yourself can be really tough.
- Patient: "We're testing their patience in the casting process by making them do something silly... and then do it twice."
- Alert: "They should be able to remember many commands one after another and execute them." [Read more](#)

5. Enzo d'Alo goes to the opera

Is every art form suitable for toddlers? Opera surely is, according to Enzo d'Alo (PINOCCHIO, THE BLUE ARROW). In his 'Pipi, Pupu & Rosmary' series he adapted Mozart's 'The Magic Flute' for the youngest audience.



This made d'Alo and his Luxembourg producer Paul Thiltges dream of more opera adaptations.

Thiltges: "I am fan of 'Pipi, Pupu & Rosmary', a series coproduced by our company PTD together with Cometafilim (Italy) and Millimages. So far we have made 78 x 7' episodes, one 'Magic Flute' special (26') and 3 half-hour specials based on opera libretto's are currently in production. The idea is to bring classical opera nearer to children by integrating Pipi, Pupu and Rosmary in the librettos." [Read more](#)



ECFA'S AGM ON FEBRUARY 7TH

All ECFA members are kindly invited to the AGM on Saturday February 7th in the Thüringer Staatskanzlei, Mohrenstraße 64 in Berlin. Doors open at 3.30pm; the AGM starts at 4pm. Over the years the AGM has grown into a perfect spot for informal networking. ECFA wants to further facilitate this evolution. Therefore after the AGM a restaurant on the ground floor is reserved for a buffet (7 – 8.30pm) to which ECFA representatives are invited. Later you can continue your evening programme during ECFA's Award celebration at 9pm in Homebase, Köthener Strasse 44.

NEW MEMBERS

KINEKO Int. Children's Film Festival (Tokyo, Japan)



In August 2015 the Tokyo Kinder Film Festival will launch its 23rd edition under a new name: KINEKO Int. Children's Film Festival! Japan's biggest Int. Film Festival for Children! We make dreams come true and provide a place where children and parents can learn about the importance of being compassionate. The festival supports parenting and promotes the well being of children by conveying messages through wonderful films.



Founder and director of the Tokyo Kinder Film Festival is the successful businessman Mitsuo Tahira.

In 1992 he started the festival in an attempt to present movies from all over the world to Japanese children. Since this small and modest first edition, the festival has grown into a big event with more than 50,000 admissions annually and a 23rd edition in the making. KINEKO will be the one and only Int. Children's Film Festival in Japan, receiving support from film industry, mass media and local governments and establishing family festivals all over Japan as children's film experts.

E Kou (Director of Int. Communications): "All festival activities were focussed on the national territory, but with the new name in 2015, this feels like a fresh start and the 'reborn festival' is ready to play an international role and to introduce Japanese films widely to the world. Now becoming ECFA members we're ready to expand our exchange with other film festivals, but our focus will remain the same: 'Artistic films for young kids'."

The festival will not only change its name, but also its venue. "We'll move to the heart of Tokyo – Shibuya, a place full of energy.

During our 5 day event, we'll welcome an audience ranging from toddlers to teens, and we screen all our films dubbed live by voice actors on stage. Many Japanese distribution companies will participate, in our screenings they can feel the reactions from the crowd, mostly families, which might offer films a better chance to find their way into the Japanese TV and DVD market. On the festival location during the 5 days event we're expecting 15,000 people. But besides that we organise screenings and local film festivals all around Japan, annually reaching out to 50,000 people. More info: www.kinder.co.jp/en/ Contact: E Kou, kaigai@kinder.co.jp

ECFA HONORARY MEMBER OF ALE KINO!

In 2014 ECFA was most flattered by Ale Kino!'s recent invitation to join the festival's Honorary Committee.



Ale Kino! (Poznan, Poland): "In recognition of our many years of collaboration (including an ECFA Award jury in the last three festival editions) we restored the tradition of having ECFA as an Ale Kino! Festival Honorary Committee Member. Being an active member of the association, the festival would welcome ECFA members' collaboration in exchanging experiences and developing common tools with a view to shape together the European cinema audience of the 21st century. Our 50-years-long experience tells us that it is worth helping young people observe everyday life and discover the world through films. Together with ECFA we would love to initiate discussions and activities on film education and on promoting good European film productions for children and teenagers."

RAINBOW HAS

Complementary to the earlier RAINBOW, fighting homophobia, project in which ECFA was a partner, a new EU project RAINBOW HAS (alliances within Homes And Schools) ran from 2013-2015. With a final conference taking place on November 18th in the buildings of the Basque Country Delegation in Brussels.

Here a publication was presented encompassing the work accomplished in the RAINBOW HAS project over two years by organisations from 8 European countries (Spain, Poland, Italy, Bulgaria, UK, Belgium, The Netherlands and Germany). RAINBOW HAS's mission is to work on alliances that ensure an education that is open to sexual diversity, preventing any type of discrimination or bullying based on sexual orientation or gender identity.

The RAINBOW HAS project has revealed a disturbing situation regarding the rights of LGBTI people. The aggression, harassment, stigmatization and exclusion suffered by many individuals, based on prejudices, stereotypes and homophobic or transphobic ideas, have grave repercussions on their health. The fundamental rights of the LGBTI minority are neither respected nor duly protected despite being included in national or international legislative frameworks. Of course, the level of enjoyment of LGBTI rights varies notably from country to country. In spite of this rather negative view, the RAINBOW HAS research identified 22 good practices in five countries under study.

Belgian based ECFA member Jekino was responsible for a video report of two of those good practices found in the UK. Two projects supported by the University of Middlesex tackling bullying in school are presented through testimonies of teachers and pupils involved. Also a crowdmap aiming to create a European network of networks for diversity at school was launched.

The complete publication, video reports and a link to the European network crowdmap are available: www.rainbowhas.eu.

ECFA Awards

Titles recently listed for the ECFA Award 2014:

- Int. Children's & Youth Film Festival (Oulu, Finland): **SOLAN & LUDVIG: CHRISTMAS IN PINCHCLIFFE** (Rasmus Sivertsen, Norway)
- Ale Kino! Int. Young Audience Film Festival (Poznan, Poland): **JACK AND THE CUCKOO-CLOCK HEART** (Mathias Malzieu & Stéphane Berla, France / Belgium)
- Olympia Int. Film Festival for Children & Young People (Pyrgos, Greece): **LOLA ON THE PEA** (Thomas Heinneman, Germany)

**Next CFF Seminar in April
Digital tools – a new pedagogical approach (Saint-Quentin)**



This is the topic of this year's Ciné-Jeune Festival Seminar: the use of digital tools in media literacy. The seminar is another event under the 'Children's Film First' label, patronised by ECFA and supported by the Creative Europe programme. The purpose of this seminar is to bring together educators and entrepreneurs with one common concern: the content of contemporary digital education.

Policy makers in local authorities, media literacy professionals, facilitators and the French Ministries of Education and Culture will gather on April 21st 2015 to discover innovative tools and to reflect upon a new pedagogical approach towards digital content.



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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

THOMAS HEINEMANN'S 'LOLA ON THE PEA' "Two ponies and one fish"



Ever since her father 'vanished in thin air', Lola (11) lives with her mum on a houseboat on the river. More and more Lola withdraws from real life, cherishing her father's souvenirs and memories. She becomes a loner, an out-cast. Until two newcomers shake her world upside down: Kurt, applying to become her mum's new boyfriend, and Rebin, a refugee boy staying illegally with his family in Germany. They force Lola to take action and leave her world of dreams. **LOLA ON THE PEA** tackles some serious issues in a playful way, in a festive celebration of colours and music. This makes the film by Thomas Heinemann perfectly accessible for a very young audience. We only wondered why in **LOLA ON THE PEA** some adults behave like caricatures.

Thomas Heinemann: In children's films in general adults are outsiders with their own agendas and problems. Like the clumsy policeman, who is so proud about his new uniform. The way he jumps on his bicycle is homage to postman Jacques Tati in **JOUR DE FÊTE**. I'm a big fan of Tati, and the use of sound in his work. Rebin's father, played by Kurdish actor Ferhat Keşkin, is not a caricature. He added a lot to this movie. Many small elements in his performance surprised the young actors and made the scenes look more spontaneous.

How did you find your actors?

Heinemann: I was quite pragmatic in this matter and decided not to organise an open casting. A friend of mine is a teacher in a school nearby the town where we were shooting. He introduced me to some pupils and most of them ended up in the movie. The other actors I knew from theatre groups that I worked with.

You have a history in children's theatre? Heinemann: My uncle ran a children's theatre company in Basel, Switzerland and my father, who was a stage builder, joined them in the early seventies. As an immigrant worker he was sent back to Germany while I stayed in Switzerland, living in a sort of commune, where I wrote my first play at the age of 12. In this theatre group all roles – even adult characters – were played by children. I found that a bit cheesy. When I started my own company, children and adults were equally represented. In those days, you never saw children and adults sharing one stage. We worked in almost every art form: theatre, dance, music. After running this company for 15 years, the stage became too small for me and I lacked new challenges. Film was the next step. I started working with a friend in a production company.

Working with children again?

Heinemann: Not exactly. My first job was convincing Werner Herzog that his script for **INVINCIBLE** sucked... Not an easy job, and for sure I failed! Now **LOLA ON THE PEA** takes me back to my roots, literally! Several actors in the movie used to play as children in our theatre group years ago. This made me feel like a family patriarch.

By telling the story the way you did, you enable yourself to introduce serious issues (divorce, asylum seekers, etc.) to an exceptionally young audience.

Heinemann: Some people don't like me using a humorous tone to bring up serious



issues. But for me this is the way to do it. That's why also the art design is very elaborate. Like on the boat, creating the atmosphere of a place where you would actually like to live. And usually colour grading is only a small job, but for **LOLA** it took us 15 days. Moreover we had some bad weather during the shooting that we had to cover up in the post production.

What happened to the boat afterwards?

Heinemann: That's a tricky question. The film woke up sleeping dogs. We planned to sail the boat up the river to shoot some scenes, but then came out as a houseboat, this vehicle was illegal. This caused serious troubles for the owner, who had to sell his boat. Now the village governance bought it. They have a new destiny for it in mind.

Do you perhaps treasure a romantic sailor man's dream, considering all the shipping nostalgia in LOLA?

Heinemann: This element I can't explain, but it adds a certain airiness to the movie. Maybe it is because I grew up on movies with Errol Flynn, that I saw every Sunday with my dad in the local cinema.

Music plays an important role in the movie, with a 'brass battle' as the ultimate climax.

Heinemann: In my theatre days, we often introduced children to brilliant music that normally they would never listen to. I hate those popular pop rock songs on a soundtrack. I prefer a wide spectrum of musical styles: brass music, country, surf, Balkan beats... The final musical battle was a huge challenge for the composer: traditional brass music with an oriental beat... But the song nowadays is often played on the radio, so apparently it worked out well.

By the way: congratulations for having the courage to make a children's film without a single animal appearance. A dignified decision!

Heinemann: I should remind you there was one scene with 2 ponies and one with a fish! We saved the fish's life, as he was originally intended to be sold as live bait. (GH)

The full version of this interview can be found on <http://www.ecfaweb.org/projects/filmmaking/Heinemann.htm>