



No. 1 / 2016

FEBRUARY

ECFA AWARD 2016

Nine films have been nominated for the ECFA Award 2016 and one of them will soon be crowned as the 'Best European Children's Film' of the year. All ECFA members have now cast their votes and the winner will be announced at the Berlinale on February 13th. The nominees are:



JACK
Edward Berger, Germany
Awarded in the Youth Film Festival Flanders, Antwerp & Bruges.



SONG OF THE SEA
Tomm Moore, Ireland, Luxembourg, Denmark, Belgium
Awarded in Festival Ciné-Jeune de l'Aisne, St.-Quentin and the Kristiansand Int. Children's Film Festival



ENCLAVE
Goran Radovanovic, Serbia, Germany
Awarded in Schlingel Film Festival for Children & Young Audience, Chemnitz



X + Y
Morgan Matthews, UK
Awarded in BUFF Filmfestival, Malmö.



BIRDS OF PASSAGE
Olivier Ringer, Belgium, France
Awarded in the Zlin Film Festival for Children & Youth and KINOdiseea, Bucharest



LIFE ACCORDING TO NINO
Simone van Dusseldorp, Netherlands, Belgium
Awarded in the Ale Kino! Festival, Poznan



OPERATION ARCTIC
Grethe Bøe-Waal, Norway
Awarded in the Oulu Children & Youth Film Festival and in FIFEM, Montréal



ABOUT A GIRL
Mark Monheim, Germany
Awarded in Lucas Children's Film Festival, Frankfurt am Main



THE SEVEN RAVENS
Alice Nellis, Czech Republic, Slovakia
Awarded in the Olympia Youth Film Festival, Pyrgos

ECFA's Annual General Meeting

Come and meet many new and well-known faces at ECFA's Annual General Meeting on Saturday 13 February at 16.00 in a new location: the Vertretung des Freistaates Sachsen beim Bund, Brüderstraße 11, 15 minutes walking from Potsdamer Platz.

After the AGM there will be food, drinks and room to mingle at the ECFA Award Ceremony during the 'Treffen der Kinderfilmszene', co-hosted by ECFA. Get your invitation and join us at the ECFA party!

The News Section:

Films, Awards, Festivals and other events

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

Best Feature for Children -10: "Secret Society of Soughtown" by Margus Paju, Estonia, 2015;

Best Feature for Children 11-13 years: "Little Gangster" by Arne Toonen, The Netherlands, 2015.

www.juniorfest.cz

Interfilm Short Film Festival: KuKi; Berlin, Germany

Best Shorts for Children, 1st: „Johnny Express“ by Kyungmin Woo, South Korea, 2014; 2nd: „Opossum“ by Paul Cichon, Germany, 2014.

Best Shorts for Teenagers, 1st: „Overpass“ by Patrice Laliberté, Canada, 2015; 2nd: „Flea“ by Vanessa Caswill, UK, 2014.

Audience Award, Best Documentary for Children: „Giovanni and the Water Ballet“ by Astrid Bussink, The Netherlands, 2014.

Best Short Films for Schools, 1st: „Tryouts“ by Susana Casares Domingo, USA, 2013; 2nd: „9 Meter“ by Anders Walter, Denmark, 2013.

www.interfilm.de

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

Professional Jury: Best Film: "Labyrinthus" by Douglas Boswell, Belgium, 2014.

ECFA Award: "Birds of Passage" by Olivier Ringer, Belgium & France, 2015.

Children Jury: "Paw" by Robert-Adrian Pejo, Hungary, 2015.

Audience Award: "Molly Moon and the Incredible Book of Hypnotism" by Christopher N. Rowley, UK, 2015.

Short Film 3 - 6: "Llama Drama" by Pablo Vazquez, Argentine, 2013.

Short Film 6 - 9: "Freeze" by Maria Peters, The Netherlands, 2015.

Short Film 9 - 12: "The Lion and the Brave Mouse" by Els van Driel, The Netherlands, 2014.

Short Film 12 - 15: "Nelly" by Chris Raiber, Austria, 2014.

www.kinodiseea.ro

Children & Youth Film Festival Just Film; Tallinn, Estonia

Int. Jury's Award: „14+“ by Andrey Zaytsev, Russia, 2015.

Young People Jury's Award: „Heroes of Evil“ by Zoe Berriatúa, Spain, 2015.

Children Jury's Award: „You're Ugly, Too“ by Mark Noonan, UK, 2015.

Special Award: „Operation Arctic“ by Grethe Bøe-Waal, Norway, 2014.

Grand Prix of the Children's Rights Jury: „The Mask You Live In“ by Jennifer Siebel Newsom, USA, 2015.

www.justfilm.ee

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

Adult Jury: Best Feature: "Celestial Camel"

MOVING IMAGES

Film, impairments and the re-presentation of disability

Many films have disabled adults and children in them, and there has been some research on how disabled people are represented in films over the last fifteen years. However, few people have questioned how children understand images of disability. In response to this lack of knowledge - as two researchers of film and disability, working at Leeds Beckett University - we sought to investigate these areas. We believed this would provide important insights into how children form their attitudes to disability, particularly in terms of the ways film contribute to children's developing opinions.

Since we were unable to be certain of the familiarity of students with subtitled presentations, we avoided non-English language films. Also the age of the students (approx. 13) limited the certificates that could be shown. We chose three films that were age-appropriate and disability-centred, two more recent REAR WINDOW (1998) and FINDING NEMO (2003), and one older FREAKS (1932), allowing the opportunity for historical comparisons and reflections on the evolution of film techniques as well as images. The inclusion of NEMO also allowed the discussion of the merits, or otherwise, of disability imagery in animation.

The post-viewing discussions allowed the students to explore their own experiences of disability as well as comment on the films directly. Several main themes emerged, as students were able to reflect on the evolution of the appearance in and representation of disability in film, and their relation to changing cultural attitudes. FREAKS posed the most radical challenge to their assumptions of disability and impairment – particularly in their surprise that disabled people were able to adapt to their circumstances to become competent in areas they would have presumed impossible. Although they tended to find REAR WINDOW the least engaging film, they were still eager to discuss the enabling role of technology in



Freaks

people's lives portrayed in this remake, a film which also allowed them to see the importance intersections of wealth, gender, social/cultural capital and social class with disability. FINDING NEMO was the film which allowed them to look most closely at disability in childhood, especially in terms of issues such as protection, autonomy and exclusion.

If you are interested in finding out more about our project and our publications on this research, please email Alison Wilde at: a.wilde@leedsbeckett.ac.uk. (Alison Wilde & Stephen Millett)

Dr Alison Wilde does research (especially on media and disability) and teaches in Childhood Studies at Leeds Beckett University. Dr Stephen Millett is an Independent Researcher. This project was funded by Leeds Beckett and is expected to be the pilot stage of a wider investigation into children, disability and film.

DOXSPOT

HOME SWEET HOME

"I didn't know anything about Denmark. Just that it is totally different than Malaysia." For the 10 year old Salimah everything is new after her arrival at the Danish airport, her previous home 9782 km away. Now she arrives in a different climate, with foreign smells, sounds, colours and many unknown faces. Her father and sister welcome her but they are also strangers – Samilah was just 1 year old when they left Malaysia. For the first time she has the chance to build up a relationship with her family. But will she be able to adapt to the new surroundings in Denmark? A fresh start with mixed feelings.

Director, Script: Katrine Philp
Denmark, 2015, 26'

Camera: Katrine Philp, Talib Rasmussen,
Sturla Brandth Grøvlen

Production: Good Company Pictures

Contact: Katrine Sahlstrøm:

kat@goodcompanypictures.com;

www.goodcompanypictures.com



Source Info: doxs! festival for children & youth documentaries, www.do-xs.de.

Contact: Gudrun Sommer & Julia Nissen, office@do-xs.de.

doxs! festival for children & youth documentaries

is dedicated to children & youth documentaries, doxs! supports a unique mission: presenting 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.

TONDO In Script Lab development

The Cinekid Script Lab teams up the authors of 7 children's film scripts in development with highly experienced script coaches over a course of four months. During the Berlinale it's showdown time! We asked Bianca Boege and Hilde Hagerup, Norwegian authors of TONDO, one of the projects in development, how they experienced this process.

Amber Nefkens (Cinekid): "You can divide the process into three key moments:

- During the Cinekid Festival the participants and three coaches (Rasmus Holskjaer, Boudewijn Koole and Jolein Laarman) meet for the first time. The authors also evaluate each other's projects, so the feedback is very diverse.
- Until January the coaches and authors keep in touch, monitoring all steps of the creative process.
- To finalise the project, authors and coaches meet again at the Berlinale's Talent Campus."

What's the importance of your presence in Berlin? Nefkens: "The Berlinale Generation programme is the perfect environment for participants to show themselves to the industry. The festival is an inspiring place, as we can invite festival guests (producers, sales agents...) to share experiences and advise our authors."

TONDO, a feature film script by Bianca Boege & Hilde Hagerup is a project running in this year's Cinekid Script Lab.

Bianca Boege & Hilde Hagerup: "TONDO is about the most super-secret and spectacular martial arts in the world. Noah (8) adores his brother Adrian (10), and together they practice their tondo-skills, a mixture of sumo wrestling and taekwondo, but with higher kicks and louder screaming. When Adrian finds a new friend, he suddenly thinks tondo is embarrassingly childish. Now Noah only has grandma to practice with. He soon finds out that tondo isn't a game at all. It is, in fact, very real and very dangerous! TONDO is about the magic of childhood and how you must fight not to lose it when growing up."

How did the work in the Script Lab influence the script?

Boege & Hagerup: "The enthusiasm of other writers and mentors was a real inspiration. It confirmed our idea that this story is very international, and we could see how the comedy elements really worked. We always wanted to tell Noah's story, but a lot of side characters were taking up space and shifting the film's focus. Through the Lab we got encouraged to focus on the real core of the film – childhood vs. adulthood – and understood how Noah could drive the story forwards. As a result, we now have fewer characters and a stronger lead. With professionals from seven different countries reacting quite similar to our story, we gained a great feeling of 'being on the right track'."

How did you cooperate with your coach?

Boege & Hagerup: "Our mentor was Boudewijn Koole, which was a real treat, as we both love KAUWBOY. We received additional input from the Swedish authors Henrik Stahl and Ted Kjellson, a great com-



ination! Boudewijn put the script aside for the first half of the workshop, concentrating on us writers. He systematically stripped the script of characters, finding out how few we needed to make the story work. Henrik and Ted were chipping in constantly. They have a great eye for comedy. For us, this mix of philosophical and hands-on input was a real boost. We created a new tweaked synopsis in one week and finished the next draft."

How will this project evolve?

Boege & Hagerup: "We have Norwegian production company Maipo Film and producer Kristin Ulseth on board. Together we'll pick a director. Then we'll seek production funds and possibly find a European co-producer. Although set in a suburban community outside Oslo, this story is very universal. Most countries are familiar with exotic martial arts practiced in local run-down sports halls. There is a certain poetry to this image. We would love to find a high profile actor with a martial arts background for the role of tondo master Toshiba Ten."

Amber Nefkens: "The Script LAB projects can eventually seek financing and co-production partners through the Cinekid Junior Co-production Market and, in a later phase, be screened at the festival. In this way Cinekid contributes to the full cycle of a project. Now seeing BLUE BICYCLE, SIV SLEEPS ASTRAY and YOUNG WRESTLERS entering the film market, we're so happy to know that Cinekid helped those films being made."

How would you evaluate the usefulness of projects like the Script Lab?

Boege & Hagerup: "Writing can be a lonely exercise. Participating in the Script Lab is great at any point in the development process. When bringing together so many creative people, and creating an atmosphere where everybody feels secured, this opens up very dynamic collaborations. Our experience is that film writers are incredibly generous, and happy to share ideas. Basically, we all had the same goal: to make all the scripts the best they could possibly be." (GH)

Contact Cinekid Script Lab: Nienke Poelsma (Head of Cinekid for Professionals) & Amber Nefkens (Producer Script LAB), professionals@cinekid.nl.

Adult Jury: Best Feature: "Celestial Camel" by Jury Feting, Russia, 2015, also awarded as Best Director. Best Animated Feature: "Song of the Sea" by Tomm Moore, Ireland, Luxembourg, Denmark & Belgium, 2014. Best Animated Short: "Bear Story" by Gabriel Osorio, Chile, 2014.

Children Jury: Best Feature: "Labyrinthus" by Douglas Boswell, Belgium, 2014. Best Short: "Matilde" by Vito Palmieri, Italy, 2012. Best Animated Feature: "Song of the Sea". Best Animated Short: "A Town Called Panic" by Vincent Patar & Stéphane Aubier, Belgium & France, 2013.

www.cfsindia.org

Castellinaria Festival Int. del Cinema Giovane; Bellinzona, Switzerland

Competition 6 - 15: Best Films, 1st: "The Little Prince" by Mark Osborne, France & USA, 2015. 2nd: "My Skinny Sister" by Sanna Lenken, Sweden & Germany, 2015. 3rd: "Microbe and Gasoline" by Michel Gondry, France, 2015.

Aspi Award: "Iqbal: Fearless Child" by Michel Fuzellier & Babak Payami, Italy & France, 2015.

Competition 16 - 20: Best film: "Mustang" by Deniz Gamze Ergüven, France, Turkey, Germany & Qatar, 2015.

Life Quality Award: "La Bella Gente" by Ivano De Matteo, Italy, 2009.

Utopia Award: "Maybe Tomorrow" by Alex K. Lee, France & Austria, 2013.

Best Short: "Yaar" by Simon Gillard, Belgium, 2014.

Audience Awards: Best Feature: "Standing Tall" by Emmanuelle Bercot, France, 2015.

Best Short: "Inspection" by Gala Sukhanova, Russia, 2014.

www.castellinaria.ch

Int. Children's Film Festival; Vienna, Austria

Children's Jury Award: "Rainbow" by Nagesh Kukunoor, India.

UNICEF Award: "Confetti Harvest" by Talulah Hazekamp Schwab, The Netherlands & Belgium, 2014.

Audience Award: "Song of the Sea".

www.kinderfilmfestival.at

Film Festival; Zagreb, Croatia

Best Film in section for young people: "Prince" by Sam de Jong, The Netherlands, 2015.

Audience Award: "The New Kid" by Rudi Rosenberg, France, 2015.

www.zff.hr

El Meu Primer Festival; Barcelona, Spain

Audience Awards: 2 +: "Zebra" by Julia Ocker, Germany, 2013. 4 +: "Wombo" by Daniel Acht, Germany, 2013. 7 +: "Tigers Tied Up in One Rope" by Benoit Chieux, France, 2014.

Jury's Awards: 4 +: "The New Species" by Kateřina Karhánková, Czech Republic, 2013. 7 +: "About a Mother" by Dina Velikovskaya, Russia, 2015.

www.elmeuprimerfestival.com/?lg=2

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

Children Jury, Best Films, 1st: "Little Gangster" by Arne Toonen, The Netherlands, 2015; 2nd: "The Island of Secrets" by Taavi Vartia, Finland, 2014; 3rd: "Oddball" by Stuart McDonald, Australia, 2015.

Young People Jury: "Fair Play" by Andrea Sedláčková, Czech Republic, 2014.

ECFA Award: "Operation Arctic" by Grethe Bøe-Waal, Norway, 2014.

Church Media Foundation's Award for Best Finnish Short or Feature: "If I Ruled" by Jenni Kangasniemi & Aino Suni, Finland, 2015.

www.oulunelokuvakeskus.fi/lef

Int. Documentary Film Festival IDFA; Amsterdam, The Netherlands

Award for Best Documentary for Children: "Ninnoc" by Niki Padidar, The Netherlands, 2015.

www.idfa.nl

Int. Film Festival, Children's & Teenagers' Section "Enfant Terribles"; Gijon, Spain

Audience Award for Best Film - 12: "The Invisible Boy" by Gabriele Salvatores, Italia, 2014.

Audience Award for Best Film + 13: "Des-sau Dancers" by Jan Martin Scharf, Germany, 2014.

Young People Jury: Best Feature: "Nasty Baby" by Sebastián Silva, USA, 2014. Best Short: "Madam Black" by Ivan Barge, New Zealand, 2015.

www.gijonfilmfestival.com

Kodomo Int. Film Festival; Okinawa, Japan

Grand Prix: "Lola on the Pea" by Thomas Heinemann, Germany, 2014.

www.kiffo.kukuruvision.com

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

Jury's Grand Prix: Best Long Film: "Sleeping Giant" by Andrew Cividino, Canada, 2015. Best Short: "Perrault, La Fontaine, My Ass!" by Zoran & Ludovic Boukherma, Hugo P. Thomas, France, 2014.

Audience Awards: Best Long Film: "The Here After" by Magnus von Horn, Sweden, 2015. Best Short: "Father" by Lofli Achour, Tunisia & France,

Awards of Young People's Juries: Best Long Films: "Krisha" by Ted Edwards Shults, USA, 2015; "Sleeping Giant". Best Shorts: "Lukas and the Aspies" by Anders Gustafsson, Denmark, 2015; "Crocodile" by Gaëlle Denis, UK, 2014.

www.dugrainademoudre.net

Int. Children's Film Festival; Graz, Liezen, Kapfenberg, Eibiswald, Austria

Award of the Children's Jury: "Operation Arctic".

Audience Award: "The Christmas Family" by Carsten Rudolf, Denmark, 2014.

www.kinderfilmfestival.at/steiernmark

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

Int. Jury Awards: Best Feature: "14+" by An-

PRODUCTION

FORTUNE FAVOURS THE BRAVE

FORTUNE FAVOURS THE BRAVE (original title: ENTE GUT! MÄDCHEN ALLEIN ZU HAUS) is a new project within the context of the 'Besondere Kinderfilm' support plan for German children's film.

Vietnamese sisters Linh and Tien, living in the German city of Halle, are suddenly forced to take care for themselves, when their mother is compelled to return to their homeland to deal with an urgent matter. Of course nobody must know about this – especially not the German youth welfare service. But then Pauline, a solitary girl next door, discovers the secret and threatens to reveal it. The initial conflict between the girls grows into a true friendship that is put to the test when the authorities are slowly starting to see through their game.



Casting the German-Vietnamese main actresses was a difficult process, according to director Norbert Lechner. "We did castings, visited schools, etc. but found it difficult to get access to the Vietnamese community. That changed when we did a street casting in Berlin, handing out flyers in Vietnamese. We quickly found two perfectly suitable girls. For the adult characters we invited Vietnamese actors to work with us, popular superstars in their homeland."

Lechner travelled to Vietnam for some on-the-spot research on atmosphere, colours, etc. "Vietnamese immigrants often hold on to the decorations from their homeland. Two colours dominate the homes of German-Vietnamese people: green and pink-red. This was the basis of the colour concept that we consistently maintained throughout the movie." On the other hand there is Pauline's quasi-Hitchcockian apartment, with lots of windows, through which in 'Rear Window' style she keeps an eye on the neighborhood. Another location is a Vietnamese restaurant, "We converted an existing restaurant, as such locations often carry a certain sense of tristesse we tried to cheer up the place with original Vietnamese design elements, even if the result seen through western eyes might look somewhat cheesy."

FORTUNE FAVOURS THE BRAVE, a production by Kevin Lee Film (supported by German children's television), was shot last summer and will have its German release in May 2016.

World Sales: Attraction Distribution, info@attractiondistribution.ca; www.attractiondistribution.ca; <http://entegut.weebly.com>

OTTAL



Indian director Jayaraj Nair's 40th (!) film OTTAL (The Trap, an adaptation of Anton Chekhov's short story 'Vanka') is selected for the Berlinale's Generation section. The film, set in the backwaters of Kerala, depicts the bond between an old duck herder and his grandson Kuttappayi, destined to work in a fireworks factory far from home. OTTAL tells about Kuttappayi's loss of childhood, and about the abundance of beauty that he is going to be deprived of when he'll work in the city.

OTTAL radiates a beauty that is pure and natural, showcasing the subdued splendor of Kerala, captured in languorous shots. True to its tradition, the film breathes honest authenticity. Watching OTTAL you'll feel like a privileged witness of something happening, something very special in its own smallness and modesty. The film is driven by a deep and touching love between an old man and his grandson, but also the love for beauty, dignity, and education.

OTTAL has been sweeping the top awards at all Indian festivals, including the children's jury prize at the Mumbai Film Festival. Monica Wahi, curator of the section: "Jury members aged 9-15 voted unanimously. They were moved by Kuttappayi's deeply felt earnest relationships— with his grandfather and with the river itself. The reality of middle class children in Mumbai is so far removed from that of Kuttappayi – both from that kind of vulnerable poverty but also from that beautiful expanse of nature. At the heart of the film lies a deep sense of respect for those who lead difficult lives at the margins of our society."

The film tenderly captures scenes from village life: the small talk on porches, the water lily's blooming on the lake under a starlit sky, the coming and going of characters that add a charm to the languid rural life, like a postman who never delivers a single letter and an old angler who never catches a fish. Such scenes profit from the appearance of K Vasudevan, playing the grandfather. One afternoon, while director Jayaraj Nair was on a boat on a lake in Kerala, he noticed an elderly fisherman with a luxurious salt-and-pepper handlebar moustache approaching. When his eyes fell on fisherman K Vasudevan, the filmmaker decided to do away with the audition routine as his lead actor just "rowed his way into the project". (GH)

FESTIVALS & EVENTS

ANIMAYO INT. FESTIVAL

Animated Films for Educational Purposes



The Animayo Int. Film Festival of Animation, Special Effects & Videogames will hold its 11th edition in Gran Canaria (Spain), in May. The festival, headed by Spanish director and producer Damian Perea, has positioned itself as one of the major events for creativity, talent and professional development within its field.

Since its first edition in 2006, Animayo has always fostered its 'Travelling Educational Festival for Children', a format that evolved into an educational system that has successfully been tested in Spain, Uruguay, Italy, Netherlands and Portugal. The 'Animayo Education System' is an initiative for didactic training in primary, secondary and high schools.

With more than 200 master classes, workshops, lectures, roundtable debates and projections, the speakers at Animayo are genuine stars from the world of animation and special effects like Max Howard (THE LION KING, THE LITTLE MERMAID, WHO FRAMED ROGER RABBIT?), Craig Miller (STAR WARS, THE EMPIRE STRIKES BACK), Carlos Saldanha (ICE AGE), Alexander Petrov (THE OLD MAN AND THE SEA), Tobias Mannewitz (GAME OF THRONES), Bill Plympton (GUIDE DOG) among many others.

Animayo receives more than 1500 competing films each year, of which around 100 titles are selected for the Festival. Those films have been showcased worldwide, in a range of places from Dreamworks and Walt Disney Animation to festivals in Uruguay, Netherlands and Spain, from universities (Berlin, Lisbon) to Film Academies (American Film Institute, Los Angeles Film School, Spanish Film Academy).

Contact: Damian Perea, Animayo Int. Film Festival of Animations, Visual Effects & Videogames, direccion@animayo.com, www.animayo.com.

MOVING CINEMA: A COMMITMENT FOR PRESENT AND FUTURE

Moving Cinema (www.movingcinema.eu) is a European project, based on the experiences generated in A Bao A Qu's programme 'Cinema en Curs' (Spain). Moving Cinema was initiated in 2014 with two qualified partners in film pedagogy: Meno Avilys (Lithuania) and Os Filhos de Lumière (Portugal). In 2015 the Centre for the Moving Image (Scotland) and La Cinémathèque Française (France) joined in. Moving Cinema is supported by Creative Europe MEDIA - Audience Development.



Moving Cinema started with a common desire of all partners: to awaken an interest in European cinema –particularly in contemporary and art-house cinema– among young people and to develop their capacities to enjoy it. The project is based on a threefold conviction:

- That young people can feel personally addressed by films that talk about their and our lives;
- That young people are sensitive to cinematographic styles and recognise filmmaker's choices;
- That this encounter should take place between the ages of 10-18, when long-lasting passions and habits are awoken.

From these convictions we define our general objectives:

- To awaken interest in European cinema among young people;
- To connect them with spaces devoted to cinema;
- To make cinema a personal experience (cinema entering their lives);
- To generate cultural habits for the present and the future.

With these objectives we explore five strands of work: screenings and Q&A's; young programmers; film practices with mobile devices; discovering films on VoD platforms, and 'Inside Cinema', an online platform for discovering films through 'making of' material.

These actions are the starting point for Moving Cinema's other objective: to analyse our methodologies in order to define working models and share strategies (as you can find on www.movingcinema.eu). Simultaneously, all participants share their experiences through a Blog: 'We're Moving Cinema'. We also conduct training sessions in the countries of all project partners or other European countries.

Through its activities, Moving Cinema is building a network of festivals, cinemas, schools, institutions, teachers and filmmakers, sharing their desire to make cinema reach out to young people as a vital, living art form.

Contact: Núria Aidelman, nuria.aidelman@a-abaoaqu.org; www.movingcinema.eu.
Facebook: Moving Cinema; Twitter: MovingCinema_

drey Zaytsev, Russia, 2015. Best Short Fiction: „Milky Brother“ by Vahran Mkhitayan, Poland & Armenia, 2014. Best Animation: „Of Shadows and Wings“ by Elice Meng & Eleonore Marinoni, Switzerland, 2015. Best Direction & Best Script: Beata Gárdeler for „Flocking“, Sweden, 2015. Best Actress: Fatime Azemi in „Flocking“. Best Actor: Gleb Kalyuzhny in „14+“.

Children Jury's Awards: Best Feature: „Labyrinth“ by Douglas Boswell, Belgium & The Netherlands, 2014. Best Short Fiction: „An American Piano“ by Paul Leeming, Japan, 2014. Best Short Animation: „The Present“ by Jacob Frey, Germany, 2014.

ECFA Award: „The Seven Ravens“ by Alice Nellis, Czech Republic, 2015.

CIFEJ Award: „Birds of Passage“ by Olivier Ringer, Belgium & France, 2015.

Kids & Docs competition, Int. Jury Awards: Best Documentary: „The Living Fire“ by Ostap Kostyu, Ukraine, 2014. Best Short Documentary: „To School“ by Soe Moe Aung, Myanmar, 2015.

Kids & Docs competition, Children Jury's Awards: Best Documentary: „A Brave Bunch, The Uprising through Children's Eyes“ by Tomasz Stankiewicz, Poland, 2015. Best Short Documentary: „No Candies From Heaven“ by Vangelis Kalambakas, Greece, 2014.

www.olympiafestival.gr

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

Jury's Awards: Best Feature for Children: „How to Steal a Dog“ by Kim Sung-Ho, South Korea, 2014. Best Feature for Young People: „Flocking“ by Beata Gárdeler, Sweden, 2015. Best Debut: „Surfacing“ by Lindsay McKay, Canada, 2014.

Children & Teachers Jury's Awards: „How to Steal a Dog“.

ECFA Award: „Life According to Nino“ by Simone van Dusseldorp, Netherlands, 2014.

Other awards went to „Mustang“ by Deniz Gamze Ergüven, France, Germany Turkey & Qatar, 2015, and „Secret Society of Suptown“ by Margus Paju, Estonia, 2015.

www.alekino.com

Forthcoming festivals & events

Europees Jeugdfilmfestival Vlaanderen; Antwerp, Brugge, Gent & Kortrijk, Belgium

January 31 - February 14th 2016

www.jeugdfilmfestival.be

Cine Junior; Val de Marne, France

February 3 - 16th 2016

www.cinemapublic.org

Anima – Int. Animation Film Festival; Brussels, Belgium

February 5 to 14th 2016

www.animafestival.be

Int. Filmfestival Generation; Berlin, Germany

February 11 - 21th 2016

www.berlinale.de

Youth Film Festival; Glasgow, Scotland

February 12 - 15th 2016
www.glasgowfilm.org/gyff

SehPferdchen – Kinderfilmfest; Hannover, Germany

February 21 - March 2nd 2016
www.filmfest-sehpferdchen.de

City Film Festival; Luxembourg

February 25 - March 6th 2016
www.luxfilmfest.lu

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

February 26 - March 20th 2016
www.gkids.com

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

February 27 - March 6th 2016
www.fifem.com

Cartoon Movie; Lyon, France

March 2 - 4th 2016
www.cartoon-media.eu

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

March 5 - 12th 2016
www.youngabout.com

BUFF Film Festival; Malmö, Sweden

March 14 - 19th 2016
Financing Forum: March 15 - 17th
ThinkJam at the Open Industry Day: March 15 - 16th
www.buff.se

Cine-Jeune – Festival Int. de Cinéma; Department of Aisne, France

March 21 - April 23rd 2016
www.cinejeune02.wordpress.com

Young People's Film Festival; Leeds, UK

March 24 - 31st 2016
www.leedsyoungfilm.com

TIFF Kids – Int. Film Festival; Toronto, Canada

April 8 - 26th 2016
www.tiff.net/festivals/tiffkidsfestival

Int. Film Festival Junior; Stockholm, Sweden

April 11 - 16th 2016
www.stockholmfilmfestival.se/sv/junior/

Filmfest – Int. Festival for Animation & Short Films; Dresden, Germany

April 12 - 17th 2016
www.filmfest-dresden.de

Int. Youth Film Festival "Plasencia Encorto"; Plasencia, Spain

April 14 - 16th 2016
www.plasenciaencorto.com

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

April 19 - 24th 2016
www.vafi.hr

Indie Junior; Lisboa, Portugal

April 20 - May 1st 2016
www.indielisboa.com

FILM HISTORY, FUTURE AUDIENCE

There is no need in convincing you that film is one of the century's most influential media. Many of us watch film to have an aesthetic experience, to get an insight into culture or in new ways of thinking. If you want to be up to date on social media, you rush into the latest box office hit. So why should anybody watch old films? As Bordwell & Thompson point out in their 'Film History, an introduction' (1993): "for one thing, they offer the same sort of insights that we get from watching contemporary movies. Some offer intense artistic experiences or penetrating visions of life in other times and places. Some of them are documents of everyday existence, or of extraordinary historical events which continue to reverberate in our times."

For a film archive and film museum like EYE (Amsterdam, the Netherlands), the value of film history is evident. By studying old films, one can discover how films were made and received. But there is more. One can also discover traces of social and cultural elements of the society in a particular time. EYE is sometimes called 'the cinematic memory of the Netherlands'. But EYE does not only focus on the past: it also closely follows the latest developments in film. The concept of history only exists with the idea of today and tomorrow.

How to engage young people with films from different periods? This is one question that the educational department of EYE is dealing with. Since the opening of the museum in 2012, EYE has organised many activities for young and old, often successful. Children and young adults enjoyed watching old films, created new projects with old films and delved into film pioneers such as Oskar Fischinger, Federico Fellini and Jean Desmet.

The best lesson learned: collaborate. It is in our nature to find partners similar to our organisation. They speak the same language, and pursue the same goals. But sometimes it is more effective to find a new sort of partners. Especially if you are creating activities for schools and young



people. If you want them to be engaged with film history, be engaged with them. Learn about their goals and the possible similarities with yours, visit places where you'll find them (offline and online) and where they can find you.

ABCinema is a European collaboration in which EYE participates, together with Cineteca Bologna (IT), Cinematek (BE), Watershed (UK), Deutsche Filminstitut (DE), and Les Enfants du Cinema (FR). ABCinema started in September 2014 with the objective to explore new approaches to film literacy, inspiring the next generation of movie goers to get curious about cinema as an art form and as part of Europe's cultural memory. ABCinema's key tasks are to:

- R&D into young audience development
- create an online catalogue of film literacy activities related to film titles
- editorialize contents (focus on movies, contextualization, educational tools...)
- engage children, young people and teachers in the development of the catalogue and in "hands-on" activities about cinema.

The whole range of performed activities and film titles is included into the online catalogue, which will be further developed and increased in the second year of the project.

Up to September 2016 we'll focus on the role of peers as ambassadors in engaging young audiences with old films. All partners will share their experiences; EYE will focus on our work with young adults aged 12-30. Where did we find them and where can they find us? How did we communicate? How do we integrate their goals into joint activities? (Florine Wiebenga)

More info: Florine Wiebenga, head of education at EYE, FlorineWiebenga@eyefilm.nl; www.eyefilm.nl/en; <https://www.facebook.com/eyefilm>; https://twitter.com/EYE_film.

Film Jr.: an exciting new initiative by Montreal's FIFEM !

For its 19th edition, the Montreal Int. Children's Film Festival FIFEM is launching Film Jr., a new initiative offering quality family films in 20 cinemas / cities all over the Quebec province, every Sunday morning, all year long. This initiative aims at raising awareness and appreciation among young audiences, and spreading cultural diversity within Quebec's regions. Film Jr. is a great opportunity for families from remote areas, to have access to high quality cinema programming.

FIFEM has become a major annual meeting for young cinema lovers in Montreal, but is not accessible to families from other

regions, and quality children films are rarely commercially released outside the few major cities. There is a huge demand from regional cinema owners to offer their audiences access to rich and diverse films as the ones screened at FIFEM.



FIFEM will host a Film Jr. website and will coordinate a national promotional campaign, to be relayed by each cinema in their local media. Launched during the festival, Film Jr. will start Sunday March 13.
<http://fifem.com>

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.

Adventurer's Club

Feature Film, Poland, 2015
Director: Tomasz Szafranski
Prod. & World Sales: Domino Film
Sokolska 63A/4, 40-087 Katowice, Poland
Phone: ++48-602-772-778
E-Mail: biuro@dominofilm.pl
www.dominofilm.pl

The Blue Bicycle

Feature Film, Turkey & Germany, 2015
Director: Ümit Köreken
Prod.: Drama Film, Istanbul & Papermoon
World Sales: Attraction Distribution
5455 De Gaspé Ave., Suite 803, Montreal,
Quebec, H2T 3B3, Quebec, Canada
Phone: ++1-514-846-12-22
E-Mail: info@attractiondistribution.ca
www.attractiondistribution.ca

The Box

Feature Film, Russia, 2015
Director: Eduard Bordukov
Prod. & World Sales: Telesto, Mosfilmovskaya 1, 119858 Moscow, Russia
Phone: ++7-499-143-94-80
E-Mail: info@telestofilm.ru/en
<http://telestofilm.ru/en>

The Here After

Feature Film, Sweden, Poland, 2015
Director: Magnus von Horn
Prod.: Zentropa, Lava, Swedish TV, Cinema Defacto, Opus Film
World Sales: New Europe Film Sales
Slowicza 12/2, 05-075 Warszawa, Poland
Phone: ++48-503-035-163
E-Mail: kat@neweuropemfilmsales.com
www.neweuropemfilmsales.com;
www.the-here-after.com

In Your Dreams

Feature Film, Czech Rep., Slovak Rep., Bulgaria, 2016
Director: Petr Oukropec
Production: Negativ, Arina, Česká Televize, Chouchkov Brothers
World Sales: Czech TV, Kavci Hory, 14070 Praha 4, Czech Rep.
Phone: ++42-2-61-13-70-47
E-Mail: telexport@czech-tv.cz

Rauf



Feature Film, Turkey, 2016
Director: Barış Kaya & Soner Caner
Prod. & World Sales: Peri Istanbul
Halaskargazi Caddesi No. 168 Kent Apt., Istanbul, Turkey
Phone: ++90-212-343-94-24
E-Mail: peri.istanbul@periistanbul.com
<http://periistanbul.com>; www.rauffilm.com

Louis & Nolan – The Big Cheese Race

Animated Film, Norway, 2015
Director: Rasmus A. Sivertsen
Production: Maipo Films
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

A Perfect Day to Fly

Feature Film, Spain, 2015
Director: Marc Recha
Prod.: Batabat, TV de Catalunya (TV3), TV Española
World Sales: Latido Films, Calle Veneras 9, 3rd Floor, 28013 Madrid, Spain
Phone: ++34-915-488-877
E-Mail: latido@latidofilms.com
www.latidofilms.com

Iqbal: Fearless Child

Animated Film, Italy, France, 2015
Director: Michel Fuzellier & Babak Payami
Prod. & World Sales: Gertie srl, via Giovanni Ricordi 13, 20131 Milano, Italy
Phone: ++39-02-83-73-551
E-Mail: gertie@gertieproduction.com
www.gertieproduction.com/en

Siv Sleeps Astray

Feature Film, Sweden, Netherlands, 2016
Directors: Catti Edfeldt & Lena Hanno Clyne
Prod.: SnowCloud Films, Gilda Film, Saperi Film, Viking Film, Sveriges TV
World Sales: Svensk Filmindustri, Greta Garbos väg 13, 16936 Solna, Sweden
Phone: ++46-8-68-035-00
E-Mail: international@sf.se
www.sfindernational.se

Ted Sieger's Molly Monster

Animated Film, Germany, Sweden, Switzerland, 2016
Directors: Matthias Bruhn, Ted Sieger, Michael Ekblad
Prod.: Alexandra Schatz Film, Little Monster, Sluggerfilm, Trickstudio Lutterbeck
World Sales: Global Screen
Sonnenstr. 21, 80331 München, Germany
Phone: ++49-89-24-41-295-500
E-Mail: info@globalscreen.de
www.globalscreen.de;
www.mollymonster.tv

Trenk, the Little Knight

Animated Film, Germany & Austria, 2015
Director: Anthony Power
Prod.: Blue Eyes Fiction, WunderWerk, Universum, ZDF
World Sales: Global Screen
See address above

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

Int. Children's Film Festival; Kristiansand, Norway
April 26 - May 1st 2016
www.barnfilmfestivalen.no/english

Int. Festival of Animated Films, Section "Tricks for Kids"; Stuttgart, Germany
April 26 - May 1st 2016
www.ifs.de

Int. Short Film Festival; Oberhausen, Germany
May 5 - 10th 2016
www.kurzfilmtag.de

Prix Jeunesse Int. - Kinder- und Jugendfernsehfestival; Munich, Germany
May 20 - 25th 2016
www.prixjeunesse.de

Int. Festival for Children & Youth; Zlin, Czech Republic
May 27 - June 3rd 2016
www.zlinfest.cz

Int. Short Film Festival - Children's Film Festival "Mo & Friese"; Hamburg, Germany
May 29 - June 6th 2016
www.moundfriese.de

Goldener Spatz, Deutsches Kinder-Medien-Festival; Erfurt & Gera, Germany
June 5 - 11th 2016
www.goldenerspatz.de

Animafest - World Festival of Animated Film; Zagreb, Croatia
June 6 - 11th 2016
www.animafest.hr

Plein la Bobine – Sancy Film Festival for Young People; Massif du Sancy, La Bourboule & Le Mont-Dore, France
June 11 - 17th 2016
www.pleinlabobine.com

Int. Animation Film Festival; Annecy, France
June 13 - 18th 2016
www.annecy.org

Film Festival for Children & Youth "Kinolub"; Kraków + other cities in Southern Poland
June 19 - 23rd 2016
www.kinolub.pl

Fest; Espinho, Portugal
June 20 - 27th 2016
www.fest.pt

Kinderfilmfest; Munich, Germany
June 23 - July 2nd 2016
www.filmfest-muenchen.de

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



Iqbal: Fearless Child

SPOTLIGHT ON TWO ECFA AWARD NOMINEES

ABOUT A GIRL

Martin Rehbock: “A target audience is something that marketing people come up with”

Can a young audience be exposed to limitless misery and sorrow? Is there a place for modern tragedies such as suicide, anorexia or a refugee crisis in this generation of children's films? A key question at the second 'Int. Exchange' in the Brussels Film'On Festival was: are there limits to the themes that can be treated for a young audience? German producer and co-author Martin Rehbock explained how to make a light-hearted film about a dark theme.

“Director Mark Monheim and I wrote a solid script about a less conventional topic: teenage suicide.” But ABOUT A GIRL is funny and has a fresh indie feel about



it. Charlie (16) is disappointed in life. One day she decides to make an end to it all, just like that, out of boredom. But her act of desperation is executed too clumsily, so she finds herself in the waiting room of a psychiatrist. There she unexpectedly bumps into one of her classmates...

“The film was written by two people, together in one room: me and Mark, writing during the day and reading aloud in the evening. We used the concept of FightWrite: while both defending our ideas, something new might come out of it. Mark would become the director and I would be the producer. So we had the usual 'producer / director fight' already before we went in production, which made the shooting much easier. What were the fights about? Our mutual suspicion that the other one would stick too stubbornly to his own ideas, of course.”

“I might be a bad producer, because I never asked myself: what could be the target audience? A target audience... isn't that something for marketing people to come up with? Mark and I had a 15 year old protagonist, and her parents, and a grandma, so we thought: 'Brilliant... 3 generations! We have a film for everybody!' So the target audience would be: everybody. Try to sell that to a distributor! Then his next question would be: and what's it about? “Uhm... teenage suicide.” At this point the distributor thinks you're stark raving mad. Nobody wants to see a film about that. I do realise how difficult it was to market ABOUT A GIRL, but we didn't do that bad: we had a fine amount of admissions in Germany, reactions from schools were utterly positive and we're making a successful festival tour.”

“Why did we insist on this topic? I guess there is not one single topic in the world that is more conventional than death. If there is one thing in life that is for sure for all of us, it is death. We have 150.000 suicides in Germany every year. I don't know what else a topic is if not that!”

“It's no coincidence that ABOUT A GIRL reminds people of JUNO, LITTLE MISS SUNSHINE or 500 DAYS OF SUMMER. All these films were a true inspiration. These are all comedies about the same topic: failure. This is where Eels comes into the picture. For each version of the script Mark and I made a 'mood CD' with appropriate songs. Eels were on each of those CDs. It has to do with their sense of humour. The perfect illustration is in the opening lines of 'A Line in the Dirt': a 'one sentence drama' and the comical answer to it:

She locked herself in the bathroom again

So I'm pissing in the yard

That is the kind of humour we tried to accomplish in ABOUT THE GIRL.” (GH)

OPERATION ARCTIC

A jealous bear diva

OPERATION ARCTIC was not only one of this year's most successful festival titles. It's also a film that tickles your curiosity about the circumstances under which it was made. Slovenian 'Kinodvor' exposed director Grethe Bøe-Waal and main actress Kaisa Antonsen to the young audience's most urgent questions. With this result...

Where did you shoot the film?

Grethe Bøe-Waal: Together with the young actors we spent 16 days in a very remote fjord in Svalbard (aka Spitsbergen) called Isfjorden, at the end of February, when the sun returns after the winter darkness. All the cabin scenes were shot there. We used a real hunter's cabin and most of the props and costumes were authentic. Other scenes were shot in Vancouver, Canada, in Bodø in the North of Norway and around Oslo.

How about the ice bears? Were they real?

Grethe: Apparently there is only one polar bear in the world trained as an actress.



Her name is Aggie, and we found her in Vancouver. Aggie is very talented. The trainer could make her roar, sit up straight, stand up... like a dog. But she wasn't easy to work with: the women in the studio were not allowed to directly address trainer Mark Dumas in her presence, otherwise she would get jealous, and the studio temperature permanently had to be under 0° Celsius. The young actors never met with Aggie. Polar bears are the world's most dangerous predators and I didn't want to expose them to such danger. We filmed the bear separately and then composited the shots together in post-production. But the mother bear and the two cubs you see are wild polar bears that we filmed in Svalbard. No CGI bears in our movie!

If not with wild polar bears, then were you exposed to any other dangers?

Kaisa Antonsen: The most difficult scene to shoot was the one in which I almost drowned, as I had to work two meters deep in a dark container under a foam block. Mentally that was very tough, the feeling of losing control is claustrophobic. The funniest part was when we filmed the scene with the hunter's diary, and everybody started teasing me about my own diary and about boyfriends. You won't notice it on the screen, but we really had lots of fun.

Tell us some more about yourself, Kaisa.

Kaisa: I'm fourteen, going on fifteen. When we shot the film I just turned twelve. I love watching movies - my favourite films are THE MARTIAN, LIFE OF PI and TITANIC. And my favourite sport is orienteering: running through a forest with a map and a compass, trying to find hidden checkpoints. I'm also a member of a theatre group. Every year we perform one play, like this year's 'Oliver Twist'. We act, sing and dance and I like it a lot. OPERATION ARCTIC was my first film experience but I'm hoping for new opportunities, as making a film was the most amazing thing I've ever done, and I surely want to do it again.

The story is based on a book by Leif Hamre. How did you adapt the original story?

Grethe: The book was more a source of inspiration, as many elements were changed. I really love those magical adventure stories: Harry Potter, The Chronicles of Narnia and The Golden Compass which all have been adapted into films. My all-time favourite movie is E.T. and I also love the work of Hayao Miyazaki. If you'd like to see some more Arctic action, you can check out 'Hjerterått', a TV-series that I've directed. You can find the clip on YouTube. (PS)

ECFA EVENTS

BUFF MALMÖ - A FILM FESTIVAL OPEN TO EVERYONE

A few years ago we decided to write down an explanation of what a typical BUFF film should be: "films that tell a story from the perspective of children and young people, and that emphasise on themes such as tolerance, alienation and the rights of all children and young people. BUFF aims to demonstrate cultural diversity and avoid stereotypical stories and characters. A BUFF film takes its audience seriously."



We have further developed these ideas and for the 2016 edition of the festival (Malmö, March 14-19), we have tried to keep our programme as inclusive as possible. When selecting films, we look at many different aspects to make sure our programme will radiate diversity and a good representation of children and young people. We believe it is extremely important for children and young people to see themselves mirrored in the films we screen. For the second year in our film programme the same number of male and female directors is represented.

We want as many different stories as possible to be made available. It is not only film producers who have a responsibility here but also those who are screening or selecting films for festivals. During BUFF 2016 this is up for discussion at a seminar where we will talk about the responsibility that lies on film festivals, distributors and cinemas to screen films that are not only showing a small fragment of humanity. We are also arranging workshops for teenagers around representation: Who gets to be seen in film and television, and why does it matter?

Linked to our focus on diversity and representation is the theme of the 2016 festival: Boundaries. Crossing the line is all about challenging norms. Structures and borders can always be challenged and transformed.

Julia Jarl (Director) & Daniel Lundquist (Head of Programming) at BUFF;

<http://www.buff.se>

CATHY DE HAAN, LUCAS' NEW ARTISTIC DIRECTOR

Eleven years after she took over the direction of the LUCAS Int. Children's Film Festival in 2008, subsequently leading the Festival with great success, Petra Kappler decided it was time for a new challenge. "The Festival, to which she dedicated herself with such verve, owes her its great popularity with the public," says Claudia Dillmann, Director of the Deutsches Filminstitut.



Film expert Cathy de Haan takes over as new artistic director of the LUCAS festival, that from now on will operate under the the Deutsches Filminstitut's Film Literacy and Education Department. LUCAS was one of the first children's film festivals in Europe to include children in the jury. Now they aim to involve children and youth even more intensively in the festival structure. Cathy de Haan addressed this note to ECFA: *"In my opinion participation is the key for working with audiences - not only young ones. The new LUCAS will not only offer a sparkling programme but as well lots of opportunities for young cinephiles to participate. Together with my colleague Christine Kopf, Head of the Film Literacy Department, we are working on establishing LUCAS as a renowned platform for international Film Literacy Experts and a festival to celebrate the films and audiences of tomorrow."*

<http://www.lucas-filmfestival.de>

CINE-JEUNE'S NEW ADVENTURES

The Ciné-Jeune Festival, led by ECFA President Céline Ravenel, this year will wave goodbye to Saint-Quentin as the main festival location and presents itself in a totally renewed format. The new Ciné-Jeune objectives will be: dissemination (various film programmes screened in different locations), media education (artistic partnerships, whether or not with schools) and the Ciné-Jeune LAB for research and development.

As for the festival, this year's formula is a festival travelling for one month (March 21 - April 29) to cities and villages in the Aisne region. Céline Ravenel: *"This should boost our network, mediate our activities and bring cinema closer to the public. It's no coincidence that we chose 'new adventurers' as this year's festival theme."* Still a competition with juries and professionals should be the festival highlight. Ciné-Jeune is ready to welcome its guests from 12-15 April in the town of Guise. Ciné-Jeune on the road, towards new adventures!

<https://cinejeune02.wordpress.com/>



ECFA Awards

Titles recently listed for the ECFA Award 2015:

- Ale Kino! Int. Young Audience Film Festival (Poznan, Poland): LIFE ACCORDING TO NINO (Simone van Dusseldorp, Netherlands, Belgium)
- Olympia Int. Film Festival for Children & Young People (Pyrgos, Greece): THE SEVEN RAVENS (Alice Nellis, Czech Republic, Slovakia)





ECFA Journal

Published by ECFA
 European Children's Film Association
 Rue du Pavillon 3
 B-1030 Bruxelles
 Phone: +32 (0)2 242 54 09
 Fax: +32 (0)2 242 74 27
 E-mail: ecfa@jekino.be
 Website: www.ecfaweb.org

Please send press releases, advertisements, questions & information to
 Jekino - Gert Hermans
 See address above
 E-mail: gert@jekino.be

Contributors to this issue:

Gert Hermans (Editor)
 Adam Graham, Reinhold Schöffel, Felix Vanginderhuysen, Julia Niessen, Gudrun Sommer, Alison Wilde, Amber Nefkens, Nienke Poelsma, Bianca Boege, Hilde Hagerup, Norbert Lechner, Monica Wahi, Damian Perea, Raquel Camacho, Nuria Aidelman, Florine Wiebenga, Jo-Anne Blouin, Petra Slatinsek, Kinodvor, Julia Jarl, Sabrina Jaehner, Cathy de Haan, Céline Ravenel, Bruce Webb.

Proofreading: Adam Graham
 Design: Sam Geuens & Marc Henneco
 ECFA website: Udo Lange

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

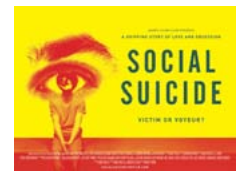
The European Children's Film Distribution Network:

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 WEBB ABOUT 'SOCIAL SUICIDE' "We will all end up big and fat"



17-year-old Balthazar constantly films his friends on the streets or at parties and puts his material online. When one morning two teenagers are found dead, Balthazar's footage becomes important evidence for a police officer trying to reconstruct the crime. Will Balthazar become an indispensable element in the police investigation or will his voyeuristic habits now turn against him? In **SOCIAL SUICIDE**, vaguely structured as a contemporary 'Romeo & Juliet' story, director Bruce Webb (**THE BE ALL AND END ALL**) shines a light on youngsters' abuse of power in today's world of social media.

Bruce Webb: Some frightening trends have emerged from youngsters' changes in media usage. At home Balthazar finds no love. Still he feels the need to be wanted, which he tries to achieve through getting famous on the internet. In a corrupted way, he's obsessed by the race for the most clicks and hits.



Mostly such actions happen 'under the police radar'. Do we only see the tip of the iceberg? Bruce Webb: While the government is watching us, we're all watching each other, parents and children alike. We're obsessed about imagery, and it's accelerating faster and faster. In Britain a trial started against a guy using spyware to control people's webcams. With software he simply bought online, he was filming all of his friends masturbating. It's very real, it's happening all the time.

One way or another you apply to our sympathy for Balthazar's character. Webb: The original Romeo & Juliet is a very old Roman play about two cousins living in one room with a wall between them. They fall in love, seeing each other through a crack in that wall. Shakespeare took this idea and made the wall the two different families: Capulets and Montagues. When developing the script I was looking for something to replace that wall, and that was Balthazar.

How did you translate the computer screen on to the big screen? Webb: We were using 5 different types of cameras. A lot of thought went into which camera to choose for which period in time. We finally decided not to use camera phones, as we wanted the film to have cinema quality, and to have a longer life. That's also the reason for not specifying any social media and not showing their logos, as such elements can quickly become outdated.

The coolest guys in the film are the computer specialists working at the police station. Webb: I happen to work on a long-running TV-show about people being murdered, for which I interviewed forensic experts, psychologists and toxicologists. We would have loved to show lots of computer screens in a central control unit. But actually in real life those guys are sitting at old computers, doing old fashioned police work. Guys like IT expert Hughie, they do exist. They are civilians, sometimes with a criminal past, like hackers who have changed their ways.

How do you think the nature of love relationships is going to change through the online world? Will love become 'public domain'? Webb: Some things haven't changed. Teenagers still send each other notes, exactly like when we were young. What has changed in the last 10 years are the visual media. We come from not being able to video anything without a large camera, to now videoing with cameras in the size of a pen. And when putting the pictures online, within 30 seconds billions of people could have seen them. This could be used to threaten and blackmail people. In the UK every week we have another suicide case due to sexting (= sharing sexually explicit messages and pictures on mobile phones), and the numbers for self-harming, eating disorders and body dysmorphia have hugely increased. It's in the interest of the worldwide economics to keep us the way we are: the government and the industry want us to stay at home and consume, and we'll all end up big and fat and facing health problems.

Could you, as a UK based director, give me one good reason to enter the minefield that is called 'filmmaking for children'? Webb: In the UK we have no distribution system for children's film, we have no government policy for children's film and we have nobody wanting to finance children's film. We hardly have a slot for children's television! Since British cinemas are some of the most expensive in Europe, children are finding their entertainment online. They're only fed with Hollywood movies with very obvious storylines. These children probably wouldn't understand a more art-house-based type of cinema about a challenging subject. I have to come to festivals like Schlingel or Alekino to see young and adult people getting excited about European children's films. Teenagers in Britain don't see their lives reflected on TV or in film in day-to-day life, and that's why I think it's important that films like **SOCIAL SUICIDE** get to be made. (GH)

Read the full version of this interview on <http://www.ecfaweb.org/projects/filmmaking/Webb.htm>.