

## No. 2 / 2016

## APRIL

## EDITORIAL

## BUTTOCK ANXIETY

The world is full of scaredy-cats. Me too, I found Generation's opening film *SIV SLEEPS ASTRAY* quite frightening for the young target audience. Swedish directors Lena Hanno and Catti Edfeldt proved me wrong (see interview page 10). Recently a similar discussion inflated the public opinion in their home country, as some parents demanded the cessation of film screenings in a local kindergarten since children started having nightmares after watching *ALFIE ATKINS* (a goody-goody animation film set in a toddlers' world). We asked Anna Serner, director of the Swedish Film Institute for clarification. "Film is a strong medium, but it is as well a very effective and easy art form to help children get in touch with their emotions. Children's books cover similar topics of fear and sorrow without getting banned. Literature has a given place in every school, and we think it's important to give a similar status to film. Film and moving images are the most common way for children nowadays to consume storytelling, and instead of banning them, we believe that teachers should be given tools on how to use films in interaction with children."

During the Berlinale I detected in myself a different kind of anxiety when watching *YOUNG WRESTLERS*, Mete Gümürhan's documentary about Turkish wrestling academies. At such boarding schools boys live among unisex male companionship, walking around all day in tight-fitting sportswear, in constant physical contact with young and adult males while practising sports. The audience was restlessly shuffling back and forth in the cinema chairs. Our society only slowly heals from the scars caused by sexual abuse scandals in sports clubs, youth movements and in the church. The scenes up and around the weighing-machine, where boys get an encouraging or disapproving slap on the shoulder or buttocks, seems to come from another world. We owe our gratefulness to all filmmakers and programmers who have the guts to explore the limits of what is comely and to confront us – children and adults – with our anxieties. In a world of scaredy-cats, this is essential and urgently needed. (Gert Hermans)

## ECFA AWARD WINNER 2016: BIRDS OF PASSAGE

A memorable title was added to the ECFA Award Palmares. With *BIRDS OF PASSAGE*, for the second time the brothers Olivier (director) and Yves (producer) Ringer took home the title of 'Best Young Audience Film of the Year'.

The Ringer Brothers have launched a style of their own: sober, honest, and grounded. It must be that this style is highly appreciated by the world of European children's film. *BIRDS OF PASSAGE* had already collected 18 festival awards, like most recently in BUFF Malmö, where the film was rewarded with a substantial cash prize, and in New York, with celebrities like Sofia Coppola, Julianne Moore, Susan Sarandon and Gus Van Sant residing in the jury. But just like with *ON THE SLY* in 2012, Olivier and Yves Ringer crowned themselves with the ECFA Award.



© Julia Mehr. Left to right: Producers Antoine Simkine & Yves Ringer, director Olivier Ringer and ECFA president Céline Ravenel

Both were in Berlin to collect the award at the "Treffen der Kinderfilmszene". Yves Ringer: "Winning the award for the second time is a tremendous recognition. It means a lot to us as ECFA represents humane, cultural and educational values that are dear to our heart." Olivier adds: "It is important to make family films with a strong emotional impact on both children and parents. With the resources at our disposal, we can't compete with the blockbusters on the market. But what we can do, is telling a story as adequate as possible." Olivier came with even more surprising news: actress Léa Warny, sitting in a wheelchair, will soon undergo a surgery that might cause a break-through in her situation. Maybe it will be possible for her to even carefully walk again in the future. Good news putting all possible awards in the shadow! (GH)



## 5TH EFA YOUNG AUDIENCE AWARD

**Rather confusing! In 2012 ECFA and EFA both launched a similar award for Best European Youth Film. Last year the organisations reached out towards each other. Spokesperson Marion Döring explains how the EFA Young Audience Award (YAA) could grow from 6 cities to the dizzying amount of 30 cities in 28 countries, in just 5 years time.**

"Within EFA it was our concern that the youth film category would be completely absorbed by the bigger European Film Awards event. This made us look for a different concept: on the first Sunday of May, a 3-title film programme is screened in cities all over Europe. In this pan-European event youngsters are represented with an important task. This Eurovision-alike formula appealed to the young audience and was an instant success, we didn't have to invest much in the growth of the initiative, in which local partners organise the national event and pay for the costs (subtitling, DCP, venue etc.)."



*Miss Impossible*

The 3 films are nominated by a selection committee in which several ECFA members already have resided. Also, this year ECFA members New Horizons (Poland) and Drac Magic (Spain) were involved in the pre-selection jury, but it was Marjo Kovanen (Koulukino, Finland) who officially represented ECFA. "I really enjoyed being part of the pre-selection committee. The list of films looked at first glance exhausting but fortunately was divided among five committee members. It was a pleasure working with colleagues from different countries

and of course watching films and talking about them is always a treat for movie lovers!"

The work was done through Google Sheets and Skype and I found the process quite easygoing. We watched many good, even excellent, films but at the end of the day also criteria like 'targeting the right age group' dictated our decision. It was relatively easy to settle the conclusion. I'm very happy with the final selection: films with artistically high standard, the right appeal towards the target group and dealing with important and relevant issues."



*Girls Lost*

The 3 films nominated by the committee for the Young Audience Award are:

- GIRLS LOST ('Pojkarna', Alexandra-Therese Keining, Sweden): three teenage girls discover a drug that temporarily transforms them into boys.
- MISS IMPOSSIBLE ('Jamais Contente', Emilie Deleuze, France): an uncompromising view on the world as seen by a stubborn 13 year old girl.
- RAUF (Barış Kaya & Soner Caner, Turkey): At the age of 11, Rauf desperately but platonically falls in love.



*Rauf*

On the Young Audience Film Day (8 May 2016) these films will be screened in 30 European cities for a critical 12-14 year old audience. After the screenings there is a national vote. The results will be announced during a video conference (streamed online) in Erfurt, Germany. Döring: "This is a logistical challenge, overcoming 4 time zones and many language barriers. It's the size of the event that stimulates children to become a committed audience for future European cinema." Responding to the current situation in Europe, the 2016 edition a group of refugees will participate: German youngsters and young refugees will watch the films, debate, and vote together in 'welcome groups', organised by the Berlin Academy of Arts.

Another EFA ambition is to encourage distributors in screening European young audience films.

The EFA Young Audience Award is organised by the European Film Academy and EFA Productions, with the support of the Mitteldeutsche Medienförderung. More info and online streaming:

[www.yaa.europeanfilmawards.eu](http://www.yaa.europeanfilmawards.eu)

## DOXSPOT

### VARICELLA

Nastia floats over the floor, as light as a feather, dancing delicately on the tip of her toes. The 13 year old and her younger sister Polina (7) are studying at the most prestigious Academy of Russian ballet in St. Petersburg after being selected from 5,500 kids. Their common dream: to become a soloist dancer. Therefore, the sisters have to move up onto the next class. Nastia is ambitious and trains hard, exhaustion brings tears to her eyes, "I have to dance with an open soul. But how can you open your soul?"

'Varicella' is part of 'Ultra Sport Kids', a series of 6 high-end documentary films about talented kids who are dedicated to their sport at a high level.

Director, Script, Sound: Viktor Kossakovsky.

Norway, Denmark, Sweden & Russia, 2015, 25'

Music: Ivan Bessonov, Cziffra Gyoögy, Elvira Kobtzeva, Leonid Levashkevich, Jean-Baptiste Lully, Elena Miltz

Production: Tone Grøttjord-Glenne, Anita Rehoff Larsen,

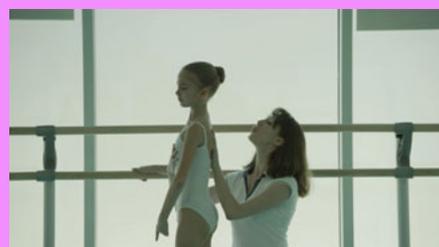
Contact: Outlook Film Sales,

[festival@autlookfilms.com](mailto:festival@autlookfilms.com)

[www.do-xs.de](http://www.do-xs.de)

Source Info: doxs! festival for children & youth documentaries, [www.do-xs.de](http://www.do-xs.de).

Contact: Gudrun Sommer & Julia Niesen, [office@do-xs.de](mailto:office@do-xs.de).



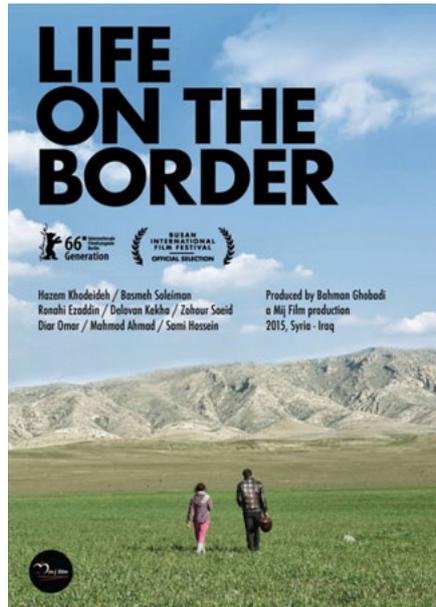
## LIFE ON THE BORDER

A documentary film, initiated by Bahman Ghobadi about Kurdish children in refugee camps at the Syrian border.

Under expert guidance 3 girls and 5 boys (12-14 years) have filmed their lives, that changed into a nightmare in 2014 under influence of the Islamic State, living in refugee camps nearby Shingal and Kobane. Half a year long Shaho Nemati and 4 other Kurdish filmmakers have worked 5 hours per day with groups of 20 to 30 children in several camps. The kids picked up all the skills required to film their own stories with small video cameras. Producer Golriz Ehtiyati: *"The kids really enjoyed the workshops and the production work, that made them step outside their daily lives. They're living in tents – inside the tents there is nothing, and outside are only walls and fences. They can't leave the camp without a permit, so they're kind of imprisoned. The saddest thing was that we couldn't afford to include all the children. Everyday new children arrived who wanted to participate. The incapability of offering the same opportunity to a massive amount of children makes you feel depressed."* Bahman Ghobadi: *"We had many possible stories and directors, but out of all that footage, these are the 8 stories that we've chosen."*



The results are unforgettable, shocking and impressively diverse, realistic, poetic, and even humorous documentaries about daily life in the camps, from the perspective of children who do not ask for pity, but appeal to the audience's responsibility to put an end to this misery. Like, for example, 13 year old Birhat who is waiting in the camp for his return to Shingal, together with his sick grandmother and his younger sister. Since IS killed his parents, he takes care of everything: medication, washing, cooking. The doctor doesn't want to tell him why his sister is suffering so much that she no longer speaks, ever since she was in the hands of the terrorists for one week. Or Bashmeh, who lost one hand to a landmine, and one sister to IS. She articulates the pain of the Yazidis by telling her own horror story before interviewing her companions: old men, women and children. The notion that no one in the world took action to stop the Yazidi genocide ends in a lament. All are brought to tears, even the youngest children who anxiously look up to the elderly. And how can 14 year old Sami endure that IS fighters who kill and abuse their prisoners, boast on television about their exploits, while his sister sacrificed herself. Now Sami agrees with his weeping mother that death is more merciful than surviving. Together with his sister, 13 year old Mahmud goes to Kobane, completely



destroyed by bombs, to look for their father, who stayed behind defending the city. When the girl finds her doll under the debris, she discovers his body. They bury their father with lamentations and tears, and then return to their mother back in the camp. Or 13 year old Diar with his face so hideously burned, or the 12 year old orphan Zohour with his particularly beautiful voice who sings no more, since his father became a martyr, fighting IS in Shingal.

They all confirm what Bahman Ghobadi stated so impressively in his films *A TIME FOR DRUNKEN HORSES* and *TURTLES CAN FLY*: *"The children in my films suffer and fight like Europeans in their thirties and forties. You can't compare them with children in modern Europe or in America."*



In the panel discussion after *LIFE ON THE BORDER*'s Berlinale screening, Shaho Nemati who supervised half of the 8 films and served as production manager, read a letter to the German Chancellor, in which the young filmmakers thanked the Berlinale, but regretted that no way was found to get them to Berlin. Above all, they asked for help: *"Miss Merkel, send us cameras, no weapons."* Meanwhile two of the young directors, Basmeh and Sami, just like Shaho Nemati have arrived in Germany as refugees. They want to assist in the attempt to get the film in distribution. The money will be invested in support of Kurdish refugee camps. (Uta Beth)

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

**Children's Film Festival; Seattle, USA**  
Audience Awards: Best Feature: "The Little Mountain Boy" by Xavier Koller, Switzerland, 2015. Best Short Animation: "Konigrikun: A Small Rice Ball" by Mari Miyazawa, Japan, 2015. Best Short Live Action: "Freeze" by Maria Peters, The Netherlands, 2014, and "Myna & Asterix" by Kenny Basumatary, India, 2015.

Children Jury's Awards: Best Feature: "The Little Mountain Boy". Kidz Pix Prize for Best Direction: "Hördur" by Ekrem Ergün, Germany, 2015. Best Documentary Feature: "Landfill Harmonic" by Graham Townsley & Brad Allgood, USA & Paraguay, 2015. Best Short Live Action: "Shortcut to Brazil" by Mana Harabayashi, Japan, 2015. Best Short Animation: "The Very Lonely Cock" by Leonid Shmelkov, Russia, 2015. Best Short Documentary: "Mo's Bows" by Jennifer Treuting & Kristen McGregor, USA, 2015.

Global Zoom Prize for Promoting Intercultural Understanding: "Crow's Egg" by M. Manikandan, India, 2014, and: "I've Just Had a Dream" by Javi Navarro, Spain, 2014.

Special Prize for Most Relevant Film: "Stealth" by Bennett Lasseter, USA, 2014.

[www.childrensfilmfestivalseattle.org](http://www.childrensfilmfestivalseattle.org)

**Int. Children's Film Festival; Dhaka, Bangladesh**

Best Feature: „Shana – The Wolf's Music“ by Nino Jacouso, Switzerland & Canada, 2014. Best Short: „Big Boy“ by Yuri Solodov, Russia, 2014. Best Direction: "Hördur" by Ekrem Ergün, Germany, 2015.

[www.cfsbangladesh.org](http://www.cfsbangladesh.org)

**Europees Jeugdfilmfestival Vlaanderen; Antwerp, Bruges, Gent & Kortrijk, Belgium**

Professional Jury: Best Feature & ECFA Award: „My Skinny Sister“ by Sanna Lenken, Sweden & Germany, 2015. Best Short: „When I Close My Eyes“ by Ann-Julie Vervaeke, Belgium, 2014.

Children's Jury Antwerp: Best Feature: „Mune, the Guardian of the Moon“ by Alexander Heboyan & Benoît Philippon, France, 2015. Best Short: „Lifestyle“ by Lisa Matuszak, Belgium, 2015.

Children's Jury Bruges: Best Feature: „The Invisible Boy“ by Gabriele Salvatores, Italy, 2014. Best Short: „Danse Macabre“ by Michael Van Ostade, Belgium, 2016.

Film Fun in Bed Jury: „The Law of the Jungle“ by Pascale Hecquet, Belgium, 2015.

Audience Award: Windstorm 2“ by Katja von Garnier, Germany, 2015.

[www.jeugdfilmfestival.be](http://www.jeugdfilmfestival.be)

**Cine Junior; Val de Marne, France**  
Grand Prix & CICAIE Prize: "Banana" by Andrea Jublin, Italy, 2015.

Award of the Festival Du Grain a Démou-

dre: "Theeb" by Naji Abu Nowar, Jordan, UK, UAE & Qatar, 2014.

Young Jury's Awards: "Sleeping Giant" by Andrew Cividino, Canada, 2015, and "Theeb".

Audience Awards for Shorts: For 3-6 y.o.: "The Tie" by An Vrombaut, Belgium, 2013. For 7-10 y.o.: "Zero" by Tony T. Datis, France, 2014. For 11+: "We Can't Live Without Cosmos" by Konstantin Bronzit, Russia, 2014.

[www.cinemapublic.org](http://www.cinemapublic.org)

**Anima – Int. Animation Film Festival; Brussels, Belgium**

Young Jury's Best Short: „The Little Bird and the Squirrel“ by Lena von Döhren, Switzerland, 2014.

Audience's Awards: Best Feature: „Long Way North“ by Rémi Chayé, France, 2015. Best Short: „Shaun, the Sheep – The Farmer's Llamas“ by Jay Grace, UK, 2015.

[www.animafestival.be](http://www.animafestival.be)

**Int. Filmfestival, Generation; Berlin, Germany**

Generation Kplus:

Children's Jury Awards: Best Feature: „Ottaal“ (The Trap) by Jayaraj Rajasekharan Nair, India, 2015. Best Short: „Fabrizio's Initiation“ by Mariano Biasin, Argentina, 2015.

Int. Experts' Jury Awards: Best Feature: „Rara“ by Pepa San Martín, Chile & Argentina, 2016. Best Short: „Semele“ by Myrsini Aristidou, USA & Cyprus, 2015.

Generation 14plus:

Young People's Jury Awards: Best Feature: „Mellow Mud“ by Renārs Vimba, Latvia, 2016. Best Short: „Balcony“ by Toby Fell-Holden, UK, 2015.

Int. Experts' Jury Awards: Best Feature: „Las Plantas“ by Roberto Doveris, Chile, 2015. Best Short: „A Night in Tokoriki“ by Roxana Stroe, Romania, 2016.

ECFA Award 2016: „Birds of Passage“ by Olivier Ringer, Belgium & France, 2015.

[www.berlinale.de](http://www.berlinale.de)

**Luxembourg City Film Festival; Luxembourg**

Young Audience Awards: "My Friend Raffi" by Arend Agthe, Germany, 2015; and "Land of Mine" by Martin Zandvliet, Denmark & Germany, 2015.

[www.luxfilmfest.lu](http://www.luxfilmfest.lu)

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

Grand Prizes: Best Feature : "Birds of Passage". Best Short : "A Town Called Panic: Return to School" by Vincent Patar & Stéphane Aubier, France & Belgium, 2016.

Audience Awards, Best Shorts: For 3-5 y.o.: "Octopus" by Julia Ocker, Germany, 2015; For 6-11 y.o.: "The Visitors" by Philip Watts, Australia, 2014; For 12-17 y.o.: "A Town Called Panic: Return to School"; Grown Ups Award: "One, Two, Tree" by Yulia Aronova, France, 2015.

Jury's Awards: Best Animated Shorts: "Under Your Fingers" by Marie-Christine Courtès, France, 2014, and "My Grandfather Was a Cherry Tree" by Olga & Tatiana Poliektova, Russia, 2015. Best Live Action

## INTERVIEWS

### OTTAAL ('The trap')

**Indian films brought home a good score in the last editions of the Berlinale Generation. After DHANAK's victory last year, now OTTAAL (by Jayaraj Rajasekharan Nair) was awarded by the Children's Jury. Producer K Monahan: "In India OTTAAL won several important awards, but winning the Crystal Bear felt like winning an Oscar."**



Ever since Kuttappayi lost his parents, his grandfather looks after him with great tenderness. But when the old man falls sick, the boy's future is uncertain. Even if he wishes to go to school, looking for work in the city might be his only option. Or will he receive help from a wealthy friend's family? K Monahan: "Adoption in India is very complicated, there are many obstacles. When taking a child into your house, you make yourself suspicious, as it might be a cover up for child labour. That topic is still relevant in, for instance, India and South-Africa", like in Anton Tsjechov's 'Wanka' (1986) on which the film is loosely based. But that was a Christmas story... Monahan: "People do know about Christmas in the South-Indian state Kerala, where the story takes place. Many Christian people live there."

Among the ducks on the riverbanks or under the starry sky, OTTAAL radiates an almost documentary feel. The people at the riverside seem so authentic. Producer Vinod Vijayan: "Grandfather Kumarakom Vasudevan used to herd elephants in a lumberyard. Now he is a fisherman at the Lake Vembanad. That's how director Jayaraj met him while preparing the film. Also the little boy Ashanti K Sha came about coincidentally when Jayaraj visited a friend in Cochin, who introduced him to an actor and his son. The boy was so at ease and had such charisma that he got offered the role."

Ashanti K Sha is 9 years old now, "I had so much fun shooting the film, particularly the scenes with the animals and on the raft, although I was a bit anxious. I liked it so much that meanwhile I've already shot another film. For acting out the sad scenes, like writing the letter to my grandfather, the director advised me to recall a moment when people treated me bad, like when my sister beat me. But what the story really was about, I only understood when I saw the entire movie. I think the police should be more careful about such cases." (Uta Beth)

### RENARS VIMBA ABOUT 'MELLOW MUD'

**The original title 'Es esmu seit' literally means 'I'm staying here' which covers rather well what Renars Vimba's film is about: It's about 'staying'.**

Renars Vimba: Since Latvia entered the EU in 2004, more than 100,000 people have left their homes and moved to Ireland, England, Sweden or Germany. They're leaving the most remote regions, where only old people remain. For me it somehow feels wrong. I understand people who desperately need a job to feed a family. But often it is an illusion to believe that happiness can only be found elsewhere. The story is based upon a vision I had, a brutal picture appearing in my imagination: a tractor riding through an orchard, cutting down apple trees. That was the starting point of a story about a strong person with a strong sense of resistance.

**Do you have a special affinity with a young audience?**

Vimba: I like the simplicity and directness with which they look at the world - and I have a 6 year old son. I'm also making a feature documentary about mentally handicapped children. I started in 2006 and will follow their lives at least another ten years.



**How did you find Elina Vasca, your very convincing main actress?**

Vimba: Since Latvia doesn't have a young actors' tradition, we closely co-operated with a casting agency. I wrote some particular scenes that the agents recorded in schools all over the country. We ended up with 2,000 youngsters applying for the roles of Raya and her brother Robi. I watched all videos, and then prepared new scenes for the next selection stage. The overall process took us an entire year.

**Where did you find the house of Raya and Robi's grandmother?**

Vimba: In the east part of the country, near the Russian border. I was looking for an area with an authentic feel, where the roads aren't paved and you still have the rough, wild feeling of a rural, agricultural landscape. I have spent many summers in my grandmother's house in the countryside my parents had a nice house in the country too, it's a source of inspiration that feeds me. (Uta Beth)

## IN PRODUCTION

### COME ALONG

Slovenian director Igor Sterk has a background more in arthouse cinema than in youth film. But with **COME ALONG** he proves himself able to deliver a strong, suspenseful film for a young audience.



In an attempt to make the best picture for the school photo competition, four 13 year old pupils head to the remote hills. Their mutual competition leads them into a struggle for survival. The warm but sometimes spine-chilling film shows what happens where technology stops and 'primal instincts' take over.

Producer Petra Vidmar: "With forests covering 58,4% of Slovenian territory, it's obvious that nature plays an important role, becoming one of the film's most important characters and adding to its suspense. Finding the perfect locations took us as long as finding the perfect cast. On such isolated locations, the crew had to be innovative with technology, in a world so far away from their common social 'LTE' environment. They could only focus on the bare essence: 'the craftsmanship of filmmaking'."

The film is in its last production phase and will be ready for a market screening at the Cannes festival (Palais E - 15/05/2016 at 14:00). **COME ALONG**, targeting a 9-15 year old audience, was produced by A.A.C. Productions (and supported by the Slovenian Film Centre) and has its domestic release scheduled for autumn 2016.

Contact: Petra Vidmar, [petra@gustavfilm.si](mailto:petra@gustavfilm.si) +38-641-99-20-76.

### KIWI & STRIT

If there is one duo to meet these days, it's definitely 'Kiwi & Strit', two characters developed by Esben Toft Jacobsen (**BEYOND BEYOND**) for a Copenhagen Bombay TV series. The two are so hilarious that Belgian distributor Jekino compiled a 40 minutes cinema programme (8 episodes), chosen from 26 available episodes.

Kiwi is yellow, tidy and considerate. Strit is purple, ragged and wild. Together they're playful and ready to explore, often with disastrous results. Everything they do (playing football, taking a bath, painting a portrait) ends up in a catastrophe, countered with a smile. Surrounded by funny creatures (a forest-cow hungry for literally everything) they do not use words but communicate in a funny language that can be understood universally by a young audience, adding to the exuberant tone of the film.

Making the compilation was a challenge. Jekino's education officer Elise Van Beurden: "Most episodes are pretty high-paced. We needed to find a balance, leaving the children room to breathe. We present the episodes in a meaningful order, so as to properly introduce the characters and their different characteristics. For screenings in an educational environment, we needed episodes with clear thematic clues. But the most difficult aspect of the job was that I couldn't stop laughing out loud throughout the whole process. Those two are so funny!"

World Sales & Festival Distribution:  
[sales@copenhagenbombay.com](mailto:sales@copenhagenbombay.com).



### THE INCREDIBLE STORY OF THE GIANT PEAR

Life peacefully passes by in Solby until Mitcho and Sebastian find a message in a bottle, sent by the town's mayor who has gone missing. Apparently the mayor has washed upon the shores of Mysterious Island. Mitcho and Sebastian must embark on a journey and conquer horrifying creatures, to finally bring him home. On the trip they discover something that will bring great pleasure to the people of Solby: a Giant Pear!

THE INCREDIBLE STORY OF THE GIANT PEAR, produced by A Film, is the adaptation of a book by Jakob Martin Strid. It's one of those books that, even when addressing the youngest audience, can be equally enjoyed by the entire family. This is what Tine Klimt remembered when acquiring the film's world sales rights for LevelK.

Directed by Philip Lipsky Einstein (**RONAL THE BARBARIAN**) & Jørgen Lerdam (**NIKO**), the film's release is planned for Fall 2017, primarily targeting a 4-8 year old audience.

Watch a clip: <http://www.levelk.dk/films/the-incredible-story-of-the-giant-pear/2608>

Contact Scandinavia: Trust Nordisk Int. Sales, [info@trustnordisk.com](mailto:info@trustnordisk.com).

World Sales: LevelK, Natja Noviani Rosner, [natja@levelk.dk](mailto:natja@levelk.dk), [www.levelk.dk](http://www.levelk.dk)



Shorts: "In The Sea Where I was Born" by Isabel Achaval & Chiara Bondi, Italy, 2013, and "I Am Yup'ik" by Daniele Anastasion & Nathan Golon, USA, 2016.

[www.gkids.com](http://www.gkids.com)

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

Children's Jury Grand Prix: "Dhanak" by Nagesh Kukunoor, India, 2015. Special Award: "El Jeremias" by Anwar Safa, Mexico, 2015.

Professionals' Jury Grand Prix: "El Jeremias"; Inis Award: "Dhanak".

Audience Award: "Fortune Favours the Brave" by Norbert Lechner, Germany, 2016.

[www.fifem.com](http://www.fifem.com)

### Cartoon Movie; Lyon, France

Director of the Year: Rémi Chayé for "Long Way North", France, 2015.

Distributor of the Year: SF-Film, Denmark.

Producer of the Year: Ulysses Filmproduktion, Germany & Fabrique d'images, Luxembourg & Grid Animation, Belgium & Moetion Films, Ireland, for "Oops! Noah is gone...", 2014.

[www.cartoon-media.eu](http://www.cartoon-media.eu)

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

Best Feature: "X + Y" by Morgan Matthews, UK, 2014. Best Script: "The Dioni Family" by Alan Minas, Brazil & UK, 2015. Best Film for Young People: "14+" by Andrey Zaytsev, Russia, 2015. Best Shorts: "Mio Fratello" by Simone Bozzelli, Italy, 2015, and "The Best Sound in the World" by Pedro Paulo de Andrade, Brazil, 2015.

[www.youngabout.com](http://www.youngabout.com)

### BUFF; Malmö, Sweden

The City of Malmö Children's Film Award: "Birds of Passage". The Church of Sweden Award: "Microbe & Gasoline" by Michel Gondry, France, 2015. Young People's Film Award: "The New Kid" by Rudi Rosenberg, France, 2015.

ECFA Award: "The New Kid".

Region Skåne Short Film Award: "My Grandfather Was a Cherry Tree" by Olga & Tatiana Poliektova, Russia, 2015.

BUFF's Award: Catti Edfeldt, scriptwriter and director.

[www.buff.se](http://www.buff.se)

### KinoKino – Int. Film Festival for Children; Zagreb, Croatia

Professional Jury's Awards: Best Feature: "Rainbow" by Nagesh Kukunoor, India, 2015; special mention: young actress Rebecca Josephson for "My Skinny Sister" by Sanna Lenken, Sweden, 2015. Best Short: "Little Doll" by Kate Dolan, Ireland, 2016.

Children Jury's Awards: Best Feature: "Little Gangsters" by Arne Toonen, The Netherlands, 2015. Best Short: "Before the Bomb" by Tannaz Hazemi, USA, 2014.

[www.kinokino.hr](http://www.kinokino.hr)

### Young People's Film Festival; Leeds, UK

Younger Jury's Award (7-11 y.o.): "Zip Zap and the Marble Gang" by Óskar Santos, Spain, 2013.

Older Jury's Award (12-15 y.o.): "Landfill Harmonic" by Graham Townsley & Brad Allgood, USA & Paraguay, 2015.

Best Short: "The Blue & the Beyond" by Youri Dekker, USA, 2015.

[leedsyoungfilm.com](http://leedsyoungfilm.com)

## Forthcoming festivals & events

**Int. Children's Film Festival; Kristiansand, Norway**

April 26 - May 1st 2016

[www.barnfilmfestivalen.no/English](http://www.barnfilmfestivalen.no/English)

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

April 26 - May 1st 2016

[www.iffs.de](http://www.iffs.de)

**Int. Short Film Festival; Oberhausen, Germany**

May 5 - 10th 2016

[www.kurzfilmtage.de](http://www.kurzfilmtage.de)

**European Young Audience Award**

May 8th 2016

[www.yaa.europeanfilmawards.eu](http://www.yaa.europeanfilmawards.eu)

**Int. Film Festival Cinema of the Future Society; Gjirokastra, Albania**

May 15 - 22nd 2016

[www.anifestrozafa.al](http://www.anifestrozafa.al)

**Prix Jeunesse Int. – Kinder- & Jugendfernsehfestival; Munich, Germany**

May 20 - 25th 2016

[www.prixjeunesse.de](http://www.prixjeunesse.de)

**Int. Festival for Children & Youth; Zlin, Czech Republic**

May 27 - June 3rd 2016

[www.zlinfest.cz](http://www.zlinfest.cz)

**Int. Short Film Festival: Children's Film Festival "Mo & Friese"; Hamburg, Germany**

May 29 - June 6th 2016

[www.moundfriese.de](http://www.moundfriese.de)

**Cinema in Sneakers / Kino w Trampkach; Warsaw, Poland**

June 1 - 12th 2016

[www.kinowtrampkach.pl](http://www.kinowtrampkach.pl)

**Goldener Spatz Kinder-Medien-Festival; Erfurt & Gera, Germany**

June 5 - 11th 2016

[www.goldenerspatz.de](http://www.goldenerspatz.de)

**Animafest – World Festival of Animated Film; Zagreb, Croatia**

June 6 - 11th 2016

[www.animafest.hr](http://www.animafest.hr)

**Int. Youth Film Festival; Langesund, Norway**

June 7 - 11th 2016

[www.iyffl.com](http://www.iyffl.com)

**Plein la Bobine; Massif du Sancy, La Bourboule & Le Mont-Dore, France**

June 11 - 17th 2016

[www.pleinlabobine.com](http://www.pleinlabobine.com)

## INDUSTRY EVENTS

### KIDS REGIO'S ANNUAL INDUSTRY HUBS

**Children's films are gaining relevance for the creative industry: creators, distributors and exhibitors must continuously update their knowledge regarding the preferences and needs of youngsters, integrating this information into the creative process. Collaboration and proper networks are a key to success in this difficult market environment.**

That's why KIDS Regio, the lobby initiative for children's films in Europe run by Viola Gabrielli, recently scheduled its two annual industry exchange hubs: The Berlinale Meeting Point (Berlin) and The Opening Industry Day (Malmö) in close cooperation with The Financing Forum for Kids Content.

#### Berlin

This year's Berlinale Meeting Point 'Tie Up Your Bonds' investigated special bonds and initiatives that can make a difference in fostering projects and make them feasible. Around 125 international guests visited the event and exchanged with moderator Margret Albers (spokeswomen for the Association for the Promotion of German Children's Film) their ideas about the impact of collaboration, with regard to existing initiatives such as Outstanding Films for Children, the German-Dutch Co-Development Fond, Cinekid Script Lab and The Academy for Children's Media.

#### Malmö

The Opening Industry Day in The Financing Forum for Kids Content went beyond the issue of collaboration and investigated techniques for audience engagement already during the creative process, in deliberation with children. One of the inspirational keynotes shedding a light on best practise examples, came from Jo Lansdowne, designer and managing pro-

ducer of React ([www.react-hub.org.uk/projects/play](http://www.react-hub.org.uk/projects/play)) for Watershed (UK), who spoke about her 'Play Sandbox', a development programme bringing research experts and companies together to experiment with new prototypes in collaboration with children. Producer Carlotta Calori (Indigo Film, Italy) explained how she engaged young people in the development phase, as a marketing tool for THE INVISIBLE BOY, directed by Oscar-winner Gabriele Salvatores.



Two ThinkJam labs challenged writers from Austria, Denmark, Finland, Germany, Italy, Poland and Sweden to backtrack their work to the very roots, in order to improve their original ideas. For the first time we made the creative industry work together with children as co-creators.

KIDS Regio as a sub group of Cine Regio is imbedded within the German Children's Media Foundation 'Golden Sparrow'. This year's Opening Industry Day and the ThinkJam Lab were co-hosted by Mitteldeutsche Medienförderung, The State Chancellery of Thuringia, Creative Europe Desk Sweden, Denmark and Berlin-Brandenburg. (Viola Gabrielli)



*The Invisible Boy*

### TEL AVIV MAKES A MOVIE

The Tel Aviv Int. Children's Film Festival (TAIFFCY) wants to play a meaningful role in film production, establishing an Israeli children's film platform. That's why the festival, in cooperation with the Israel Film Fund and Scriptwriters Guild, has set up a framework for the development of feature-length scripts. The creators of six children's film projects will meet at the festival for two intensive days of lectures and discussions with local and international representatives. The Israel Film Fund will recommend one of the projects and consider, after approval, a profound investment in the film. Hopefully the chosen project will première at the festival next year.

In line with this is another initiative: a pitching session will be held during the



festival, in which scripts that didn't get to the last production stage will get 'a second chance'. The script writers will work together with international delegates, to meet the needs of the production industry. In this way TAIFFCY is working towards a solid Israeli children's film tradition.

More info: [www.cinema.co.il](http://www.cinema.co.il).

## 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](http://www.ecfaweb.org/ecfnet/films.php). Producers, distributors and sales agents are kindly invited to inform us of their new releases.

### Alena

Feature Film, Sweden, 2015  
Director: Daniel di Grado  
Prod.: Silvio Entertainment  
World Sales: Match Factory  
Balthasarstr. 79-81, 50670 Köln, Germany  
Phone: ++49-221-539-709-0  
E-Mail: [info@matchfactory.de](mailto:info@matchfactory.de)  
[www.the-match-factory.com](http://www.the-match-factory.com);  
[www.silvioentertainment.com](http://www.silvioentertainment.com)

### Boxing for Freedom

Documentary, Spain, 2015  
Director: Juan Antonio Moreno Amador & Silvia Venegas Venegas  
Prod. & World Sales: Making DOC Prod.  
C/ Alcalá nº 20, 2ª Planta, Oficina 216,  
28014 Madrid, Spain  
Phone: ++34-91-649-27-67  
[info@makingdoc.com](mailto:info@makingdoc.com)  
[www.makingdoc.com](http://www.makingdoc.com)

### Fortune Favours the Brave

Feature Film, Germany, 2016  
Director: Norbert Lechner  
Prod.: Kevin Lee Film, MDR, BR, KiKA  
World Sales: Attraction Distr. 5455 De  
Gaspé Ave.,  
Suite 803, Montreal, Quebec, H2T 3B3,  
Quebec, Canada  
Phone: ++1-514-846-1222  
E-Mail: [info@attractiondistribution.ca](mailto:info@attractiondistribution.ca)  
[www.attractiondistribution.ca](http://www.attractiondistribution.ca)

### The Girl, the Mother and the Demons

Feature Film, Sweden, 2016  
Director: Suzanne Osten  
Prod. & World Sales: Fundament Film  
Hornsgatan 65, 11849 Stockholm, Sweden  
Phone: ++46-705-78-28-81  
E-Mail: [sthlm@fundamentfilm.se](mailto:sthlm@fundamentfilm.se)  
[www.fundamentfilm.se](http://www.fundamentfilm.se)

### In Pursuit of a Better Life

Documentary, Sweden, 2016  
Director: Caroline Kernen & Tova Kurkiala  
Medbo  
Contact: [www.facebook.com/ijaktpaettbat-treliv](http://www.facebook.com/ijaktpaettbat-treliv);  
[www.ijaktpaettbat-treliv.se](http://www.ijaktpaettbat-treliv.se)

### Iqbal and the Secret Recipe

Feature Film, Denmark, 2016  
Director: Tilde Harkamp  
Prod. & World Sales: Miso Film  
Frederiksholms Kanal 18 B, 1220 Copenhagen, Denmark  
Phone: ++45-33-337-337  
E-Mail: [info@misofilm.dk](mailto:info@misofilm.dk)  
[www.misofilm.dk/iqbal-the-secret-recipe/](http://www.misofilm.dk/iqbal-the-secret-recipe/)



### Mellow Mud

Feature Film, Latvia, 2016  
Director: Renars Vimba  
Prod. & World Sales: Tasse Film  
Blaumaņa 11/13-13, 1010 Riga, Latvia  
Phone: ++371-2615-6356  
E-Mail: [reinis@tasse.lv](mailto:reinis@tasse.lv)  
[www.tasse.lv](http://www.tasse.lv)

### Miss Impossible

Feature Film, France, 2016  
Director: Emilie Deleuze  
Prod.: Agat Films, Ex Nihilo, Ad Vitam  
World Sales: Doc & Film Int.  
13, Rue Portefoin, 75003 Paris, France  
Phone: ++33-1-42-77-56-87  
E-Mail: [doc@docandfilm.com](mailto:doc@docandfilm.com)  
[www.docandfilm.com](http://www.docandfilm.com)

### Nelly's Adventure

Feature Film, Germany, 2016  
Director: Dominik Wessely  
Prod.: Indi Film, Bastei Media, Rommel Film  
World Sales: Beta Cinema,  
Gruenwalder Weg 28 d, 82041 Oberhaching, Germany  
Phone: ++49-89-67-34-69-80  
E-Mail: [beta@betacinema.com](mailto:beta@betacinema.com)  
[www.indifilm.de/project/nellys-abenteuer/](http://www.indifilm.de/project/nellys-abenteuer/)  
Festival Contact: Renate Zylla, [RZylla@arcor.de](mailto:RZylla@arcor.de)

### Offline – „Are you Ready for the Next Level?“

Feature Film, Germany, 2016  
Director: Florian Schnell  
Prod. & World Sales: Rat Pack Filmprod.  
Beethovenplatz 2, 80336 München, Germany  
Phone: ++ 49-89-121-14-87-00  
E-Mail: [info@ratpack-film.de](mailto:info@ratpack-film.de)  
Festival Contact: Renate Zylla, [RZylla@arcor.de](mailto:RZylla@arcor.de)

### Rag Union

Feature Film, Russia, 2015  
Director: Mikhail Mestetskiy  
Prod.: Koktebel Studio  
World Sales: Antipode Sales & Distr.  
Novolesnoy lane 5-38, 127055 Moscow, Russia  
Phone: ++ 7-499-978-7314  
E-Mail: [elena@antipode-sales.biz](mailto:elena@antipode-sales.biz)  
[www.antipode-sales.biz](http://www.antipode-sales.biz)

### Say Something

Documentary, Sweden, 2016  
Director: Åsa Ekman  
Prod. & World Sales: Film and Tell  
Slipgatan 7, 117 39 Stockholm, Sweden  
Phone: ++46-8-55-80-38-30  
E-Mail: [info@filmantell.com](mailto:info@filmantell.com)  
[www.filmantell.com](http://www.filmantell.com)

More information on all these films you will find on our website:  
[www.ecfaweb.org/ecfnet/films.php](http://www.ecfaweb.org/ecfnet/films.php)

Int. Animation Film Festival; Annecy, France

June 13 - 18th 2016  
[www.annecy.org](http://www.annecy.org)

Film Festival for Children & Youth "Kinolub"; Kraków & other cities, Poland

June 19 - 23rd 2016  
[www.kinolub.pl](http://www.kinolub.pl)

Int. Youth Film Festival; Espinho, Portugal

June 20 - 27th 2016  
[www.fest.pt](http://www.fest.pt)

Kinderfilmfest; Munich, Germany

June 23 - July 2nd 2016  
[www.filmfest-muenchen.de](http://www.filmfest-muenchen.de)

Irish Film Institute's Family Film Festival; Dublin, Ireland

June 24 - 26th 2016  
[www.ifi.ie/familyfest](http://www.ifi.ie/familyfest)

Film Festival, Children's & Youth Film Programme; Pula, Croatia

July 9 - 16th 2016  
[www.pulafilmfestival.hr](http://www.pulafilmfestival.hr)

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

July 9 - 17th 2016  
[www.cartoonclubrimini.com](http://www.cartoonclubrimini.com)

Film Festival; Giffoni Valle Piana, Salerno, Italy

July 15 - 24th 2016  
[www.giffoniff.it](http://www.giffoniff.it)

New Horizons Int. Film Festival; Wrocław, Poland

July 21 - 31st 2016  
[www.nowehoryzonty.pl](http://www.nowehoryzonty.pl)

More information on all these festivals you will find on our website:  
[www.ecfaweb.org/ecfnet/festivals.php](http://www.ecfaweb.org/ecfnet/festivals.php)



Alena



Nelly's Adventure



Fortune Favours the Brave

## ECFA NEWS

### THANK YOU ALL!

With no less than 55 voting members and 21 observers at present, we owe you all a massive 'thank you' for attending ECFA's AGM 2016 as a proof of our association's growing importance. We hope the meeting was fruitful for all of you, in a formal as well as an informal level.

Several topics were discussed:

- The results of a survey on the Children's Film First Conference, that were proof of all participants' great satisfaction.

- ECFA's new communication strategy that is currently under development and of which the first results will be visible later this year.

- ECFA has sent in an application for a new Creative Europe project that should reinforce our process of professionalisation and the communication with our members. You will be informed about the results at a later date.

- The cooperation between ECFA and EFA in the nominations for the Young Audience Award.

- ECFA's change from an ASBL to an AIS-BL (international non-profit association). In an extraordinary general meeting, the members agreed that all assets, accounts, members and board of directors are taken over by the new AISBL.

- Monica Wahi's presentation of SACCF's film portal, an online tool for listing worldwide children's film production.

Special attention was given to the project proposals from the ECFA members. Many members showed a strong urge to contribute in their work to the European refugee crisis, launching projects for this target group. We know that many of you are currently making extra efforts in this field. Please get in touch with the ECFA office and let us know about your initiatives, so that we can spread the news and facilitate further networking and exchange in these projects.

### NEW ON THE BOARD: MARKETA PASMOVA

Marketa Pasmova is a new face on the ECFA board. In 1999, Marketa started working for the Zlín Film Festival (Czech Republic) as festival producer, head of the programme department, and now artistic director. With her grandfather being one of the founders of the Zlín filmmaking tradition for children and youth, Marketa focuses on the programming of European cinema. "I love film, I love children and I love my festival job. It is a wonderful opportunity to offer brand new, great film experiences to a young audience. The promotion and spreading of this type of cinema and of educational projects is something that I stand for."

Now Marketa Pasmova will join the other board members Céline Ravenel (France, president), Kathy Loizou (UK), Petra Slatinsek (Slovenia), Malene Iversen (Denmark), Per Eriksson (Sweden), Maxime Lacour (Belgium) and Tanja Milicic (Croatia). She will also host ECFA's next board meeting during the Zlín Festival.



Marketa Pasmova (left) opening the Zlín Festival

### ECFA'S NEW MEMBERS

In 2016 ECFA has already welcomed 3 new members:

- Gustav Film (production & distribution), Slovenia. Contact: Petra Vidmar
- The International Children Film Festival NEXT, Ukraine. Contact: Olha Kopylova & Julia Kovalenko

- The Swedish Federation of Film Societies, Sweden. Contact: Per Eriksson

All new members will be presented in detail on a later occasion.

### ECFA AWARD IN TEL AVIV



In 2016 we are expecting at least 10 festivals to organise a local ECFA jury. A new name on the list is the Tel Aviv International Children's Film Festival (TAIFF-CY), taking place in July. We thank Michal Matus and her team for her trust in ECFA and for further spreading this initiative. ECFA also hopes to continue the cooperation with UniversCiné, who enabled us for the last 2 years to present all the nominees for the ECFA Award on their online platform.

### ECFA JURY IN CINE-JEUNE

Even after the restructuring of the Cin-Jeune Festival, now covering the entire l'Aisne region with the heart of the festival located in the small city of Guise, festival director Céline Ravenel still found a way to host an ECFA jury.



From left to right: Anne Lidove, Michael Harbauer, Judita Soukupova

### ECFA Awards

Titles recently listed for the ECFA Award 2016:

- JEFF Festival (Antwerp / Bruges, Belgium): MY SKINNY SISTER (Sanna Lenken, Sweden)

- BUFF International Children & Youth Film Festival (Malmö, Sweden): THE NEW KID (Rudi Rosenberg, France)

- CINE-JEUNE Festival de l'Aisne (L'Aisne Region, France): LONG WAY NORTH (Rémi Chayé, France)



My Skinny Sister

## TEENAGE FESTIVALS: A SURVEY

Every festival organiser knows how difficult it is to reach out to a teenage audience. But many festivals do, often with good results. Does the festival concept still have a certain appeal to teenagers? We tried to find out with the help of 3 specialised festivals with a different profile: the well-established Glasgow Youth Film Festival is a widely recognised brand, 'Cut the Crap' invested many years in finding its own successful identity, and Kinotrip just had its first edition. Why and how do they do it?

### Glasgow Youth Film Festival (GYFF)

#### What is your festival concept?

Louise Donoghue: Glasgow Youth Film Festival (GYFF) screens a selection of films programmed by the youth team. In the lead up to the festival the sessions each week are focused on an exploration of genres, encouraging open discussion, promoting confidence and employability skills, and bringing together young people from diverse backgrounds.

**Is the event linked to a children's film festival?** Donoghue: It's a stand-alone event, though the Glasgow Film Festival is run by the same organisation.

**How do you promote the festival to your target audience?** Donoghue: The youth team commissions a festival trailer that is screened in the cinema and online. We produce a leaflet and target where it is distributed. We use social media: facebook and twitter. We contact youth groups across the UK to try to engage groups to attend. And we have large posters to publicise GYFF across the city.

#### How big is the input of teenagers?

Donoghue: Glasgow Youth Film Festival is completely curated by 15-18 year olds. They meet weekly from August until February and plan all aspects of the festival, from the design of the marketing materials to the choice of the films. Each year they present an exciting programme of Scottish and UK premieres and a series of panels and masterclasses. They introduce all of the screenings and events, and run the Q&A sessions.

**Do you have a golden rule in working with teenagers?** Donoghue: To make sure that you listen to their ideas and that you are not imposing your own programming preferences onto their festival. You learn lots!

#### Which title was your secret treasure in this year's programme?

Donoghue: There were so many great choices: CRONIES, PRINCE, NENA, THE WITCH, but the film that provoked the greatest reaction was DER NACHTMAHR from Germany, described by one of our youth team as "*Disturbing, almost supernatural and profound. This film will literally make your heart throb.*"

Info: [www.glasgowfilm.org](http://www.glasgowfilm.org)



Der Nachtmahr

### Kinotrip (Ljubljana)

**What is your festival concept?** Petra Slatinšek: Kinotrip is done by young people, for young people. The whole festival (program, promotion, implementation) is done by a group of young members of the Kinotrip film club. They meet weekly, they watch, discuss and write about film together with their peers and mentors. This enables them to take an active part in the festival preparation and ensures that their interests are included in the program. The final Kinotrip result is not just screenings and events, but the whole process of building it up.

**Is the event linked to a children's film festival?** Slatinšek: We have a well established, regular children's programming called Kinobalon. We run both initiatives separately, though we do try to include Kinobalon participants who have grown up and are now ready for something new.

#### How do you promote the festival to your target audience?

Slatinšek: We identify different groups of young people in the city and address them with different films and events. The Kinotrip members are actively involved in the promotion. Their main fun was driving the special Kinodvor / Kinotrip bicycle with a megaphone, loudly announcing the festival in the city.

#### How big is the input of teenagers?

Slatinšek: They are our main partners. They have the final word in choosing the films, the side-events and the main visual image. They write texts for the brochure, introduce the screenings and moderate Q&A's. For this first edition, our teens also chose the name of the program.

#### Do you have a golden rule in working with teenagers?

Slatinšek: Partnership and dialogue! Partnership: we see teenagers as our partners in a process in which we all together explore new ways of programme development. And diversity, as youth is not one homogeneous group. Our festival programme therefore included a range of genres, films from different parts of the world and with various themes, all relevant for young people today.

Info: [www.kinodvor.org/kinotrip](http://www.kinodvor.org/kinotrip)



### Cut the Crap (Antwerp / Bruges)

Bregt Van Wijnendaele: Cut the Crap is the 12+ section in JEFF, the biggest youth film festival in Belgium. Attracting this age group isn't easy. But it's actually a no-brainer: the best way to reach them is through the youngsters themselves.

In 2014 we started some brainstorm sessions with the volunteers who were interested in our Cut the Crap project. They showed ambitions for film programming, different communication campaigns and were extremely keen on organising special events.

Throughout our work, we keep in mind 3 rules:

**1. Facilitate:** we try to stimulate initiative and encourage wild ideas. The youngsters wanted to keep all communication separated from the JEFF festival. They were not pleased to be in the same communication stream with titles for pre-schoolers. We gave them the tools, organised workshops with a popular blogger and a visual designer, and they created their own visual identity and social media campaigns.

**2. Ownership:** we get them involved in all decisions. THE DISCIPLE, for example, is a beautiful but slow film. It was through the enthusiasm and persuasive power of one of the Cut the Crappers, that the film got selected: Sarah was beaming with pride when the cinema was filled with a bigger audience than we ever expected. It's 'their' festival, which makes word-to-mouth promotion more effective.

**3. "Let it go"** as a rule is the most challenging one. Don't hold onto rigid habits. No obsession for quality or results. They wanted to screen a documentary that was already available on YouTube. Their need to share it with their peers in an eventful way seemed more relevant than the exclusiveness that is embedded in the festival's rules and regulations.

Even if this way of working does imply higher costs and more flexibility from the staff, we still believe that staying true to these rules is the only way to remain relevant to this quickly evolving target audience.

Info: [www.facebook.com/cutthecrapfest](http://www.facebook.com/cutthecrapfest)



The Disciple



## ECFA Journal

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ECFA's goal is to support cinema for children and youth in its cultural, economic, 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

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[www.ecfaweb.org](http://www.ecfaweb.org)

The European Children's Film Distribution Network:

[www.ecfaweb.org/network.htm](http://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

### CATTI EDFELDT & LENA HANNO CLYNE ABOUT 'SIV SLEEPS ASTRAY'

**SIV SLEEPS ASTRAY**, this year's Generation opening film, takes you to a territory seldom explored: a live action film for a very young audience, situated in the twilight zone between dream and reality. When Siv sleeps over at her friend Cerisia's for the first time, she enters an unfamiliar environment: weird parents, weird animals, weird food... By night the entire flat turns into an unreal place. Siv wants to return home as soon as possible, but dad's phone number is safely stored in Cerisia's pyjamas. But where is Cerisia suddenly? Siv starts wandering through the house...

**The most important question first: only when seeing Lilly Brown (Cerisia) live on stage I realised that... The red hair is real!!** Lena Hanno Clyne: It's 100% real! We were very lucky with the casting. One candidate DOP came to the first meeting and said: 'reading the script, I did think about my daughter'. People often say things like that. Until he showed me the picture on his mobile... That was her!

**She looks as if she's coming from a different solar system.** Edfeldt: She actually does... in a way. Lilly is very special.

**I totally recognised the power games those girls are playing. How come this aspect of the story looks so realistic?**

Hanno: When reading the book I immediately remembered my childhood years. There was a girl with whom I used to play as a child, but when we went to school together, she betrayed me. She made me feel like I was stupid, doing unpleasant things to dominate me. Like coming to my house, asking me to sing, and then laughing at me because I couldn't sing so well. Over the years those memories came back from time to time, and this is how I connected with the book. When starting up this film, I thought about it all the time. In a way this is my revenge. I come from a working class background, my father was a miner. In high school for the first time I met with upper class people. Also this class difference between girls somehow slipped into the story. That's why it took me so long to write it: I had to connect Pija Lindenbaum's book with the personal stories in my head.

**For a preschooler audience, SIV SLEEPS ASTRAY might look pretty scary! Elements that have a potential of being very sweet and positive (like plastic ducks, a dog, badgers), in the movie all carry a certain threat.**

Edfeldt: That's how it is to be a child. That is in a way what this movie is about. But Siv is never scared, she's always curious. By daytime she seems to be a bit afraid of the dog, but not by night.

Hanno: We don't think it is scary. Children identify with Siv, and if she's not scared, they won't be neither. We were very conscious about this issue and discussed it every day. The famous author Tove Jansson (The Moomins) stated that children have a strong desire to be frightened, within parameters of security. Nowadays in Sweden everyone is so anxious about frightened children, which is ridiculous and harmful for the children. It says a lot about the parents being scared, but as



they're not allowed to, they project it onto their children.

Edfeldt: It is our mission to scare kids!

**Those badgers are also a bit nasty, aren't they?** Edfeldt: If they were too cute, they would be boring. Children find them cute anyway, as long as they have fur. Before we added the fur, they looked like big, fat rats.

**Catti, it's not the first time you have worked with a co-director.**

Edfeldt: Co-directing means 'double the fun and half the anxiety'. Really! I started as an assistant director, working for Lasse Hallstrom, Olle Hellbom, and many others, and my job was always to direct the children. That's my niche. I was a child actor myself so I know what it's all about. I love working with animals and children, and most directors don't. Hanno: Catti did a great job with the dog!

Edfeldt: The dog is fantastic! You know the dog's name was Siv? Purely coincidentally! It's an old fashioned, very Swedish name. Siv was a half Irish wolfhound, and had a unique expressivity in its face. The owners had two dogs of the same breed, but the other one didn't have half the charisma. One day Siv got sick and couldn't come to the set. We tried the other one as stand-in, but it didn't work. He lacked character. Siv was like a saint, so calm, with an expression of inner peace.

**This entire wondrous nightly sequence, I'm a bit reluctant to call it 'a dream'.**

Edfeldt: If you ask the children, they'll say it's a dream.

Hanno: Pija said: 'when I was that age, it wasn't so clear to me what was a dream and what was not. In my fantasy world, everything sort of floated together.' Just like in the movie. So I don't think you should call it a dream. Alice in Wonderland isn't a dream. It's... wonderland! Like in BIRDMAN, when you think it's all fantasy but then in the end it wasn't. Why would you define what is more fantasy than the other? It's all in your head anyhow. (GH)

Read the full version of this interview on [http://www.ecfaweb.org/projects/filmmaking/Edfeldt\\_Hanno.htm](http://www.ecfaweb.org/projects/filmmaking/Edfeldt_Hanno.htm).