

No. 3 / 2016

AUGUST

EDITORIAL

CHILDREN'S FILM FIRST 2.0

Unfortunately ECFA's application for a 2nd 'Children's Film First' project within the framework of Creative Europe was not granted by the commission. We are disappointed about the rejection, as ECFA believes that this follow up project could have benefited the entire film literacy community in Europe. The application was based on actual needs, expressed by our members and we are convinced that Continuing Professional Development (CPD) is an essential part of film literacy.

The success of our methodology was proven by the results of the 2014-2015 Children's Film First project. The feedback received from participants was overwhelmingly positive and there was a strong demand for such activities to be continued.

Regretting the decision, ECFA will continue providing content and sharing knowledge within the field of film literacy. ECFA is a vehicle to expedite the aims that have been identified by European institutions and professionals. All professionals (including non-members) have easy access to the results of our work, through the ECFA website, databases and publications.

ECFA hereby congratulates all projects that were accepted: 16 projects from around Europe, involving also several ECFA members (find the complete list [here](#)). We wish them all success with their efforts in creating a better, stronger European film literacy landscape.

Felix Vanginderhuysen
ECFA Secretary General

ECFA AND DOXS! LAUNCH DOCUMENTARY AWARD

Whoever wants to shine a spotlight on documentary films for children in Europe will find an exquisite, inevitable partner in the doxs! Festival from Duisburg. This year doxs! and ECFA will cooperatively premier the ECFA Documentary Award, with justifiable hope that other festivals will soon follow doxs!'s footsteps.

This new award will be introduced during doxs!'s 15th anniversary edition (7-13 November 2016). Its mission is to create a better awareness for the documentary genre. An ECFA jury will choose one film from the festival competition, targeting a 6-12 year old audience. "This award is a great opportunity for European children's documentaries," says doxs! director Gudrun Sommer. "ECFA represents a large network, that all participating films can benefit from. We're delighted for Duisburg to be the initiator and host of this award's premiere." The winning film will be included in the ECFA Award ceremony at the Berlinale.

The seven productions nominated for the prize are:

- 'Pien de bijenkoningin' (photo) (The Netherlands) by Ellen Vloet
- 'Dans for livet' (Norway) by Erlend E. Mo
- 'Guillaumes wondere wereld' (The Netherlands) by Els van Driel
- 'Not without us - Nicht ohne uns' (Germany) by Sigrid Klausmann
- 'Schau in meine Welt! Emil und die Brückenspringer von Mostar' (Germany) by Friedemann Hottenbacher
- 'Stark! Crowley - Jeder Cowboy braucht sein Pferd' (Germany) by André Hörmann
- 'Varicella' (Denmark, Norway, Sweden) by Victor Kossakovsky



The doxs! Festival was launched in 2002 as a children and youth section embedded in the Duisburg Film Week screening documentaries about strong, creative and remarkable young people. Besides the ECFA Award doxs! also presents the 'Grosse Klappe', an award donated by the Federal Agency for Civic Education for films that contribute to the socio-political awareness of juveniles. Other trademarks of the festival are its strong debate culture (young people are encouraged by experienced moderators into debates, that go far beyond the usual Q&A) and its broad interest in youngsters' participation in documentary projects within a strong national and international network.

The growing interest in documentaries is a trend that ECFA supports wholeheartedly. We are excited about rumours that more festivals might consider establishing an ECFA Documentary Award in the future, allowing this prize to claim its rightful place alongside the already existing ECFA Award. The Documentary Award pursues the same objectives as the general ECFA Award: to create greater attention for a specific type of cinema and offering opportunities to this genre to fully develop on an European scale.

More info: www.do-xs.de.

Contact: Gudrun Sommer, doxs! dokumentarfilme für kinder und jugendliche, filmwoche@stadt-duisburg.de.

MISS IMPOSSIBLE WINS EFA AWARD

On the 8th May, the Young Audience Film Day, three films were screened in 30 European cities: GIRLS LOST (Pojkarna, Alexandra-Therese Keining, Sweden), MISS IMPOSSIBLE (Jamais Contente, Emilie Deleuze, France) and RAUF (Bariş Kaya & Soner Caner, Turkey). MISS IMPOSSIBLE became the overall winner.

In MISS IMPOSSIBLE 13-year-old Aurore (disarming Léna Magnien) practices her unsullied perspective at a slightly dysfunctional world and dryly comments on the problems that are so typical for her age: doubts about love and sexuality, annoying housemates ("I just broke the world record in running away from home unnoticed"), the impasse of boring school life and the power balance in the rock band in which she debuts as a singer. The film (based on a popular youth novel by Marie Desplechin) consistently follows the (non)logics of a budding adolescent and offers a rare glimpse into the head of a young girl.



The Zlin festival welcomed both director Emilie Deleuze and main actress Léna Magnien on the red carpet.

MAIPO PRESENTS GILBERT'S REVENGE

Maipo might just be Norway's biggest producer of children's films, says Kristin Ulseth. What are Maipo's standards and how does the new film GILBERT'S REVENGE fit into this? We spoke with producer Kristin Ulseth and director Hanne Larsen about...

Gilbert, suffering from an egg allergy, once accidentally got 'egged' at a birthday party and vomited all over the festivities. Ever since he's known as 'Pukebert'. Now that the family is moving to a new place, Gilbert makes a fresh start. No more will he be known as Pukebert, especially not by Line, the girl next door and captain of the hockey team. When Line has her birthday, Gilbert doesn't want to miss it and refuses to join his parents on the family holiday. So in comes Aunt Doris, the babysitter, self-absorbed, pitiful and very lonesome. The medicines she takes for her imaginary diseases make her burp and fart constantly. Slowly Gilbert starts to understand that Aunt Doris doesn't want him to make friends; she just wants him to keep her company at home. She secretly starts feeding him eggs to make him puke and the allergy transforms his face into a monstrous grin. When Gilbert realises the best defense is a good offense... The battle is on! But how to outsmart an adult who knows about manipulation and power games?

CARTOONISM OR REALISM?



Gilbert's world is very realistic. And so is Aunt Doris. She is balancing on the edge, probably sometimes crossing the thin line

when behaving outrageously and that is what gives the film an extra dimension. Often, children's films are crazy fantasies like DOCTOR PROCTOR, or deal with serious issues. GILBERT'S REVENGE combines a serious story with big laughs.

Aunt Doris is not the kind of woman you want to be left alone with. She's not the Nanny McPhee or Mary Poppins-kind-of-type. She's desperate and vulnerable, like an oversized sulking child that can't take no for an answer. The actress Gisken Armand has a plastic face, going from mean to happy in one split second. Even if the audience is with Gilbert all the time, hoping for a revenge, there is something tragic about her. Roles are reversed, as Aunt Doris isn't behaving like an adult should. This says something about the division of power between adults and children.

FAVOURITE SCENE

Gilbert starts to see his loud burping aunt as a kind of dragon. Which inspires his revenge: he makes her breath fire, like a dragon, by tricking her into eating something very spicy. After two DOCTOR PROCTOR films you might wonder what Maipo has with farting, burping and vomiting? We love it, and so do children.

FITTING IN

It has been a while since a film like this (based on a book by Stein Erik Lunde) was made in Norway. Maybe the tone could be compared with SVEN AND THE RAT, but this one is even more realistic. It's not about an egg allergy, it's about fitting in. This is the kind of film that I would have loved to have seen when I was 10



years old and now I'll bring my daughter to see it. GILBERT'S REVENGE will be released in Norway on September 30th.

THE MAIPO TRADITION

Maipo produces 50% adult films and 50% children's films, ranging from box office classics to arthouse experiments. For a Norwegian director who wants to tell stories for children, Maipo is the best place to be. There is a bunch of good people working there, who all understand about the importance of the genre. It's not only about pleasing a young audience, it's also about content. Making children's films makes us happy, and we have the experience. We grew into it and now we're ambitious to go further. Maipo is beginning to be among the biggest companies in Norway.

MAIPO'S OTHER TITLES

THE ASH LAD is probably the first Norwegian young audience fairytale action adventure. SOLAN & LUDWIG – THE CHEESE RACE is a splendid sequel. After the characters were established in the first film, now their world opens up. The production for the 3rd film has already begun and we're working on TONDO, a script developed in the Cinekid Script Lab. (GH)

Maipo contact: maipo@maipo.no, www.maipo.no

DOXSPOT

THE INVISIBLE CITY Young people have a say in documentary editing

For many years Lieven Corthouts has been living in Kenya, South Sudan and Ethiopia, in the Kakuma refugee camp. Corthouts worked in a phone shop, taught English in a camp school, got to know the locals and picked three youngsters to follow closely in a documentary that showed an absurd reality: Kakuma has become a city with over 200,000 inhabitants, decently organised with shops, schools, churches etc.

Corthouts: "These are teenagers trying to live ordinary lives in difficult circumstances. But how to get a young Western audience to watch a documentary about their African peers? Perhaps by giving them a say." Corthouts invited 50 17 year olds to participate in the editing process and advise him about their preferences. The teenagers believed in traditional methods: information on plac-



ards and voiceovers. The importance of certain factors for them was difficult to measure: everybody found the feet washing ritual, as done by any refugee at arrival in the camp, meaningful, but nobody dared to dedicate as much time to the scene as the director.

The teenagers were given a task: with 20 minutes of rough footage they themselves had to edit a 3 minute key scene. Important dilemma: if you think one character doesn't tell the whole truth, may you use his story anyway? The students have no objection, if this contributes to the impact of the film. But the teachers do: "you can't spread lies!"

When THE INVISIBLE CITY premiered in April, it turned out the needs of the young people had really been taken in account: a voiceover, a narrative line and just a few seconds of washing feet!



Meanwhile the story of THE INVISIBLE CITY continues:

- a web documentary is in development, with information about the camp residents.
- parents and children sometimes get separated during their flight and lose track of each other. Funds were collected to develop a particular app, that might cause a major breakthrough.

Producer: Cassette for Timescapes, www.timescapes.be. Contact: emmy@timescapes.be.

FLORIAN SCHNELL ABOUT 'OFFLINE – ARE YOU READY FOR THE NEXT LEVEL?'

“Blood on the Keyboard!”

Jan (17) is one of the top players in the “Battle of Utgard” computer game. The annual online tournament is just around the corner and Jan is in a great position to win—until he finds out he has been hacked by another player. In search of the dark sorcerer Loki, who has stolen his virtual identity, he encounters many analogue obstacles he is not capable to overcome without the help of his new friend Caro... OFFLINE by German director Florian Schnell, is a winking adventure comedy, illustrating Jan's journey through a mixture of live action and game-like animation and tackling the theme in a fresh and innovative way.



Florian Schnell: Since I can remember I have always been fond of fantasy, I have played ‘Pen & Paper’ role-playing games and dreamed myself into unknown worlds. Therefore, I can perfectly understand any gamer who prefers spending his time on the internet rather than in reality.

How did you acquaint yourself with the habits and emotions of young gamers?

Schnell: First I had to borrow a Playstation and play some RPG's, only for research purposes of course!! OFFLINE for me is some kind of contemporary ‘environmental study’ for which I studied the neurological aspects, talked to young gamers and luckily found in co-author Jan Cronauer a real

expert who could explain me the whole game mechanism through words such as ‘tanking’ or ‘ninjaloot’.

There is no doubt about the interplay between the film and gaming industry nowadays. OFFLINE actually is proof of this, how do you see those intertwining in the future?

Schnell: The gaming medium is unfortunately neglected by many filmmakers, although it has already outdated the film industry, not only economically, but also in terms of innovation. As long as so-called ‘high culture’ will not accept games as an opportunity for pioneers, this gap may only close slowly. However, if we fully use the potential of both, we can create new stories and experiences that might largely inspire both industries.

In a computer game related style OFFLINE mixes live action and animation.

Schnell: The animated scenes are an alteration of the existing video game Risen 3, which has a particular look and fits, due to its great character design and locations, perfectly to translate our story to the big screen. Together with game developing company Pyranha Bytes we explored the world of Risen and ransacked it like a Lego box, checking places and characters that we could use. We have re-assembled and modified those different ‘building blocks’— swapping and re-coloring heads, moving buildings and, for example rebuilding a magical generator into our large bullring.

How did all this affect the filming process as such?

Schnell: For production designer Johanna John, it was clear that

the story took place in a rocky landscape, so we consequently had to build every space in a ‘rock modus’ color scheme. Editor Matthias Scharfi had to find out by what principles we could bring space and time together on all levels, without confusing the audience. Also merging all music into one coherent flow was a long and bumpy road. The film combines an epic fantasy score with western-inspired road movie themes, comical pop and modern electronic beats. Only through perfect timing, recurring motifs and scientific spirit, the composer succeeded in generating very different genres seem simple.

It must not have been easy for the actors, either.

Schnell: My only rule on set was that actors should fully get into the emotion, though they were only staring at green screens, as the game sequences were not ready yet. Hannes Wegener (Jan) steadily grew into his role, until he played the final scene with bleeding hands. After a particularly long take I found blood on the keyboard! Despite the absurd settings and difficult situation, all actors gave their everything. In my opinion, this shows in the film. OFFLINE does not make fun of gamers, but takes them seriously.

After Jan's final achievement is he now at last “ready for the next level”?

Schnell: Definitely! He understands that all depends on a balance between real and virtual worlds. He knows now what the world has in store for him if he will trust not only on his digital avatar, but also on his ‘inner warrior’. That is exactly an upgrade to the next level! (Ema Lukan)

Festival Contact: Renate Zylla, rzylla@arcor.de

FILM EDUCATION PROJECTS WITH REFUGEES

What's new at LUCAS?

The need to establish projects for and with refugees was something for which many media educational organisations were not prepared for. After two years of working intensively now is the time to reflect and evaluate. That thought was the basis of the “Film, Flight and Interculturality” Conference (21-23rd September in Frankfurt am Main), a LUCAS initiative.

Tine Kopf, Head of the Film Literacy Department in the German Film Institute in Frankfurt: “For two years many German cultural institutions work with refugees, offering screenings and workshops... We're all struggling to find the right methods and perspectives, there are language barriers to overcome, war traumas to deal with and what seems to be meant as ‘help’ could easily turn into paternalism. We want to build up an intercultural society but over the last two years, none of us actually had the time to reflect upon what we were doing.

In this conference, we'll finally take time to do so and to learn from each other's experiences. We've also invited people to represent the real protagonists in this story: refugees and intellectuals from the refugees' countries.” The conference will start with a screening of LIFE ON THE BORDER (ECFA Journal 2/2016), followed by a debate with renown producer Bahman Ghobadi.

On the conference agenda are best practices of projects with refugees, a presentation on recently developed material for ‘the newly arrived’ and an expose on working with young people traumatised by war. In an Innovation Lab participants will actively work towards new strategies. Tine Kopf: “We have to think ahead: how will the current situation influence future projects in media education? What do's & don'ts will guide us in the future?”

Within the crowded German festival landscape, the LUCAS Film Festival's special profile should be in film education. The festival is closely integrated in the activities of the Deutsches Filminstitut/Filmmu-



seum and its film literacy department. Kopf: “With the arrival of festival director Cathy de Haan in 2016, we decided it was time for a new festival profile. With LUCAS as a platform, we're working towards a strong reputation in film education. That should be our trademark. Frankfurt should become the place where film literacy people meet all year round.”

The conference is a cooperation between the Deutsches Filminstitut and the Federal Agency for Civic Education in collaboration with the Goethe-Institut.

More info on <http://lucas-filmfestival.de/innovation-lab/>.

INTERVIEW

GA-EUN YOON ABOUT 'THE WORLD OF US'

"What is loneliness and where does it come from?"

Director Ga-eun Yoon still wonders humbly if the emotions in her deeply touching film **THE WORLD OF US** can be understood worldwide. They certainly can! The film does not tell a straight-forward bullying story, but speaks of an outsider, a vulnerable girl drowning in supreme loneliness. Sun, 10 years old, tries to fit in, but is ignored by everyone, always the last to be picked out for class teams. Everything seems to change the day she meets Jia...



Ga-eun Yoon: I never wanted to tell a story about bullying, I wanted to tell about relationships between friends, that can be very complex. Sun is longing so hard for a friend, but doesn't have the required social skills: she is shy and not brave enough to make friends. There is some bullying involved, but not with evil, premeditated intentions. There is no bigger plan behind it. Sun's nemesis, Bora, a top student under great pressure, is no evil monster. Like everyone else, she likes to hang out with the popular kids, not with outsiders like Sun. That's very natural.

This already speaks from the opening scene: children are picked one by one for the teams in the gym class, until only one girl remains... Yoon: In the gym, children are physically active. While playing, they express themselves through a very honest body language. That's the perfect setting to show their feelings: even if you lie with words, your body will speak the truth. Since they're only playing, it looks all harmless and innocent, but still the situation is cruel and can hurt a child deeply.

But Sun never shows or tells how much it hurts. She keeps it all to herself.

Yoon: Sun's parents already have so many problems of their own and she probably doesn't even realise how big her problem is. As a child I sometimes felt very lonely, but didn't know what loneliness was or where it came from. I simply considered it a part of everyday life, not worth paying too much attention to. Only when growing up I came to realise it, that's why I made this film not only for children but also for adults.

Is the closing scene a subtle way to tell that you still have a certain belief in friendship? Yoon: The ending changed many times in different ways, from very sad to extremely happy, but I think this version is the most realistic option. I wanted to offer

these girls one more chance to get along and become friends again. Every time when watching that closing scene, I think it might as well be some kind of dream or fantasy. But still I believe that some kids are able to offer each other another chance.

The film is partly based on your personal experience? Yoon: When I was 12 years old I had a tough time. I was new at school and met one friend who was really nice. I thought she would be my eternal soulmate. Until one day she started hanging out with the cool kids, ignored me and started bullying me. It was terrible and I felt really devastated. Later I wanted to find out why she did it. I've been wondering: maybe she had her reasons that I couldn't understand, maybe she had problems at home, just like me. Maybe her family situation made her stressful, like it happened to me. Of course **THE WORLD OF US** doesn't literally tell my story, but some of the feelings I felt and the moments I went through are in the movie.



Your film captures very well the dynamics between children, especially all the 'girlish' things: the nail polish, the friendship bracelets, the intensity of their conversations...

Yoon: I love to watch children play. I sometimes go to a school near my house, only to observe them. I see them in the schoolyard and hear their conversations. I was never among the cool kids. Maybe in my next life, but not in this one, although I always wanted to be like them.

Sun's little brother is remarkable.

Yoon: Everybody adores him. So do I, but... He didn't listen to anybody: not to us, his parents or anybody else in the world. Such a strong personality and only 6 years old. In the script he was supposed to be very gentle. But in the auditions I noticed that shy boys had difficulties to express themselves. While this cute boy had so much energy. I rewrote his role, making him a much more extravert type. We created the right atmosphere for him, pretending that acting was just 'playing'... So he played!

Have I ever seen a film with as many close-ups? Yoon: I love close-ups. I constantly want to show the drama ex-



Director Ga-eun Yoon

pressed through my main character's face. Again it's about the honesty of body language, children have no poker-face. For young actors it's easier to act with their face than with their hands. There was also a budgetary reason: the film was made on an extremely small budget, leaving us no money for an elaborate art production or many extras. So we focused on the faces.

Could you tell a bit more about the Korean education system, that seems so harsh.

Yoon: Korean schools and society are more competitive than you could ever imagine. Especially universities, they are the ultimate symbol of class and status. If you can enroll in one of the best universities this will guarantee you a successful career and a big salary, which are the only parameters in this extremely materialistic society. Education is nothing more than getting in the best possible position to apply for the best possible university.

For my generation things weren't that harsh yet. Preparing for university only happened in high school. Nowadays already in kindergarten children study constantly. Very young students attend tutoring classes every day until 10 o'clock.

What if one little girl dreams of becoming a film director... What would her parents say?

Yoon: They'll probably make her go to university first. Or if a child is really artistic, parents will think she is gifted and find her the best tutors. If a child is interested in film, he should win an Oscar. If a child is good at sports, he should become a champion. It's always about being first and best, which might push children away from their true pleasure and talent. Koreans themselves realise this is becoming problematic and that the failure is institutional.

Could such stressful competition stimulate even more bullying?

Yoon: Children and adults all over the world treat each other cruelly. But if in Korea your school results aren't good, you might indeed be considered a bad friend. Children might care more about your grades than about your personality. That's sad, but when I was young, there were other reasons equally cruel. As you see in the film: when one is from a rich family and one is poor, this makes it more difficult to get along together. (GH)

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

MIMI & LISA

Mimi & Lisa were brought to life in a series of short stories, adapted for Slovak television by director Katarina Kerekesova. Now French distributor Cinéma Public Films compiled 6 episodes in one cinema program (‘45) for a 5+ audience. Mimi and her best friend Lisa are one odd couple. Lisa has a talent for causing eventful situations, while Mimi, who is blind, has her own special skills.

Timid Mimi and her sassy neighbour Lisa live in a big building and behind all those apartment doors they dream a world of exciting adventures. For Mimi and Lisa, the stairs, hallways and doorsteps become hills, forests and kingdoms. To face the challenges in this fantasy empire they must work together and benefit from each other’s skills. *“It’s this finesse in the script that convinced us to distribute MIMI & LISA,”* states Cinéma France Public. *“This program is not about raising awareness for disabilities, but shows how we can all complement each other. Tolerance is only one first step, brotherhood is the final goal.”*

In these animated stories, all human senses play an important role, making this film an ideal starting point for workshops or sensory explorations. Director Katarina Kerekesova: *“After reading a column about a school for blind children, suddenly the image of little Mimi appeared in my mind and I started telling stories about her to my own daughters. They were fascinated by this world, created behind closed eyes, and by a heroine with amazing abilities. I asked my friend Katarína Moláková to help me write the scripts as ‘bedtime stories’, a popular format on Radio & TV Slovakia. Katarína came up with a great idea: we could provide Mimi with a brave and spontaneous friend. Lisa helped us to break with Mimi’s perfectly ordered existence.”*



The result is an exciting world full of bright colours and crazy shapes. *“Whatever circumstances or handicaps*

you’re struggling with, you always have the power to create your own world. At first we considered a series in sober black and white drawings, but finally decided to go the opposite way. Because we want to picture Mimi like all other girls: in a joyful world full of colourful fantasies.”

These short stories challenge the audience with inventive twists (a card game coming to life, getting lost in a flower pot, Mr Vitamine coming to the rescue...) and Mimi and Lisa use imaginary solutions to solve concrete problems. *“My own daughters were a huge influence, many ideas came from chatting with them, watching them play. Also, my own childhood memories were involved.”*

Both girls are pure and unspoiled. Kerekesova: *“MIMI & LISA speaks about charity, friendship, brotherhood and empathy. As a parent, you want to show your children the best of this world, the truly beautiful things in life. But what you really want, is to offer them all the things needed to build their own universe.”*

Two illustrated books and one activity book based on the MIMI & LISA films have been published to date.

World Sales: Planet Nemo Animation, Frédéric Puech (frederic@planetnemoanimation.com) & Laurent Baradat (laurent@planetnemo.com). More about MIMI & LISA: <http://www.mimializa.sk/>.

NO-BUDGET FILMMAKING FOR DUMMIES: THE ‘WHO KILLED NELSON NUTMEG?’ MANUAL

Co-director Tim Clague: Recently I teamed up with my long-time colleague Danny Stack to make a British children’s film – WHO KILLED NELSON NUTMEG? There is no funding for kid’s movies in the UK at all. But a true fan doesn’t make something only because it is easy.



So we made it anyway. It went down well at the London Film Festival, at Molodist and in Zlin. It’s

fun, entertaining and has a good message – and ‘no funding’ means we could make it how we wanted to make it, no interference.

Colleagues, I will share with you the budget, as we are all in the business. We made it for €350,000 but spent only €70,000 in cash. It has a full orchestral score, Bonnie Wright (HARRY POTTER) as a star, and a proper 5.1 mix on a 4K master.

How did we do it? 4 ways.

- 1 – The cast and crew shared our vision and worked on a deferred basis. They are investors too and will reap the benefit when the film is successful.
- 2 – We live on the south coast of England. So we wrote the script specifically for here and shot it locally. The cast and crew were local so travel and accommodation was minimal. Never overlook the great things in your region.
- 3 – We decided to not hire equipment. Instead we purchased the Blackmagic 4K camera and a MacPro edit suite, so our costs were fixed.

4 – Owning the equipment meant we could schedule flexibly, mostly weekends so as to avoid taking the child actors out of school and needing a paid tutor.

Is it easy to do it? No. But I think we should all truly believe in children’s movies because they are important, not because they are funded. (Tim Clague)

CLOUDBOY

In Øverbygd, Norway, the shooting of CLOUDBOY has begun. In her feature film debut, Belgian director Meikeminne Clinckspoor goes Scandinavian. Although the script was already finished a year ago, the filming was postponed as Clinckspoor was depending on the timing of the reindeer migration.



In CLOUDBOY 11 year old city boy Niilas lives with his dad. He hardly knows his Swedish mother. This summer Niilas must travel to Lapland to meet his mother and her new family, who are living among the reindeer keepers. In full migration season, he’ll lend them a helping hand. Niilas refuses all contact until, with the help of his half-sister Sunna, he discovers his roots, that seem much stronger than he ever imagined.

For CLOUDBOY Belgian company Bulletproof Cupid is co-producing with Submarine (The Netherlands), Göta Film Int. (Sweden) and Storyline (Norway). CLOUDBOY will be released in spring 2017. Until then, Meikeminne Clinckspoor continues writing on her next project CHILDWOOD, that was chosen for a Cinekid Script Lab course. More info on www.cloudboy.be; www.facebook.com/cloudboythefilm.

KIDS REGIO PREPARES FOR BUSINESS EVENT IN ITALY

Children's films are getting more relevant for the media industry in Italy. In October 2016 KIDS Regio will support MIA (Mercato Internazionale Audiovisivo), the Italian audiovisual co-production market, to organise a business event focusing on children's audiovisual projects. Together with long term cooperation partner The Financing Forum for Kids Content, KIDS Regio will compile best practice examples as well as new European projects in development within the MIA Young Audience Spotlight.



KIDS Regio in Italy (Piedmont Day)

Networks are the key to success for children's films in a difficult market environment. The MIA Young Audience Spotlight will take up the 2016 KIDS Regio issue of beneficial collaboration. A best practice ses-

sion will shed light on special initiatives that have made a difference in making projects feasible. In a second session, new projects in development that are still looking for financing partners, will be presented. Furthermore the MIA Cinema programme plans an extra discussion on the fascination for remakes and successful children's film examples will be presented.

MIA is an inspiring new business and co-production market that covers all segments of the audio-visual industry, including films, TV series, documentaries and video games. As a collective instrument to boost the internationalisation of the Italian audiovisual sector, MIA offers networking opportunities, screenings, panels, workshops, co-production meetings, roundtables, focusing on the latest market trends at a global scale with particular attention to the new platforms, trans-media storytelling and gaming (with the participation of the Association of Italian Videogame Publishers and Developers).

It's not KIDS Regio's first business event in Italy. At the 'Piedmont Day' in November 2015 KIDS Regio initiated the panel discussion "Children's Film in Italy – Per-

spectives on an unexplored art & market" (organised by Torino Film Lab in cooperation Film Commission Torino Piedmont Film, The Financing Forum for Kids Content and Creative Europe Desk Media Torino). Filmmakers and producers from Italy, Sweden and Germany discussed their recent productions as well as their experiences and future plans. As a result The Financing Forum for Kids Content received a number of qualified submissions from Italy, and two projects were selected for pitching in Malmö, March 2016. The projects have moved further and will be presented at MIA in Rome, October 2016. More information: www.kids-regio.org/2015/piedmont-day.

KIDS Regio established in 2008 represents an initiative designed for the industry professionals in film for children & youth with the objective to build a strong, vital and diverse children's film culture in Europe. As a sub group of Cine Regio it is imbedded as a project within the German Children's Media Foundation Golden Sparrow and supported by Mitteldeutsche Medienförderung and the State Chancellery of Thuringia. (Viola Gabrielli)

EUROPEAN CHILDREN'S CONTENT REACHES MILLIONS IN INDIA

In May 2016 when India's Direct To Home (DTH) provider Tata Sky launched 'Kids Fiesta', a unique experiment to bring niche European children's content to the children of India, they were expecting modest results. The final outcome has left everyone pleasantly surprised.

TATA SKY 45 films (including 10 short films) from different, mostly European, countries targeted essentially at 6-12 years of age are running on a free of cost basis for Tata Sky's existing subscribers and for a nominal fee for new subscribers. It has already reached around 2.5 million households (5 to 10 million viewers).

"When it comes to children's content, what is screened on Indian television comes mostly from America via Disney – Pixar, Sony and Fox. Tata Sky, through this experiment, wanted to see if there was demand for different, eclectic content. Along with more accessible children's films, we have also included content with mature themes. Considering this was a leap in the dark, the results have overwhelmed everyone" said an exuberant Monica Wahi, founder of South Asian Children's Cinema Forum and curator for the package.

Paolo Agostinelli, Chief Content & Business Development Officer of Tata Sky: "We aim to create an opportunity for our kids to enjoy some unique, unseen, high quality content, coming with different perspectives from India and around the world. This could be an opportunity for kids to share some quality time with their parents, hopefully stimulating reflections and discussions around a broad range of beautiful, diverse and meaningful stories."



Eleanor's Secret

For almost all international (and even most Indian) films, this was a South Asian Satellite premiere. These include GIRAFFADA, MOTHER I LOVE YOU, BIRDS OF PASSAGE, KAUWBOY, THE SECRET OF KELLS, ELEANOR'S SECRET, and Studio Ghibli's masterpieces, which have shockingly never been screened in kids networks in India before.



Giraffada

Talking about the challenges, considering the language and cultural barriers between India and Europe, Monica Wahi says: "Most European children's films do not have English dubbed versions. We managed to push some subtitled films, but the package had to be primarily in English and Indian languages. I also had to let go of some titles owned by agencies that only execute bulk sales. Still, all in all this experiment has created a positive buzz among the children's broadcasters here and it will open up the market for quality European children's film in India." This first landing of indie children's content could be the gateway to an invasion of great children's films from Europe and the rest of the world.

The films were sourced from renowned agencies including Wild Bunch, Pyramide, Films Distribution, Celluloid Dreams, Attraction, Level K, Arclight, Magic Light and Folimage. (Satyen K. Bordoloi)

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.

Center of My World

Feature Film, Germany, 2016

Director: Jakob M. Erwa

Prod.: Neue Schönhauser Filmprod., Prisma Film

World Sales: M-Appeal, Prinzessinnenstr. 16, 10969 Berlin, Germany

Phone: ++49-30 61 50 75 05

sales@m-appeal.com

www.m-appeal.com

Fanny's Journey

Feature Film, Belgium, France, 2016

Director: Lola Doillon

Prod.: Bee Films, Scope Pictures

World Sales: Indie Sales, 32, Rue Washington, 75008 Paris, France

Phone: ++33 1 44 83 02 27

info@indiesales.eu

www.indiesales.eu

Fly Away Home

Feature Film, Austria, 2016

Director: Mirjam Unger

Prod. & World Sales: Kranzelbinder Gabriele Prod., Seidengasse 15/3/19, 1070 Vienna, Austria

Phone: ++43 1 522 22 21

welcome@kpg.co.at

www.kpg.co.at,

www.maikaeferflieg.derfilm.at

Fog in August

Feature Film, Germany, Austria, 2016

Director: Kai Wesel

Prod.: Collina Filmprod., Dor Film

World Sales: StudioCanal, 1, Place du spectacle, 92130 Issy-les Moulineaux, France

Phone: ++33 1 71 35 35 35

www.studiocanal.com

Going to School

Feature Film, Denmark, 2016

Director: Frederik Meldal Nørgaard

Prod.: Regner Grasten Filmprod.

World Sales: Level K, Gammel Kongevej 137 B, 1850 Frederiksberg C, Denmark

Phone: ++45 48 44 30 72

tine.klint@levelk.dk

www.levelk.dk

Grandpa

Feature Film, Czech Republic, 2016

Director: Mejla Basel

Prod. & World Sales: Mejla Prod.

Palackého 470, 75701 Valašské Meziříčí, Czech Republic

Phone: ++420 608 474 100

milan.basel@post.cz

www.mejlaprod.com

Mr. Frog

Feature Film, The Netherlands, 2016

Director: Anna van der Heide

Prod.: BosBros, Prime Time

World Sales: Attraction Distribution, 5455 De Gaspe Ave., Suite 803, Montreal, Quebec, H2T 3B3, Quebec, Canada

Phone: ++1 514 846 12 22

info@attractiondistribution.ca

www.attractiondistribution.ca

Mullewapp – A Pig's Tale

Animation, Germany, 2016

Director: Tony Loeser & Theresa Strozyk

Prod.: Motion Works, Melusine, Jugendfilm, StudioCanal, WDR

World Sales: StudioCanal

(see address above)

www.mullewapp-film.de

My Life as a Courgette

Animation, France & Switzerland, 2016

Director: Claude Barras

Production: Rita Prod., Blu Spirit Prod., Gebeka, KNM

World Sales: Indie Sales

(see address above)

Nika

Feature Film, Slovenia, 2016

Director: Slobodan Maksimović

Prod. & World Sales: Nora Prod. Group Idrijska 16, 1000 Ljubljana, Slovenia

Phone: ++386 1 25 28 2 90

nora@nora-pg.si

www.nora-pg.si

Not Without Us

Documentary, Germany, 2016

Director: Sigrid Klausmann

Prod. & World Sales: Gemini Film

Rolandstr. 101, 50677 Köln, Germany

Phone: ++49 221 27 05 79 70

info@gemini-film.de

www.199kleinehelden.org

Owls & Mice

Feature Film, The Netherlands, 2016

Director: Simone van Dusseldorp

Prod.: Lemming Film

World Sales: Attraction Distribution

(see address above)

Sheep and Wolves

Animation, Russia, 2016

Director: Maxim Volkov

Prod. & World Sales: Wizart Animation

5 Altuf'evskoe avenue, Office 31, 127106

Moscow, Russia

Phone: ++7 499 201 21 62

hello@wizartanimation.com

www.wizartanimation.com

Tsatsiki, Dad and the Olive War

Feature Film, Sweden, 2016

Director: Lisa James Larsson

Prod.: Jarowskij, Nordisk Film, TV4, Zingo Film & TV

World Sales: ECA, Toldbodgade 89, 1253

Copenhagen K, Denmark

Phone: ++45 33 11 13 63

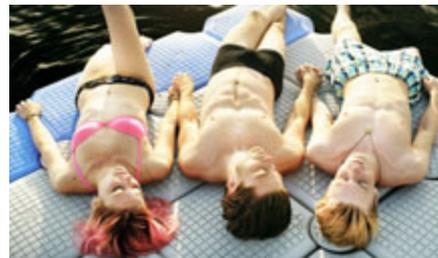
mail@ecagency.dk

www.ecagency.dk

More information on all these films you

will find on our website:

www.ecfaweb.org/ecfnet/films.php



Center of My World



Fly Away Home



My Life as a Courgette



Not Without Us



Owls & Mice



Sheep and Wolves

ECFA NEWS

NEW MEMBERS

We welcome all organisations that recently have joined ECFA as new members:

- **Zinetxiki Festival**, Bilbao, Spain. Contact: info@begira.eu; <http://begira.eu>.



- **Center for Culture** (showcase for young people's cinema), Čakovec, Croatia. Contact: marina.oskorus@ck.t-com.hr; <http://czk-cakovec.hr>.



- **Portland 'Better than it had to be' Kid's Film Festival**, Portland, US. Contact: samantha@pdxkidsfilmfest.com; www.pdxkidsfilmfest.com.

ECFA BOARD MEETINGS IN ZLIN & PULA

The ECFA board recently gathered in Zlin, Czech Republic (Int. Film Festival for Children & Young People) and in Pula, Croatia (Pula Film Festival) for fruitful board meetings. Much time was invested

in discussing ECFA's future strategy for communication and promotion, from which the outcome should soon be visible.

Next board meeting will be held in Chemnitz during the Schlingel Festival.

ECFA Awards

Titles recently listed for the ECFA Award 2016:

- Kristiansand Int. Children's Film Festival (Norway): **THE NEW KID** (Rudi Rosenberg, France).

- Int. Film Festival for Children & Youth (Zlín, Czech Republic): **BIRDS OF PASSAGE** (Olivier & Yves Ringer, Belgium).

- Int. Children's Film Festival (Tel Aviv, Israel): **BLANKA** (Kohki Hasei, Italy – Philippines – Japan).



ECFA Jury in Zlin - Dimitris Spyrou, Ligia Mitulescu & Mikik Granström

REMI CHAYE ABOUT THE ECFA AWARDED 'LONG WAY NORTH'

In the Brussels Anima Festival, director Remi Chayé came to illustrate the making of **LONG WAY NORTH**, his animated film pre-selected for the ECFA Award in the Ciné-Jeune Festival de l'Aisne.



Scriptwriter Claire Paoletti told me about her dream project: a story about Sasha, leaving St. Petersburg by boat to trace her grandfather. In 2008 we convinced a small production company named Sacrebleu, we had a € 6.4 million production budget. Our animation director Liane-Cho Han welcomed the animators like this: "You're not here to work on your portfolio, but on a movie made in a mega-cost-effective way." Me too, I had to simplify my style. Liane-Cho defined our methods according to a fixed budget. We've toiled like crazy, only in this way we could make **LONG WAY NORTH** in 15 months. One sees a movie often as the work of a gifted individual, but I see it as the result of a collective of writers and artists joining forces.

Animatic

Through the animatic, the draft version of the film with characters animated in their most basic form, you can check the narrative and the rhythm of the film. I worked on it for 2.5 years... And then found out it didn't work. So we had to rewrite the script. While working on a script, the film unfolds itself in your mind in its most ideal form. But in the animatic you have to make choices and reconcile creative viewpoints. The film begins to differ from this ideal and grows

closer to its true form. Many filmmakers find it a terrible process, but personally I love it.

Colour palette

Patrice Suau's colour studies were based upon scientific knowledge that I lack completely. With exact parameters, he developed a system in Photoshop to add shading to the basic colours. That way we could finish 5 sets per day, which is a lot! Since the animators did their own colouring, we didn't have to hire additional colourists and saved some costs.



The film's colour palette is extremely rich. The story takes place in the Arctic where the diffraction of sunlight in the atmosphere causes a wide variety of colours: not just blue and white, but also purple, green and orange. We found an Arctic weather station with a webcam where usually there is a grey mist, but sometimes we noticed a very special light. The poles are extremely rich in meteorological phenomena: clouds playing games when catching the sunlight, aurora borealis and halo's. We tried to include the maximum number of these in the film.



The shipwright

A unique set piece was "Le Norge", the ship that brings Sasha up North. Sebastien Godard, one of our animators, is a shipwright's apprentice and a huge lover of all things shipping. He designed a boat for a 10-person crew, taking into account our mise en scène and the minimum space needed for the characters. He made a 3D model to study how the boat would move on the waves and detailed drawings of all the ship's parts.

Calamity Jane

Our next project **THE CHILDHOOD OF MARTHA JANE CANNARY** will recall the younger days of Calamity Jane. As a child she travelled with a pioneer convoy to Oregon. Girls could barely leave the wagons, permanently occupied with household jobs. When Jane has to take care of the horses she learns to enjoy the free life outdoors: galloping over the prairie, sleeping under the stars... We'll keep on board a large part of the **LONG WAY NORTH** crew, so you know what to expect: fiction on a realistic basis. If you're looking for cute, funny talking animals, you shouldn't contact us. (GH)



PITCHING PROJECTS

TEL AVIV INDUSTRY FOCUS

This year the 12th Tel Aviv Int. Children's Film Festival (July 7-16) presented a unique Industry Focus, designed specifically to expose and honour the fact that there is not just one way to make a children's film!



In its endeavor to address the needs of filmmakers and to delve into the complexity of the filmmaking process, the Industry Focus included three different parts:

- a formal Pitching Panel
 - a Post-Pitching Development Workshop
 - a Professional Platform,
- all set out to support the Israeli production of quality cinema for young people.

Each of these sessions were lead by local or international industry professionals who provided practical advice and helped building strategies to move each project finally into production.

- Formal Pitching

After five filmmakers pitched their projects to a panel, the 20,000 shekel development prize was awarded to Nitai Gat for his project 'Starting Line', exploring the challenges of a young Eritrean refugee living in Israel, and following his drive towards success. Given the international relevance of this topic, this production was considered to have a broad audience appeal and was invited to participate in the Professional Platform event as a case study of a "fledgling project in its earliest stage".

- Post-Pitching Development

As a second phase in the process, a masterclass was designed as a follow up to provide each of the scripts with practical guidance. Each filmmaker had the opportunity to one-on-one consult with the international scriptwriting professionals present, and to discuss ways to move their project forward.

- Int. Professional Platform - Making a Children's Film

This third phase was launched to stimulate the Israeli children's film industry more broadly, to explore and validate different approaches towards filmmaking and to enable local filmmakers to link up with investors and producers from around the world.



The event brought together five different productions, each at a different stage of development and each representing a different model of funding, from conventional governmental funding, to radically independent projects relying entirely on crowdfunding. Each of these case studies was presented to a panel of professionals who then responded with tailored advice about how to get these projects to go about securing European investors and collaborators.

In this three-part Industry Focus, the 12th Tel Aviv Int. Children's Film Festival set out to address the complex and multifaceted nature of filmmaking, in order to support filmmakers in practical ways. It demonstrates the festival's commitment towards its local industry and a wish to see all these promising projects proceed towards full realisation. (Michal Matus)

More info: telaviv.kidsfest@gmail.com.

VAF – Visegrad Animation Forum

VAF, the Visegrad Animation Forum, organised for the 4th time in the Czech city Trebon in May, excelled in both effectiveness and charming joviality. VAF stands for a set of initiatives aimed at strengthening the animation industry in Central and Eastern Europe, organised with a collective approach by national cells from Czech Republic, Croatia, Hungary, Poland, Slovakia and Slovenia. "Thanks to VAF the search for connections between producers and broadcasters or distributors in our region is getting much easier" says Matija Sturm, Slovenian national coordinator and member of ECFA.

Anifilm (Int. Festival of Animated Films) in the charming city of Trebon showcases a selection of animated films, invites family audiences to open air screenings, and welcomes its international guests with exhibitions and concerts. But the wings of this festival also offer room for VAF's industry-focused programme of pitching sessions, national 'best of' showcases and training programs on co-producing and funding. The symbiosis of these two initiatives – Festival and Forum – seems to work perfectly:

- it's the ideal occasion for informal meetings between creative and industry people in the festival centre or in the bars around the beautiful town square.
- the presence of many animation artists

makes the town radiate with excitement and creativity.

- in pitching sessions for short films and TV-series all participants are guaranteed attention from eventual co-producers and broadcasters. The best pitch is awarded with a cash prize. This year almost 100 projects from all over Europe applied.



'Borka' (Hungary) in VAF TV Pitching

As VAF aims to support young professionals in the development of their projects, the pitching process includes more than a public tribunal. VAF launched a support programme, including prep sessions with personal tutors and 'one on one' meetings with panelists. The winning projects in this year's pitching were the French-Hungarian 'Carpel' by Tibor Banoczki & Sarolta Szabo (Short Film) and the Hungarian-Croatian 'The Piracy of Princess Priceless' by Flora Anna Buda & Balazs Turai (TV-series).

It is the belief that VAF can really make a difference for the animation industry

in Central and East Europe (CEE).

"Thanks to VAF, films are being shot.

New co-productions

are coming to existence.

The whole animation scene is becoming more refined and opening up very fast" states Czech national coordinator Martin Vandas.

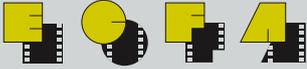
Paying attention to young, debuting artists, each year VAF compiles an official selection of animated shorts under the title 'VAF New Talents'. Its purpose is to promote the most talented newcomers from Central and Eastern Europe and bring them in contact with experienced international producers. The quality of animation in this region increases year after year, but due to a lack of sufficient promotion through national film institutes, alternative actions are needed. That's why VAF has taken the initiative and, as the first of its kind, tries to make animation visible even beyond the CEE borders.

Visegrad Animation Forum: www.visegrad-animation.com.

Contact: Aneta Ozorek, Short Film Section Coordinator aneta.ozorek@visegradanimation.com

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ECFA Journal

Published by ECFA
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Special thanks to Ema Lukan.

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ECFA's goal is to support cinema for children and youth in its cultural, economical, aesthetic, social, political and educational aspects. Since 1988 ECFA brings together a wide range of European film professionals and associations, producers, directors, distributors. ECFA aims to set up a working structure in every European country for films for children and young people, a structure adapted to Europe's multicultural interests.

For more information and memberships (€ 200 per year):
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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

FILM IN FOCUS: ÜMIT KÖREKEN'S 'BLUE BICYCLE' "I believe in people making a small statement... and then it grows bigger"



Ever since twelve year old Ali's father died, his family has had a hard struggle. Even when earning money on the side from working in a garage, the blue bicycle that Ali admires in a shop window is far out of reach. At school Ali's classmate Elif is the official pupil's spokeswoman. When she is forced to resign from her duty and make way for a new kid, Ali is unable to accept this undemocratic move. Together with his best friend Yusuf, he's taking the risk of getting expelled in order to fight for justice. Director Ümit Köreken and his co-writer, co-producer and casting agent Nursen Çetin Köreken, together with the BLUE BICYCLE crew all came to celebrate the film's international première in Berlin.

Ümit Köreken: Making it to the Generation section was always our ambition, and now it's really happening. I had no idea how young audiences would react to our film, but the response in the premiere was amazing: all the time the children reacted exactly like we intended. The applause was overwhelming. For the actors it was a unique experience. Coming from small Turkish villages, like the one in the film, this festival trip is their first encounter with a very different world. We took pictures of the endless waiting line, queuing for autographs, as we couldn't believe our eyes.



Was the film shot in one village?

Köreken: In three villages near to Akşehir, in mid-Anatolia, where I was born and have spent my childhood. Almost all actors were local people from those villages.

Is that why you could capture the village atmosphere so well?

Köreken: I know about life in those villages. All locations in the film are real and should look like places that we all know and that are dear to our heart. We carefully searched for the right place for every scene and had rehearsals to assure that every location was in tune with the actors and the story. We strived for an affinity between places, time, events and people. We filmed in Eray Kiliçarslan's (playing Yusuf) real home and in Selim Kaya's (playing Ali) real school. And actor Fatih Koca is the school's real headmaster. We spotted him when scouting for locations, and immediately felt: yes, this is our man! Now he's here with us at the Berlinale.

What I particularly liked about this film: the two boys are so very busy. For them there seems to be no difference between work and play.

Köreken: You nailed it down correctly. That's exactly how life is for poor kids in Anatolia. At a very young age they start working, but they don't differentiate yet between work and play. The skills they pick

up through their work, they use in their daily lives. I hope the audience will pick up this sense of realism.

In that sense, the actors were well prepared for their roles.

Köreken: Over a cycle of two years, we gathered a group of twenty children in regular workshops on acting, improvising, communicating with the camera. During pre-production we intensified the program. Only days before the shooting, we revealed who was going to play the three main roles. We kept the other kids from the workshop on board for secondary roles.

How do Ali and Yusuf differ from each other?

Köreken: Yusuf lives with his grandparents. He wears a grown man's jacket and large shoes, symbolising how Yusuf in his heart is already grown up. He has to be. Ali is wearing a small jacket and small-sized shoes. His own shoes... from last season, symbolising how Ali has issues too big for his petite body. Since his father's dead, he has big responsibilities at home. But even with two boys in the spotlight, it's a girl who brings things in motion, because Elif is suffering from injustice, caused by adults. This is a reflection of current life in Turkey. Our judicial system struggles with major problems: even a simple court case can take up years, doors are shut in your face and especially in terms of children's rights, the system is weak. Seeking justice for a poor family is like digging a well with a needle.

Still we never find out who is the real motor behind the kids' protest campaign.

Köreken: We do! Don't underestimate yourself! We never point an explicit finger at the offender, but if you look carefully, you'll find a clue. The answer is inside a pencil-case...

Do you believe that local communities can make a difference in fighting injustice?

Köreken: I do! I believe in people making a small statement... and then it grows bigger. Whoever fights injustice will always book a result, whether it's only one step forward or ten steps. People who strongly believe in their cause always make a difference. This film is a perfect example: we started with a little dream in 2010, and look how far we came... It's 2016 and we're at the Berlinale. (GH)

World sales & info: Attraction Distribution