ECFA-Journal 1/2006

Discussion between Producers, Sales Agents, National Film Institutes and the Festivals. Children’s Film Festivals are especially concerned. / Forum on www.ecfaweb.org

Screening Fees to Pay for Children’s Film Festivals

The discussion came up again when ECFA started to prepare the conference of children’s film festival in Poznan last summer. Many festivals have to pay more and more screening fees for certain films. Also at ECFA’s general assembly some weeks ago several participants suggested that ECFA should lead this discussion, which already has been started many years ago. When we look at the subject from different points of view it is hard to come to a valid conclusion. Therefore ECFA invites everybody who is involved, producers, sales agents, national film institutes and festival organizers, to contribute to our discussion forum on www.ecfaweb.org

Probably the first were producers and sales agents from France at least ten years ago whose arthouse films were invited to many festivals. They started to ask for screening fees from some of the festivals who wanted to present their films. At the same time more and more festivals were founded, mostly between 1980 and 1995. So the demand for film copies for festivals definitely increased significantly during these years.

Of course only the smaller festivals are asked to pay screening fees. No producer or sales agent would ask the international A-festivals like Berlin, Cannes or Venice for screening fees. It is mostly the smaller events which have to pay, those which guide the attention to these special films which are not so well present at the market, like ... for example ... high quality films for children and young people.

Most children’s film festivals are so-called B- or C-festivals and often they are the only ones which screen high quality films for children. Compared to the prestigious festivals their budget often is small and they have to calculate carefully if they can afford to invite some of the directors whose films they have in their programmes.

But what counts in the end is the promotion value that festivals bring to the film. There is an audience to conquer, there are awards to win, directors to talk to, journalists who write about the films and maybe there are even buyers for their film. Producers or sales agents have to compare this promotion value of a festival to the costs they have (organisation, PR-material, filmcopy, transports etc.). So some festivals easily fulfill the producers’ or sales agents’ expectations, who are glad that their films were selected. Other festivals fulfill these commercial expectations only sometimes or only for some films or maybe not at all. Exactly these festivals have to pay these screening fees more often. But it also happens that screening fees are asked in principal without regard to the festival (except the very big ones, of course).

From the producer’s or sales agent’s point of view: Can it be such a problem for a festival to pay a fee of 100 or 150 Euros per screening when they use a subtitled festival copy which costs a few thousand Euros? We all know how a copy is used after the festival? We all know how a copy is used after ten festivals! But meanwhile also different amounts are in discussion, up to 1.000 Euros per festival and not only asked from arthouse distributors, but from national film institutes as well. Do they see festivals as конкуренты? We all know how a copy is used after ten festivals! But meanwhile also different amounts are in discussion, up to 1.000 Euros per festival and not only asked from arthouse distributors, but from national film institutes as well. Do they see festivals as конкуренты?

Here we can only give a short summary of these different opinions. You are kindly invited to join the discussion on our website www.ecfaweb.org
ECFA's General Assembly in Berlin, February 11th 2006

Financial Problems cannot keep ECFA from Looking into the Future

ECFA's president Mia Lindrup welcomed more than 25 members of our organisation at the annual general assembly, which as usual was held in the German capital during the International Filmfestival Berlin. In their report on ECFA's activities 2005 Lindrup and general secretary Felix Vanginderhuysen highlighted the European Conference of Children's Film Festivals in Poznan in June as well as another edition of the Kids For Kids Festival.

But these successful events also caused ECFA some financial problems: From the former main organizer of the Kids For Kids Festival, the European Children's Television Centre (ECTC) which was based in Athens and now - as far as we know - has been dissolved, ECFA still has to receive 7,000 Euros for its works for KFK 2004. As Felix Vanginderhuysen pointed out, ECTC's former director has promised to get these debts paid. Also the funding from the Media programme, which was brought in by ECFA's partner European Co-ordination of Film Festivals (CEFF) was delayed, but meanwhile the money came in. Both problems caused serious financial difficulties. Thanks to Felix Vanginderhuysen, who helped ECFA with a temporary credit, and due to the contribution of the board members, who paid their travel costs to the board meetings themselves, the organisation was able to continue its work. In this context it was extremely helpful when the organizers of Buster, Copenhagen's Children's Film Festival, invited ECFA's board members to have a meeting during their festival.

But of course all these troubles can not keep ECFA from looking into the future. The first attempts to install a new category for films for children within the European Film Award were not successful, because the European Film Academy refused. Nevertheless ECFA will keep on following this idea. Also KFK will be continued with new partners in 2006. This event is growing and improving year by year. In 2005 it has been in Naples/Italy, this year it will be organized with the new partner Sofia Foundation in Cyprus (June 15th to 18th 2006). The European pre-selection, for which ECFA is responsible, will be made in April in Kristiansand/ Norway.

In this context Mia Lindrup was able to announce that last year's decision, to add a festival database with international events for young filmmakers to ECFA's website, meanwhile has been made available. As there was no other solution, ECFA's website and Journal-editor Reinhold T. Schöffel will have to take care for this database, too, probably in cooperation with ECFA's German member Bundesverband Jugend und Film. The new database can be found on ECFA's website www.ecfaweb.org or directly at www.you-film.net

During the Cinekid Festival in Amsterdam ECFA will participate in a professionals' meeting of children’s Films distribution. Finally the subject of screening fees for festivals was brought to the agenda. Most participants accepted that world sales agents or producers ask for screening fees to cover their work to organise the films' participation and the usage of the copies. But meanwhile some participants reported cases, when these screening fees demanded were much too high for smaller festivals. Also well funded state organisations started to ask for these fees. Both facts for sure will keep some important films from travelling around the world. Even though the topic was discussed from different points of view, it was not possible to come to a final conclusion. Therefore a forum for discussion has been opened on ECFA's website, where we want to invite everybody involved to participate (see page 1 for more information).
A Documentary on „Youth“ in Scandinavian Cinema:

Still Young after all these Years

Producer Helga Fjordholm and director/ scriptwriter Birgit Semb Christophersen made a wonderful documentary on the portrayal of „youth“ in cinema over the last 50 years. With clips from 90 movies, „Still Young – After All These Years“ focuses on Scandinavian film production. Dealing with a universal theme, this documentary contains an overwhelming amount of interesting and confronting information.

Even before the fifties, there were young people in movies. But they were portrayed either as oversized children or as baby-faced adults. There was little focus on the period between these two stages. It was a matter of getting through it as fast as possible, to achieve the ultimate goal: becoming eligible citizens. But since then, youth has become a commercial industry. Film archives are a fantastic historical source in terms of dress codes, speech, haircut, etc. But film stories also reveal the ethics, attitude and prejudices of each period. Biological age is not the same as social age. „Youth“ as a social age is constructed. And cinema played a major role in providing content to this construction.

In the fifties the age between child- and adulthood had to be redefined. Money and time to spare meant: more freedom! Filmmakers found this lifestyle fascinating and created many tenacious myths about „youth“. But do these films imitate youth – or is it the other way around?

„Still Young – After All These Years“ pays special attention to the gender representation, that doesn’t seem to have changed throughout the years. Since the fifties youth was portrayed as wild. The boys acting like criminals, while the girls’ revolt is linked to their sexuality. Parents worry about their sons doing something criminal and their daughters doing something sexual. Girls want or do not want sex; in films both options get problematic.

What exclusivity is still left for teenagers? Nothing except acne and puberty? What does it mean to be young when 30 year old men and women act playful and irresponsible? The same fashion code for adults. There was little focus on the group for consumerism. Long-haired kids rushed in from the left in the seventies. Still portrayed as harmless, some of their attitudes might startle the good citizens somewhat. Rebellion finds its course: authorities, parents and society are the problem. When the eighties arrive, at least the hairstyle is new but every day life is still boring. Social realism seems boundless. Since the nineties, parents are increasing loosing it. The roles are being reversed. „Youth“ becomes an ideal.

This admiration of youth might raise a new topic for studying: what is the adults’ role? Everything seems to be turned upside down. When young – or not so young – parents wish to be playful and irresponsible, the young ones have to take responsibility where their parents fail. And when youth is the ideal, what will be ideal – a few years from now – the irresponsible adult? And then what has to become of children’s films?

What exclusivity is still left for teenagers? Nothing except acne and puberty? What does it mean to be young when 30 year old men and women act playful and irresponsible? The same fashion code for parents as for kids? The ultimate horror! While youngsters are still supposed to live with twice the excitement and intensity, fear of aging and youth worship have become big business.

Isn’t it time for films to find a new focus? We all know that first love can not last forever.

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Dronningens gate 16
N-0104 Oslo, Norway
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E-Mail: nfi@nfi.no
Internet: www.nfi.no

The News Section:
Films, Festivals, Awards
Taiwan 2005:


Contact: Int. Filmfestival Berlin
Kinderfilmfest/14plus
Potsdamer Str. 5
D-10785 Berlin
Phone: ++49-30-25920420
Fax: ++49-30-25920429
E-Mail: kids@berlinale.de
Internet: www.berlinale.de

Europees Jeugdfilmfestival Vlaanderen, Antwerp & Brugge/Belgium


Contact: Europees Jeugdfilmfestival Vlaanderen, Sommestraat 49
B-2060 Antwerp
Phone: ++32-3-2326409
Fax: ++32-3-2113492
E-Mail: info@jeugdfilmfestival.be
Internet: www.kidfilm.be

BUFF – International Children & Young People’s Film-Festival, Malmö/Sweden
Best feature film: „Love + Hate“ by Dominic Savage, UK 2005;

Best short film: „Little Terrorist“ by Ashvin Kumar, India 2004;

Unsa Filmfabriken’s „Film for young people“ Award: „Zozo“ by Josef Fares, Sweden 2005

Contact: BUFF – Internati Children and Young People’s Film-Festival
P.O. Box 4277, S-2014 Malmö
Phone: ++46-40-302505
Fax: ++46-40-305322
E-Mail: info@buff.se
Internet: www.buff.se

Forthcoming Festivals
Stockholm Film Festival Junior, April 2nd to 9th 2006
Contact: Stockholm Film Festival Junior
c/o Stockholms Filmfestival
Box 3136, S-10362 Stockholm
Phone: ++46-8-6775051
Fax: ++46-8-200590
E-Mail: Junior@filmfestivalen.se
Internet: www.filmfestivalen.se/junior

Leeds Young People’s Film Festival, April 6th to 16th 2006
Contact: Young People’s Film Festival

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Films on the Horizon

New European films for children which are ready to be discovered for your programmes. More information and more films can be found at www.ecfaweb.org. Of course we can never guarantee that we cover all important new films. Producers, distributors and sales agents are kindly invited to inform us of their new releases.

Children of the Moon
Feature Film, Germany 2005
Director: Manuela Stacke
Production: Luna Film, HFF Potsdam-Babelsberg, RBB, BR, SWR
Festivals: Max-Ophuls Festival 2006
World Sales: Luna Film
Waldenstr. 34
D-10551 Berlin
phone: +49-30-3953026
fax: +49-30-3951348
E-Mail: info@lunafilm.de
Internet: www.lunafilm.de

3D-Animation, Spain 2005
Director: Ángel de la Cruz, M. Gómez
Production: Grupo Dygra, Appia Films
Awards: Spanish Goya-Award 2006
World Sales: Lumina Films
1a Adpar Street, 3rd floor
London W2 1DE, UK
phone: +44-20-7535 6714
fax: +44-20-7563 7283
E-Mail: sales@lumina-films.com
Internet: www.lumina-films.com

I Am (Jestem) / „I Am“
Hansel and Gretel
Feature Film, Germany 2006
Director: Anne Wild
Production: Kinderfilm GmbH
ZDF, Movietime
Festivals: Kinderfilmfest Berlin 2006
World Sales: Telepool
Sonnenstr. 21
D-80331 München
phone: +49-89-55876860
fax: +49-89-55876888
E-Mail: telepool@telepool.de
Internet: www.telepool.de

We Shall Overcome
Feature Film, Denmark / UK 2005
Director: Niels Arden Oplev
Production: Zentropa, Sigma Film Glasgow
World Sales: Trust Film Sales, Filmbyen
Avedøre Tvaervej 10
DK-2650 Hvidovre
phone: +45-36-86 87 88
fax: +45-36-77 44 48
E-Mail: trust@trust-film.dk
Internet: www.trust-film.dk

Tommy’s Inferno
Feature Film, Norway 2005
Director: Ove Raymond Guldénás
Production: Finlad AS and others
World Sales: NonStop Sales AB
Döbelnsrsgatan 24
SE-11352 Stockholm
phone: +46-8-6739999
fax: +46-8-6739988
E-Mail: info@nonstopsales.net
Internet: www.nonstopsales.net

Winky’s Horse
Feature Film, Netherlands/ Belgium 2005
Director: Mischa Kamp
Production: Bos Bros, MMG, Asse
World Sales: FRV Media International
ARWO Jengdrama
Festivals: Kinderfilmfest Berlin 2006
World Sales: FRV Media International
Avenida Tavernej 10
DK-2650 Hvidovre
phone: +45-36-86 87 88
fax: +45-36-77 44 48
E-Mail: trust@trust-film.dk
Internet: www.trust-film.dk

Zozo
Feature Film, Sweden 2005
Director: Josef Fares
Production: Memfs Film Rights V
World Sales: Trust Film Sales (see above)

Lapislazuli
Feature Film, Austria/ Luxembourg 2005
Director: Wolfgang Murnberger
Production: Dor Film, Samsa Film Luxbg.
Festivals: Kinderfilmfest Berlin 2006
World Sales: Dor Film Produktion
Bergsteiggasse 38
A-1170 Vienna
phone: +43-1-427 10-11
fax: +43-1-427 10-50
E-Mail: office@dorfilm.at
Internet: www.dorfilm.at

„We Shall Overcome“

„Jestem“ / „I Am“
This film is also available on CD.
With a raising world wide interest in documentary films about and for children, also the Middle-East is contributing to the development of this genre for children. In Israel the New Foundation for Cinema and Television, Keshet TV, and the Second Television and Radio Authority released „Kids’ Stories”, a brand new series of 8 documentaries about kids for an audience of children (8-11).

This unique and pioneering project in Israel was developed under the artistic direction of Ari Folman. It challenged the filmmakers to create documentary cinema for kids, and not only about kids – a fine, but significant distinction. The initiative’s aim was to encourage kids to take an interest in documentaries, through films which give voice to their feelings, thoughts and problems, while targeting kids ages 10-13.

Although some of the topics are related to the political situation in Israel and Palestine (a Palestinian boy who cannot play football with his friends because of the separation wall, or a Jewish boy visiting the place where his father got killed in a terror attack), other movies show how children over there deal with every day issues that every child in the world deals with (an imaginary friend or a first kiss).

Between Love and Career (20 min) Scriptwriter & Director: Linora Asa; Producers: G. Benglas, I. Zuckerman, Buzz TV This film depicts the place two 10 year old children have to pay, for excelling in what they do. Shir is Israel’s ball-room dancing champion, and Tomer a highly intelligent, talented boy, who tries to succeed a little less. Two 10 year old kids have to make a tough choice, between love and career, and to be confronted with the emotional and social impact of their decisions.

First Kiss (14 min) Directors: Micha Kinsbruner, Amikam Kovner; Producers: Einat Bikel, Uri Sabag, Paralite Productions 12 year olds Shira and Coral are best friends, who nearly lose their friendship, over their first kiss. The memory of one’s first kiss is usually a nostalgic and sweet memory, which evokes a smile on adults and perhaps a longing for an age, in which everything was naïve and magical. But when you are 13 years old, it’s an entirely different story. Your first kiss is the most desirable, as well as frightening thing, the most intriguing but at the same time, the most disgusting. This is the moment we talk about time after time with our friends, but in the end, we are on our own. When you are 13, getting to your first kiss is like a race, and you have no intention of coming in last.

Offside (16 min) Directors: Daniel Sivan, Dorit Tadir Producer: Osnat Trabelsi Ishaq, a 13 year old Palestinian boy wants to play football with his friends. For everyone else, this is just another game, but for him it’s a real struggle. Ishaq lives in a closed military area, which was created after the separation wall was built. The wall was built around his home, creating an enclave, cutting the house off from Palestine and Israel. Ishaq must get to the game, but obstacles turn up on his way, and his friends are losing their patience...

Will he get to the game on time? „Offside” tries to portray the crazy situation caused by the Israeli occupation, through an abstract human situation, without going into politics. Ishaq wants to play football with his friends and to be free, as every child in the world is entitled to. This movie was selected for Kids and Docs at IDFA 2005 in Amsterdam.

Yedidyah’s Collection (24 min) Directors and producers: Noam Demsy, Mordi Kershner 10 year old Yedidyah lives on the Morag settlement in Gush Katif, and boasts a magnificent collection of ammunition, Kassam rocket shrapnel, bullet casings from rifles and machine guns – evidence of the complex reality he lives in. The film follows him before and during the disengagement process.

Ro’e Wants to Dance (20 min) Director: Noa Aharoni Producers: Zafir Kochanovsky, Miri Ezra Ever since 9 year old Ro’e remembers, he has wanted to be a ballet dancer, but he is ashamed. He’s afraid the kids in his class will make fun of him and ostracize him. Nevertheless, he plucks up the courage and sets out to make his dream come true. As it turns out, he is the only boy in a group of girls, a fact that makes him even more anxious to keep it a secret, and so he doesn’t tell anyone, not even his best friend, Asaf. But as time goes by, this secret weighs on him. Will he overcome his fear and let his secret out?

My Imaginary Friend (16 min) Scriptwriter & Director: Yael Feldman; Producers: G. Benglas, I. Zuckerman, Buzz TV This film documents the imaginary relationship between 5 year old Noa, and her friend, Toto, who lives inside her head. This film depicts the image of a 5 year old girl, who nearly lose their friendship, when her friends begin to dream about a girl, as an imaginary friend.

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ECFA in Persons:

Dionysos Reitz Kerasiotis, Buster Copenhagen Int. Film Festival for Children & Youth

Since February 2005 Dionysos Reitz Kerasiotis is director of Buster - Copenhagen International Film Festival for Children and Youth.

Dionysos Reitz Kerasiotis’ primary goal in his job dealing with films for children and young people is to offer them the opportunity to experience a variety of international films of high quality during the festival he organizes. „The actual distribution of contemporary films for children tends not to take kids seriously. This we want to change. Because underestimating the intelligence of young people is the same as not to take the future of this world seriously.”

News from the International Young Audience Film Festival Poznan:

Ale Kinol Moves Towards Winter!

Dear Colleagues and Partners,

the 24th International Young Audience Film Festival Ale Kinol will take place December 10th to 16th, 2006. Do not worry about cold weather. In Poznan, as always, you will be welcomed warmly. Please, be so kind to put the new date in your agenda! The call for entries, regulations and entry forms for 2006 edition will be available on our website from April. With regards Jerzy Moszkowicz, festival director

www.alekinolo.com

7th Film Festival ‘du grain à démoudre’:

Scriptwriting competition for young people aged between 15 and 25

The young organizers of the 7th Film Festival ‘du grain à démoudre’ (November 2nd to 10th 2006 in Conflerville l’Orcher-Normandy/ France) propose a scriptwriting competition on the theme of travel for young people aged from 15 to 25.

The selected scriptwriters will be invited to the festival, where they will make up the script writing jury. Their work will be presented to audiences during the festival, read by actors. Regulations and the enrolment form can be downloaded from the website www.dugrainademoudre.net

Your Advertising in ECFA-Journal and on www.ecfaweb.org!

ECFA-journal is published and distributed both on paper and as pdf-file in 600 copies and reaches almost everybody involved in the production, distribution, broadcasting and exhibition of films for children in Europe. It is an effective publication to inform the scene of your new production, sales offers, festival dates or distribution programme.

Prices: full page (267 x 180 mm): 200 Euros
half page (133 x 180 mm): 120 Euros
column (267 x 53 mm): 70 Euros

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