Experts’ Meeting at Cinekid Amsterdam, October 27th 2006: 

The Distribution of Artistic Films for Children in Europe

At this year’s Cinekid Festival in Amsterdam (October 22nd to 29th 2006) on Friday, October 27th, Cineka and ECFA will organize a small but focused seminar for professionals on the distribution of artistic films for children in Europe.

During the last few years the distribution of „artistic“ children’s films has not become any easier. The notion „family film“ has taken over the catalogues of the major (US-) companies as well as the independent production in several countries. Furthermore the production of family movies has increased enormously over the last years; the family audience has become one of the key target groups. Take a look at the cinema programmes in the Christmas and Easter holidays, or in the summertime, there are at least five or six new films offered to the family audience.

This makes it very hard for distributors of artistic children’s films, who normally do not aim at the big audiences, to find screens available for their movies. When they finally succeed, their film is the 5th or 6th in line on the theatre’s programme. A normal, commercial release of such kind of films has become very difficult in the distribution market. If there is a possibility to promote, it happens through the networks who have an eye for the quality like ECFA.

An Outstanding Film for Children from Italy: 

For Example „Red Like the Sky“

It is not so easy to find quality films produced in Italy which are suitable for children. But even if most Italian producers do not consider children’s films as a profitable genre, sometimes an outstanding film appears, hidden in the grass of the adults’ productions. These films generally have difficulties in the distribution market. If there is a possibility to promote, it happens through the networks who have an eye for the quality like ECFA.

Once a film was shot between Tuscany and Liguria. The action takes place in 1970. Mirco is a bright, lively 10-year-old, crazy about movies – especially western and adventure films. One day, while Mirco is playing with an old rifle, the gun accidentally goes off; the boy is shot in the head. He survives, but loses his sight. At that time, Italian law considered blind people as hopelessly handicapped, and did not permit them to attend public school (this happened only in 1975). Hence, young Mirco’s parents are forced to shut their son up in a special school for the blind in Genova. But Mirco is feisty and determined. With an old tape recorder and a few used reels he discovers that by cutting and splicing tape he can create little fairy tales made only of sounds. A brand-new world opens for him.

So, here we have „Rosso come il cielo“(„Red Like the Sky“) by Cristiano Bortone. Inspired by the true story of Mirco Mencacci, one of the most gifted Italian sound editors working today, (he worked with Ferzan Ozpetek and Marco Tullio Giordana) who happens to be blind, the film was shot between Tuscany and Liguria. The action takes place in 1970. Mirco is a bright, lively 10-year-old, crazy about movies – especially western and adventure films. One day, while Mirco is playing with an old rifle, the gun accidentally goes off; the boy is shot in the head. He survives, but loses his sight. At that time, Italian law considered blind people as hopelessly handicapped, and did not permit them to attend public school (this happened only in 1975). Hence, young Mirco’s parents are forced to shut their son up in a special school for the blind in Genova. But Mirco is feisty and determined. With an old tape recorder and a few used reels he discovers that by cutting and splicing tape he can create little fairy tales made only of sounds. A brand-new world opens for him.

“Rosso como il ciele“ / „Red Like the Sky“.
The News Section:
Films, Festivals, Awards

Plein la bobine - Sancy Film Festival for Young People, Massif du Sancy, La Bourboule & Le Mont-Dore, France
Films for children from 3 years up:
Professionals' jury award: „At Home with Mrs Hen“ („Chez madame Poule“), by Tali, Canada 2006;
Young jury’s people’s choice awards: „The Propellerbird“ by Jan Locher and Thomas Hinke, Germany 2005;
Films for children from 7 years up:
Professionals’ jury award: „Badgered“ by Sharon Colman, UK 2005;
Young jury’s award: „Imago“ by Cédric Babouche, France 2005;
People’s choice award: „Alone“ („Seul“) by Corinne Garfin, France 2005;
Films for young people from 12 years up:
Professionals’ jury award: „Panther Martin“ by Terje Rangnes, Norway 2005;
Young jury’s award: „At the time“ („À l’époque“) by Nadine Buss, France 2005;
People’s choice award: „Old Crab“ („Vieux crabe“) by Camille Bialestowski, France 2004;
Contact: Plein la bobine - Sancy Film Festival for Young People
ça/à Hotel de Ville
F-63150 La Bourboule
Phone: +33 473-370363
Fax: +33 473-370363
E-Mail: info@pleinlabobine.com
Internet: www.pleinlabobine.com

Giffoni International Film Festival for Children and Young People, Giffoni/
Free to Fly-section:
Best feature film: „We Shall Overcome“ by Niels Arden Oplev, Denmark 2005;
Grand Prix of the jury: „Mother of Mine“ by Klaus Härö, Finland 2005;
Special awards: „Opal Dream“ by Peter Cattaneo, UK/Australia 2005, & „Zoo“ by Josef Fares, Sweden 2005 (also honoured with the Amnesty Int. award);
Y-Gen-section:
Grand Prix of the jury: „Pingpong“ by Matthias Luthardt, Germany 2006;
First screen-section:
Best feature film: „The Wild Soccer Bunch 3“ by Joachim Masanneck, Germany 2005;
best short film: „Chess“ by Pernilla Hindsefse, Sweden 2006;
Kid-section:
Best feature film: „Lassie“ by Charles Sturridge, UK 2005;
best short film: „Rabbit“ by Jonas Felixson, Sweden 2006;
Contact: Giffoni Int. Film Festival
c/à Cittadella del Cinema
Continuing from page 1
The Distribution of Artistic Children's Films in Europe

me very difficult; therefore many distributors depend on the so-called „second distribution chain“: the cultural and school screenings.
At the same time it turned out that TV-channels have not increased the number of feature films they programme for children - on the contrary. Also therefore, the possibilities for the committed distributors to regenerate their investments in artistic films for children are becoming more and more limited.
Perhaps the future, with the upcoming different distribution platforms at one side and the digital evolution on the other, will bring some solutions to this difficult situation?
All this is enough reason for ECFA (the European Children's Film Association) to organise a conference on the distribution of artistic children's films in Europe.
The conference will bring together as many of the committed distributors as possible, but the subject also tackles the interest of public cultural decision makers, TV-producers, programmers, exhibitors, educational workers ...

The following topics will be discussed in the conference:
1. Public support systems
For a long time now the filmproduction in Europe is no longer a private industry; without public support almost no film could be produced in Europe.
Will the distribution of artistic children’s films end up in the same situation?
Will it still be possible to offer these (Non-US) productions without the support of any cultural authority?
And if so, what will be the consequences of this state support?
In this part of the conference we will give an overview of the different support systems in some European countries: The Netherlands, Belgium, France, Germany, Denmark, Sweden, Norway. Of course there is also the European Union. The Media Programme also offers a wide diversity of possible support.
The conference will discuss if all these good intentions are indeed stimulating for the distribution of artistic children's films as well as for the co-operation among the distributors in different countries.
2. Artistic children's film in cinema? Or ...? Will the film theatre remain the first base for the artistic children’s films distribution? Or will the alternative distribution platforms become the main focus for distributors. Or will „artistic children’s film“ be regarded as such a niche product that movies will be made available for (digital) TV, DVD, VoD, cell phones ... without showing in the movie theatres first?
What will be the future plans of
1. the TV buyers;
2. the distributors?
3. The marketing of artistic children's films
The way of marketing is quite decisive for the results of these kind of movies in the theatres (and afterwards). This conference will not refer to the unpayable campaigns of major companies, but will present three case studies of marketing campaigns for one film: Winky's Horse in: France by Marie Bourillon (Les Films du Préau) Sweden by Rose-Marie Strand (Folkets Bio) Norway by Sven B. Jensen (Arthaus).
4. The Digital Future in Cinema
It becomes more and more clear that the change towards global digital cinema has started. Arriving at the end of the “pellucule era” is just a matter of time (and money) and the major companies and multiplex cinemas will be the best prepared. But how will the situation be for the smaller art-house distributors and exhibitors? The conference is hoping to get some answers from Mr. Kommer Kleijn, Director of Photography and Image Technology Consultant.
5. Start of Grouping (on invitation only)
Here there will be the opportunity for discussion between distributors in different countries.
The conference will discuss if all these good intentions are indeed stimulating for the distribution of artistic children's films as well as for the co-operation among the distributors in different countries.

The conference will take place in the Marriott Hotel in Amsterdam on Friday October 27, 2006 from 13.00 till 17.00.
Registration:
ECFA – European Children's
Film Association
Rue des Palais 112
B-1030 Brussels, Belgium
fax: ++32-2-242 74 27
ecfa@ekino.be
(For the number of places is limited your participation has to be confirmed by the organisers).
For Example „Red Like the Sky“

up to him. His new adventure is opposed by the religious authorities that run the boarding school, especially by the blind di-rector of the school who is strongly working to destroy any force of enthusiasm in the boy. Angry about his own blindness the di-rector builds an educational frame based only on rules and regular boring conform-ist ideas. However, Mirco will not give up. He continues to fight in every possible way and slowly starts to involve his class-mates, leading them to rediscover their dreams and capacities. One night he con-

vences some boys to sneak out of school and go to the cinema down the street. For all of them, the experience is fantastic, but with grim consequences. Mirco’s fight with the director is parallel to another, more political, which takes place in the streets: protests are erupting. The context is the ‘68 students’ revolution. During one of his earlier escapades, Mirco had made friends with Ettore, a blind university student with strong political awareness. Their relation becomes strong and Mirco/Mencacci will win his battle against bias and stupidities.

Interview with Director Cristiano Bortone

Why did you decide to shoot this film? Mencacci has edited many of my works. Once, in a moment of rest, he told me about his life, how he grew up in an insti-tute for the blind, closed away from the external world and how the blind kids rebelled asking for better integration. I im mediately “recorded” it as a beautiful story, about accepting diversity, fighting for one’s definition of identity, but also about fanta-sy and creativity, all issues which I am very interested in. So we decided to walk along together through this difficult path which led to the production of the film.

You were born in ’68, and the political struggles of that time enter your film. Is the connection between the political „re-volution“ of those years and Mirco’s own re-volution a play-making idea or a true story? The story is true, even if changed for dra-matical reasons. The Chiossone Institute was the centre of a real rebellion which even led to the occupation by students and workers. After that the very bad and corrupted administration was replaced by a commissioner. A few years later the law in Italy was changed. The protagon-ists of this story also wrote a book about their experiences. I think the higher sense of politics and social debate is to promote the increasing wellbeing of people, and also we, people of the cinema, must take responsibility for the importance of push-ing the audiovisual force to strengthen the debate about our society’s urgencies. It is our contribution to change the world.

How did the children actors feel about their experience? How was the work for you and your team? The casting has been one of the most ex-citing parts of the work. From the begin-ning I wanted blind kids acting, as a moral choice, to give to some of them, who are often victims of barriers in their real life, a possibility to be real protagonists for one time. For about one year we sieved Italy and we found incredible talents, not only among and determination they showed in the shooting. During quite a long training peri-
od, normal kids learned how to behave in the blind circle and blind kids how to behave as actors in a film. At the end a magic harmony came out, the one every director would like to reach! This chemical recipe has been, I think, the success of the interpretation. They felt free to extemporize, give suggestions, give some-thing original and individually chosen, and they became deep friends.

Something has changed for you after the film, in your relation with blind people? Every film is an internal journey in a new world, unknown before. A journ-ey which enriches you first as a human being then also as a filmmaker. In previous films I had the opportunity to approach other problems, as immigration or AIDS. This has also been an extraordin-ar-y journey, which opened my mind and heart to other points of view. I hope that as many people as possible will see the film and feel the same emotions I had, helping the comprehension between the two worlds.

What kind of distribution will the film have? The film will be distributed in Italy after No-vember, by Lady Film. In Cannes we sold it to different countries, also Japan, where it will be released before the end of the year. Also many festivals have asked for the film.

What about Guido Votano’s „Altri occhi“ („Other Eyes“)? Is it a documentary? Yes, it is a kind of documentary which tells about the blind kids’ personal research in this experience, their daily life, their problems; the other side of the coin, I should say. In fact my dream is make it possible to see both films in a cinema hall, before home video distribution or TV. We have already received some requests about the documentary for special screenings for trainings, schools, universities, as a precious means to educate about tolerance and diversity’s acceptance.

Author/interview: Eva Schwarzwald

„Red Like the Sky“ / „Rosso il cieco“ Feature film directed by Cristiano Bortone, Italy 2005 „Red Like the Sky“ will open the New Cinematographic Festival of Rome-Alice as a „Special Unieuf Event“.

World Sales: Adriana Chiesa Enterprises srl www.adrianaeisenterprises.com ..Red Like the Sky.. was selected for the competition at Cinekid Amsterdam 2006.

„Other Eyes“ / „Altri Occhi“ Documentary (80 min.) directed by Guido Votano, Italy 2005

World Sales: Orisa Film Production, www.orisa.it

The News Section:
Films, Festivals, Awards
1-84095 Giffoni Valle Piana, SA
Phone: +39-089-8023001
Fax: +39-089-8023210
E-Mail: info@giffoniff.it
Internet: www.giffoniff.it

Forthcoming Festivals
Goyang Intern. Children’s Film Festival, Goyang City, Gyeonggi-do, South Korea, September 14 to 24th 2006
Contact: Goyang International Children’s Film Festival #705 Dreamworld Bldg. 863-1, Janghang-dong Ilsan-gu KR- Goyang-city, Gyeonggi-do 411-837, Korea
Phone: ++82-31-9027376-8
Fax: ++82-31-9027372
E-Mail: gicff2006@gmail.com
Internet: www.gicff.com

„Filmak“ - International Film Festival for Children and Youth, Dobranj, Klatovy and Pilsen/ Czech Republic, September 22nd to 27th 2006
Contact: „Filmak“ - Int. Film Festival for Children and Youth Town cultural centre Dobranj Namesti T.G.M. 5 CZ-334 4 Dobranj
Phone: ++420 602 697 596
E-Mail: michal.sasek@kr-plzensky.cz
Internet: www.festival.filmak.cz

Vilnius Film Festival for Children & Young People, Vilnius/Lithuania, Sept. 23rd to Oct. 2nd 2006
Contact: Vilnius Film Festival for Children and Young People Lithuanian Youth Centre Konstrukcijų 7 25 LT-08105 Vilnius
Phone: ++370-5 272567
Fax: ++370-5 272651
E-Mail: lina@kidsfestival.lt
Internet: www.kidsfestival.lt

Lucas International Children’s Film
Festival, Frankfurt/M., Germany, September 24th to October 1st 2006
Contact: Lucas - Int. Kinderfilm-Festival Deutsches Filmmuseum Schaumainkai 41 D-60596 Frankfurt/M.
Phone: ++49-69-963 763 80-81
Fax: ++49-69-963 763 82
E-Mail: lucas@deutsches-filmmuseum.de
Internet: www.lucasfilmfestival.de

Carrousel International du Film, Rimouski, Canada, September 24th to October 1st 2006
Contact: Carrousel Internat. du Film 92, 2e Rue Ouest Rimouski G5L 8B3, Canada

Continuing from page 1

ECFA-Journal 3/2006 - 3 -
The Kids For Kids-Festival in Nicosia/Cyprus, June 2006:

The Best Edition so Far

From the very beginning, four years ago, Kids For Kids contained all the impulses to make it a unique and strong event, as proved so far in every edition. But if one thing was needed to lift the project to a higher level of quality and efficiency, for sure it was 'stability'. That is what Kids For Kids now has found in Cyprus. With the help of the S.O.F.I.A. Foundation, Kids For Kids finally took steps towards maturity, and that is why all participants agreed that Kids For Kids 2006 was the best festival so far.

Many strong elements are included in the Kids For Kids concept: a festival platform where the works of young filmmakers from all around the world are shown and where they meet in an inspiring atmosphere. Both organizing partners – ECFA & CIFEJ – had a clear idea of the festival’s goals and ambitions. But what Kids For Kids needed was a host who could understand the needs of such a festival. The S.O.F.I.A. Foundation certainly could! That is what made it so easy to welcome 30 young artists and their adult chaperones in Nicosia, capital of Cyprus, a dry island where only the beach and the cool interiors of a cinema can bring the tourist some shelter during a festival diner, behind a tablecloth, three little girls are found. It is late in the evening, they are 12 and they met for the first time yesterday. They come from three different continents and now – at a whispering tone – they are exchanging secrets and discussing ‘the things in life’. For the true spirit of Kids For Kids was perfectly radiated in one single, silly moment: during a festival diner, behind a tablecloth, three little girls are found. It is late in the evening, they are 12 and they met for the first time yesterday. They come from three different continents and now – at a whispering tone – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’.

The Kids For Kids Festival in Nicosia/Cyprus, June 2006:

The Best Edition so Far

From the very beginning, four years ago, Kids For Kids contained all the impulses to make it a unique and strong event, as proved so far in every edition. But if one thing was needed to lift the project to a higher level of quality and efficiency, for sure it was 'stability'. That is what Kids For Kids now has found in Cyprus. With the help of the S.O.F.I.A. Foundation, Kids For Kids finally took steps towards maturity, and that is why all participants agreed that Kids For Kids 2006 was the best festival so far.

Many strong elements are included in the Kids For Kids concept: a festival platform where the works of young filmmakers from all around the world are shown and where they meet in an inspiring atmosphere. Both organizing partners – ECFA & CIFEJ – had a clear idea of the festival’s goals and ambitions. But what Kids For Kids needed was a host who could understand the needs of such a festival. The S.O.F.I.A. Foundation certainly could! That is what made it so easy to welcome 30 young artists and their adult chaperones in Nicosia, capital of Cyprus, a dry island where only the beach and the cool interiors of a cinema can bring the tourist some shelter during a festival diner, behind a tablecloth, three little girls are found. It is late in the evening, they are 12 and they met for the first time yesterday. They come from three different continents and now – at a whispering tone – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’.

The true spirit of Kids For Kids was perfectly radiated in one single, silly moment: during a festival diner, behind a tablecloth, three little girls are found. It is late in the evening, they are 12 and they met for the first time yesterday. They come from three different continents and now – at a whispering tone – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’.

The true spirit of Kids For Kids was perfectly radiated in one single, silly moment: during a festival diner, behind a tablecloth, three little girls are found. It is late in the evening, they are 12 and they met for the first time yesterday. They come from three different continents and now – at a whispering tone – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’.

The Kids For Kids Festival in Nicosia/Cyprus, June 2006:

The Best Edition so Far

From the very beginning, four years ago, Kids For Kids contained all the impulses to make it a unique and strong event, as proved so far in every edition. But if one thing was needed to lift the project to a higher level of quality and efficiency, for sure it was 'stability'. That is what Kids For Kids now has found in Cyprus. With the help of the S.O.F.I.A. Foundation, Kids For Kids finally took steps towards maturity, and that is why all participants agreed that Kids For Kids 2006 was the best festival so far.

Many strong elements are included in the Kids For Kids concept: a festival platform where the works of young filmmakers from all around the world are shown and where they meet in an inspiring atmosphere. Both organizing partners – ECFA & CIFEJ – had a clear idea of the festival’s goals and ambitions. But what Kids For Kids needed was a host who could understand the needs of such a festival. The S.O.F.I.A. Foundation certainly could! That is what made it so easy to welcome 30 young artists and their adult chaperones in Nicosia, capital of Cyprus, a dry island where only the beach and the cool interiors of a cinema can bring the tourist some shelter during a festival diner, behind a tablecloth, three little girls are found. It is late in the evening, they are 12 and they met for the first time yesterday. They come from three different continents and now – at a whispering tone – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life’. For such reasons, Kids For Kids 2006 will go into history as the festival where, as never before, youngsters from different continents clang together as a firm, solid group – they are exchanging secrets and discussing ‘the things in life'.
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.

Azur and Asmar
Animation, France 2006
Director: Michel Ocelot
Production: Nord-Ouest Production
World Sales: Wild Bunch
99, Rue de la Verrerie
F-75004 Paris
Phone: +33-1-53 01 50 20
Fax: +33-1-53 01 50 49
E-Mail: vmaraval@exception-wb.com
Internet: www.wildbunch.biz
www.azureasmar-lefilm.com

Lotte from Gadgetville
Animation, Estonia 2006
Director: Janno Poldma & Heiki Ernits
Production: Eesti Joonisfilm
World Sales: Sola Media GmbH
Osmustr. 17
D-70599 Stuttgart
Phone: +49-711-479 36 66
Fax: +49-711-479 26 58
E-Mail: post@sola-media.net
Internet: www.sola-media.net
www.joonisfilm.ee

Kids For Kids Awards 2006

International Youngsters’ Jury
Best Film Animation 6 - 12: Why Cows Don’t Fly (La Matatena, Mexico)
Best Film Animation 13 - 16: Animosity (Atelier AAA, France)
Best Film Live Action 6 - 12: Do Pecuniam! (Jugendfilm e.V., Germany)

International Professional Jury
Best Film Animation 6 - 12: Pavel & Gavel (Galeria Entropia, Poland)
Best Film Animation 13 - 16: Sticks, Strings & Co (Atelier AAA, France)
Best Film Live Action 6 - 12: Do Pecuniam! (Jugendfilm e.V., Germany)

El Guardavias: A Kids For Kids Discovery

With El Guardavias, out of competition a remarkable feature film (85 min) was screened in Kids For Kids. As the finishing article of their years of training, 17 year old pupils from the Orson The Kid film workshop (Madrid, Spain) made an adaptation of Charles Dickens’ „The Signalman“. A magical-realistic story, placed in a timeless environment and filmed with great technical accuracy and a feeling for atmosphere and timing. The result was a

sinking movie, an astonishing proof of the capabilities of young filmmakers and a film that wouldn’t be out of place in any festival. Orson the Kid representative Jorge Viroga and young filmmaker Sergio Suarez were there to witness the audience of young filmmakers, kept in a strang- lehold by their film.

Contact Orson the Kid:
jvirog@wanadoo.es
www.orsonthekid.com

Vitus
Feature Film, Switzerland 2006
Director: Fredi M. Murer
Production: Vitusfilm
World Sales: Media Luna Entertainment
Hochstadtenstraße 1-3
D-50674 Kiel
Phone: ++49-221-1392222
Fax: ++49-221-1392224
E-Mail: info@media-luna-entertainment.de
Internet: www.media-luna-entertainment.de

The News Section:
Films, Festivals, Awards

Nordic Filmdays Lübeck
Contact: Nordic Filmdays Lübeck
Schildstr. 6-8, D-23339 Lübeck
Phone: ++49-451-122 4109
Fax: ++49-451-122 4106
E-Mail: info@filmtage.luebeck.de
Internet: www.filmtage.luebeck.de

Festival int. de Cinéma du grain à démoudre, Gonfreville l’Orcher France
(Normanji), Nov. 2nd to 10th 2006
Contact: Festival international de Cinéma du grain à démoudre Maison des Associations, BP 95 F-76700 Gonfreville l’Orcher
Phone: ++33-2-35471285
Fax: ++33-2-35131647
E-Mail: contact@dugrainademoudre.net
Internet: www.dugrainademoudre.net

FICI - Int. Children & Youth Film Festival
Valencia, Spain, Nov. 15th to 19th
Contact: FICI – Int. Children & Youth Film Festival
Tambor de Hojalata Association
C/Marqués de Valdeiglesias, nº 5 1º izq
E-2804 Madrid
Phone: ++34 91 522 89 76
Fax: ++34 91 181 23 38
E-Mail: fici@shangri-la.jazztel.es
Internet: www.fici.info

Oulu Int. Children’s Film Festival,
Oulu/Finland, Nov. 13th to 19th 2006
Contact: Int. Children’s Film Festival
Oulu Film Center
Hallituskatu 7, SF-90100 Oulu
Phone: ++358-881 12 93
Fax: ++358-881 12 90
E-Mail: oek@oufilmcenter.inet.fi
Internet: www.ouka.fi/lef

Istanbul International Children’s Film Festival
Istanbul/Turkey, Nov. 14th to 30th 2006
Contact: Istanbul International Children’s Film Festival
Haci Eminefendi
sok. No: 7/4 Kat: 3
TK- Tesvikiye Istanbul / Turkey
Phone: ++90 212 226 50 16
Fax: ++90 212 226 50 04
E-Mail: info@iciff.com
Internet: www.iciff.com

Cinemagic - World Screen Festival for Young People, Belfast/UK,
Nov. 17th to Dec 3rd 2006
Contact: Cinemagic, Fountain House
49 Botanic Avenue
GB- Belfast BT7 1L
Phone: ++44-28-90-319 900
Fax: ++44-28-90-319 709
E-Mail: info@cinemagic.org.uk
Internet: www.cinemagic.org.uk
Castellinaria Festival internazionale del cinema giovane, Bellinzona/Switzerland Nov. 18th to 26th 2006
Contact: Castellinaria Festival
c/o Espo Centro
Via Cattori 3 - P.O.Box 1239
CH-6502 Bellinzona-2
Phone: +41-91-825 28 93
Fax: +41-91-825 36 11
E-Mail: info@castellinaria.ch
Internet: www.castellinaria.ch

London Children’s Film Festival, Nov. 18th to 26th 2006
Contact: London Children’s Film Festival
Barbican Cinema, Silk Street
GB-London EC2Y 8DS
Phone: ++44 20 7382 2379
Fax: ++44 20 7382 7037
E-Mail: cdowning@barbican.org.uk
Internet: www.londonchildrenfilm.org.uk

Int. Children’s Film Festival, Vienna/Austria, Nov. 18th to 26th 2006
Contact: Int. KinderFilmFestival
c/o Institut Pitanga
Steggasse 1/12a, A-1071 Wien
Phone: ++43-1-5868963
Fax: ++43-1-5868963
E-Mail: kinderfilmfestival@pitanga.at
Internet: www.kinderfilmfestival.at

Gijón Int. Film Festival for Young People, Gijón/Spain, Nov. 23rd to December 2nd 2006
Contact: Gijón Int. Film Festival for Young People
Paseo de Begona, 24- Entlo. E-33205 Gijón, Asturias
Phone: ++34-985-182 940
Fax: ++34-985-182 944
E-Mail: festivalgijon@telecable.es
Internet: www.gijonfilmfestival.com

IDFA – Int. Documentary Filmfestival Amsterdam/Netherlands, Nov. 23rd to December 3rd 2006
Contact: Int. Documentary Filmfestival
Kleine-Gartmanplantsoen 10
NL-1017 RR Amsterdam
Phone: ++31-20-627 33 29
Fax: ++31-20-638 53 88
E-Mail: info@idfa.nl
Internet: www.idfa.nl

International Young Audience Film Festival „Ale Kino!”, Poznan/Poland, Dec. 10th to 16th 2006
Contact: International Young Audience Film Festival “Ale Kino!”
Children’s Art Centre
St. Marcin Street 80/82
PL-61809 Poznan
Phone: ++48-61-6464 481
Fax: ++48-61-6464 472
E-Mail: festival@alekino.com
Internet: www.alekino.com

more info on
www.buff.se
Films for Children in Competition:
An Angel of the Lord + Gilles + Little Heroes + My Name Is Eugen
Ruudi + The Sage Hunter + Svein and the Rat + Tell me a story
The Three Musketeers + Zozo

Films for Young People in Competition:
Destined for Blues + Fireflies + God Save the King
Kostya Nika. Time of Summer + Life and Colour + Robin
Who the Hell's Bonnie and Clyde?
ECFA in Persons:

Sannette Naeyé, Amsterdam/NL

Director of the Cinekid Foundation and Festival

Sannette Naeyé has a lot of experience in management in the fields of arts and culture. She has worked for two TV-companies in the Netherlands, executive responsibilities included production and TV-programming. Programming concerned social political documentaries and drama, youth programming and arts and culture, documentary series, concerts, knowledge quizzes and specials. Later Sannette Naeyé has carried out various consulting assignments in cultural politics. She was a founding member of several international cultural foundations and a member of many boards, juries and advisory boards of cultural organizations in the fields of media, museums and theatre. Since 1997 Sannette Naeyé is the director of the Cinekid Foundation.

Cinekid is an organisation that promotes quality in the field of media for children as well as to promote their participation and to empower them in relation to the media. Cinekid’s most important project is the annual Cinekid festival, with more than 30,000 visitors one of the largest festivals for children’s films and new media in the world.

Of course Cinekid has been a member of ECFA for many years, because, as Sannette Naeyé points out, „networking is the thing, especially in the media world. Globalisation is a fact. Exchange of knowledge and economical traffic a need. ECFA is a platform. This is also the reason why Cinekid will host the ECFA-conference on children’s film distribution during the festival.

In Sannette Naeyé’s opinion ECFA offers a solid basic organisation and a network that provides information with the website and the quarterly newsletter ECFA-Journal. However, an experienced manager like her also has many ideas on how to improve our network: „If ECFA had a better financial situation the organisation could do her activities with more élan.”

„As festivals we could try to exchange our work, ‘shareware’ so to speak, for example when it comes to find rare children productions in the far away corners of the world not related yet to the industry or for other reasons too expensive for single members to research. We could also update our members by better journalism about the current developments in our professional field (copy-right free for the members to translate and publish) and find financial support to realize this.”

Sannette Naeyé would also appreciate if ECFA could help promote member’s initiatives like the Cinekid Film Market: „Here we select interesting film projects in progress and set them up with potential financiers. We need a more active attitude to propose our projects. The world of children’s production is still too much of a ‘feel-good movement’ and needs to professionalize in order to find opportunities within film industry in general. The advantage is that most of us indeed are connected by their common more social aims. We could benefit more from this position.”

Cinekid-director Sannette Naeyé, Amsterdam/The Netherlands

"As festivals we could try to exchange our work, ‘shareware’ so to speak, for example when it comes to find rare children productions in the far away corners of the world not related yet to the industry or for other reasons too expensive for single members to research. We could also update our members by better journalism about the current developments in our professional field (copy-right free for the members to translate and publish) and find financial support to realize this.”

20th Cinekid-Festival:
October 22th to 29th 2006
Amsterdam, The Netherlands
www.cinekid.nl

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

Special formats on request. If artwork is necessary it will be charged extra.

For more details and for advertising on ECFA’s website please contact the editor.