EDITORIAL

We wish you…

December is a traditional moment for evaluating the past and formulating good intentions for the upcoming year. We think our association can do so with pride about the past and good faith about the future.

- The annual seminar in Kristiansand this year proved how study guides have become an indispensable part in the career of quality films for children. In 2011 the seminar’s topic “gaming” again might catch the attention of numerous people.
- We joined forces in a project launched by the Italian “Arcigay” and finally got the support of the European Commission. Within ECFA a project to fight homophobia will be developed in the next two years.
- Together with Kid’s Regio, ECFA has set up a workable structure for a children’s film forum, a platform website to involve creative talents in the field of quality film for children.
- And finally we are proud that the ECFA Award was finally launched. - After a pilot project in Saint-Quentin, the first ECFA Award was presented in the Ciné Jeune Festival de l’Aisne in Saint-Quentin, France, at the Swedish film SEBBE, by Babak Najafi. In chilly, severe colors SEBBE tells about a creative boy, struggling with the harshness of life. The situations at home with his alcoholic mum and at school with a bunch of ruthless bullies turn a sweet boy into a ticking time bomb. Amongst the film’s strengths are a hypnotizing soundtrack and a dazzling performance by the leading actor Sebastian Hiort af Örnas. His grey-blue eyes fit perfectly with the film’s colour pallet.

SEBBE is not exactly an optimistic film. How does it feel to watch the audience snivelling and blubbering?

Sebastian Hiort af Örnäs: “Standing with a smile I watch them crying! The tone of the film is put totally into service of the story. It’s important that stories like these can be told and set the audience thinking. I live in the city but not in the suburbs. Only after making the film I realized there are children close to me living a similar life. People should know about that.”

How did you work on the set?

Sebastian: “Everything was on paper but we seldom followed the script too closely. Most dialogues are improvised. For every scene they gave me one tagline and a modus. I took my time to think the situation over and get into the right mood and then we tried it out in front of the camera.”

Did that influence your vision on ‘acting’?

Sebastian: “Nowadays I watch Hollywood films with a different eye and sometimes notice those teenage actors reciting their prefab texts, sounding all but natural.”

Many actors in the film are friends and schoolmates in real life too.

Sebastian: “A year before the shooting Babak Najafi told me how some of the characters in the film acted really nasty. ‘The going will get tough. It would be better to find some friends to play these roles.’ I felt much more secured now. One of the bullies has been my best friend for over 10 years, the others are classmates like Kenny Wahlbrink, playing the biggest bully.”

He scared you?

Sebastian: “No, but it was terribly uncomfortable but most of the time we had a lot of fun. During the whole shooting I shared a 6 room apartment in Göteborg with my chaperone. Babak lived in the same neighbourhood, but I didn’t dare to enter his place.”

How was the atmosphere on the set?

Sebastian: “Sometimes they felt pretty uncomfortable but most of the time we had a lot of fun. During the whole shooting, I shared a 6 room apartment in Göteborg with my chaperone. Babak lived in the same neighbourhood, but I didn’t dare to enter his place.”

Eva Melander is playing your mother. Your relationship on screen is rather peculiar.

Sebastian: “It was terribly tough for her to play this role and to yell all those terrible things at me. By the end of the working day, she had great difficulties...
to leave her character behind. When my mum saw her on screen for the first time, she burst out crying but 10 minutes later she was terribly angry with her.”

Sebastian’s mum: “But Eva is really kind and I visited him to get to know him. I always looked like one big family. When I saw Sebastian getting into his character I was utterly proud.

There are very few colours in the film. Everything is blue and grey. Sebastian: “I don’t know why, Babak is a man of many secrets. He didn’t explain everything. But it’s a dark and deep film. Probably those colours symbolize the sadness and loneliness of those living outside the society.”

Some scenes are laid in an unreal miniature landscape. What was going on there?

Sebastian: “I’ve no idea. They were comparing blowing up rocks. The works continued during the shooting. I got practically ran over by the yellow truck you see in the film. I didn’t notice it.”

Interview with Nina Madhab Panda (I AM KALAM)

“IIndian cinema is like disco”

The Indian film I AM KALAM (by Nina Madhab Panda) manages easily to get round the European festival audits. The film won several awards and got a warm welcome in London, Giffoni, Frankfurt, Amsterdam, Vlissingen, CineMarem, Copenhagen... The story about little Chhotu who wants to go to school but ends up as a worker in a factory has an open road (as in a trave

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Sachs Bostrup: “These films show how viewers are. But we have to keep that in mind. First time I watched the image then, I sold it. My wife and children agreed on the budget. But the budget was insuffi

The full version of this interview can be found on www.ecwlab.org/projects/filmmaking

Medialab: Writing for children cinema is essential in India

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INTERVIEW with Charlotte Sachs Bostrup (the KARLA trilogy)

“We have to trick the boys”

“I’m not fed up with Karla. But her story is told now; I’m done with her.”

While KARLA & JONAS is touring the festivals, director Charlotte Sachs Bostrup reflects on the KARLA trilogy.

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piction of everyday life in a modern family.

Charlotte Sachs Bostrup: “The films are based upon the books by Renée Toff Simonsen. She was born surrounded in life: she has children, went through a di

vorce, remarried and lives in a compound family. She knows how to combine a career with being a mother. Renée Toff Simonsen is a fascinating woman. She is eight times a SUPREME award winner, she stood on the cover of every magazine: Vogue, Elle... But she got bored with that kind of life and we wanted she had more than beauty to offer. She studied psychology and is now a famous author with a book on the emotional life of children.”

Sorry to say but... the KARLA films are girls’ movies. How would you promote them? Sachs Bostrup: “These films show how girls really are. But we have to keep that in mind. First time I watched the image then, I sold it. My wife and children agreed on the budget. But the budget was insufficient for promotion. Therefore I took a loan and got a warm welcome in London, Giffoni, Frankfurt, Amsterdam, Vlissingen, CineMarem, Copenhagen... The works continued during the shooting. I got practically ran over by the yellow truck you see in the film. I didn’t notice it.”

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The News Section: Films, Festivals, Awards
International Film Festival for Children & Young People; Yerevan, Armenia
Competition Rights: Best Feature Film: "Times and Winds" by Refa Erdem, Turkey 2006; Best Documentary Film: "Children's Rights" by Robin Aspey, China. Children's Jury Best Feature Film: "I Am Not a Robot" by Emrah Foro Ze, Iran 2008; Best Documentary: "Voices from the Dark" by Giueseppe. iris. 2008; Best Competition Best Feature Film: "Gandu in My Heart" by Isabely, Indonesia 2009; Best Animation Film: "The Ugly Duckling" by Garri Bardin, Russia 2010. Children's Jury Best Feature Film: "A Letter for the King" by Pieter Verheoef, The Netherlands 2008; Best Animation Film: "Arthur and the Revenge of Maltazard" by Luc Besson, France 2009. Audience Award: "Advances in the Chattering Country" by Jassur Iskhakov, Uzbekistan 2009. Grand Prix of the Festival: "The Ugly Duckling".

www.cinekid.nl
Visit the website of the Cinekid Festival, where you can find information about the festival.

Cine Jeune de l’Aînée; Saint-Quentin, France
International Jury, Grand Prix; "Forbidden Fruit" by Orme Karulla, Finland & Sweden 2009; also awarded by the Professional Jury from Saint-Quentin. Best Actor: Sebastian Kristian in "Omas in ‘Sebbe’;" Best Actress: Michelle Barthel & Carolyn Bennett in "The Secret Letter" by Karla von Bengtson. It has been awarded by the Professional Jury from Saint-Quentin, France on October 22nd 2010. ECFA was represented by 3 jury members (see interview on page 1 & 2). The CineJeune was closed perfectly and was a huge success for Cine Jeune and the Cinefestival Chatrang Country" by Jassur Iskhakov, Uzbekistan 2009.

www.castellinaria.ch
Castellinaria International Children Film Festival; Bellinzona, Switzerland Competition 6 – 15: Golden Award; "The Dreamer" by Ritu Riza, Indonesia 2008; Silver Award; "A Dream Come True" by Marwaan Samir Kamik, India 2007; Bronze Award: "The Kite and the Holy Tree" by Dominique Monney, France 2009. 2008: "Raffle" by Christian Lo, "Spring" by Jonny Fellowes, UK 2009; Best Short Film; "Light of the River" by Elise Vb, France 2010. Teenage Jury’s Awards: Best Feature Film "Boy" by Junji Wada, Nepal 2009; Best Short Film; "Canyan" by Oliver Hudson 2010, USA.

www.cinejeune2002.com
Cinekid Int. Film, Television & New Media Festival for Children & Young People; Amsterdam, The Netherlands
Audience Award for Best Dutch Children’s Film: "Fuchsia the Minxette" by Johan Nijenhuis, The Netherlands 2010; Jury Award for Best Dutch Children’s Film; "The Secret Letter" by Simone van den Dool, the Netherlands 2010; Jury Award for Best Children’s Movie & Animated Film: "Boy" by Taika Waititi, New Zealand 2010; www.cinejeune.org
The Chicago International Children’s Film Festival; Chicago, USA
Best of the Fest Award; "The Gruffalo". Best Film by an Emerging Director; "The Lost Thing" by Shaun Tan & Shaun Tan, Australia 2010; uillmann Peace Prize; "Pudaca Last of the Line" by Markku Lehmuslaki & Anastasia Lapsui, Finland 2010.

www.cinema-west.com
Cinemagic - World Screen Festival for Children & Young People; Belfast, Scotland - UK
Children’s Jury Award for Best Film; "John John" by George Ovashvili, Georgia, Russia 2009; Best Animated Film; "Boy" by Taika Waititi, New Zealand 2010; Best Short Film; "Indian" by Ineke Houtman, The Netherlands 2010; Best Animated Films: 1st Prize "Light of the River" by Tetsuo Hirakawa, Japan 2009; 2nd Prize; "Laurea Star & The Mysterious Dragon" by Tetsuo Hirakawa, Japan 2009; 3rd Prize; "Lauras Star & The Mysterious Dragon Nian".

www.cinejeune.org
Cinekid Festival; Amsterdam, The Netherlands
Festivals
ECFA Award at Ciné Jeune ECFA proudly announces the first ECFA Award has been granted. During the closing ceremony of the Ciné Jeune Festival in Saint-Quentin, France on October 22nd 2010, ECFA was represented by 3 jury members (see interview on page 1 & 2). The ECFA jury was closed perfectly and was a huge success for Cine Jeune and the Cinefestival Chatrang Country" by Jassur Iskhakov, Uzbekistan 2009.

www.cinekid.org
Cinekid is involved in another project. Together with Amesty International, Cinekid has developed an education program for the ‘The Places we live in’ exposition in Amsterdam. In this exposition, based on the work of Magnum photographer Jongi Ikedikai, a multi media installation takes you to the slums in Nairobi, Caracas, Jakarta en Mumbai. Afterwards Cinekid provides a workshop in which children take pictures of their own house and present them in a picture novel. This educational package makes children look at their well-known environment with a different eye.

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www.cdnel.com
The News Section: Films, Festivals, Awards
Children's Jury Awards: Best Feature Films: 1st Prize; "Here Comes Lola!" by Franziska Buch, Germany 2010; 2nd Prize; "The Last Thing I Ever Do" by Tristan Mat & Julia Outson, UK 2008; Best Animated Film: 1st Prize; "Light of the River" by Tetsuo Hirakawa, Japan 2009; 2nd Prize; "Laurea Star & The Mysterious Dragon Nian" by Tetsuo Hirakawa, Japan 2009; 3rd Prize; "Lauras Star & The Mysterious Dragon Nian"

www.sheilapip证.org
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ECFA: PERSONS & EVENTS
Rainbow Project: Fighting against homophobia
ECFA will partner in the ‘RAINBOW project’, focusing on the right to sexual identity and the fight against homophobia. The project’s main objective is the development of know-how for queer gender studies and homophobia at all levels of education in Europe, amongst students and the adults who are responsible for their schooling.

The project will take a look at projects currently taking place in schools in partnering countries (Italy, Belgium, Bulgaria, The Netherlands, Spain - Basque country, Germany, UK). This will result in the creation of an educational toolkit, combining audiovisual exercises and a film. This toolkit could help schools in educating pupils aged 6 – 16 the respect for sexual identity and fighting homophobia and homophobic bullying.

Another toolkit will be created to be used in informal educational settings with 16+ youngsters in LGBT (LGBT, Gay, Bisexual Transgender) and non LGBT associations, in children’s film festivals and through the internet.

ECFA will start a quest for films challenging gender stereotypes within the European producers’ and festival network. The selection will be based on quality criteria: productions should aim for a framework of respect for the multicultural and diversity issues, which are nowadays very relevant in the classroom. There will also be a film competition for schools producing short films on the homophobia issue.

In 2012 ECFA will organise the project’s final conference in Brussels, where the project and its results will be presented to policy makers and institutions.

ECFA’S General Meeting in Berlin
ECFA’s next Annual General Meeting will take place during the Berlinale on February 12, 2011 at 4pm in the Berlin Savoy Hotel. Since the recent AGM’s were so well attended, ECFA has upgraded by bigger venue and will be held in the Garden Salon, in the same hotel. All members and possible observers are invited at the Hotel Savoy, Fasanenstraße 9-10.


Mia Lundrip at NFI Promotion Department
Former ECFA president Mia Lundrip has a new role to play in the Norwegian Film Institute. Lundrip (whose ECFA presidency ended in 2007) worked in the Institute as children’s film adviser since 1996 and later on coordinated the Institute’s contacts with the regional film centres. She will now start working for NFI’s Promotion and International Relations Department. Her new role consists of handling applications for international promotion support from Norwegian films, TV series and games as well as coordinating NFI’s international initiatives. We wish Mia Lundrip all the very best in her new job.

ELIAS hits the charts
The Norwegian animation film ELIAS AND THE TREASURE OF THE SEA (a Filmkammertone production) opened in December at 1st place in the Box Office Top 10 with nearly 50% more admissions than number two title HARRY POTTER AND THE DEATHLY HALLOWS. Released by SF on over 100 screens, Lisa l. Osvooll’s second animation about the little rescue boat sold over 22,000 tickets. The first ELIAS AND THE ROYAL YACHT was a domestic hit in 2007 (240,000 admissions) and was sold over 22,000 tickets. The first ELIAS AND THE ROYAL YACHT was a domestic hit in 2007 (240,000 admissions) and was sold over 22,000 tickets. The first ELIAS AND THE ROYAL YACHT was a domestic hit in 2007 (240,000 admissions) and was sold over 22,000 tickets. The first ELIAS AND THE ROYAL YACHT was a domestic hit in 2007 (240,000 admissions) and was sold over 22,000 tickets.
GARRY BARDIN’S THE UGLY DUCKLING

Garry Bardin is a man of many stories. He tells stories about every festival where he was invited, about meeting Robert Redford in Cannes, about a Cadillac in Venice and hotel toilets in Siberia… Wrestling with the English language (“I feel like a dog: a million thoughts going through my mind, but I can only bark”) his ‘rubber face’ makes his stories come to life…

Garry Bardin: “I used to be an actor. I play every scene for my animators: I sing, I dance… All the characters in my films use my personal body language.”

But you don’t animate? Bardin: “My films are based upon my ideas, scenario and choreography… But I can’t do animation. Four animators are working for me. In Annecy a leading person in the Disney Company once told me: ‘Your film is clearly the work of one individual.’ I considered it a true compliment and a proof that I succeeded in keeping an overall director’s perspective.”

Did you ever negotiate with the Disney company? Bardin: “Yes, but I can’t say ‘I love you’ unless I’m sure that it means ‘forever’. I can’t give that guarantee to a company. But the negotiations were fun. Every time I left the building I had to sign a contract: ‘Garry Bardin hereby declares to share none…”

Why did you choose the story of the ugly duckling? Bardin: “It’s a fairy-tale I grew up with. There is an ugly duckling inside every one of us and the world doesn’t allow us much time to unleash the beautiful swan. Society should be patient with those who are a bit different and we should be milder for people with a different attitude, religion or colour.”

That’s a strong political context. Bardin: “All my personal experiences on growing up in a totalitarian regime are included in this movie. The chickens in the hen house raise the flag, sing the anthem and have a parade, typical dramatic elements from my life in the USSR. Totalitarian regimes usually renounce everyone who isn’t just like all the others. That’s why the ugly duckling is made out of clay while all the others are covered with feathers. Finally you realize that under the feathers, they’re made of clay too. By the way: we used 8 bags of feathers in the animation.”

The film is edited on the music of Pjotr I. Tsaikovsky. What made him more suitable than other composers? Bardin: “I wanted to combine the drama in the work of both H.C. Andersen and Tsaijovski. Andersen’s stories are extremely dramatic. Not only the little thin soldier has got one leg, he even dies in the fire. And Tsaikovsky’s ‘Nutcracker’ and ‘Swan Lake’, conducted by the great Vladi-mir Spivakov are so intense and full of emotion. Spivakov is a friend. He only accepted to work on the film if I would do justice to the music of Tsaijovski. When he saw the rough cut, he was so enthusiastic. He even insisted on doing one of the voice overs, specifically asking for a positive character. When I realized all characters in the movie are bad, I gave him the rooster to dub.”

The worm isn’t too bad… Bardin: “He is the ugly duckling’s alter ego but his situation is even worse. He can’t even fly. He is a very tragic character.”

Which scene is your personal favourite? Bardin: “The glorious moment when the body and soul of the swan come together. Only then I found the closing sentence that would make the ending fit beautifully: ‘In every ugly duckling there is a beautiful swan. Otherwise why would we keep on living?’ What is the meaning of life when you have to live it like the worm? I think THE UGLY DUCKLING has also relevance for teenagers. More than anyone else they are in need of hope: they all consider themselves ugly ducklings.”

I found the scene with the wild geese particularly touching. Bardin: “That’s when the duckling realizes the price you have to pay for being free. Everyone can choose between safety and freedom, which always includes a certain danger. Opposite the dusty hen house where there is no grass, is the beautiful landscape of the free world. The contrast between the lives in and outside also appears on the visual level.”

Have you seen CHICKEN RUN? Bardin: “In Annecy 1991 my GREY WOLF was competing with Aardman’s CREATURE COMFORTS. I won and became friends with Nick Park. We had long discussions about our favourite type of clay. When I arrived back in Russia, I had sent him 9 kilos of my favourite clay. Comparing THE UGLY DUCKLING with CHICKEN RUN I don’t see much similarities. In Russia everybody asked me about the resemblance to Orwell’s ‘Animal Farm’. To stand up to this misjudgement I had to give away a terrible secret: I never red ‘Animal Farm!’” (GH)