

No. 4 / 2010

December

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, in 2011 several festivals will be giving out this award.

In 2010 several European quality films for children became box office hits in their home country but also attracted audiences abroad. At the same time we must deplore that within the MEDIA program not one single children's film got support within the selective scheme in the past year. More positive was the launch of the High Five support program of the Nordic Film & TV Fund where at least 5 children's film got support for distribution outside the Nordic territory.

We hope to meet all of you at the next Annual General Meeting in Berlin and wish you hereby

... a splendid New Year!

Felix Vanginderhuysen

The first ECFA Award goes to SEBBE

The very first ECFA Award, presented in the Ciné Jeune Festival de l'Aisne in Saint-Quentin, France went to 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 debuting actor Sebastian Hiort af Örnäs. His grey-blue eyes fit perfectly with the film's colour pallet.



Sebastian Hiort af Örnäs



Sebbe

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 tag-line 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."

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."

He scared you?

Sebastian: "No, but it was terribly messy and the air polluted with smoke. I consider Babak one of the most important persons in my life. We are really close. He was kind, he never yelled and we often discussed all suggestions I made, like having every character in the movie going by the actor's real life name."

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

Sebastian: "It was terribly tough for her to play this roll and to yell all those terrible things at me. By the end of the working day, she had great difficulties

The News Section: Films, Festivals, Awards

KINODISEEA – International Children's Film Festival; Bucarest, Romania

Films for Children:

Best Film: „Little Nicholas“ by Laurent Tirard, France 2008;

Best Screenplay: „Stella“ by Sylvie Verheyde, France 2008;

Best Acting: Guillermo Campos in „Carlitos and the Chance of a Lifetime“ by Jesús del Cerro, Spain 2008.

Films for young people:

Best Film: „Sebbe“ by Babak Najafi, Sweden 2009;

Best Screenplay: „Cosmonaut“ by Susanna Nicchiarelli, Italy 2009;

Best Acting: Dagmara Krasowska, Anna Karczmarczyk, Dominika Gwit & Magdalena Ciurzynska in „Mall Girls“ by Katarzyna Roslaniec, Poland 2009.
www.kinodiseea.ro

Carrousel International du Film; Rimouski, Canada

Best Feature Film for -12: „Storm“ by Giacomo Campeotto, Denmark 2009;
Best Feature Film for 13+: „Dear Lemon Lima“ by Suzi Yoonessi, USA 2009.

Audience Award: „The Crocodiles Strike Back“ by Christian Ditter, Germany 2010.

www.carrousel.qc.ca

Schlingel - International Film Festival for Children & Young Audience; Chemnitz, Germany

International Children's Jury Award: „Zoomers“ by Christian E. Christiansen, Denmark 2009; Best Child Actor: Camille Felton in „Noémie, the Secret“ by Frédéric D'Amours, Canada 2009. International Experts' Jury; Best Film for Children: „The 12th Summer“ by Pawel Fattachtudinow, Russia 2009. Best Film for Juniors: „Before the World Ends“ by Ana Luiza Azevedo, Brazil 2010.

Juniors' Jury: „Alabama Moon“ by Timothy McCanlies, USA 2010.

Young People's Jury: „The Be All and End All“ by Bruce Webb, UK 2009.

DEFA Foundation Awards, Best German Feature Film: „The Dispensables“ by Andreas Arndstedt, 2009; Best German Short Film: „Poverty Tells Many Stories“ by Isabel Prahel, 2009. Short Film Award: „Nineandahalf Goodbye“ by Halina Dyrschka, Germany 2010.

Animation Film Award: „Duck, Death and the Tulip“ by Matthias Bruhn, Germany 2009.

Audience Award: „Skellig“ by Annabel Jankel, UK 2009.

Lifetime Achievement Award to Zdenek Miller (Czech Republic) for „The Little Moule“.

www.ff-schlingel.de

to leave her character behind. When my mum saw her on screen for the first time, at least for 10 minutes she was terribly angry with her.”
Sebastian's mum: “But Eva is really kind. When I visited the set, they all 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 mining landscape. What was going on there?

Sebastian: “I've no idea. They were constantly 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 Nila Madhab Panda (I AM KALAM)

“Indian cinema is like disco”



The Indian film I AM KALAM (by Nila Madhab Panda) manages easily to get round the European festival audiences. The film won several awards and got a warm welcome in London, Giffoni, Frankfurt, Amsterdam, Vienna, Oulu, Copenhagen... The story about little Chhotu who wants to go to school but ends up as a worker in a dhaba (an open roadside restaurant) sparkles and sputters in a million colors, as it is set in photogenic Rajasthan.

Nila Madhab Panda: “For the documentary project STOLEN CHILDHOOD I was investigating child labor and poverty in rural India. That's when I realized a feature fiction would be a better format to explain about these problems. KALAM is the first in a series of 3 fables looking at 21st century India through the eye of a child and was filmed in Rajasthan. The next one will be shot in Bengal and tell about caste-related bias.”

In what way does your film differ from traditional Indian cinema?

Panda: “Indian cinema is like disco: it's usually loud in its images and its music. European cinema is more subtle. That is why the European audience absorbs more from the visual language of

I was told you are such a kind and humble boy without the least bit of a star attitude. Is that correct?

Sebastian: “When I enter a room, I don't want to occupy much space. I want to be respected for the things I do, but not too much. People seldom recognize me anyway. The film was shot 2 years ago; I looked a lot younger then.”

What about your ambitions?

Sebastian: “There are two more films coming. One is going to be a sad story again but not as bad as SEBBE. Later I want to be a photographer, ever since I saw a documentary on the American photographer James Nachtwey. As soon as I'll be 18 I want to travel to a developing country. I want to capture the consequences of war for the people in pictures.” (GH)

cinema. SLUM DOG MILLIONAIRE combined both styles in a unique way.”

Did you get support from the Children's Film Society India?

Panda: “I got nothing from CFSI; all talk and no money. They support film production but not the release. Moreover I wanted to work independently. I got financial support from the NGO 'The Smile Foundation' who deals with children's rights. But the budget was insufficient. First I took a loan on my house, then I sold it. My wife and children agreed on moving into a rented house. Without them I never could have finished this film.”

The full version of this interview can be found on www.ecfaweb.org/projects/film-making.

Medialab: Writing for children cinema is essential in India

India today has a billion plus population. It is the youngest nation in the world (over 35 % of the population is under 15), the largest cinema producing nation and 79 million households with a TV make it even the largest TV market. But Indian production for children is non-existing. Children watch adult Hollywood films and Korean TV programs. This country with its great history and many religions has plenty of stories to tell, but no one tells them to our children. That's why I myself have installed a media lab with a strong emphasis on children's film. I want WWW to attract young writers to gather with actors, film makers and financiers with a true concern about quality screen writing. Moreover I tried to bring in European experts from Germany, Italy, UK, Holland,... Those countries with an excellent tradition in children's film can help us, as we are new in this area. Meanwhile I'm hoping to draw the attention of European producers to India. I hope this Lab can bring a good future to India's children and family cinema and television. (more info on www.pallabs.org) (Nila Madhab Panda)

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 looks back upon the Karla trilogy.

One of the Karla films' strongest trumps is their true and honest de- scription of everyday life in a modern family.

Charlotte Sachs Bostrup: “The films are based upon the books by Renée Toft Simonsen. She's very much grounded in life: she has children, went through a divorce, remarried and lives in a compound family. She knows how difficult it is to combine a career with being a mother. Renée Toft Simonsen is a fascinating woman. As an eighties supermodel she stood on the cover of every magazine: Vogue, Elle... But she got bored with that kind of life and wanted to prove she had more than beauty to offer. She studied psychology and is now a famous author with a clear view on the emotional life of children.”

Sorry to say but... the KARLA films are girls' movies. How would you pro- mote them with boys?

Sachs Bostrup: “These films show how girls really are. But we have to keep that a secret to the boys. We have to trick them. We'd better tell them that KARLA & KATRINE is about a boy who is falsely accused and now tries to clear his name with the help of friends. And KARLA & JONAS is a thrilling quest for a missing family member.”

Research brought up that a title like KARLA & JONAS (boys + girls names) has the second least appeal on a young audience. Guess what titles have the least appeal?

Sachs Bostrup: “Two girls' names. Isn't that a terribly tendency in society? Emotions are taboo for boys and they themselves are the worst victims of that. I feel pity for them: they get excluded from a very important competence. Being aware of your emotions is essential for having a successful social life. I don't worry about the girls; they'll survive. In 3 generations time they'll manage to do all things that a man can do. But men still can only do 'boyish' things. That's an important symptom that I mention in the movie.”

You always pick your colours very carefully. For instance in KARLA'S WORLD you avoided every bit of red. The colour pallet in KARLA AND KATRINE is totally different but again very well thought over.

Sachs Bostrup: “I can puzzle my head off for hours about colour coordination. The colour pallet in KARLA AND KATRINE is red and green. Green is the colour of nature. While KARLA'S WORLD was a city film, KARLA AND KATRINE takes



Charlotte Sachs Bostrup

you to the countryside. And red is the colour of passion, love and blood. The evolution from red to green is also the natural ripening process for fruit, just like the ripening process of the two girls. I look at every scene like a painter looks at his paintings. I search in every image for a beautiful colour pallet that is also somehow meaningful. But in KARLA & JONAS we didn't care about colour coordination. That film wants to capture all contrasts of the big city, depicting the children's journey in an excessive colour pallet.”

You have a daughter. Do you recog- nize the mother-daughter conflict in your films?

Sachs Bostrup: “Of course. Ellen Hillingsø (playing Karla's mother) has children too. It's not easy to be intensively loved and hated in one and the same minute. A caring mother can't be a 100 % warm and loving creature all the time. We're only human. My daughter was involved in the film as script editor: she advised me about the language and behaviour of pre-teens.”

You're finished with Karla now?

Sachs Bostrup: “It was clear from the start that I wanted to make 3 films about the same issues: KARLA'S WORLD is about family, KARLA & KATRINE about friendship and KARLA & JONAS is about first love. The box with the 3 DVDs is out now in Denmark. That makes the project complete. Now it's time for something else. My next film will be for an adult audience and deals with a political and scientific theme.” (GH)

The full version of this interview can be found on www.ecfaweb.org/projects/film-making.

The News Section: Films, Festivals, Awards

International Film Festival for Children and Youth; Vilnius, Lithuania

Children's Jury (9 - 12 y.): „The Crocodiles“ by Christian Ditter, Germany 2009.

Children's Jury (12 - 14 y.): „The Other Bank“ by George Ovashvili, Georgia / Kazakhstan 2009.

Youth Jury: „Sebbe“ by Babak Najafi, Sweden 2009.

www.kidsfestival.lt

Filmfest - Children's and Youth Film Festival „Michel“; Ham- burg, Germany

Children's Jury Award: „Spork“ by J.B. Ghuman Jr., USA 2010.

www.kinderfilmfest-hamburg.de

AniFest ROZAFa; Shkoder, Albania

International Jury:

Students' Films Competition, Best Films: „Mobile“ by Verena Fels, Germany 2008 & „Swimming Pool“ by Alexandra Hetmerova, Czech Republic 2010.

International Short Film Competition: Best Film: „The Seven Brothers“ by Kaj Driessen, The Netherlands & Belgium 2008;

Best Script: „KJFG NR. 5“ by Alexey Alekseev, Hungary 2008;

Best Image: „The Camion“ by Ilir Kaso, Albania 2009;

Best Directing: „The Memories of Dogs“ by Simone Massi, Italy 2007;

Special Award Best Educational Film: „The Bunjies“ by Ged Haney & Andreas Hykard, Germany 2008;

Special Award Best Use of Sound Design: „Ergo“ by Geza M. Toth, Hungary 2008.

National Short Film Competition, Experts' Jury: Best Script, Best Directing & Best Painting: „Tsunami“ by Shaqir Veseli, 2007;

Best Music: „One Night“ by Fatos Qerimi, 2008. National Short Film Competition, Children's Jury: „The Hours of Genti“ by Mit'hat Fagu, 1986.

www.anifestrozafa.com

Bibiana – International Biannual Festival of Animation; Bratislava, Slovakia,

International Jury Award: Best Film: „Lost and Found“ by Philip Hunt, UK 2009. UNICEF Award: „The Little Boy and the Beast“ by Johannes Weiland & Uwe Heidschotter, Germany 2009. CIFEJ Award: „The Gruffalo“ by Jakob Shuhand & Max Lang, UK 2009. Best Film from Visegrád countries: „Neighbouring / Head Dwellers Part 2“ by Eszter Szoboszlai, Hungary 2008.

Children's Audience Award: „The Lying Goat“ by Andrzej Kukula, Poland 2009.

www.bab-slovakia.sk/

The News Section: Films, Festivals, Awards

International Film Festival for Children & Young People; Yerevan, Armenia

Competition „I Have Rights“:
Best Feature Film: „Times and Winds“ by Reha Erdem, Turkey 2006; Best Documentary: „Children of the Stars“ by Robin Aspey, China. Children's Jury, Best Feature Film: „A Time to Love“ by Ebrahim Forouzeh, Iran 2008; Best Documentary: „Voices from the Dark“ by Giuseppe Carrisi, Italy.

Competition Best Feature Film: „Garuda in my Heart“ by Ifa Isfansyah, 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 Verhoeff, The Netherlands 2008; Best Animation Film: „Arthur and the Revenge of Maltazard“ by Luc Besson, France 2009. Audience Award: „Adventures in the Chatrang Country“ by Jassur Iskakov, Uzbekistan 2009.

Grand Prix of the Festival: „The Ugly Duckling“.

www.rolanbf.com

Ciné Jeune de l'Aisne; Saint-Quentin, France

International Jury, Grand Prix: „Forbidden Fruit“ by Dome Karukoski, Finland & Sweden 2009; also awarded by the Professional Jury from Saint-Quentin. Best Actor: Sebastian Hiort af Ornäs in „Sebbe“; Best Actress: Michelle Barthel & Carolyn Sophia Genzkow in „No Fear“ by Aelrun Goette, Germany 2009. ECFA Jury Award: „Sebbe“.

Children's Juries: Best Short Film: „I was Crying out at Life or for it“ by Vergine Keaton, France 2009; Best Animation Film for Children (3 – 6 y.): „Fishing with Sam“ by Atle S. Blakseth, Norway 2009; Best Animation Film for Children (7 – 11 y.): „Angry Man“ by Anita Killi, Norway 2009.

www.cinejeune02.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 Miniwitch“ by Johan Nijenhuis, The Netherlands 2010; Jury Award for Best Dutch Children's Film: „The Secret Letter“ by Simone van Dusseldorp, The Netherlands 2010; Jury Award for Best Film for Children & Moviesquad Award: „Boy“ by Taika Waititi, New Zealand 2010.

www.cinekid.nl

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 Andrew Ruhemann & Shaun Tan, Australia 2010.

Liv Ullmann Peace Prize: „Pudana – Last of the Line“ by Markku Lehmuskallio & Anastasia Lapsui, Finland, 2010.

PRODUCTION NEWS

TIGERS AND TATTOOS

If there's one thing you can't accuse the Danish production company Copenhagen Bombay of, it's to take it easy with the youngest audiences. Certainly not in the brand new animation TIGERS AND TATTOOS by Karla von Bengtson. It has bikers, tattoos, swearing and a real tough tattoo artist trying to be a good dad for young orphan Maj. When one day Maj tattoos a painting on a big biker's back, Sonny and Maj should get out of town as fast as possible. Heading for the sea on a moped, "harmless and hungry", on their journey they meet the strangest creatures: a bunch of fairies, a circus family and a tiger named Brutalis. Meanwhile Sonny and Maj learn about each other: that Sonny actually is the best dad you could wish for and that children sometimes have got it right, even if they're only small.

With its 45 minute format, TIGERS AND TATTOOS fits the youngest audience perfectly, with a story that feeds their wildest fantasies. The basic animation is just beautiful and little Maj is a charming stubborn wiseacre with a romantic dream about a real family life. But sometimes the things you're looking for are right under your nose. Believe me I heard it from a little Jack-o-lantern!



Contact: info@copenhagenbombay.com; www.copenhagenbombay.com

THE LEGEND OF KING NAL

The Finnish animation studio Osmo Production Oy is currently working on the animated movie THE LEGEND OF KING NAL, based on one of the oldest written books of our time: The Mahabharata. An epic, intriguing and frightening story about Gods and divine beings, set in the awesome beauty of ancient India. Young King Nal loses everything he has but discovers that love and true forgiveness have the power to redeem even the most lost of souls. With 3D computer graphics, creative director Arturas Pozdniakovas wants for everyone to rediscover the beauty of the mythological world, full of honour, hope and faithful love.

Although Osmo Production is a newcomer, this film will be one of the most expensive productions ever made in Finland, says producer Pekka Pirttiniemi. While developing the film in a studio in Helsinki, THE LEGEND OF KING NAL's premier is planned for 2012.
Contact: Osmo Production Oy; Ossi Mykkänen; ossim@osmoproduction.fi; www.osmoproduction.fi

RONAL THE BARBARIAN



With a pageboy haircut, a low self-esteem and twig-like arms Ronald is not exactly a hit with the Barbarian ladies. When evil Lord Volcazor kidnaps the rest of the Barbarian tribe, Ronald must summon the courage for going on a perilous quest to save his enslaved clan.

Along the way, Ronald is joined by a buttery bard, a gorgeous shield-maiden and Elric the metro sexual elfin guide. RONAL THE BARBARIAN (Kresten Vestbjerg Andersen, Philip Einstein Lipski & Thorbjørn Christoffersen) is currently in production at Einstein Films, founded by 4 animators who met during the production of the Danish animations TERKEL IN TROUBLE and JOURNEY TO SATURN by A. Film. RONAN's theatrical release is planned in the fall 2011. With a tagline like "Babes, Balls and Muscles! All in 3D" the 6+ targeting might be a little overestimated. Check out the hilarious trailer on:

<http://www.youtube.com/user/LevelKaps?feature=mhum>

Contact: LevelK, Natja Rosner, natja@levelk.dk

LOTTE

With some delay in the production plan but now definitively in the last phase, LOTTE AND THE MOONSTONE SECRET (sequel of LOTTE FROM GADGETVILLE, again produced by Eesti Joonisfilm and directed by Jano Pöldma & Heiki Ernits) will come out in the summer of 2011. This time there is a more compact story – Lotte and her uncle Klaus helping the Moon Rabbits in their search for the lost moonstones – but nevertheless this film is again full of small details and innovative ideas. The promotional loglines: "light but not lightweight, charming but not silly, genuinely funny both in terms of visuals and dialogue" certainly do justice to this new result of handcraft animation from Estonia, filmed in 2D and 3D.

Contact: Sola Media, post@sola-media.net;

FESTIVALS

ECFA Award at Ciné Jeune

ECFA proudly announces: the first ECFA Award has been granted. During the closing ceremony of the Ciné Jeune de l'Aisne Festival in Saint-Quentin, France on October 22nd ECFA was represented by 3 jury members: Michael Harbauer (Schlingel Festival, Germany), Jaroslava Hynstova (Zlin Festival, Czech Republic) and Gert Hermans (Jekino, Belgium). Representing the award winning film SEBBE, Sebastian Hiort af Ornäs was at hand to pick up the award (see [interview on page 1 & 2](#)).

The ECFA jury was hosted perfectly and wants to express its gratefulness to Céline Ravenel and the Ciné Jeune Festival for launching this pilot project. ECFA already received some requests for installing an ECFA Award in various European festivals, and we're hoping many other events will follow in Ciné Jeune's footsteps.

ECFA will keep you updated on the work of the juries in the upcoming Journals.



ECFA Jury with Céline Ravenel (left) & festival president Robert Lefèvre (right)

BUFF Financing Forum

On January 10th 2011 the BUFF:ff Financing Forum for co-production of children's film, TV & new media (March 16 – 18) has its deadline for submissions. BUFF:ff 2011 offers pitching event, seminars, work-in-progress, cross media expert-day and the possibilities of teaming up with a panel of experts, financiers and co-producers from the world of children's film and new media. Those who want to present in project in development at this forum should apply on www.financingforum.eu / submission.

Contact: Producer of BUFF:FF Annette Brejner, annette.brejner@buff.se.

'Within the Family' Animation Workshop

For the fifth time already (7 – 11 December) the annual 'Within the Family' festival was organized for Russian children and families. The festival has travelled through various hosting cities but now – like last year – took place again in the city of Yekaterinburg, on

the edge of the Ural Mountains. Over 12,000 visitors attended the festival. The Belgian 'Jekino educational team' was invited by the festival to host an animation workshop. Three Belgian educators worked for 5 days with children (aged 4 – 15) in a local orphanage. With the help of 3 English-Russian translators they managed to get the children out of their shell and stimulate their storytelling and creative skills. The result was screened on the big screen during the festival's closing ceremony. Reactions were laudatory. If you are interested in hosting a film or animation workshop at your festival do not hesitate to contact Jekino at elisevb@jekino.be.



Cinekid & Amnesty International

Next year Cinekid Amsterdam will celebrate its 25th edition. But the 24th wasn't too bad neither! With 20 % of the children in Amsterdam between 4 – 14 years old visiting the festivals and more than 10.000 films made in the interactive media lab for children, the scores are pretty encouraging.

Now Cinekid is involved in another project. Together with Amnesty International, Cinekid has developed an educative program for the 'The Places we live in' exposition in Amsterdam. In this exposition, based on the work of Magnum photographer Jonas Bendiksen, 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.

Young bloggers from the Open Doek Festival (Belgium) have their say about IZULU LAMI (Madoda Ncayiyana)

"The film hit me hard. Maybe a bit too hard for my age. But when the children arrived by the sea, the view was so beautiful. Finally I learned from this film that situations like these really exist."

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 „Dustbin Baby“ by Juliet May & Julia Ouston, UK 2008. Best Animated Films: 1st Prize „Light of the River“ by Tetsuo Hirakawa, Japan 2009; 2nd Prize „Laura's Star & The Mysterious Dragon Nian“ by Thilo Rothkirch & Piet de Rycker, Germany 2009.

Adult Jury Awards: Best Feature Films: 1st Prize „Orps - The Movie“ by Atle Knudsen, Norway 2009; 2nd Prize „The Indian“ by Ineke Houtman, The Netherlands 2009.

Best Animated Films: 1st Prize „Light of the River“; 2nd Prize „Laura's Star & The Mysterious Dragon Nian“.

www.cicff.org

Nordic Filmdays Luebeck/ Films for Children & Young People; Luebeck, Germany

Jury's Award for Best Film for Children & Young people: „Sebbe“.

Children's Jury Award: „East End Angels“ by Lars Berg, Norway 2010.

www.filmstage.luebeck.de

Cinemagic - World Screen Festival for Young People; Belfast, Scotland - UK

Children's Jury Awards: Best Feature Film: „From Time To Time“ by Julian Fellowes, UK 2009; Best Short Film: „Le silence sous l'ecorce“ by Joanna Lurie, France 2010.

Teenage Jury's Awards: Best Feature Film: „Boy“ by Taika Waititi, New Zealand 2010; Best Short Film: „Canary“ by Oliver Hudson, UK 2010

www.cinemagic.org.uk

Castellinaria International Children Film Festival; Bellinzona, Switzerland

Competition 6 – 15: Golden Award: „The Dreamer“ by Riri Riza, Indonesia 2009; Silver Award: „A Dream Come True“ by Samir Karnik, India 2007; Bronze Award: „Eleonore's Secret“ by Dominique Monféry, France 2009.

Other Awards: „Rafiki“ by Christian Lo, Norway 2009 & „The Gift to Stalin“ by Rustem Abdrashev, Kazakhstan, Israel / Russia 2008.

Competition 16 – 20: Three Castles Award: „Devil's Town“ by Vladimir Paskaljevic, Serbia 2010.

Other Awards: „The Other Bank“ by George Ovashvili, Georgia, Russia 2009 & „Bandhobi“ by Shin Dong-li, South-Korea 2009.

Audience Award: „A Slum Symphony – Allegro Crescendo“ by Cristiano Barbarossa, Italy 2010 & „London River“ by Rachid Bouchareb, Algeria / France / UK 2009.

www.castellinaria.ch

The News Section: Films, Festivals, Awards

International Children Film Festival; Vienna, Austria

Children's Jury: „Zoomers“ by Christian E. Christiansen, Denmark 2009.
UNICEF Jury Award: „Hands Up!“ by Romain Goupil, France 2010.
Audience Award: „The Story of Me“ by Luiz Villaça, Brazil 2009.
www.kinderfilmfestival.at

Festival international de Cinéma du grain à démodre; Gonfreville l'Orcher, France

Grand Jury's Award for Best Feature Film: „All that I Love“ by Jacek Borczyk, Poland 2009; Award for Best Short Film: „Cheveu“ by Julien Hallard, France 2009.
Press Jury's Award for Best Feature Film: „RU there“ by David Verbeek, The Netherlands & Taiwan 2010;
Award for Best Short Film: „Cheveu“.
Young Cineasts' Award for Best Feature Film: „RU there“; Award for Best Short Film: „Tous les hommes s'appellent Robert“ by Marc-Henri Boulter, France 2009.
Audiences Award for Best Feature Film: „The Girl“ by Frederick Edfeldt, Sweden 2008; Award for Best Short Film: „50 Cents“ by Mathieu Pujol, Belgium 2009.
Award of the Young Scenarists: „All that I Love“.
www.dugrainademoudre.net

FICI – Festival International de Cine para la Infancia y la Juventud / International Children and Youth Film Festival; Madrid, Spain

Spanish Children's Jury, Best Film: „A Time to Love“ by Ebrahim Forouzeh, Iran 2008.



Diary of Carlota



Fuchsia, the Mini Witch



Sammy's Adventures: The Secret Passage

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. Producers, distributors and sales agents are kindly invited to inform us of their new releases.

Anarchy in Žirmūnai

Feature Film, Lithuania 2010
Director: Saulius Drunga
Production: Tremora
World Sales: UAB Tremora
Gynėjų 4-327, 01109 Vilnius, Lithuania
phone: ++370-52 49 75 78
E-Mail: ieva@tremora.com
www.tremora.com

Min Dît – The Children of Diyarbakir

Feature Film, Turkey & Germany 2010
Director: Miraz Bezar
Production: Bezar Film & Corazón International
World Sales: The Match Factory GmbH
Balthasarstr. 79-81; 50670 Köln, Germany
phone: ++49-221-539 709-0
E-Mail: info@matchfactory.de
www.min-dit.com

Diary of Carlota

Feature Film, Spain 2010
Director: José Manuel Carrasco
Production: Tornasol Films
World Sales: Latido Films
Veneras 9, 6º, 28013 Madrid, Spain
phone: ++34 915 488 877
E-Mail: latido@latidofilms.com
www.latidofilms.com

Fuchsia, the Mini Witch

Feature Film, The Netherlands 2010
Director: Johan Nijenhuis
Production: NL Film & TV
World Sales: Delphis Films Inc.
5455 De Gaspe Ave., Suite 803
Montreal, Quebec, H2T 3B3, Canada
phone: ++1-514-843 3355
E-Mail: distribution@delphisfilms.com
www.delphisfilms.com
www.foeksiadefilm.nl

Hands Up!

Feature Film, France 2010
Director: Romain Goupil
Production: Les Films du Losange
World Sales: Les Films du Losange
22, avenue Pierre-1er-de-Serbie
75116 Paris, France
phone: ++33 1 44 43 87 10
E-Mail: info@filmsdulosange.fr
www.lesmainsenlairlefilm.com

Hold Me Tight

Feature Film, Denmark 2010
Director: Kaspar Munk
Production: Nimbus Film
World Sales: Non Stop Sales
Döbelnsgatan 24, 11352 Stockholm, Sweden
phone: ++46-8-6739999
E-Mail: info@nonstopsales.net

www.nonstopsales.net
www.holdommig-filmen.dk

Run Sister Run

Feature Film, Finland 2010
Director: Marja Pyykkö
Production: Solar Films
World Sales: Solar Films
Veneentekijäntie 20, 00210 Helsinki, Finland
phone: ++358 9 417 44 700
E-Mail: markus.selin@solarfilms.com
www.solarfilms.com

Sammy's Adventures: The Secret Passage

3D-Animation, Belgium 2010
Director: Ben Stassen
Production: nWave Pictures, Illuminate Pictures
World Sales: Studio Canal
1, Place du spectacle, 92130 Issy-les Moulineaux
phone: ++33-1-71 35 35 35
E-Mail: caroline.safir@studiocanal.com
www.samy-lefilm.com

A Step into Darkness

Feature Film, Turkey 2009
Director: Atıl Inaç
Production: TFT Yapım
World Sales: Insomnia World Sales
50 bis Rue de la Mare, 75020 Paris, France
phone: ++33-143580804
E-Mail: contact@insomnia-sales.com
buyukoyun.tftyapim.com/index-en.html

The Thin Match Man

Feature Film, Italy 2010
Director: Marco Chiarini
Production: Cineforum Teramo
World Sales: Social Distribution c/o Cineforum Teramo
Via N. Palma, 12, 64100 Teramo, Italy
phone: ++39-0861 247350
E-Mail: info@socialdistribution.org
www.uomofiammifero.it

A Thousand Times Stronger

Feature Film, Sweden 2010
Director: Peter Schildt
Production: Sonet Film
World Sales: Svensk Filmindustri AB
Greta Garbos väg 13, 1693 Solna, Sweden
phone: ++46-8-6803500
E-Mail: international@sf.se
www.sfinternational.se

The Liverpool Goalie

Feature Film, Norway 2010
Director: Arild Andresen
Production: 4 ½ Films AS
Contact: Norwegian Film Institute

ECFA: PERSONS & EVENTS

Rainbow Project: Fighting against homophobia

ECFA will partner in the 'RAINBOW project', focussing on the right to sexual identity and the fight against homophobia. The project's main objective is the development of knowledge about gender stereotypes 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 paper guide. 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 (Lesbian, 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 suitable for children, within 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. The project's set up meeting is planned in Milano, February 2011. ECFA'S contact person for the RAINBOW Project will be Eva Schwarzwald.

Mia Lindrup at NFI Promotion Department



Former ECFA president Mia Lindrup has a new role to play in the Norwegian Film Institute. Lindrup (who's 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 Lindrup all the very best in her new job.

ELIAS hits the charts

The Norwegian animation film ELIAS AND THE TREASURE OF THE SEA (a Film-kameratene 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 I. Osvoll'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 by SF to over 100 territories. (Source: www.nordiskfilmogtvfond.com)

ECFA's General Meeting in Berlin

ECFA's next Annual General Meeting will take place during the Berlinale on Saturday February 12, 2011 at 4pm in the Berlin Savoy Hotel. Since the recent AGM's were so well-attended, ECFA has upgraded to a bigger venue and will now gather in the Garten Salon, in the same hotel. All members and possible observers are invited at the Hotel Savoy, Fasanenstraße 9-10.

That evening ECFA will participate again in "the children's film reception", partnered by mainly German film associations at 21.00 in the Homebase Lounge, Köthener Straße 44, near Potsdamer Platz.

The News Section: Films, Festivals, Awards

Spanish Youth Jury, Best Film: „The Dreamer“ by Riri Riza, Indonesia 2009.
International Youth Jury, Best Film: „A Time to Love“. Audience Award: „The Crocodiles“. International Jury, Best Film: „ Mommo the Bogeyman“ by Atalay Taşdiken, Turkey 2009.
www.fici.info

International Children's and Youth Film Festival; Oulu, Finland

Children's Jury Award: „The Crocodiles Strike Back“;
CIFEJ Jury Award: „Super Brother“;
Little Bear Award to Mari Rantasila for the „Ricky Rapper“-films.
Media Foundation of the Evangelical Lutheran Church's Award: „Look at Me“ by Ilris Härmä, Finland 2010.
www.oulunelokuvakeskus.fi/lef

Int. Film Festival for Young People; Gijón, Spain

Children's Jury Award for Best Feature Film (-12 y.): „Eep“.
Children's Jury Award for Best Feature Film (13+ y.): „Soulboy“ by Shimmy Marcus, UK 2010.
Young People's Jury Award for Best Feature Film: Blue Valentine“ by Derek Cianfrance, USA 2010 & „Todos vós sodes capitáns“ by Oliver Laxe, Spain 2010.
Young People's Jury Award for Best Short Film: „The External World“ by David O'Reilly, Germany & Ireland 2010.
www.gijonfilmfestival.com

Forthcoming festivals

Children's Film Festival; Seattle, USA

January 21st to 30th 2011
www.childrensfilmfestivalseattle.org

International Children's Film Festival Bangladesh; Dhaka, Bangladesh

January 22nd to 28th 2011
www.cfs-bangladesh.com

Children Film Festival - Cine Junior; Val-de-Marne, France

January 26th to February 8th 2011
www.cinemapublic.org

International Filmfestival – Generation; Berlin, Germany

February 10th to 20th 2011
www.berlinale.de

Youth Film Festival; Glasgow, Scotland - UK

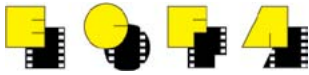
February 17th to 27th 2011
www.glasgowfilmfestival.org.uk/youth

Reel Fun Film Festival; Calgary, Canada

February 21st to 27th 2011
www.reelfunfilmfest.com

International Children's Film Festival (FIFEM); Montreal, Canada

February 26th to March 6th 2011
www.fifem.com



ECFA Journal

Published by ECFA
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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. ECFA since 1988 brings together a wide range of European film professionals and associations, producers, directors, distributors. ECFA aims to set up a working structure in every European country for films for children and young people, a structure adapted to Europe's multicultural interests.

For more information and memberships (€ 200 per year):
ECFA
European Children's Film Association
Phone: +32 (0)2 242 54 09
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 THE FOCUS

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 said to 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 of Disney's secrets...*' Smoking was forbidden in the studio. I went out to smoke my pipe at least 5 times and every time I had to sign the same paper: '*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. Tsjaikovski. What made him more suitable than other composers? Bardin: "I wanted to combine the drama in the work of both H.C. Andersen and Tsjaikovski. Andersen's stories are extremely dramatic. Not only the little



thin soldier has got one leg, he even dies in the fire. And Tsjaikovski's 'Nutcracker' and 'Swan Lake', conducted by the great Vladimir 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 Tsjaikovski. 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, he had sent me 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)