

No. 2 / 2011

May

EDITORIAL

Among its members ECFA counts a growing amount of festivals, including 3 new festivals signing up in 2011. In that position ECFA recently felt the anxiety rising amongst some European children and youth film festivals about the Berlinale's selection policy. According to the rules of an 'A rated festival' and the guidelines for the other Berlinale sections, Berlin's 'Generation' (Europe's leading children's film festival) always stated that they prefer world and / or European premiers, as confirmed in a hearing during the latest festival. But they won't refuse films that have already had a domestic release or a domestic festival premier. Some producers and sales agents prefer to be on the safe side and therefore refuse to send their film into other, even domestic, festivals desperately hoping for a place in the Generation program. You can't blame a festival for its success nor for being 'wanted' by the industry people.

However, most agents wait in vain. Places in the Generation program are limited. Considered that quality productions are rather rare and sales agents, producers and distributors already face problems to keep this business prosperous, the Berlinale's policy puts a certain pressure on the children's film circuit. In countries with a strong national market for children's films, festivals might feel its consequences. If producers decide to give priority to an international festival, they somehow put positions on the domestic market at stake and limit the possible choices for festival programmers, especially for those festivals on the calendar between September and February.

Until Berlinale's Generation will communicate in detail about their most recent regulations, ECFA pleads for a mutual respect amongst children's film festivals, knowing how they could influence the youth film industry in general, even on the domestic market.

Gert Hermans

Q: To Game or Not to Game...? A: To Game! ECFA's Annual Conference Review

Kristiansand Children's International Film Festival, Norway, was once again host to the ECFA and Film & Kino annual conference. This year brought us to a controversial topic within the film industry, especially when focusing on children and young people. However, it was the precise aim to demystify the gaming world and introduce the capabilities of incorporating video gaming into festival programs, educational strategies and industry cooperation.

ECFA Board Member Adam Graham had a strong desire to bring a valuable insight into one of the most productive and profitable moving image industries with the intention to share knowledge, training and effective cooperation to move film exhibition for young people into the future.

The world of the moving image no longer belongs solely to the film industry but now also to the industry of video games. The conference aimed to open up this world and the opportunities it can bring to festivals, educators and moving image professionals.

The aims of the conference were to:

- Introduce the modern world of gaming including development companies, marketing companies and home experiences.
- Bring together the gaming and film exhibition industries to the benefit of each other for audience development.
- Gaming as an educational tool. The advantages of learning through gaming as art, culture, narrative, characterization, consequences of actions, motor skills and media literacy.
- To give film and education professionals experience of what the gaming world can bring to their programs.
- To emphasize the 'thinning of the line' between film and video games. No longer are these industries separated from each other but come hand in hand both on an industry level and creative level.



Adam Graham, Director of new UK based media education company Ant Creative, specializing in video gaming for social, educational and career opportunities organized and moderated the day but started with a different focus than expected. Briefly quizzing the delegates and students from Noroff Instituttet of their experiences of video gaming it was evident that most did not have personal experience but certainly had family members who played and used video games regularly. Followed by a short film not on video gaming but on education, an RSA film (Royal Society for the encouragement of the Arts) animating part of a lecture by Sir Ken Robinson on Changing Education Paradigm's. The film looks at the need and benefits of changing the way we look at education and indeed how children interpret life in the 21st Century. An immediate hit the film can be viewed at; <http://comment.rsablogs.org.uk/2010/10/14/rsa-animate-changing-education-paradigms/>

This was to set the foundations of the day by understanding that new ways of thinking, new ways of approaching how we do things, especially when concerning children, are needed to sustain interest and relevance.

ECFA's change of address

On July 1st, 2011 ECFA's main office will move to another address (together with Jekino, ECFA's hosting company). The new address will be: **Rue du Pavillon 3** (Paviljoenstraat 3) 1030 Brussels. All other contact info remains the same.

The News Section: Films, Festivals, Awards

Cine Junior; Val-de-Marne, France

Grand Prix: "Sebbe" by Babak Najafi, Sweden, 2010.

Prix CICAIE: "The Colors of the Mountain" by Carlos Cesar Arbelaez, Colombia, 2010.

Passeurs d'Images Prize: "Flowers of Evil" by David Dusa, France, 2010.

Grain à Démoudre Award: "Pudana – Last of the Line" by Anastasia Lapsui & Markku Lehmuskallio, Finland, 2009.

Young People's Jury: "Flowers of Evil" & "Soul Boy" by Hawa Essuman, Kenya, 2010.

www.cinemapublic.org

International Filmfestival, Generation; Berlin, Germany

Kplus: Children Jury's Crystal Bear, Best Feature Film: "The Liverpool Goalie" by Arild Andresen, Norway, 2010. Best Short Film: "Minnie Loves Junior" by Andy & Matthew Mullins, Australia, 2010.

International Jury: Best Feature film: "Tomorrow will be better" by Dorota Kędzierzawska, Poland & Japan, 2010. Best Short Film: "Land of the Heroes" by Sahim Omar Kalifa, Belgium, 2010.

14plus: Youth Jury's Crystal Bear, Best Feature Film: "On the Ice" by Andrew Okpeaha MacLean, USA, 2011. Best Short Film: "Manurewa" by Sam Peacocke, New Zealand, 2010.

www.berlinale.de

Reel Fun Film Festival; Calgary, Canada

Best of the Fest-Award: "Rising Stars" by Dan Millican, USA, 2010.

Youth Jury Award: "Summer of Eleven" by Joseph Kell, USA, 2010.

www.reelfunfilmfest.com

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

People's Choice: "I am Kalam" by Nila Madhab Panda, India, 2010.

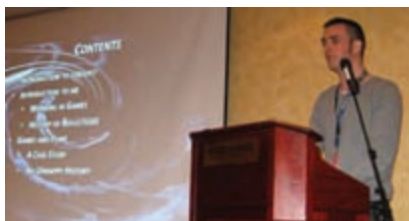
Children's Jury: 'Place for Families' Award: "On the Sly" by Olivier Ringer, Belgium / France, 2011. Special Prize: "The Magicians" by Joram Lürsen, The Netherlands, 2010.

International Jury: Grand Prix de Montréal: "The Liverpool Goalie"; Jury Award & Anis Award: "On the Sly".

www.fifem.com

Festival di cinema per ragazzi; Vittorio Veneto, Italy

Audience Awards: "Ricky Rapper and the Bicycle Thief" by Mari Rantasila,



Mark Sample

Key note speaker Mark Sample, Game Director at Ubisoft, responsible for games such as Driver, Bioshock and Assassins Creed presented Digital Convergence: When Games and Movies Collide. Mark presented an honest and open account of the good, the bad and the ugly of video game film adaptations showing that video games have actually been detrimental to the success of a film in the past. However, a film that set the benchmark for digital and 3D cinema, also set a benchmark for video game adaptation; James Cameron's Avatar. James Cameron was convinced of the impact and importance of the video game to complement his film that he personally worked on the incorporation of his film world in to the video game world. Collaboration within the film and video game industries are happening to the benefit of each other from sharing IP from the outset and sharing skills of programmers, and designers to script writers, composers and cinematographers. Concluding that collaboration can only enhance the experience and quality of both products this is something that can only benefit everyone involved.

The new Head of Media at Cinekid Film, Television and New Media Festival, Paulien Dresscher, presented their vision for the inclusion and importance of digital media within their Media Lab. A focus on digital art forms and the experience that children gain from the extensive and innovative installations within a huge 'warehouse' throughout the festival brought an insight into not only the enjoyment children gain by interacting with media but also the breadth of digital art forms out there and their relevance to young people today. A truly hands-on working ethic within digital arts gave the conference another element of the difference including digital and interactive arts into a festival can bring programmes and audiences.

Adam Graham started the afternoon by presenting his Festival Gaming through his company Ant Creative. Introducing the world of interactive gaming and focusing on two forms of possibilities within film festival (and education) programs; narrative gaming and creation gaming. Narrative gaming in the form of video games which now are based on film narrative and characterization, where the player must make decisions to move the story forward and the con-

sequences of those decisions affect the outcome of the narrative for all the characters involved. Games such as 'Heavy Rain' and 'LA Noire', both crime drama's, can be played individually or in teams, with the potential to document experiences and outcomes throughout the game. Creation Workshops based around the game 'Little Big Planet 2' where the game gives you the tools and tuition to create your own levels, games and to share them worldwide with your own webpage and communities. A possible ECFA gaming network of shared levels and games across European Festivals is a sure possibility!

Ine Bertelsen and Nils-Thomas Okland presented a view of video games as art and their experiences of working with over 3000 children in Norwegian Schools discussing their perceptions of video games. From the early days of the internet to the present day Ine introduced a very different form of gaming which focused not on narrative or completion motivations but of artistic enjoyment and experience.

The final presentation came from Italy, Matteo Lollini and Andrea Dressano of the Video Game Archive at the Cineteca di Bologna. An incredibly articulate presentation on the comparisons and artistic ideologies between video games, film, art and culture. Textual analysis from book to film and a combination of both for a video game and paintings influencing style and content the origins and importance of video games were laid out. Preservation and educational workshops are also a key motivation for the Cineteca di Bologna noting that video games will not and should not replace traditional teaching but can be incorporated to increase learning potential and 'bridging the gap'.

All guest speakers were brought together for a vocal panel discussion. Students were very adamant on their learning outcomes from gaming and the topic of 'educational video games' was broached, since the focus was on using commercial video games, which was discussed in depth and decided the subject could also be another day conference!

Overall delegates gave extremely positive feedback on the subject and contents of the day; Mark Sample was a big hit with the students (even signing autographs!), new information and inspiration were two key words in post conference discussions with curiosity of video games' potential and importance within today's culture and art forms. Perhaps we will see digital experiences and interactive video games become more evident within future festival programs and education initiatives throughout Europe. (Adam Graham)

Useful Weblinks: www.ubisoft.com, www.ant-creative.co.uk, www.cinekid.nl, www.kinokino.no, www.thersa.org, www.cinetecadibologna.it/archivi/videoludico

INTERVIEW with Joram Lürsen (THE MAGICIANS, ALFIE THE WEREWOLF) “The silent code of secrecy is still standing”

Now **THE MAGICIANS**, a father-and-son story with dazzling as well as clumsy conjuring acts started touring European festivals, Joram Lürsen is preparing his next feature: **ALFIE THE WEREWOLF**. “It’s about coming out of the closet.”

Joram Lürsen: “Conjuring is amazing and astonishing but at the same time it makes you smile as the show’s set up is often based on a 50 year old music hall tradition. Nowadays some shows are really glamorous, like David Copperfield’s performances or the Dutch Hans Klok’s shows in Las Vegas. Conjuring tickles the imagination but also has to do with truth and illusion, just like cinema.”

How did you work your way into that environment?

Lürsen: “We contacted Hans Klok, a style icon in his genre. He was really cooperative and the film leans on his input. He was at present, coaching during the entire shooting. It’s his hands you see on screen, even when the actors perform the tricks his hands are in the close-ups. His mentor, meanwhile an old man, trained the young actors Thor Braun (Ben) and Java Siegertsz (Sylvie).”

They shared their tricks with you?

Lürsen: “Almost every trick is for sale but it’s an old agreement in the conjuring world to act as if it’s all strictly secret, even when you can unveil most tricks on the internet or in TV-shows. Once you know how it is done it becomes even more dazzling as you get more respect for the artist’s light-fingeredness. But the silent code of secrecy is still standing.”



The Magicians

THE MAGICIANS isn’t just about conjuring but also about family life.

Lürsen: “Ben was born in a sloppy family. The children do not feel adapted to society and now their dad is jobless there isn’t much money coming in. Meeting Sylvia confronts him with the other side of the coin: a prosperous, well-organized family with parents having no time nor interest in their children. He finds out the reason why he likes his family so much is exactly because they are a bit different. Let’s call it ‘the charm of the arrears.’”

Your next film is about ALFIE THE WEREWOLF, an immensely popular character amongst the youngest children. What was the major challenge in making that film?

Lürsen: “It’s a ‘coming out of the closet’ story for children. What happens to Alfie is rather extreme: on the night of his 7th birthday he finds out there is a werewolf hiding inside him and he has to learn how to deal with that, just like his parents and peers. The script emphasises the aspect of ‘learning to deal with being different’.



Alfie the Werewolf

The story fully applies to young children’s fantasy: a bit frightening, taking place in the middle of the night and with a super hero aged 6–8 years. The major challenge was: finding the right balance between adventure, horror and humour. Adventure comes first!”

It’s about a werewolf! How do you keep that sweet?

Lürsen: “Alfie doesn’t look at all like a dog or a wolf, more like an oversized cat. Werewolves have a dangerous, bloodthirsty reputation. Indeed Alfie swallows a living chicken, which leaves him with a guilty conscious. The producer was scared it would be too frightening, but we didn’t want to make it too slack neither. ‘Not frightening enough...’ that would have been really silly.”

This seems the kind of film that is really influenced by its special effects.

Lürsen: “With a € 3,5 million budget this wasn’t such a big production but 10 % of the film was made in the computer. 20 people have worked on it for half a year. The scenes in which Alfie runs and jumps like a dog were entirely animated in 3D in the computer. The consequence was a very tight time schedule. When you know that rendering a shot is done at a 6 minute per frame rate, it takes 2 months before you can take a look at all the shots. That process is even more time consuming than editing.” (GH)

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

The News Section: Films, Festivals, Awards

Finland, 2010; “I Love You Very So Much” by Philippe Locquet, France, 2010; „Hangtime“ by Wolfgang Groos, Germany, 2009.

Quality Jury’s Award: “Dusk” by Manro Smitsman, The Netherlands, 2010; “The Last Summer of La Boyita” by Julia Solomonoff, Argentina 2010. Award Città di Vittorio Veneto: „A Thousand Time stronger“ by Peter Schildt, Sweden, 2010.

www.vittoriofilmfestival.com

International Children’s Film Festival; New York, USA

Best Feature Film: “Aurelie Laflamme’s Diary” by Christian Laurence, Canada, 2010.

Best Short Film: “Marcel the Shell with Shoes On” by Dean Fleischer-Camp, USA 2010.

Special Jury Award Live Action: „Chalk“ by Martina Armati, UK, 2010.

Special Jury Award Animation: „The Little Boy and the Beast“ by Johannes Weiland & Uwe Heidschoetter, Germany, 2009.

HSBC Environmental Award: „Mia and the Migoo“ by Jacques-Rémy Girerd, France, 2008.

Parents’ Award: „The Yellow Balloon“ by Robert Castillo & Ben Thompson, USA, 2010.

Audience Awards: 3-6 years: „Ormie“ by Rob Silvestri, Canada, 2010; 5-10 y: „Don’t Go“ by Turgut Akacik, Turkey 2010; 8-14 y: „Marcel the Shell with Shoes On“; 12-18 y: „Pixels“ by Patrick Jean, France, 2010.

www.gkids.com

Europees Jeugdfilmfestival Vlaanderen; Antwerp & Bruges, Belgium

Professionals Jury’s Awards: Best Feature Film: „Skellig“ by Annabel Jankel, UK, 2010. Best Short Film: „Heartstrings“ by Rhiannon Evans, UK.

ECFA Award: „Ways to Live Forever“ by Gustavo Ron, UK 2009.

Children’s Jury (Antwerp & Bruges): „The Crocodiles Strike Back“ by Christian Ditter, Germany, 2010. Best Short Film: „The Girl and the Hunter“ by Jadwiga Kowalska, Switzerland, 2010.

Young People’s ‘Cut the Crap’ Award: „Simple Simon“ by Andreas Öhman, Sweden, 2010.

‘Film Fun in Bed’ Award: „Mobile“ by Verena Fels, Germany, 2010.

www.jeugdfilmfestival.be

Youngabout - International Film Festival for Young People; Bologna, Italy

The News Section: Films, Festivals, Awards

Best Feature Film: "Hands Up" by Romain Goupil France, 2010.
www.youngabout.com

BUFF - International Children and Youth Film Festival; Malmö, Sweden

Young People's Jury: „I Miss You" by Anders Grönros, Sweden, 2010.
Swedish Church Award: „Spork" by J.B. Ghuman Jr., USA, 2010.
ECFA Award & City of Malmö's Children Film Award: „The Liverpool Goalie".
County Council of Skåne Short Film Award: „Jenny" by Ingvild Søderlind, Norway, 2010.
Sydsvenskan's & BUFF's Honorary Award: Swedish directors Hanna Heilborn and David Aronowitsch.
www.buff.se

Augsburger Kinderfilmfest; Augsburg, Germany

Children's Jury Award: "Der Himmel hat vier Ecken" by Klaus Wirbitzky, Germany 2011.
Adults' Jury: "Zoomers" by Christian E. Christiansen, Denmark, 2009.
www.filmfest-augsburg.de

International Children's Film Festival; Lucknow, India

Best Feature Film, 1st: "I am Kalam"; 2nd: "The Direction" by P.R. Ramadas Naidu, India, 2010.
Best Animated Film: "The Ugly Duckling" by Garri Bardin, Russia, 2010.
www.cmsfilms.org/iecff

Sprockets - International Film Festival for Children; Toronto, Canada

Audience Choice Best Feature Film: „A Cat in Paris" by Jean-Loup Felicioli & Alain Gagnol, France, 2010. Best Short Film: "The Gruffalo" by Jakob Schuh & Max Lang, UK, 2010.
Young People's Jury: Best Feature Film: „Snowmen" by Robert Kirbyson, USA, 2009. Best Short Film: "The Gruffalo";
Student Choice Award: „Finding Kind" by Lauren Parsekian, USA, 2010.
www.sprockets.ca

Ciné Jeune – Festival International ; Saint-Quentin & Department of Aisne, France

Prix de la ville de Saint-Quentin: "Tomboy" by Céline Sciamma, France, 2011.
ECFA-Award: "Tomboy" & "Hold Me Tight" by Kaspar Munk, Denmark, 2010. Young People's Jury Grand Prix: "Themba – A Boy Called Hope" by Stefanie Sycholt, South Africa / Germany, 2010.

FOLKETS BIO launches 6 compilations for the youngest audience

Sweden has a long tradition in the theatrical release of short film compilations, screened in both multiplexes and arthouse cinemas. Traditionally those programs were distributed by the Swedish Film Institute and Folkets Bio. The situation in a way changed since THE LITTLE GHOST LABAN came along, bringing with him a box office success. Now suddenly there is a growing interest in producing, distributing and screening such 40-45 minute programs for the youngest audience.

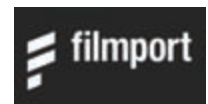
That is why Folkets Bio decided to launch a new project in 2011: 6 brand-new short film compilations, brought together under the flag of 'Knattefilm' c/o Folkets Bio, aka as 'Toddler Films'. The goal is to have 25 cinemas involved under this brand before the end of the year, branded and packaged with a pink monkey logo and special Knattefilm trailers. Participating cinemas receive teasers, balloons and merchandising (like t-shirts and books, supplied by publishing companies) which they can whether sell or donate to the audience.

The ambition is to make the brand bigger (more well known) than individual titles. Children go to the cinema for Knattefilm c/o Folkets Bio, not to see one particular title. In that way a permanent flow of films for a very specific audience is guaranteed.

Titles for Knattefilm's first 3 compilations are: 'Marskatterna och leksaksbilen & Bulten' (Marscats and the Toy car & The Bolt), 'Här kommer Pino & Köttbullarna' (Here comes Pino & Meatballs) and 'Molly Monster'. (Rose-Marie Strand)



Here comes Pino & Meatballs



Initiatives for young Nordic filmmakers

In the Journal's February issue, we announced national replacements for the Scandinavian Dvoted project for young filmmakers. In April two Nordic online film communities were launched. The Norwegian Filmport.no was launched as a pilot project while the Finnish Kelaamo also runs as a beta version. Both platforms operate in their national languages and serve as a developing tool for young film talents, organisations and resource centers that are interested in communicating with young filmmakers. Both online features include discussion forums where filmmakers can show their films, share experiences and get some guidance in film production. Professional filmmakers and others from the film industry will be available as mentors for Filmport users. Both Kelaamo and Filmport will be closely linked to regional film and resource centers working with talent development.

Filmport is supported by the Norwegian Film Institute. Kelaamo is supported by the Ministry of Culture Education and managed by ECFA member Koulukino.

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*shipping costs not included

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PRODUCTION NEWS

IN FOCUS: WHEN SANTA FELL TO EARTH

Christmas still remains filmmakers' number one favorite subject for serving the young audience. Don't they ever get tired of an old Santa pulled by eight reindeer and jolly elves making toys at the North Pole? If you would appreciate a little variation on the Santa Claus mythology, perhaps you can find it in **WHEN SANTA FELL TO EARTH**, a fresh take on how Santa gets to everyone in one night. Even being a comedy with a crazy twist, in this film Santa is treated with all the respects required. When the Great Christmas Council has outlawed the old magical ways, commanding all Santa's to get rid of their elves and replace their reindeer with snowmobiles, young Santa Niklas Goodfellow joins forces with two kids, a dog and a pack of elves, to avoid that fate. The last thing Ben and Charlotte expected was a real Santa to fall from the sky in the middle of a thunderstorm and crash-landing in their neighbourhood.

WHEN SANTA FELL TO EARTH is currently in post-production. Based on a book by the internationally acclaimed author Cornelia Funke (the 'Wild Chicks'-series, Inkheart...) the release of this € 6,5 million budget film is scheduled for November 24th, 2011. It is the film's ambition to make sure we don't forget the 'real' Christmas in the middle of a commercial hustle and bustle.

Just like other Funke-adaptations **WHEN SANTA FELL TO EARTH** is produced by Uschi Reich's Bavaria Film and distributed by Constantin Film. The international sales is handled by Sola Media, having quite some busy days coming up with the domestic releases of **LOTTE AND THE MOONSTONE SECRET** in Estonia and **FREDDY FROGFACE** in Denmark, both by the end of May.

Contact: post@sola-media.net
www.sola-media.net



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THE MONSTER OF NIX

'The Monster of Nix' by Dutch filmmaker Rostó is a 30-minute long animated musical telling the story of a troubled boy fighting the destructive force of an all-devouring monster in the village of Nix. An existentialist dark fairy tale, compelling and visually overwhelming suitable for a 10-and-up audience. 'The Monster of Nix' premieres at the Annecy Animated Film Festival.



'The Monster of Nix' is truly driven by music. "*To my amazement, we recorded the score with some genuine musical heroes,*" says Rosco, who composed the music. Contributing to the score is the Dutch Metropole Orkest, American eyeball art rockers The Residents and French indie band The Dø. Even more surprising names in the voice cast: Tom Waits gave his raspy voice to Virgil, a terrifying pitch-black swallow. "*Tom Waits was always the main inspiration for the dark and theatrical appearance of Virgil,*" Rostó explains. "*But I never expected to actually have the privilege to work with him. The result is gobsmacking...*" And Terry Gilliam plays a ranger who locks himself up in terror in his forest cabin. "*He felt rather uncomfortable about the singing. And that's exactly how I wanted his character to sound: scared and insecure. I made him suffer, but got exactly what I wanted.*"

Check out the amazing visuals on www.monsterofnix.com.

Production: Studio Rostó (The Netherlands), Autour de Minuit (France) & CinéTé (Belgium).

Sales: Autour de Minuit, +33 1 4281 1728, info@autourdeminuit.com or festivals@autourdeminuit.com (festival contacts), <http://blog.autourdeminuit.com>.

The News Section: Films, Festivals, Awards

Short film Award: Animated film for children -6: "Mouse for Sale" by Wouter Bongaerts, Belgium, 2010. Animated film for children 7-11: "Ben Hora" by Nicolas Bianco-Levrin & Julie Rembauville, France, 2010. Short Film for young people 12+: "The Tuner" by Olivier Treiner, France, 2010.

www.cinejeune02.com

Reel 2 Real – International Film Festival for Youth; Vancouver, Canada

Youth Jury Award (8+): "Eep!", The Netherlands, 2009.

Youth Jury Award (13+): "The First Movie" by Mark Cousins, Canada / UK / Iraq, 2009.

Adult Jury Award: "7 or Why I exist" by Antje Starost & Hans Helmut Grotjahn, Germany, 2010. Edith Lando Peace Prize: "One Big Hapa Family" by Jeff Chiba Stearns, Canada, 2010.

www.r2rfestival.org

International Children's Film Festival (KICFF); Kristiansand, Norway

ECFA Jury & Film&Kino Jury: "Lost in Africa" by Vibeke Muasya, Denmark, 2010.

FICC Jury's Don Quixote Award: "Jitters" by Balvin Z, Iceland, 2010.

Audience Award: "The Magicians".

www.kicff.no

International Festival of Animated Films, 'Tricks for Kids'; Stuttgart, Germany

Tricks for Kids Award: "Duck, Death and the Tulip" by Matthias Bruhn, Germany, 2010.

www.ifts.de

International Short Film Festival Oberhausen; Oberhausen, Germany

Children's Jury: „Mobile“ by Verena Fels, Germany, 2010.

Youth Jury: "Little Children, Big Words" by Lisa James Larsson, Sweden, 2009.

www.kurzfilmtage.de

Indie Junior; Lisboa, Portugal

Best Feature Film: "My Good Enemy" by Oliver Ussing, Denmark, 2010.

Audience Award: "Things you'd Better Not Mix Up" by Joost Liewma, The Netherlands, 2010.

www.indielisboa.com

The News Section: Forthcoming Festivals

Showcomotion - Filmfestival for Children and Young People
Sheffield, UK May 20th to 29th 2011
www.showcomotion.org.uk

51st International Festival for Children and Youth; Zlín, Czech Republic
May 29th to June 6th 2011
www.zlinfest.cz

Animafest - World Festival of Animated Film; Zagreb, Croatia
May 31st to June 5th 2011
www.animafest.hr

Int. Short Film Festival; Children's Film Festival "Mo&Friese"; Hamburg, Germany
June 5th to 12th 2011
www.moundfriese.de

Kids Festival; Sarajevo, Bosnia-Herzegovina
June 10th to 14th 2011
www.kidsfest.ba

Plein la Bobine – Sancy Film Festival for Young People; Mas-sif du Sancy, La Bourboule & Le Mont-Dore, France
June 14th to 19th 2011
www.pleinlabobine.com

Kinderfilmfest; München, Germany
June 24th to July 2nd 2011
www.filmfest-muenchen.de

International Youth Film Festival; Espinho, Portugal
June 26th to July 3rd 2011
www.fest.pt

International Youth Film Festival; Seoul, South Korea
July 7th to 13th 2011
www.siyff.com

Cartoon Club – International Festival of Animation Cinema and Comics; Rimini, Italy
July 8th to 30th 2011
Deadline for film entries: May 26th 2011
www.cartoonclub.it

Film Festival; Giffoni, Italy
July 12th to 21st 2011
Deadline for film entries: June 7th 2011
www.giffoniff.it

FESTIVALS & EVENTS

Call for documentaries for young people: doxs!



In 2011 the well-established documentary film festival Duisburger Filmwoche is taking place from 7-13 November. For 10 years now, with the festival section 'doxs!', the Duisburger Filmwoche is specifically aiming at a young audience. It presents a selection of European documentaries for children and adolescents aged 6-8. For filmmakers participating in 'Doxs!' can be rewarding: the Grosse Klappe Award now comes with a € 3.500 purse. The festival takes place at the Duisburger Filmforum, where filmmakers meet the audience for extensive discussions.

On the occasion of this year's anniversary, the Federal Agency of Civic Education endows a prize for Political Documentary for Children and Youth for the first time – an amplification of its continuing activities in media education, like teaching material and symposiums. Doxs! therefore will award European films promoting an aesthetical approach to documentary culture and the political consciousness of children and adolescents. Further information, regulations and entry form can be found at: www.do-xs.de/english.html. Preview copies can be sent in until June 16, 2011.

Contact: Doxs/Duisburger Filmwoche, c/o VHS Stadt Duisburg, Larissa Braunöhler, Steinsche Gasse 31 D-47051 Duisburg; office@do-xs.de.

Antwerp festival serves young hospital patients

The European Youth Film Festival in Antwerp (Belgium) came with a brilliant idea to serve a so far neglected festival audience. Bedridden children in 9 Antwerp hospitals could follow the festival live through the 'on demand' Bedfilmpret (Film in Bed) Project.



Fuchsia The Mini Witch

In the opening ceremony one of the hospitalised patients addressed the audience in the cinema through a live

skype session, before the streaming of the opening film FUCHSIA THE MINI WITCH. Also the entire short film competition was available on demand, with the young patients as a separate 'jury-in-bed', choosing 'Mobile' (Verena Fels, Germany) as the award winning title. In total 157 children logged in to participate in the streaming of one or more short festival films. Due to the hospitals' strict policy on patients' privacy, an intermediary was needed in all the contacts with the young patients. Furthermore the target audience sometimes only stayed in the hospital for a couple of days. Those circumstances turned Bedfilmpret – more than the festival intended – into a mainly receptive instead of a participating event.

The project was supported by Rambla, specialized in multimedia broadcasting. Live streaming requires quite some technical and encoding expertise (for securing the films correctly). But the project's unique and innovative character guaranteed the festival some national press covering and support from organizations in the service industry.

Showcomotion



In spite of the news that was spread earlier, in fact the Showcomotion Young People's Film Festival, one of the largest and longest established of its kind in the UK, will have a 2011 edition, currently (20th - 29th May) running in the Showroom Cinema in Sheffield: two weekends of public screening book-ending a week of school screenings. "The festival has moved to slightly earlier in the year and is more compact but aims to continue the legacy of quality that the name has been synonymous with in the past," says programmer Joan Parsons. "We are really pleased to be opening with the brilliant RED DOG (Kriv Stenders) and closing with Studio Ghibly's ARRIETY and we are extremely happy to be back."

Contact & info:
info@showcomotion.org.uk;
www.showcomotion.org.uk.

Soon another event will be hosted in Sheffield as well: the CMC (the Children's Media Conference, 6th – 8th July 2011) is the UK's premier meeting place for children's content industries. Keynote speaker is Lord Puttnam, a passionate advocate of digital innovation in education. More info:

www.thechildrensmediaconference.com.

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.

The Garbage Prince

Feature Film, Finland & Norway 2011
Director: Raimo O Niemi
Production: Periferia & Flimmer Film
World Sales: Periferia Productions Oy
3. linja 5, 00530 Helsinki, Finland
phone: ++358 40 541 29 22
E-Mail: outi.rousu@periferiaproductions.fi
www.periferiaproductions.fi
www.garbageprince.fi

Der Himmel hat vier Ecken

Feature Film, Germany 2011
Director: Klaus Wirbitzky
Production: Schneider + Groos Film
World Sales: Studio Hamburg Programme
Jenfelder Allee 80, 22039 Hamburg, Germany, phone: ++49 40 66 88 5 110
E-Mail: distribution@studio-hamburg.de
www.studio-hamburg.de
www.der-himmel-hat-vier-ecken.de

Lionel

Feature Film, Switzerland 2011
Director: Mohammed Soudani
Production & World Sales: Amka Films
Productions SA, Via Sole 2, 6942 Savosa, Switzerland, phone: ++41 91 967 40 76
E-Mail: amka@amka.ch
www.amka.ch, www.film-lionel.ch

The Magicians

Feature Film, The Netherlands 2010
Director: Joram Lürsen
Production: IDTV Film
World Sales: Delphis Films Inc.
5455 De Gaspe Ave., Suite 803
Montreal, Quebec, H2T 3B3, Canada
phone: ++1 514 843 33 55
E-Mail: distribution@delphisfilms.com
www.delphisfilms.com

My Grandfather, the Bankrobber

Feature Film, The Netherlands 2011
Director: Ineke Houtman
Production: Lemming Film
World Sales: Delphis Films Inc.
(address see above)

The Strongest Man in Holland

Feature Film, The Netherlands 2010
Director: Mark van de Cloe
Production: NL Film
World Sales: Delphis Films Inc.
(address see above)

On the Sly

Feature Film, Belgium, France 2011
Director: Olivier Ringier
Production: Ring Prod
World Sales: Delphis Films Inc.
(address see above)

The Runway



Feature Film, Ireland 2010
Director: Ian Power
Production: Fastnet Films
World Sales: Six Sales, Alto de las Cabañas 5, Las Rozas, 28231 Madrid, Spain
phone: ++34 91 781 73 01
E-Mail: info@6sales.es
www.6sales.es
www.poderosapictures.com

7 or Why I Exist



Documentary, Germany 2010
Directors: Antje Starost & H.H. Grotjahn
Production & World Sales: Starost Film
Wielandstr. 42a, 12159 Berlin, Germany
phone: ++49-30-852 32 62
E-Mail: starostfilm@t-online.de
www.starostfilm.de, www.7oderwarumichauferweltbin-derfilm.de

Tomboy

Feature Film, France 2011
Director: Céline Sciamma
Production: Hold Up Films
World Sales: Films Distribution
20 rue St-Augustin, 75002 Paris, France
phone: ++33 1 53 10 33 99
E-Mail: info@filmsdistribution.com
www.filmsdistribution.com

Vespa

Feature Film, Hungary 2010
Directors: Diana Groó
Production & World Sales: Tivoli-Film
Döbrentei utca 20, 1013 Budapest, Hungary, phone: ++ 36 1 39 80 600
E-Mail: k.krammer@tivolifilms.com
www.tivolifilms.com

Winterdaughter

Feature Film, Germany & Poland 2011
Directors: Johannes Schmid
Production & World Sales: Schlicht und ergreifend Film, Muellerstr. 35, 80469 Munich, Germany
phone: ++49 89 28 67 31 31
E-Mail: info@schlichtundergreifend-film.de, www.schlichtundergreifend-film.de

The News Section: Forthcoming Festivals

Lola Kenya Screen – Audiovisual Media Festival for Children and Youth; Nairobi, Kenya
August 8th to 18th 2011
www.lolakenyascreen.org

Norwegian International Filmfestival - Children's Film Fest; Hauge-sund, Norway
August 17th to 26th 2011
Deadline for film entries: June 5th 2011
www.filmfestivalen.no

Nuevamarada – International Film Festival for Children and Youth; Buenos Aires, Argentina
September 1st to 7th 2011
www.nuevamarada.com

Lucas - International Children's Film Festival; Frankfurt, Germany
September 4th to 11th 2011
www.lucasfilmfestival.de

AniFest ROZAFa; Shkoder, Albania
September 12th to 18th 2011
Deadline for film entries: July 1st 2011
www.anifestrozafa.com

Buster - International Film Festival for Children and Youth; Copenhagen, Denmark
September 15th to 25th 2011
www.buster.dk

Filmfest - Children's and Youth Film Festival "Michel"; Hamburg, Germany
September 29th to October 8th 2011
Deadline for film entries: July 31st 2011
www.kinderfilmfest-hamburg.de

More information on all these festivals you will find on our website:
www.ecfaweb.org/ecfnet/festivals.php



Der Himmel hat vier Ecken



Winterdaughter

51 ZLÍN FILM FESTIVAL

51st International Film Festival for Children and Youth

May 29 – June 5, 2011
Zlín, Czech Republic, Europe

www.zlinfest.cz

INTERNATIONAL COMPETITIONS

DAYS OF ITALIAN CINEMA

HUNGARIAN FILM FORUM

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ECFA NEWS

ECFA's Annual General Meeting (AGM) in Berlin

The 2011 AGM during the Berlinale brought together at least 30 members of ECFA and a handful of observers. First on the agenda was the election and installment of the new board. With Eva Schwarzwald and Eszter Vuojala leaving, Cecilia Grubb (BUFF, Malmö, Sweden) and Celine Ravenel (Festival Ciné Jeune, Saint-Quentin, France) were elected as new board members. Adam Graham, Reinhold Schöffel and Petr Koliha were confirmed as board members for the next 4 years.

Main topics of discussion were two projects ECFA is currently involved in:

- RAINBOW - Rights Against Intolerance: Building an Open-minded World. ECFA partners this project granted by the EU. Connecting European gay and lesbian associations and media professionals, RAINBOW promotes the rights of children and young people to their sexual orientation and identity.



Films will be compiled for the creation of an educational tool kit, targeting primary school children (aged 8-9) and youngsters (12-15). The tool kit will be disseminated in all partnering countries and through children's film festivals. ECFA is responsible for finding films challenging homophobic stereotypes, while others work on user manuals for teachers. For finalising this film selection Bundesverband Jugend und Film delivered a website where one can enter and / or comment film titles. For the youngest age group the films will not focus on the theme of homosexuality, but will speak more in general about diversity, being different, etc...

The project will be available in 6 languages, defined by the partnering countries: Italian, German, English, Spanish, Bulgarian and Dutch.

All info on: <http://rainbow.ecfa.info/>

ECFA's & KIDS Regio's Children's Film Forum: Bringing the Talents Together. The main goal was to create an online forum where professionals could meet and new projects could be launched or

promoted, but since a MEDIA application would require a substantial financial investment from ECFA (€ 20 à 22.000) we have to face reality. Although ECFA's call for help brought up many positive reactions, seldom concrete financial support could be guaranteed (except in a few cases). However, we should regard this as a learning process and therefore not lose the experience that was gathered.

KIDS Regio meeting point in Malmö: Provocative & inspiring



Together with the children's film market BUFF Financing Forum and the regional Swedish fund Film i Skåne the KIDS Regio organised a highly profiled praxis workshop on new and experimental marketing and distribution strategies for live action children's films on March 16th 2011 in Malmö. The workshop was targeted to European producers, sales agents and distributors preparing a children's film project.

With the tagline 'Make your films visible and sticky!' and under the guidance of industry experts Tine Klint (LevelK) and Georg Miros (Projektorfilm) the participants developed in small groups innovative marketing and distribution concepts including all communication channels and platforms, based on an existing children's film as a case study.

The workshop was preceded by a keynote from Gary Pope, UK's leading marketing expert in the area of children- and family entertainment, who shared some valuable impulses with the audience. With the proposition "children helping you to choose" he emphasised the workshop's topic, combining in his presentation scientific theories on children's development stages, pyramids of learning and divergent thinking structures. Gary Pope highlighted that for children the identification with archetypes and the humor within a story are core issues and must be given prior attention in a successful marketing strategy.

The participant's conclusion: KIDS Regio meeting point 2011 was "provocative, inspiring and enlightening." (Viola Gabrielli)

KIDS Regio meeting point 2011 @ BUFF:FF was an initiative of Film i Skåne in cooperation with Mittel-deutschen Medienförderung and the

German Federal State of Thuringia. KIDS Regio is an initiative of Cine Regio, the European Network of Regional Film Funding institutions and works as a supportive platform for the European children's film.

ECFA Awards

Films currently listed for the ECFA Award 2011:

- European Children and Youth Film Festival Flanders (Antwerp / Bruges, Belgium): *WAYS TO LIVE FOREVER* (Gustavo Ron, Spain / UK)

- BUFF (Malmö, Sweden): *THE LIVERPOOL GOALIE* (Arild Andresen, Norway)

- Festival International Ciné Jeune de l'Aisne (Saint-Quentin, France): *TOMBOY* (Céline Sciamma, France) & *HOLD ME TIGHT* (Kaspar Munk, Denmark)

- International Children's Film Festival (Kristiansand, Norway): *LOST IN AFRICA* (Vibeke Muasya, Denmark)

Since recently discussion rose about what exactly matches the definition of 'a European Film', the board decided to be more specific in the regulations regarding co-productions and countries of origin. It was decided that films from Turkey are eligible and a final list will be made up in ECFA's next board meeting in Oulu, Finland.



The Liverpool Goalie



Ways To Live Forever



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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
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E-mail: ecfa@jekino.be
www.ecfaweb.org

The European Children's Film Distribution Network:
www.ecfaweb.org/network.htm
Databases on children's film festivals, sales agents, distributors and TV-programmers interested in European films for children.

FILM IN THE FOCUS

ANNE SEWITSKY'S TOTALLY TRUE LOVE
"Some children are popular, others just don't bother"

One of the most eagerly awaited titles in this year's Berlinale was TOTALLY TRUE LOVE by Anne Sewitsky (Norway). The story about first and / or true love strikes the eye for its original viewpoint and its drastic choices, and for a young director's undeniable talent.



Anne states that "at my age love isn't so important". That turns out not to be the whole truth.

Anne Sewitsky: "For some children it is important, others don't think about it yet. But when the feeling is there, it might be even more intense than for grown-ups, who often have become a bit cynical about love. Those are very real feelings."

Anne is a bit of a 'weirdo'. In a way she makes it look cool to be different.

Sewitsky: "That's how life is: some children are so popular in class, others just don't bother about it at all. Anne enjoys being a bit different than others. But when she meets Jorgen, suddenly it becomes very important for her to be noticed and be normal. She was always quite satisfied with whom she was, but now she starts questioning everything."

She's kind of a tomboy, but still very feminine.

Sewitsky: "In the book the film is based upon Anne is much more of a tomboy. But when casting Maria Annette Tandervød Berglyd, it turned out she had a lot more sensitivities to add to the complexity of her character. Just like in my short 'Oh My God' and in HAPPY, HAPPY, the main characters have a strong feminine side. I guess that's how I tell my stories. In TOTALLY TRUE LOVE the scriptwriter, the DOP, the producer, etc. were all women. That's how things turned out."

What did you do to picture your characters so 'real'?

Sewitsky: "I stimulated them to adjust their roles to bring them closer to their true personality, and combined it with a rather strict way of directing. I didn't have much experience with young children and wasn't certain how to approach them. Soon I found out that since they have to work really hard and by the end of the day they have to 'deliver', it's easier to treat them as grown-up actors."

You even had to work with a large group of children. How was that?

Sewitsky: "You know what to expect when you ask for a bunch of 'special kids'. They were funny and lively but they could be extremely noisy and had concentration problems. All those children together were hard to keep in control and quite often they made me really angry."

Anne's classmate is supposed to be a 'perfect princess'. Is it easy to be perfect?

Sewitsky: "The mother puts an awful lot of pressure on her daughter's shoulders, while Ellen just wants to be like other girls. She's been taught that looks are the most important in life."

While Anne's confidence is undermined by doubts about her appearance.

Sewitsky: "Anne seems a very strong girl but turns out to be just as vulnerable as all the others. All girls share the same insecurities. Anne was never worried about being different, until she comes in a certain situation where she wants to adapt to the others and realizes she doesn't know how to do it. That is the story of finding your place in a bigger group, in society. She even asks her grandmother: 'Am I beautiful?' Grandmother tells her: 'When growing older, you become more and more like anyone else. But don't give it all up! Beware to keep a bit of the things alive that make you who you really are'."

For such a film the casting is crucial.

Sewitsky: "It was a long process that started more than a year before the shooting. But the moment Anne walked into the room, I knew it was her, combining all the required assets: a bit boyish and odd, but also vulnerable and with the right energy."

You weren't afraid to mix strong realism with the dreamy sequences telling the story of Helga, a girl who died years ago in a bloodshed love tragedy.

Sewitsky: "That was often discussed. If Helga's scenes were too concrete, they would conflict with Anne's story. Most important for these scenes was their 'essence', in a David-Lynch-kind-of-way. I saw 'Twin Peaks' when I was 10, too young to understand the story, but I still remember the atmosphere."

Helga's story suddenly brings death and disaster into the film.

Sewitsky: "Those scenes strengthen Anne's feelings throughout the whole story. Not by making it more childish, but by making it more dark and serious. Romantic love stories about life and death is what Anne identifies with. Most scenes were shot with a brand-new Alexa camera – we were the first to use that type of camera. Now Lars von Trier has used them for his new film. But the Helga-scenes were shot on 16 mm and blown up for giving them a totally different look." (GH)