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SEPTEMBER

EDITORIAL

Open letter from the Olympia International Filmfestival for Children & Young People and Camera Zizanio:

Dear Colleagues and Friends,
The Greek economy is in the eye of a hurricane, with tremendous social consequences. Last year, while many Greek festivals were forced to suspend their activity, we successfully organized the 13th Olympia Film Festival and 10th Camera Zizanio, relying on our own sources, with a 50% decreased budget and lots of support from friends, volunteers and the community of Pyrgos.

This year the state has declared a pause for interior payments. The Ministry of Culture, for the last 20 months has not given us one cent, although the signed decision concerning the subsidies is posted on their website. The consequences are dramatic.

We realize that our problem is not a strictly Greek phenomenon. Almost every international festival is now moving on with reduced budgets. The real shock came from the urgent call of Cinekid Amsterdam. If Cinekid, organised in a country with a significant youth film production is in danger, then what will be our future?

Is the area of children and youth cinema facing the risk of a total disappearance? When during a heavy winter the world is covered in snow, citizens of a civil society work together to keep the roads open. Until it gets warmer and snow starts melting. In this difficult period international organisations, such as ECFA, need to work out plans for urgent action! With all our forces, we have to put together our network for a common effort: to keep the roads open!

Full version of this open letter can be found on <http://olympiafestival.wordpress.com/2011/06/30/to-keep-the-roads-open/#more-203>.

FESTIVAL EDITION!

There are a lot more than 4 seasons in one year. There is the hunting season, the football season, the mating season, the strawberry season, the dull season... But definitely my favorite is: the festival season. And it's about to start!

About 120 European children's film festivals are listed in ECFA's festival database and you can't possibly underestimate their impact on the children's film industry. Among ECFA's new members again we're happy to welcome 2 festivals (see page 9). That's why this issue of ECFA Journal is dedicated to... festivals! We're delighted that Adam Graham tried to find an answer to a question troubling every festival manager: with all your work aiming for one week of celebration, how do you keep your festival alive and relevant the whole year round?

Find ECFA's film festival database at www.ecfaweb.org/ecfnet/festivals.php.

THE FINAL FRONTIER Sustaining Children & Youth Film Festivals

It seemed very appropriate that ECFA would approach me to research about the sustainability of children and youth film festivals and their year round activity. As manager of the Leeds Young People's Film Festival (UK) for seven years it was essential to the survival of the festival (and my job) to fund and produce year round activity. As the festival received no core funding from the city council, fundraising for the festival ultimately fed the need for year round activity. This was also a benefit as it gave the festival a place in schools and promoted the event throughout the year, it also created work made by young people to present during the festival and therefore a new audience. Unfortunately though it was also this state of affairs that led me to leave Leeds and establish a media education company without these constraints and boundaries.

It has been an eye opening journey of research into festivals. Their ideas for development continue to give hope to our on-going battle to promote quality films for young people. This article gives readers an insight into the activities of a range of festivals throughout Europe and beyond.

Let's begin our journey across the water to Quebec, Canada. FIFEM receives little governmental support with the total grants from federal, provincial and municipal governments



European Youth Film Festival Flanders

representing only 20% of their budget. In order to sustain the development of their organisation they find parallel activities that will secure new and create additional sources of income while allowing them to maintain (minimal) staff.

By touring film programs both locally and nationally throughout the year FIFEM have now also developed an international exchange program starting with Schlingel (Germany) last year and it is planned to be Tel Aviv and Russia in years to come.

New ECFA Board Member Celine Ravenel, Ciné-Jeune (France) finds it important to be on view during the year. Ciné-Jeune does this by coordinating the national device "School & Cinema", by collaborating with schools, running workshops and exchange of juries with other festivals. This demands adequate staff throughout the year which can be problematic, especially in the economic climate of today – something that is felt throughout the film festival community. Mo&Friese short film festival (Germany) explained that "one of the main problems in this business is that there is not enough money to pay people properly. During the festival season we do work a lot with traineeships. They definitely learn a lot and most of them have quite a good time here. But to sustain a year round activity you should be

able to pay more people and don't have to start from square one with your team every festival season". Mo&Frieze are connected to the ShortFilmAgency who distribute and sell films all around the world. The festival itself has distributed three DVD's of children's short films, something that most festivals would like to be involved in but time, staffing and money constraints make this mission: impossible.

ICFFCY (Cyprus) are, in their eyes, a young and smaller festival than some of the "giants" on the circuit. At eight years old they have experienced the battle to establish an event and the need to create solid foundations. Sustaining interest throughout the year is a difficult task for "smaller festivals like ours" but is important to keep in touch with sponsors / supporters from previous years and having good relations with them. They have also developed a Teacher Conference three weeks before the start of the festival where teachers have the opportunity to watch trailers of the films that will be screened. By preparing teacher packs and organising teacher training workshops, for example, on how to use animation and media literacy training, ICFFCY try to keep their presence known throughout the year.

Another ECFA member Kinodiseea (Romania) takes some extra steps to ensure their survival. Now a common practice Kinodiseea "warms-up" the public by involving them into a series of pre-merging film workshops in schools but here they are involved in a short film competition with the chance to have the

film screened at the closing gala of the festival. They also ensure that after the festival focus groups of children, teachers and parents research their impressions (if they heard of the festival or not, if they attended or not, if they liked it, etc.). Perhaps a more 'young' festival approach they emphasized that "the online environment is also extremely important": having partnerships with different websites dedicated for children and Facebook, as a way of keeping Kinodiseea fresh when it's not making any activities. "It's a great place due to the fact you receive direct feedback and sums up all your links and news without involving too much money".

As with all festivals young festivals like ICFFCY and Kinodiseea have an ambition to grow but at this time how do festivals grow and if they could what would they do?

Some of the hopes and dreams are to:

- "Produce or co-produce films... It could be helpful for a festival to be on view in more industrial parts"
- "Further use of festival films, for example for screenings, film distribution, movie download, DVD collection... Dubbing of festival films"
- "Bring in guests (directors, producers) or host an international youth jury"
- "A summer film camp... School Cinema courses"

Finally I asked if the festivals had any advice for others to sustain and implement their presence throughout the year. Some words of wisdom from our associates:

- "Good ideas, a sustainable concept...

Skilled and motivated staff"

- "Partnering up with other associations is also a way to combine forces"

- "Creativity is a major element as much as the educational purpose".

It seems that the need for year round activity for a festival to survive is unquestionable with the highlight of the year being that major event. Promoting film in education is the common factor and a lot of importance is placed on educating not only young people but also teachers. This has the effect of influencing education and also bringing the festival to the attention of schools, teachers and pupils. Although this year round work could distract from the festival it has become obvious that this is also a highlight of the work we do and a strong addition to festival programs while developing audiences. Not being deterred by extra work, no extra money and a fight to the death mentality festival staff continue to engage their creativity with new ideas. An international youth jury, film production, summer camps and something as simple as being able to host filmmakers are all possible with co-operation and support throughout our network.

This article would not be possible without the time and effort of the festivals and their co-ordinators, managers and directors. Many thanks to: Jo-Anne Blouin (FIFEM), Celine Ravenel (Ciné-Jeune), Simina Bănulescu (Kinodiseea), Christin Franz (Schlingel), Lina Paulsen (Mo&Frieze), Amalia Macris (ICFFCY).

Adam Graham

DIGITAL DIARY

Following on from the 'To Game or Not to Game?' Conference in Kristiansand in May 2011, hands were raised, opinions voiced and questions asked about the development of the digital world and its dominance of the media industries. Video gaming, interactive art, media formats and film are all important elements in the creation and nurturing of the digital domain - a domain that ECFA need to be involved in!

Many ECFA members are interested in the digital developments surrounding our industry. So here is the first installment, of hopefully many, of Digital Diary. With so much to report on we have started this revolution moderately with the hope of good feedback enabling us to develop this section from a Digital Diary to a whole new Digital Domain. But let's not get too carried away. Here are some important dates for your diary to explore, inspire, amuse and expand your already busy schedules!

Eurogamer Expo

London, UK, 22-25th September 2011
<http://www.eurogamer.net/expo/>

The Expo features playable versions of the most anticipated games for this Christmas and beyond, and we also welcome the world's most talented developers, who present their work directly to the public.

Berwick Film & Media Arts Festival

Berwick upon Tweed, UK, 23-25th September 2011

<http://berwickfilm-artsfest.com>

The objectives of the festival are distinctive, in that they are concerned with drawing together artists' film & video practice alongside the work of independent filmmakers. This year's theme is Once Upon A Time.

Stagconf

Vienna, Austria, 27th September 2011
<http://stagconf.com/>

Stagconf is a unique one-day conference about innovative storytelling in computer games. You will meet game designers and writers who have worked

on games in every imaginable form: from adventures to MMOs, from AAA console to the web, from social games to pen and paper RPGs.

Frankfurt StoryDrive

Frankfurt, Germany, 12-13th October 2011

www.storydrivefrankfurt.com

International rights, multi-platform licences, trans-media storytelling, cross-media merchandising. StoryDrive is an all-media conference and rights marketplace, bringing together content professionals from every field of publishing and media.

Cinekid

Amsterdam, The Netherlands, 12-21st October 2011

<http://www.cinekid.nl>

Over 200 media productions including: feature and short films, documentaries, animations, TV series and single plays, cross-media productions, interactive installations and set-ups and workshops.

Adam Graham

PRODUCTION NEWS

LEGENDS OF VALHALLA: THOR

Young Thor is the son of Odin. But Odin doesn't seem to know or care about the boy. Thor has ambitions to become a warrior but his destiny seems to be that he is going to be a blacksmith, like his mother. When the village is attacked by giants, Odin is busy partying in Valhalla and Thor himself needs to stand up against evil forces, led by Hel, queen of the underworld. Luckily Thor has a new friend, the hammer Crusher, which happens to be the most powerful weapon on earth. The conflict leads the boy all the way to Asgard, home of the gods, where he even becomes a god himself.

LEGENDS OF VALHALLA: THOR is a prestigious 3D animation made on a €8,3 million budget by director Oskar Jonasson. The first Icelandic animated feature ever, produced by animation company Caoz, should be ready for release in February 2012. Producer Hilmar Sigurdsson: "We started up this project 7 years ago. The film is indeed based on the Nordic mythology, but we haven't been too strict, especially when it came to family relationships amongst the gods. The legend says Thor is the son of Odin and a giantess named Earth. In the film we made his mother a blacksmith. That would be suitable for her muscular body."

The concept proved itself successful and the film has already been sold to 50 countries. Co-director Gunnar Karlsson: "The world of Nordic gods is pretty crowded. We have plenty of characters waiting in line if we ever plan a sequel. For instance Loki would be the kind of character deserving a film of his own."

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

Check out trailers and info on www.legendsofvalhalla.com.



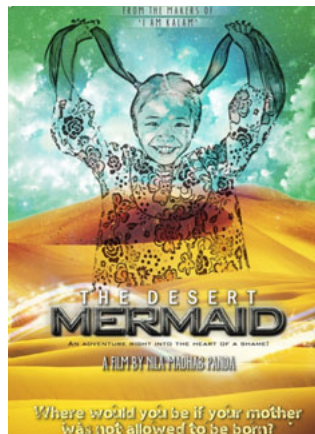
THE DESERT MERMAID

I AM KALAM (the film successfully opened in India on August 5th) was supposed to be the first part of a trilogy. Nila Madhab Panda was preparing the second part CURSE OF THE RAT EATERS when KALAM's success brought up a new opportunity: "5 years ago I wrote a script and I now have the chance to make it my next film. The shooting starts in November and THE DESERT MERMAID should be ready by February. Indian filmmakers are passionate and I dedicate myself to the job 18 hours per day, which is why our films have such low production costs."

THE DESERT MERMAID is a fable about two children unearthing a despicable crime: "female feticide, the practice in which an unborn fetus is aborted or killed at birth has been a centuries-old crime, still being practiced vigorously in both rural and urban parts of India."

Shreya is excited: for the first time she and her brother will visit her father's village. The place turns out to be dull, dry and dusty. Shreya is intrigued: why nobody allows her to go into the hills? And why are all children afraid of 'the witch'? One night she ventures out to explore and is excited to find a big lake up there. But she is not ready for what she gets to see in the lake, and she is even more repulsed once she peeps inside the dilapidated building nearby...

Nila Madhab Panda: "With a subject so dark, we keep the story lighthearted, not trivializing the core subject in any manner. Set in Haryana, the film will unfold as a children's adventure with loads of fun, suspense and ghost affairs. The issue of female feticide will not be brought in directly till before the end. That will



help us in taking an important social issue to a mass audience. I AM KALAM proved that a film combining an 'Indian heart' with a global vision can succeed all over the world. That's why I'm hoping for THE DESERT MERMAID to find some European partners too."

CLASSROOM RASCALS

CLASSROOM RASCALS is a Serbian musical comedy with a gloomy tone, set in a fantasy land Yututunia (resembling particularly to modern Serbia) at the end of the 19th century. It's a statement against corporal punishment as an educational method.

Four teenagers, all coping with different challenges which will substantially influence their future, have one problem they have in common: the way discipline and knowledge are imposed by the teacher through whipping, corn-kneeling and other violent methods. "More than 100 years later, the tendency in this society still exists to cram an education by means of a whip, a smack

or a shovel. That was the main reason for making this movie," says director Boban Skerlic, who wrote the original script, based upon a theatre play.

CLASSROOM RASCALS is a Balkan-based co-production, including companies from Serbia (Skerlic's company ArtAkcija), Bosnia Herzegovina (Balkan Film) and Croatia (Croatia Film) and crew members from Macedonia, Kosovo, Montenegro... The shooting starts in October and will continue in March 2012. CLASSROOM RASCALS, targeting children from all ages, will premier in September 2012 and should be the first Balkan 3D production.

Contact: ArtAkcija, info@artakcija.rs, www.artakcija.rs.



Classroom Rascals mood board

The News Section: Films, Festivals, Awards

Indie Junior; Lisboa, Portugal

Indie Junior Award: „My Good Enemy” by Oliver Ussing, Denmark, 2010. Audience Award: „Things You’d Better not Mix Up” by Joost Lieuwma, The Netherlands, 2010.

www.indielisboa.com

Festival International du Film / Ecran Junior; Cannes, France

Cannes Junior Award: „A Quiet Life” by Claudio Cupellini, Italy / France / Germany, 2010.

www.cannes-cinema.com

Golden Sparrow –Film and Media Festival for Children; Gera & Erfurt, Germany

Best feature film: „Groupies Never Stay for Breakfast” by Marc Rothmund, Germany, 2010; Best animated film: „Animals United” by Reinhard Klooss & Holger Tappe, Germany, 2010.

Best Script: „Winterdaughter” by Johannes Schmid, Germany / Poland, 2011.

www.goldenerspatz.de

International Festival for Children & Youth; Zlín, Czech Republic

International Children’s Jury: Best film for children: „On the Sly” by Olivier Ringer, Belgium, 2010. Best film for youth: „I Love You Very So Much” by Philippe Locquet, France 2010.

International Experts Jury: Best film for children: „The Liverpool Goalie” by Arild Andresen, Norway, 2010. Best film for youth: „Hold Me Tight” by Kaspar Munk, Denmark, 2010; Best European Debut: „Love Like Poison” by Katell Quillévére, France 2010.

International Jury for Animated Films: „Lar ghetto” by Jaroslav Nykl, Czech Republic, 2009; Award for Young Artists (-35): „Snowflakes and Carrots” by Samantha Leriche-Gionet, Canada, 2010.

International Film Club Federation FICC: „The Liverpool Goalie”.

Ecumenical Jury’s Awards: Best film for children: „The Liverpool Goalie”; Best film for youth: „Hold Me Tight”.

Audience Awards: feature film: „I Love You Very So Much”; animated film: „Bricks” by Frodo Kuipers, The Netherlands, 2010.

The Lifetime Achievement Award: actor Petr Nářožný.

www.zlinfest.cz

Animafest; Zagreb, Croatia

Audience Award: „Eleaonor’s Secret” by Dominique Monfery, France 2009.

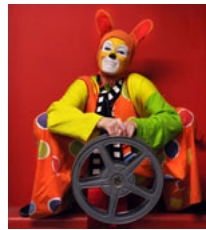
www.animafest.hr

Children’s International Short Film Festival “Mo&Friese”; Hamburg, Germany

For children 4+: „Duck, Death and the

FESTIVAL NEWS

OULU Celebrates 30th Anniversary



To found a festival you need a bunch of films freaks, a film library and the support of local authorities. In Oulu Pentti Kejonen was the local film freak. Oulu, in the Gulf of Bothnia, already in the 70s had an enthusiastic film club, a studio cinema and a good film library.

When young father Kejonen visited the Children’s Film Festival in Frankfurt he decided to organize one in Oulu. The first festival was humble but the audience was extremely pleased. In 1984 we had 3300 admissions and 13 films in the catalogue, while the Finnish film industry started producing a children’s film every second or third year.

In 1986 the first foreign guest Kay Pollock was invited from Sweden. In 1987 we had a focus on Astrid Lindgren. Festival mascots Vilma & Vilmeri were born in 1989. The festival’s main sponsor newspaper Kaleva founded the Star Boy Award in 1992. Sanna Koivisto’s Star Boy statuette was handed out by a children’s jury for the first time.

The Oulu Festival made good contacts abroad, especially with the French festival of Laon, and became member of CIFEJ and ECFA. The first CIFEJ-prize was awarded in Oulu in 1995. In 1998 we opened with a brand new Finnish film TOMMY AND THE WILD CAT. One of the festival’s goals was achieved: we got the local filmmakers inspired!

In 2002 the festival received the prestigious “Suomi Award” from the Ministry of Culture. When in 2006 the festival celebrated its 25th anniversary Pentti Kejonen decided to retire. I took over as festival director and work nowadays with my colleague’s coordinator Mika Anttolainen, executive director Sauli Pesonen and many others.

The festival’s profile has hardly changed over the last 30 years; it introduces the best recent children’s films, including artistically challenging titles for a future art-house generation. The programmers select shorts, documentaries and classics. The festival’s newsletter and website are a forum for “young critics” and the Oskari-gala awards young filmmakers. Teachers and professionals can participate in seminars about media literacy and film education while the guests enjoy the sauna and the relaxed atmosphere over a bowl of salmon soup.

Eszter Vuojala, Festival Director
www.ouluenlokuvakekus.fi/lef

KINODISEEA CHANGES DATES

Due to changes in the Romanian school schedule Kinodiseea (Bucharest) decided to change dates to the winter school break from 1-7th November. Simina Banulescu: “All classes are allowed by the Ministry to attend the festival during school hours but need to recover those hours during the weekends. We wouldn’t wish that to our audience!”

The 3rd edition of the Kinodiseea International Children’s Film Festival brings out surprises such as a filmmaking competition for pupils, in which children from 6 schools will experience the process of making a short film. All 6 films stand a chance to be awarded in the festival’s closing ceremony. Kinodiseea’s yearly retrospective is dedicated to the Polish cinema for children. Simina Banulescu: “We have expanded our ‘Write a story’ competition. The contest is now open for all creative youngster: painters, sculptors and photographers under the age of 18 can send their work to the Kinodiseea exhibition, held in our main venue hall.”

“Kinodiseea is not just about films and fun. It wishes to be a place where both children and parents can get inspired to dream bigger, through stories you see and people you meet and through formats that THEY could create.”

OLYMPIA ALIVE

The situation for culture in Greece is extremely critical nowadays, as stated in our Editorial (see page 1). Nevertheless Dimitris Spyrou has sent us a letter to ease our minds: “We are trying our best to keep the Olympia Festival alive. For 99% we are sure the 14th edition will take place from 2 – 10th December with an extremely decreased budget.” ECFA admires Dimitris Spyrou for his perseverance and hopes that our member organisations will do their best to support the Olympia Festival wherever needed.

DOCUMENTARY.NET



The documentary.net platform is available for both documentary fans and filmmakers, offering plenty of films for free. Producers can promote their projects through trailers or completed films. Behind the project are mainly passionate filmmakers, wanting to push the documentary genre in the online film world. The idea came from project leader and film maker Hannes Kreuzer who started the project in February 2011. It has been growing ever since.

Films on documentary.net can be seen on any device to benefit from the digital possibilities.

<http://facebook.com/documentary.net>,
<http://twitter.com/documentary>,
<http://documentary.net>.

UPCOMING FESTIVALS

Filem'On in Ghana

For the 5th time the Filem'On Festival (October 29th – November 7th) will present a unique program in the city of Brussels. Filem'On is an exceptional initiative, due to the typical Brussels situation: a bilingual city with a lack of community feeling. Surviving language conflicts is as daring as the program that the festival presents: artistic Belgian productions such as ON THE SLY, BLUE BIRD and LE TABLEAU, film concerts and – as this year's theme is all about food and eating – cooking sessions.

Recently Filem'On sent a group of youngsters to Ghana as part of an exchange project. The Fanfakids (young musicians with circus skills) went to a coastal village to organise workshops and shoot a documentary on 'kitchen anthropology', with children of the Sankofa orphanage creating the film's interludes in an animation workshop. Contact Filem'On: Hilde Steenssens, info@filemon.be; www.filemon.be.

Doxs!: 10 years of documentaries for children & adolescents

This year's Doxs! kino (7 – 13th November in Duisburg) focuses on significant social issues. Looking at the film selection one can make out a tendency towards fictionalisation and staging elements within the documentary narration. The boundaries between the two genres are blurring. Doxs! Director Gudrun Sommer: "These films make clear how complex reality is pictured within the media. This is a signal of the importance to combine film culture and film education."

Doxs! kino presents 20 contemporary European documentaries, among which are 3 world premieres, and for the first time will award a European prize: the 'Grosse Klappe', given by a youth jury, is endowed with € 3.500. Among the selected productions are OUT OF REACH (about a Polish family conflict), THE HIDDEN SMILE (proving how documentaries and fiction merge) and ONCE UPON A HILL (Swedish production using animated comics).

More info & accreditations: www.duisburger-filmwoche.de.

DCA's Discovery Film Festival 2011

Scotland's leading film festival for young audiences is back at Dundee Contemporary Arts from 22 October-6 November 2011. After a record year in 2010 – which saw over 11,000 film-lovers flock to the city centre venue – Discovery launches a program of films from around the world, plus a few home-grown hits. Film-related workshops are also on offer, not to forget the ever-popular 'Shorts for

Wee Ones'. Festival producer Katharine Simpson: "Fantastic films are made for young people across Europe and the wider world, but they rarely make it to the UK. We're here to fix that."

The festival features a special exhibition in DCA's galleries introducing young audiences to film as contemporary art, like in Torsten Lauschmann's 'Starle Reaction' installation where people are ingeniously able to watch the same screen but see totally different films. More info: <http://www.discoveryfilmfestival.org.uk/>.

Schlingel

Soon cinema doors in Chemnitz, Germany, will open for the 16th International Schlingel Festival for Children & Young Audience. From 10-16 October movie lovers big and small can discuss films in the presence of film prominence. More than 100 productions will shine on the big screen during the festival week and more than 150 film-makers, directors and professionals from Germany and abroad are expected.

After Schlingel's great partnership with FIFEM in Montreal last year, 2011 will have a focus on francophone films in collaboration with Ciné-Jeune in Saint-Quentin, France. A jury will also present the ECFA Award. Also unique is the "European Children's Jury" in which children of different nationalities will gather. Contact: info@ff-schlingel.de; www.ff-schlingel.de.

ArtAmphora

The 12th Balkan Festival for Films & Television for Children and Youth 'Art Amphora' in Nessebar, Bulgaria, takes place from 18-22 September. The festival's competition hosts film and TV productions from the Balkan and Eurasian countries in various categories: feature films, animation, documentaries and TV programs for children... Director of the festival is Aleksandar Mihaylov. More info: artamphora@abv.bg; www.orfeiholidays.com.

Short Film Festival Zubroffka

The 6th Zubroffka International Short Film Festival in Białystok, Poland welcomes filmmakers, film schools and viewers from 7–11th December. With prizes in various categories (like animation, documentary, feature film), the festival hands out the 'Grand Prix' (€ 2,000) and the 'Wild Bison' Audience Award. The organising Białystok Cultural Centre DKF "GAG" invites you with a slogan: "Come to Podlasie, Poland, the land of bison and film!"

Contact: Maciej Rant, kino Forum, Białystok. [facebook.com/filmowepodlasie](https://www.facebook.com/filmowepodlasie); www.zubroffka.bok.bialystok.pl; <http://www.bok.bialystok.pl>.

Tulip" by Matthias Bruhn, Germany, 2010; For children 9+: „Chalk" by Martina Amati, UK, 2010.

www.moundfriesse.de

Plein la Bobine –Film Festival for Young People; Massif du Sancy, La Bourboule & Le Mont-Dore, France

Short films for 3+: Professional Jury: „The Whale Bird" by Sophie Roze, France, 2010; Young Jury and People's Choice: „Precise Peter" by Martin Schmidt, Germany, 2010. Short films for 7+: Professional Jury: „Specky Four-Eyes" by Jean-Claude Rozec, France, 2010; Young Jury and People's Choice: „Le Sucre" by Raphaël Médard, France, 2010.

Short films for 12+: Professional Jury Award: „Land of the Heads" by Claude Baras & Cédric Louis, Switzerland / Canada, 2009; Young Jury: „Siggil" by Rémi Mazet, France, 2010; People's Choice (ex aequo): „Rubika" by Claire Baudean (and many others), France, 2010 and „Jenny" by Ingvild Söderlind, Norway, 2010.

www.pleinlabobine.com

Kinderfilmfest; München, Germany

Audience Award: „The Magicians" by Joram Lürsen, The Netherlands, 2010.

www.filmfest-muenchen.de

Film Festival; Giffoni, Italy

Feature films: 6+: „Fuchsia, the Mini-Witch" by Johan Nijenhuis, The Netherlands, 2010; 10+: „Totally True Love" by Anne Sewitsky, Norway 2011; 13+: „Ways to Live Forever" by Gustavo Ron, Spain / UK 2010; 16+: „Suicide Room" by Jan Komasa, Poland, 2011; 18: „Beautiful Boy" by Shawn Ku, USA, 2010.

ECFA-Award & Social-cultural Cineclubs for Young People (CGS): „Wunderkinder" by Marcus O. Rosenmüller, Germany, 2011; Jury's Grand Prix: „Submarine" by Richard Ayoade, UK / USA, 2010;

Short films: 3+: „Gloria Meets a Real Owner" by Joshua Held, Italy 2010; 6+: „Carlotta and the Cloud" by Daniel Acht, Germany, 2010; 10+: „Weightless" by Robert Lundmark & Magnus Johansson, Sweden, 2011; 13+: „Bekas" by Karzan Kader, Iran / Sweden, 2010; 16+: „Burungo" by Dome Karukoski & Pamela Tola, Finland, 2010; 18+: „The Guilt" by Francesco Prisco, Italy, 2011.

www.giffonifit

Lucas - International Children's Film Festival; Frankfurt, Germany

Lucas Jury Awards: Best feature film: "The Runway" by Ian Power, Ireland & Luxembourg 2010; Best short film: "Cristiano's Shirt" by Vincent Bruno, Belgium 2010; Best animated film: "The Eyes of the Lighthouse" by Pedro Serrazina, Portugal 2010.

The Golden Letter Award: "The Runway". FICC-Jury's Award: "The Liverpool Goalie". Audience Award: "Tiger and Tattoos" by Karla von Bengtson, Denmark 2010.

www.lucasfilmfestival.de

Forthcoming Festivals

Buster Film Festival for Children & Youth; Copenhagen, Denmark

September 15 to 25th 2011

www.buster.dk

AniFest ROZAFa (New Date!); Shkoder, Albania

September 26th to October 1st 2011

www.anifestrozafa.com

Children's & Youth Film Festival "Michel"; Hamburg, Germany

September 29th to October 8th 2011

www.kinderfilmfest-hamburg.de

Gaffa – Film Festival for Young People; Vienna, Austria

October 3 to 9th 2011

www.gaffa-filmfestival.at

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

October 10 to 16th 2011

www.ff-schlingel.de

Cinekid; Amsterdam, The Netherlands

October 12 to 21st 2011

www.cinekid.nl

International Film Festival; London, UK

October 12 to 27th 2011

www.bfi.org.uk/lff

International Children's Film Festival; Chicago, USA

October 21 to 30th 2011

www.cicff.org

Discovery Festival for Children & Young People; Dundee, Scotland

October 22nd to November 6th 2011

www.discoveryfilmfestival.org.uk

Filem'On; Brussels, Belgium

October 29th – November 7th

www.filemon.be

KINOdiseea – Children's Film Festival; Bucharest, Romania

November 1 to 6th 2011

www.kinodiseea.ro

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

November 2 to 6th 2011

www.filmtage.luebeck.de

Juniorfest; Horsovsy Tyn & Pilsen, Czech Republic

November 6 to 9th 2011

www.juniorfest.cz

Doxs! - Documentaries for Children & Young People; Duisburg, Germany

November 7 to 13th 2011

www.do-xs.de

FESTIVALS WORLDWIDE

China International Children's Film Festival

In June ECFA was in China at the International Children's Film Festival in Jiangyin. ECFA's representatives Eva Schwarzwald and Eszter Vuojala were impressed.

If we were to find words to describe this event they would surely need to mirror the country's 'grandiosity': 500 films produced every year on a more than € 10 billion budget! More than 50 children's films a year, of which 20 are supported by the Ministry of Education, who encourage schools to have campus screenings. The festival's opening and closing ceremony, organised by the state television, with 300 children on stage, props and costumes, lights, singers and children as proper presenters of what looked like a Hollywood show, gave a sense of how distant this all is to a western audience. Yet the motivations that drove the organisers of this event were not dissimilar from the ones that underlie European festivals: promoting quality cinema for children in addition to Hollywood movies.

Hou Keming, Chairman of the festival and President of China's Children's Film Association: "We're trying to take the festival around the country, to give as many children as possible an opportunity to see films." The numbers are impressive: 65 films in competition and panorama section, 87 films as a part of children's activities, 400 professionals attending the forum, 200 young judges and, for the first time, a film market.

In the Children's Film Forum the professional audience was most interested in the North European model of film production, distribution, festival networks and study guides, and in Eva Schwarzwald's presentation about ECFA.

Lining up some interesting Asian titles:

- SOMETHING ABOUT KIDS (Wang Jing) won the jury's "Best Chinese Film Award": the story of a young teacher finding out that practice is the best way to learn. Standing in front of a class with problematic students, luckily his pretty colleague with psychological skills decides to give him a helping hand.



Something about Kids

- COOL-MA (Shaudi Wang) deals with crime and punishment in today's Taiwan. A man killed by a young girl passes on his will and passion to his killer.

- The story and setup of LITTLE BIG PANDA (animation, directed by Greg Manwaring) looked indeed Chinese: little Panda receives a mission to save his species from the flood. Little Panda gets his task from the wise elders, but the elders of his time are not worth the respect... that last part of this international production didn't feel like Chinese at all.

- THE STAR AND THE SEA (Li Qiankuan & Xiao Guiyun) tells about the childhood years of China's famous composer Xian Xinghai. Xian is a 'Tanka' (the outcast boatpeople), taking up the fight against prejudices in the early 20s. More info on www.cicff.cn.

Eva Schwarzwald & Eszter Vuojala

Festivals in Dubai and Beirut

We know little about children's film in the Arabic world. So we asked someone who does know: Myrna Maakaron, children's film programmer for festivals in Dubai and Beirut.

There was always a lack of children's films in the Arabic world. Growing up in Lebanon the only movies I saw were made by Disney. In 2004 I was invited as a filmmaker to the first Dubai International Film Festival. The festival team seemed open to new ideas. I suggested creating a section for the younger audience. They loved the idea but couldn't find a programmer to organise it... A year later I was asked to do the job. It was crucial for me to bring in films from around the globe to open up the world for the children, nourish their fantasy, make them familiar with new cultures and in some cases help them dealing with life's big issues. The Dubai International Film Festival gives great importance to the children's section by setting up special events and inviting talents to share their experiences. It has been a success ever since. Yearly we select four European films. And now that funds are being created in various Arabic countries I hope for Arabic children's film stories to be created, as they do not really exist yet.

As for the Beirut International Film Festival we will launch the children section for the first time in October; the 5 films selected are European. It felt as a duty to me to share some beautiful stories with the children of my country Lebanon.

Myrna Maakaron, programmer for DIFF (Dubai International Film Festival, 7-14th December) and BIFF (Beirut International Film Festival, 5-13th October 2011).

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.

Blue Bird

Feature Film, Belgium, 2011
Director: Gust van den Berghe
Production: Minds Meet
World Sales: The Co-Production Office
24, Rue Lamartine, 75009 Paris, France
Phone: ++33-1-560 260 00
E-Mail: info@coproductionoffice.eu
www.coproductionoffice.eu;
www.bluebirdthefilm.com

The Devil's Bride

Feature Film, Czech Rep., 2011
Director: Zdeněk Troška
Production & World Sales: Media Pro
Pictures, Kříženeckého nám. 1078/5
15200 Praha, Czech Republic
Phone: ++42-0- 234 023 358
E-Mail: info@mpp.cz
www.mpp.cz; www.certovanevesta.cz

The Field of Enchantment

Feature Film, France, 2011
Director: Claude Nuridsany & Marie
Pérennou
Production: Thelma Films
World Sales: Wild Bunch, 99, Rue de la
Verrerie, 75004 Paris, France
Phone: ++33-1-53 01 50 20
E-Mail: vmaraval@exception-wb.com
www.wildbunch.biz



The Field of Enchantment

Freddy Frogface

Animation, Denmark, 2011
Director: Peter Dodd & Gert Fredholm
Production: Crone Film
World Sales: Sola Media GmbH, Filder-
hauptstr. 49, 70599 Stuttgart, Germany
Phone: ++49-711-479 36 66
E-Mail: post@sola-media.net
www.sola-media.net

Iris

Feature Film, Finland, 2011
Director: Ulrika Bengts
Production & World Sales: Långfilm Pro-
ductions, Vislauskua 13, 00520 Helsinki,
Finland
Phone: ++35-8-10 440 4800
E-Mail: info@langfilm.fi
www.langfilm.fi

Koko and the Ghosts

Feature Film, Croatia, 2011
Director: Daniel Kusan
Production & World Sales: Kinorama

Stoosova 25, 10000 Zagreb, Croatia
Phone: ++385-1-231 67 87
E-Mail: info@kinorama.hr
www.kinorama.hr

Lotte and the Moonstone Secret

Animated Film, Estonia, 2011
Director: Janno Pöldma & Heiki Ernits
Production: Eesti Joonisfilm, Riija Films
World Sales: Sola Media
(address see above)



Lotte & the Moonstone Secret

Santa's Apprentice

Animation, France, Australia, Ireland,
2011
Director: Luc Vinciguerra
Production & World Sales: Gaumont
30, Avenue Charles de Gaulle
92200 Neuilly-sur-Seine, France
Phone: ++33-1-46 43 20 00
E-Mail: info@gaumont.com
www.gaumont.com

Saxana: The Little Witch on the Broomstick

Feature Film, Czech Rep., Germany,
2011
Director: Vaclav Vorlicek
Production: Pragofilm
World Sales: Delphis Films Inc.
5455 De Gaspe Ave., Suite 803
Montreal, Quebec, H2T 3B3
Phone: ++1-514-843 33 55
E-Mail: distribution@delphisfilms.com
www.delphisfilms.com

Somersaults without Wings

Feature Film, Turkey, 2010
Director: Savaş Bayka
Production & World Sales:
Meşrudiyet cad. Selanik Sok
41/1 Kızılay, Ankara, Turkey
Phone: ++90-5-33 417 61 79
E-Mail: savasbaykal@gmail.com

Tom Sawyer

Feature Film, Germany, 2011
Director: Hermine Huntgeburth
Production: Neue Schönhauser Film, Fil-
maufbau Leipzig, Majestic Filmproduction
World Sales: Beta Cinema, Gruenwalder
Weg 28 d, 82041 Oberhaching, Germany
Phone: ++49-89-67 34 69 80
E-Mail: beta@betacinema.com
www.betacinema.com;
www.tomsawyer-film.de

Castellinaria Festival del Cinema Giovane; Bellinzona, Switzerland

November 12 to 19th 2011
www.castellinaria.ch

International Children's Film Festival; Vienna, Austria

November 12 to 27th 2011
www.kinderfilmfestival.at

KuKi - Interfilm Short Film Festival for Kids; Berlin, Germany

November 13 to 20th 2011
www.interfilm.de/kuki2011/home.html

FICI - International Children & Youth Film Festival; Madrid, Spain

November 14 to 19th 2011
www.fici.info

Golden Elephant - Children's Film Festival; Hyderabad, India

November 14 to 20th 2011
www.cfsindia.org

Cinemagic - World Screen Festival for Young People; Belfast, Northern Ireland / UK

November 16th to December 2nd 2011
www.cinemagic.org.uk

Children & Youth Film Festival Just Film; Tallinn, Estonia

November 18 to 27th 2011
www.justfilm.ee

Festival de Cinéma du Grain à Dé-moudre; Gonfreville l'Orcher, France

November 20 to 27th 2011
www.dugrainademoudre.net

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

November 21 to 27th 2011
www.oulunelokuvakeskus.fi/lef

Olympia Film Festival for Children & Young People; Pyrgos, Greece

December 2 to 10th 2011
www.olympiafestival.wordpress.com

International Young Audience Film Festival Ale Kino!; Poznan, Poland

December 4 to 12th 2011
www.alekino.com

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

TAIWAN CALLS FOR ENTRIES

Every two years the Taiwan International Children's Film Festival brings children and adults together by showing 150 of the world's best works. The festival will take place in April 2012. Public Television System Foundation is attracting film makers from around the world with the lure of \$ 28,000 in prize money. Any film produced after August 2009 and suitable for viewers up to 12 is eligible. Productions can be submitted online until 31 October 2011 (<http://www.ticff.org.tw>) or by returning the entry form. (No entry fee required.)

More info on <http://www.ticff.org.tw/competitions-e.html>. Contact: ticff@mail.pts.org.tw or ticff2012@gmail.com.

www.ticff.org.tw

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- **Best Documentary**
- **Best Animation**
- **Best Television Program**
- **Taiwan Award**
- **Special Jury Prize**
- **Audience Award**



E-MAIL: ticff@mail.pts.org.tw , ticff2012@gmail.com

NEW ECFA MEMBERS

Kinodvor / Kinobalon (Ljubljana, Slovenia)

Cinema Kinodvor in Ljubljana, Slovenia is a public, quality cinema (financed by the city) with a special program for young film fans. 'Kinobalon' received the 'Young Audience Activity Award' 2010 by Europa Cinemas. The Ministry of Culture recognizes (and co-finances) the work of Kinobalon as the first systematic film education program in Slovenia.

Kinobalon's family program (often with creative workshops) is scheduled on weekends or during school breaks, taking into account various age groups and different types of cinema. It consists of mainly European first-run features, short film projects and documentary films for children and youth. For the school program teachers can choose from Kinobalon's school catalogue of films and activities. For most films in the catalogue Kinobalon prepares special workshops and lectures adjusted to the film's subject. Kinobalon's very special offer to children are the quality booklets to go with the films, with extra information about the theme, games and literature related to the film and always illustrated by a Slovene artist.

Kinobalon also presents itself through children and youth sections at bigger festivals, such as the Ljubljana International Film Festival, Kino Otok – Isola Cinema Film Festival and the City of Women Festival of Contemporary Arts. Kinodvor is co-producer of the Animateka International Film Festival, taking place every year in December. In its children program 'Elephant' the festival presents new animated shorts from around the world.



New in Kinobalon's program is a traveling small black box cinema, which can be set up on other locations and events on the streets of Ljubljana. In this very small cinema we present children's animations and shorts made in the Kinobalon workshops. In that way we promote children's filmmaking creativity as well as the Kinobalon program at the same time, the walls of the box are decorated with optical toys of all kinds.

Besides the young audiences focus in its lifelong learning approach, Kinodvor offers a film literacy program for the elderly: 'Movie Meetings with Coffee' is a film program screened once per week in the morning hours, with guests and discussions moderated by acknowledged film education teacher Mirjana Borčić.

Contact: petra.slatinsek@kinodvor.org; www.kinodvor.org/kinobalon.

Cartoon Club (Rimini, Italy)

Born in 1984, Cartoon Club became the main annual animation event of Emilia-Romagna's coast. Taking place throughout the major locations of the city of Rimini, from the historical centre to the seaside, the festival develops its activities for the whole month of July, with a highlight in the third week with more than 200 films, 6 awards, exhibitions, and the Riminicomix market, where animation fans can find anything from the major production houses to the smaller DIY productions: DVDs, special editions, rare films... After watching the films during the festival, they can now upgrade their home video collection.

Cartoon Club maintains a strong joint-venture with the world of comics, in order to promote the relationship between two kinds of art. The screenings take place in popular locations such as Fellini Square and the ancient Agostiniani Cloister. Except for the long features, all screenings are free. Besides feature and short animated movies, commercials and live performances, Cartoon Club schedules art exhibitions, workshops on the seaside, in joint venture with other art forms such as music and theatre.

With more than 50,000 visitors the Festival attracts an audience of professionals, animation lovers and tourists. Special attention is given to children, for example through the Cartoon Kids Award, workshops in primary schools and specific family screenings, such as the sections ArteCartoon and ChiostroEstate. Young animation fans are also involved in the Cosplay Convention, where they dress up as their favourite movie hero in hand-made costumes.

Cartoon Club is a proud member of associations such as ASIFA Italia (International Animated Film Association), CIFEJ and ECFA and partners up with several festivals all over the world.



Contact International Relations: Valentina Semprini, (+39) 328 3618212, valentina@cartoonclub.it; www.cartoonclub.it.

Nordic Film Days (Lübeck, Germany)

The Nordic Film Days Lübeck, first presented by the Film Club in 1956 and taken over by the Hanseatic City of Lübeck in 1971, has one of the longest festival traditions worldwide. It is the only German festival, and the only one in Europe apart from the event later founded in Rouen, France, which is entirely devoted to the presentation of films from the North and Northeast of Europe.

Feature films, documentaries and shorts from Denmark, Estonia, Finland, Iceland, Latvia, Lithuania, Norway and Sweden are presented at this four-day event every year at the beginning of November. In addition there is an extensive children's and youth film program and a retrospective devoted to specific eras, genres or persons. Furthermore there are seminars and discussion forums.

The Nordic Film Days Lübeck is both an audience festival and an important meeting place for the film industry in Germany and northern Europe. Many directors whose debut was presented in Lübeck have gone on to earn fame around the world, such as Bille August, Lasse Hallström, Aki Kaurismäki or Fridrik Thór Fridriksson.

The Nordic Film Days is put on by the Hanseatic City of Lübeck in cooperation with the Scandinavian and Baltic Film Institutes and foundations. Patrons of the festival are the ambassadors of the Nordic countries in Germany. Honorary President is the Norwegian actress and director Liv Ullmann. The television and radio broadcaster Norddeutscher Rundfunk (NDR) is the festival's media partner.



Press Contact: florian.vollmers@filmtage.luebeck.de; www.luebeck.de/filmtage/en

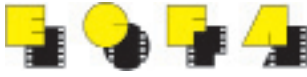
ECFA Awards

Films currently listed for the ECFA Award 2011:

Giffoni Film Festival (Valle Piana, Salerno, Italy): WUNDERKINDER (Markus Rosenmüller, Germany)

You'll find all ECFA Award nominations listed on www.ecfaweb.org/award/index.htm.





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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.

Interview with Sannette Naeyé, director of Cinekid Amsterdam

"I've already stepped on many toes but I never got punched in the face yet"



Cinekid, the International Film, Television and New Media Festival for Young People in Amsterdam celebrates its 25th anniversary. Over the last years the industry gazed at the continuous growth of a festival eagerly embracing not only children's film but also television and new media. This course was steered by festival director Sannette Naeyé. Until last August a sudden alarm bell threatened to put a permanent ending to Cinekid's growth. The Dutch government deciding to stop funding Cinekid casted a dark shadow over this jubilee edition.

Many children's film festivals have found their home in small provincial towns. Not Cinekid! In what way does the city of Amsterdam add to the image of Cinekid? Sannette Naeyé: "It's a lovely place to invite international guests. And Amsterdam's progressive image suits us at Cinekid: based on very old values while constantly aiming for innovation. You could say that both the brands 'Amsterdam' and 'Cinekid' fortify each other."

Will this anniversary be visible in the city centre? Naeyé: "The crown prince will open the festival. That is a meaningful signal: 'What Cinekid does is important! We'll organise a programme with 25 winning films from the past and a Day of Dutch Cinema for professionals. We'll present a book about the history of Dutch children's film as a very successful product. And the European Audiovisual Observatory will present the results of their recent research during the festival."

I don't know any other festival with a similar desire to grow. Where does that desire come from? Naeyé: "Out of my motivation to support 'media for children'. In our sector there is a lot of good will but little infrastructure. To strengthen our sector you need to push hard, because from within our industry we receive little lifting-power. Unfortunately all this forces me into the role of a sourpuss."

Isn't there also a personal drive from a woman we all came to know as an emotional but doughty business woman and an expert in tracing money flows? Naeyé: "These are two complementary aspects of my personality. For every project I want to weigh out the content and the budget in one and the same hand. I'm good in reading numbers, often I can read much more about a project's content in the estimated budget than in all the sweet-sounding words in a dossier."

With such an attitude without any doubt you've stepped on people's toes. Naeyé: "I've stepped on many toes but I never got punched in the face yet. I'm a builder, more interested in development than in management. All my life I've been blessed with interesting jobs but also with a lot of responsibilities. I'm no giggly girl. It must have to do with Dutch Calvinism: we're all teachers, combining a talent for

organising with a bit of anarchy. These are the ingredients of the Dutch movies and also of our festival."

The screening club seems to have reached its maximum capacity. Naeyé: "We were given subsidies to prove ourselves to the industry but now we're at a turning point. Users will have to pay for their facilities. The guests at Cinekid have no idea how much money is deposited into their pockets during the festival. I've invested a lot to strengthen this network and now I hope everyone will take their responsibilities."

Did these recent financial problems apply the brake on your entrepreneurship? Naeyé: "In 2013 we'll lose our governmental subsidies, which amounts to half of our budget. We are the victims of a rigorously bureaucratic execution of certain rules in a drastic economy campaign. Cinekid has fallen! The government has put a stake on the cultural sector and we didn't seem to fit in anywhere. The old days are not going to come back, and what this new era brings will be revealed step by step."

Will the audience notice? Naeyé: "Tickets will get more expensive. Cinekid has to pass around the hat. The government has deprived the cultural sector of €200 million. Our only rescue could be private foundations. But we don't have a tax shelter to stimulate such investments."

The news came as a shock for everyone, but you're not the only European festival struggling with financial problems. Naeyé: "Everyone in their own country has to explore how to strengthen the position of children's media. We have to make clear how vulnerable we are. Football and news will always be broadcaster's priorities, but the impact of youngster's television on society is much bigger than people can imagine. If we don't proclaim that message any longer, then who will?"

Imagine... you get the chance to invite 2 persons to be flown over from wherever on earth to visit your festival. Who do you invite? Naeyé: "Hayo Miyazaki, in the idle hope that he'll speak English, to find out what he thinks about our films. And one of the world's charismatic leaders like Mandela, Obama,... I don't know which of those visionary outsiders should come, but I'd like to hear their opinion about children and culture." (GH)