First ECFA Award for ON THE SLY

During the International Berlin Film Festival ECFA presented the winner of the 1st ECFA Award: ON THE SLY (A pas de loup, Olivier Ringer, Belgium / France). Both the director Olivier Ringer as well as his brother, author and producer Yves Ringer, personally came to Berlin to receive the award from ECFA president Tonje Hardersen. More than 250 guests attended the event during the ‘Meeting of the Children’s Film Scene’ at HomeBase, Berlin.

The ECFA Award 2012 was decided by all members of the association. The shortlist for the award was built upon the single ECFA Awards that were given at nine children’s film festivals throughout the year before. THE LIVERPOOL GOALIE (Arild Andresen, Norway) was ON THE SLY’s strongest challenger in the final voting. Olivier Ringer: “As parents it is our duty to bend our knees until we’re on the same height as our children, to have a better understanding. ON THE SLY could help to understand how children think and feel. Actually it’s a contemporary fairytale that starts with the words: “Once upon a time, just a minute ago…”

ECFA SEMINAR KRISTIANSAND
RAINBOW – Rights Against InTolerance – Building an Open minded World

The RAINBOW project connects EU gay and lesbian associations, schools and media professionals promoting the rights of young people to their identity in a fight against homophobia. The project challenges stereotypes with educational tools. With ECFA as a key partner in this project, ECFA’s annual seminar, hosted by the International Children’s Film Festival in Kristiansand (April 27th 2012) guided the audience through the project’s goals and methods.

Eva Schwarzwald underlined how much tools for teachers are needed. It can be a study guide or a playful toolkit, but most of all it is a DVD, compiling short films selected by ECFA. Since the DVD will be promoted through the festivals it is of a major importance to guarantee a high cinematographic standard: it should be ‘good films’. Adam Graham explained about the strategies used by ECFA in the selection process.

Selecting the shorts

The criteria established in the selection process included topics such as: different ways of loving each other, the representation of different families (2 mothers / fathers) and the reinforcement of the idea that ‘it is OK to be different’.

Adam Graham came across some geographical tendencies: Scandinavian and Dutch movies are very liberal towards the acceptance of difference and sexuality, although the Netherlands mainly focused on female sexuality. While every film from the UK and Ireland dealt with the stereotype of a father not accepting his son being ‘different’.
The RAINBOW Project short film selection

**PAPA’S BOY** (Leevi Lemmetty, Finland / UK, ’3’) Suggested age group: 6-7 years
A young mouse boy wants to dance, but his father won’t let him. He encourages him to take up boxing. Until the cat launches an attack…

**STICKS AND STONES** (Jean Padgett, Canada, ’17’) Suggested age group: 8-10 years
Children describe how it feels to be teased when your family doesn’t follow traditional gender roles. What can be done about it? Some words are explained with the use of animation.

**MOBILE** (Verena Fels, Germany, ’6) Suggested age group: 6-7 years
A cow hangs lonely on one side of a mobile while the other animals are on the other side. She’s longing for a friend. The only one who does not refuse her is a little mouse…

**FROM LUCAS TO LUUS** (Charlotte Hoogakker, The Netherlands, ’18) Suggested age group: 8-10 years
Luus was born as Lucas, but in his mind he’s a girl. How do you become a girl? Then are you allowed in the girls’ locker room? Luus explains by replying to his schoolmates’ questions.

**DONKEY GIRL** (Ties Schenk, The Netherlands, ’13) Suggested age group: 11-14 years
An encounter between two girls on a beach. Without words, they seem to understand each other. Apparently a donkey is the object of their tenderness.

**SHARK BAIT** (Toni Nordli, Norzay, ’10’) Suggested age group: 11-14 years
Erlend is bullied for having a gay brother. One day Erlend’s brother catches one of the bullies in the act and holds him up, encouraging Erlend to hit him.

**BOB** (Jacob Frey & Harry Fast, Germany, ’3’) Suggested age group: 11-14 years
A hamster picking up a glimpse of a female companion is willing to do everything to win her heart. Even chasing her around the world. But a big surprise is awaiting him…

**OMAR** (Sebastien Gabriel, France, ’9’) Suggested age group: 15+
Omar, the son of migrant parents, lives in the outskirts of Paris; an environment where he feels pressured to conceal his homosexuality. Until the day his love for Arthur is discovered.

**DANNY’S PARADE** (Anneke de Lind van Wijngaarden, The Netherlands, ’15’) Suggested age group: 15+
Danny is fourteen and...gay! Because life is lonely for gay teens, Danny decides to participate in the annual Canal Parade with a ‘gay youngsters boat’!

The seminar
With the Rainbow event ECFA continued the tradition of quality seminars in Kristiansand. In a chronological tour through the history of homophobia in the UK, equality trainer and ‘ego maniac’ Tony Fenwick described how the LGTB movement, their organisation ‘Schools Out’ and their new online service for teachers ‘The Classroom’ (“it’s fantastic; it’s our baby”) gave visibility to the issue. Also Åshild Marie Vige (Queer Youth Norway) underlined how schools are an important working area. She challenged the audience with questions: How do you become a minority? How come ‘gay’ and ‘whore’ are the two most commonly used Norwegian swearing words? Why no teacher will tolerate the use of racist language but will not interfere when someone is addressed as gay? And how can a fair legal environment affect children’s behavior?

European children’s film festivals can play an important role in presenting this project to a wider audience, with the use of all further educational tools, like the study guide (also available online), as it was presented today in its preliminary version by Elise Van Beurden. ECFA has a budget available for festivals showcasing the Rainbow project but the conditions and amounts have not yet been decided: “We should define a strategy for the further distribution of the project (also in non-participating countries) and for the co-operation with festivals in general.”

ECFA will co-organise the final presentation of the Rainbow project during the Brussels Pink Film Festival from November 8–17th.

Rainbow is considering a follow up with a second project, focusing primarily on family situations. ECFA will not participate in this eventual continuation.
APPROVED FOR ADOPTION
Director Laurent Boileau: “A comic book is not a film script”

In the Ciné-Jeune Festival de l’Aisne (St Quentin) French director Laurent Boileau guided us through his film APPROVED FOR ADOPTION, based on the biography of Jung, whom 40 years ago came as an orphaned child from South-Korea to Belgium.

Laurent Boileau: “At the age of 5 Jung was picked up from the streets of Seoul and brought to an orphanage. From there on he left for an adoption family in Belgium. In his comic book ‘Couleur de Peau: Miel’ (Colour of Skin: Honey) he sketched the memories of his youth, his adoption and integration.” The drawings turned out an outstanding bases for an animated film.

A show reel was put online to research the films course as regards the content and artistic choices. “This promotion reel created a buzz and woke the interest of co-producers and distributors. The project gained a life of its own.” Meanwhile characters were designed and modeled in 3D while the backgrounds were in 2D. Blending those two together in one integrated result was the biggest challenge on the technical level.

A comic book is not a scenario
“The essence of APPROVED FOR ADOPTION was the personal story with a universal content. But a comic book has its own narrative codes; you can’t just use it as a script. A scenario requires more psychological depth and less one dimensional characters.” APPROVED FOR ADOPTION combines all sorts of visual formats: 2D and 3D animation, live action, drawings, super 8 films from the family archives, etc. “For every aspect of the story it was important to choose the ideal format.”

In 2010 Jung for the first time in 40 years went back to Korea. In the orphanage and on the same streets where he used to live he went searching for flash backs in his memory. A camera captured how he experienced this confrontation with the past.

The conductor
For an animation debut this was quite an ambitious project (budget: € 4 million). “As director I had the ungrateful task to constantly readjust people. I can’t draw a single bit but I felt like the conductor of an orchestra: I was the one who knew where we were heading.”

The cooperation with the author Jung was crucial. “Emotionally he felt closely connected to the project. For me the characters were marionettes, for him it were real living people. It wasn’t easy to find a balance, but I think we succeeded.” (GH)

DIGITAL DIARY
Highlighting possible video games of the past and the future which could be included in your programmes to enhance digital and interactive possibilities for children and young people.

Events
Nordic Game 2012
Malmö, Sweden, 23-25th May 2012
www.nordicgame.com
The annual Nordic Game conference brings together developers to showcase their latest projects. The event will include an Indie Night, the Nordic Game Awards, as well as the main conference tracks.

E3 Expo
Los Angeles, USA, 5-7th June 2012
www.E3Expo.com
The world’s premier trade show for computer and video games and related products. Dedicated to serving the business and public affairs needs of the companies, publishing interactive games for video game consoles, handheld devices, personal computers, and the Internet.

Video Games
Little Big Planet 2
Genre: Family, Platform, Creation Company: Media Molecule (UK, 2011)
www.littlebigplanet.com/en
Not only is this an inventive 3D platform game there is also the tools to create your own games and share them throughout the world with their Little Big Community.

Uncharted Trilogy
www.unchartedps3.com
Part action, part puzzler you control fortune hunter Nathan Drake catapulted headlong into many adventures throughout the three Uncharted games. Unmatched cinematic gaming adventure; the new Indiana Jones!

The Amazing Spider-man
Genre: Action, Adventure Company: Activision (USA, 29 June 2012)
www.theamazingspidermanmovie.com
In collaboration with the re-boot of the Spider-man films expect this to follow seamlessly with the movie and take control of Peter Parker as he becomes Spider-man; perfect for big screen gameplay.

The News Section:
Films, Festivals, Awards

Cine Junior; Val-de-Marne, France
Young people’s Jury Awards: “En el Nombre de la Hija” & “Silver Forest” by Christine Repond, Switzerland, 2011.

International Filmfestival, Generation; Berlin, Germany
Best Debut Award in All Sections: “Kauwboy” by Boudewijn Koole, The Netherlands, 2012.
Kplus Children’s Jury: Crystal Bear for Best Feature: „Arcadia” by Olivia Silver, USA, 2011; Best Short: „Julian” by Matthew Moore, Australia, 2011.
14plus Youth Jury: Crystal Bear for Best Feature: „Night of Silence” by Reis Çelik, Turkey; Crystal Bear for Best Short: „Meathead” by Sam Holst, New Zealand, 2011. www.berlinale.de

Europees Jeugdfilmfestival Vlaanderen; Antwerp & Bruges, Belgium
Film Fun in Bed Jury for Best Short Film: „Specky Four-Eyes” by Jean Claude Rozec, France, 2010.

International Children’s Film Festival; New York, USA
Grand Prize Feature: „A Letter To Momo” by Hiroyuki Okiura, Japan, 2011; Grand Prize Short: „Capturing Santa” by Peter Cattaneo, Ireland, 2011. Special Award Live Action: „Child’s


**www.gkids.com**

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


**www.fifem.com**

**Cartoon Movie; Lyon, France**

Directors of the Year: Rémi Bezançon & Jean-Christophe Lie for “Zarafa”, France, 2011; Producer of the Year: Perro Verde Films (Spain). Marc Bonny (distribution company Gebeka Films) was awarded the Rhone-Alpes Region’s Personality of the Year.

**www.cartoon-media.eu**

**BUFF – International Children & Youth Film Festival; Malmö, Sweden**


**www.buff.se**

**Young People’s Film Festival; Leeds, UK**


**www.leedsyoungfilm.com**

**International Children’s TV & Film Festival; Taipei, Taiwan**


**www.swchwrm.nl**

**THE TWITCHERS**

Twitchers are the ultimate birdwatchers’ elite, the top of the spotters, the ones able to capture birds with their cameras that nobody could capture before. 12 year old Victor wants to be one of them. With his dad he joins an ornithology competition, ready to prove his worth by spotting the rarest bird. But the rivalry amongst twitchers has grown out of bounds since dad lost his wife to a competing ornithologist. And now Victor’s opponent Daniel has a broken leg, personal contention intensifies. Danish director Christian Dyekjær has chosen a very particular subject. Did he realize that his presence now will work like a freak magnet on bird watchers? “I hadn’t thought of that...and not only will I have to listen to all the bird-nerds’ personal experiences. I also have to defend the (few) bird-factual mistakes that have slipped into the film. On the other hand I’m a bit of a bird-nerd myself so it might turn out to be fun!”

Made for Nimbus film THE TWITCHERS was shot on a € 1.6 million budget under particular circumstances: on one island, using mainly authentic locations. “Previous experience has taught me the benefits of shooting everything in the same spot. My first film MOVING UP was shot entirely around the faculty of psychology in the Copenhagen University. It helps me holding the film together visually and story-wise. I like the idea of using a micro-cosmos to tell something about the big world and human conditions in general. It also helps reducing the costs on transportation and location rental fees.”

Balancing between tragedy and comedy THE TWITCHERS is aiming for an audience from 8 and up. “The fact that twitching is a matter of life and death for the characters gives the drama a comic twist. I asked the actors to act “big” which adds to the comedy feeling.” THE TWITCHERS will premier in Denmark on June 7th 2012.

**www.buff.se**

**Contact Festivals:** Danish Filminstitute, Lizette Gram Mygind, lizetteg@dfi.dk.

**International Sales:** Executive producer Bo Ehrhardt, bo@nimbusfilm.dk.

**PRODUCTION INFO**

**CHILLAR PARTY**

In 2011 an utterly charming film was released on the Indian market that so far hasn’t been picked up by many European festivals. CHILLAR PARTY (by Vikas Bahl & Nitesh Tiwari) tells about a gang of seven friends, the self-called heroes of a fancy residential area. Until one day a beggar boy settles on the patio with his dog. When a political decision brings the life of the dog in danger, the children close a pact. Now the heroes can finally live up to their status. A light-hearted film with a bunch of delightful actors almost unnoticed touches a series of problems in India’s contemporary society. The film is marked by a certain innocence that makes more than 2 hours of Indian cinema easily digestible for an 8+ audience.

**www.chillarparty.com**

**SWCHWRM MAKES A WISH**

In the poetic Dutch movie MY ADVENTURES BY V. SWCHWWRM (by Froukje Tan) a young boy strives for a better world. And so does production company Flinck Film on http://www.swchwrm.nl/, where you can post your ultimate wish for a better world. In a sort of Schwermish universe people express their dearest wishes and most of them are as dreamy as the film itself. Like ‘I wish everybody would believe in fairy tales and no longer in war, crisis and money’. Or ‘African bosses should be more gentle to the people living there.’ On the same website you can leave an advice for the queen (‘Can’t you install a law that nagging is forbidden’) or find out more about War Child (www.warchild.nl, receiving a percentage on every ticket sold).
NEW MEMBER:
THE CHILDREN’S MEDIA CONFERENCE

Representing the Showcomotion festival Kathy Loizou has been an ECFA member for many years. Now she joined again as director of the Children’s Media Conference. “ECFA has supported all of us working with children as our focus. We joined because we think it’s important to be part of such a network, and also because the contacts ECFA provide are necessary in helping us fulfill our own remit. Our ethos is to help practitioners in our industry make the best possible quality media for young people. We do this by encouraging development of quality content amongst writers, producers, directors and business sustainability amongst kids media companies.

The Children’s Media Conference (CMC) runs every July in the north of England in the city of Sheffield. It’s a three-day conference, which means we focus on debate - our event is full of inspirational sessions, discussions, workshops and keynotes – so we don’t have a lot of screenings, and we don’t have any viewing booths.

2012’s keynote speaker is Canadian Lane Merrifield. Lane is one of the three co-founders of Club Penguin, the world’s largest online playground for children, and he’s currently Executive Vice President of Disney Online Studios, responsible for all Disney’s virtual worlds. Lane will share his insights into the success of Club Penguin and social networking for kids. We’ll continue this future focus through the conference: this year’s hot topics are dual-screen viewing, the rise of Apps for kids and transmedia for children’s media brands.

Our motto has always been to provide top quality content and top networking. Delegates return again and again for the inspiration and information they can get from our sessions (more than 35 sessions this year). Great networking opportunities and potential for deal making are the other important part of the CMC mix. We open our doors to delegates from television, radio, film, games, interactive media, magazine and book publishing, the licensing and toy sectors and the arts and culture sectors.”

If you’d like to join them from 4 – 6th July 2012, please email for more information: Kathy Loizou, Director, The Children’s Media Conference, Kathy@thechildrensmediaconference.com; http://www.thechildrensmediaconference.com.

SHOWCOMOTION SHEFFIELD

Look Who’s Back! After last year’s successful re-launch the Sheffield-based Showcomotion festival is proud to present the 2012 edition (May 25th – June 3rd). We asked festival manager Joan Parsons to sum up the 3 festival sections that she is looking forward to the most:

- Our competition has expanded this year and includes films from the far-flung corners of the world, from New Zealand (MAORI BOY GENIUS) to Denmark (TIGERS AND TATTOOS). With the Showco Youth Jury for 11-14 year olds, we’re ready to hand out even more prizes.
- This year we continue our tradition of opening night celebrations with THE YEAR DOLLY PARTON WAS MY MOM (Tara Johns, Canada). We encourage all forms of fancy dress and will be premiering our delicious homemade Showroom ice cream. - The classic OLIVER TWIST and our Polish cinema retrospective will showcase the long European tradition of children’s cinema. We’ll have an exhibition of Polish film puppets and workshops on film making, astronomy and puppetry as well as Q + A’s. www.showcomotion.org.uk is the best place to find up to date festival info. Also, you can follow Showcomotion on twitter (@showcomotion) to see what they’re up to.

Klara Ahren, Sweden & Chile, 2010.
Children’s Jury Prize: „Our Secrets After School” by Fu Shan School, Taiwan, 2012.
Audience Award: „Monster and Dumpling” by Jung Ji-hwan, South Korea, 2011. www.ticff.org/tw

International Children’s Film Festival; City Montessori School, Lucknow, India

Kids International Film Festival; Toronto, Canada
www.tifff.net/tifffkids

Ciné-Jeune Festival; St Quentin & Department of Aisne, France
Youth Jury, Best Short: “La Détente” by Pierre Ducas & Bertrand Bey, France, 2011.
Prix de la Ville: “Kauwboy”.
www.cinejeune02.com

Festival di cinema per ragazzi; Vittorio Veneto, Italy
Experts’ Jury Award: “On the Sly”.
www.vittoriofilmfestival.com

International Children’s Film Festival (KICFF); Kristiansand, Norway
Film & Kino Award & ECFA Award: “Kauwboy”.
Children’s Jury Prize: “Our Secrets After School” by Fu Shan School, Taiwan, 2012.
Audience Award: „Monster and Dumpling” by Jung Ji-hwan, South Korea, 2011. www.ticff.org/tw

www.tifff.net/tifffkids

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**Forthcoming Festivals**

Showcomotion Filmfestival for Children & Young People; Sheffield, UK
May 25th to June 3rd 2012
www.showcomotion.org.uk

52nd International Festival for Children & Youth; Zlin, Czech Republic
May 27th to June 3rd 2012
www.zlinfest.cz

Int. Festival of Short Films for Children Mo&Friese; Hamburg, Germany
May 28th to June 3rd 2012
www.moundfriese.de

Animafest; Zagreb, Croatia
May 29th to June 3rd 2012
www.animafest.hr

Prix Jeunesse – Children’s TV Festival; Munich, Germany
June 1 to 6th 2012
www.prixjeunesse.de

Kids Festival; Sarajevo, Bosnia & Herzegovina
June 8 to 12th 2012
www.kidsfest.ba

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

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**INTERVIEW HOU KEMING (China Children’s Film Association / China International Children’s Film Festival)**
“**All I ask is a small space on this vast national market**”

After his acting debut at the age of 16 Hou Keming became a director, producer and a professor at the Beijing Film Academy. After a 35 year career in the film industry, now he has a new mission: as Chairperson of the China Children’s Film Association he represents and promotes Chinese children’s films worldwide. Being ECFA’s latest non-European member Hou Keming should be the spokesperson for every festival manager, distributor or sales agent interested in bringing Chinese children’s films to Europe.

Hou Keming is also the president of the biennial China International Children’s Film Festival, which in June 2011 took place in Jiangyin. “The festival travels around the country and might be organised elsewhere in 2013.”

**What is on the festival program?**
Hou Keming: “The best European productions. For more than 30 years the doors to China are open. Now we want our young generations to know about all types of children’s film that are produced around the world. Chinese students should know about the lives of their age-group in Europe. The festival includes an international market and meetings in which children let the directors know about their preferences. Afterward we try to have one of the festival films released in China. All I ask is a small space on this vast national market. Last year we brought a Russian animation to China, this year I’m hoping to do the same with EEP. I’d love to see this film touring in Chinese commercial film theatres.”

**How do you promote the Chinese national production abroad?**
Hou: “Out of the yearly 550 titles produced in China there are 50 children’s films and 20 animations. That’s a huge amount of mainly low budget productions made by small companies. I help the producers bringing these titles to the European market. I’m also trying to have our films screened in European festivals.”

50 children’s films per year is a whole lot! Hou: “I would prefer if we only made 10 films, all of them quality productions with commercial potential for the theatres, schools and the international market. We need good stories. Today many Chinese films are made for educational purposes. But I want these educational values to be embedded in funny stories. I want the children to laugh and to have an opinion of their own. In European festivals directors often watch films together with a young audience. Learning from your audience is important.”

In what way can Chinese schools support the nationwide spreading of film culture?
Hou: “A special decree was issued by central government in 2008 that every Chinese student should see 4 films per year and teachers, through discussions, should help the children to get a better understanding of the film’s aesthetic, cultural and ideological content. Schools are an important market in need of a better infrastructure. European titles dealing with serious issues can only be appreciated in the best possible conditions. The school infrastructure differs from one place to another. For instance countryside schools sometimes have no more than 20 pupils.”

**What can ECFA do for you?**
Hou: “Through ECFA I can work on the international reputation of Chinese children’s film, exchange information and connect with festival directors. Meanwhile I keep myself available for everyone in the European industry interested in screening or buying Chinese films or contacting Chinese filmmakers.”

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**How do you define the specific strength of a Chinese children’s film?**
Hou: “In this huge country you come across so many different cultures. China fosters more than 50 ethnic minorities whom are all trying to keep their traditional culture alive. BLISSFUL SUNFLOWER tells about the Uygur people while THE SCHOOL ON WHEELS IN ERGUNA takes us to Inner-Mongolia, which is a totally different world. Chinese history is another source of inspiration. China’s prestigious animation movie THE MONKEY KING by Wan Laiming was released in 1965. Based on only a few of the 100 chapters from the 16th century classic novel ‘Journey to the West’ it includes infinite aspects of Chinese culture. Every character in that movie represents another chapter in China’s history. Recently the film was remastered in 3D. And in THE STAR AND THE SEA the social background of a young boy from the Tanka boat people in Macau is combined with a historical drama about turbulent times in China’s early 20th century.”

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**Golden Sparrow – Festival for Children’s Media; Erfurt & Gera, Germany**
Children Jury’s Awards:
www.goldenersatz.de

**International Film Festival Junior; Stockholm, Sweden**
Best Film: “Suicide Room” by Jan Komasa, Poland, 2011. Best Film for Children: „The Crocodiles – All for One” by Wolfgang Groos, Germany, 2011. Best Film for Young People: "Coming Home" by Anders Øvergaard, Norway, 2011.
www.stockholmfilmfestival.se/junior

**International Festival of Animated Films, Section Tricks for Kids; Stuttgart, Germany**
www.itfs.de
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.

**Alfie, The Werewolf**
Feature Film, The Netherlands, 2011
Director: Joram Lürsen
Production: Bos Bros.
World Sales: Delphis Films Inc., 5455 De Gaspe Ave., Suite 803, Montreal, Quebec, H2T 3B3
phone: +1-514-843-33-55
E-Mail: distribution@delphfilms.com
www.delphfilms.com; www.dolfjezewolfjedefilm.nl

**Famous Five**
Feature Film, Germany, 2011
Director: Mike Marzuk
Production & World Sales: Sam Film Rumfordstr. 10, 80469 Munich, Germany
phone: ++49-89-33-99-530
E-Mail: contact@samfilm.de
www.samfilm.de;
www.fuenf-freunde.com/#/home

**Moon Man**
Animation, Germany & France & Ireland, 2012
Director: Stephan Schesch
Production: Tornasol Films World Sales: Latido Films, Calle Veneras 9, 3rd Floor, 28013 Madrid, Spain
phone: ++34-915-488-877
E-Mail: latido@latidofilms.com
www.latidofilms.com;
www.elsuenodeivan.com

**Mustafa’s Sweet Dreams**
Feature Film, Greece & UK, 2011
Director: Angelos Abazoglou
Production: Cyclope Productions World Sales: Taskovski Films 7 Granard Business Centre, Bunns Lane London UK NW7 2DQ, UK
phone: ++44-877-65-652-046
E-Mail: info@taskovski.com
www.taskovski.com

**My Adventures by V. Swchwr**
Feature Film, The Netherlands, 2012
Director: Froukje Tan
Production: Flinch Film World Sales: Delphis Films Inc. (address see above) www.swchwr.nl

**Sister**
Feature Film, Switzerland & France, 2012
Director: Ursula Meier
Production: Archipel 35,Vega Film World Sales: Memento Films, 40, rue de Paradis, 75010 Paris, France
phone: ++33-1-48-00-09-48
E-Mail: sales@memento-films.com
www.memento-films.com

**Ivan’s Dream**
Feature Film, Spain, 2011
Director: Roberto Santiago
Production: Tornasol Films World Sales: Le Pacte 5 rue Darcet , 75017 Paris, France
phone: ++ 33-1-44-69-59-59
E-Mail: e.perlie@le-pacte.com
www.le-pacte.com

**Cool Kids Don’t Cry**
Feature Film, The Netherlands, 2012
Director: Dennis Bots
Production & World Sales: Rinkel Film Rapenburgerstraat 109 1011 VL Amsterdam, The Netherlands
phone: +31-20-616-32-31
E-Mail: info@rinkelfilm.com
www.rinkelfilm.com

**The Blue Tiger**
Feature Film, Czech Republic, 2012
Director: Petr Oukropec
Production: Negativ Film Productions World Sales: Level K, Gl. Kongevej 137 B, 3rd Fl., 1850 Frederiksberg Copenhagen, Denmark
phone: +45-48-44-30-72
E-Mail: freja@levelk.dk
www.levelk.dk

**Death of a Superhero**
Feature Film, Ireland & Germany, 2011
Director: Ian Fitzgibbon
Production: Bavaria Pictures, Grand Pictures World Sales: Bavaria Film International / Global Screen, Bavariafilmplatz 8, 82031 Geiselgasteig, Germany
phone: +49-89-64-99-26-86
E-Mail: info@globalscreen.de
www.globalscreen.de

**Eating Chips / Patty’s Catchup**
Feature Film, Germany, 2012
Director: Tina von Traben
Production: Dagstar*film World Sales: Media Luna New Films Aachener Str. 24, 50674 Cologne, Germany
phone: ++49-221-51-09-18-91
E-Mail: info@medialuna.biz
www.mediалuna.biz;
www.pommesessen.de

**Ivan’s Dream**
Feature Film, Spain, 2011
Director: Roberto Santiago
Production: Tornasol Films World Sales: Le Pacte 5 rue Darcet , 75017 Paris, France
phone: ++ 33-1-44-69-59-59
E-Mail: e.perlie@le-pacte.com
www.le-pacte.com

**Moon Man**
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Director: Froukje Tan
Production: Flinch Film World Sales: Delphis Films Inc. (address see above) www.swchwr.nl

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Director: Ursula Meier
Production: Archipel 35,Vega Film World Sales: Memento Films, 40, rue de Paradis, 75010 Paris, France
phone: ++33-1-48-00-09-48
E-Mail: sales@memento-films.com
www.memento-films.com

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

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In Zagreb, Croatia, the organisation ‘Kids meet art’ has picked up an interest in children’s film. In cooperation with the Museum of Contemporary Art (www.msu.hr) they organized a pilot project: 6 film days dedicated to children. The project, supported by the Ministry of Culture, the Croatian Audiovisual Centre and Mediadesk, brought together over 2,200 children from kindergarten and primary schools, 50 teachers and 20 educators. Now they want more!

Edita Bilaver Galinec & Ivana Jakobović Alpeza: “Our goal is to offer a systematic educational program of contemporary films and retrospectives with a special interest in quality films. Diversity should be our keyword.”

For the pilot project in April and May 2012, some of the most popular titles from the last 5 years were screened: THE THREE ROBBERS, KERITY, THE CROCODILES, TOMBOY, LIVERPOOL GOALIE and the Croatian documentary OBLAK. In total 52 workshops were organised, tutored by experts in psychology, music, film making, etc. More info about ‘Kids meet art’ (Zagreb): Edita Bilaver Galinec (edita.galinec@to-one.com) & Ivana Jakobović Alpeza (ifka.jakob@gmail.com).

SALAM ALEIKUM ALLEMagNE

SALAM ALEIKUM ALLEMagNE (by Behrooz Karamizade, Germany) is a 60’ documentary about a group of war refugees from Iraq, arriving in Germany for a resettlement program. The film doesn’t stretch the political backgrounds but uses a childlike tone to make a young audience familiar with refugees’ simple everyday life problems. Director Behrooz Karamizade accompanies the refugees from their arrival in Germany up to the point of settlement in their new places of residence. The camera captures 6 year old Schams as well while she masters her first steps at school, as in her amazing dance performance. The traumatizing war experience can be read subtly between the lines. The perfect way to make an actual problem open for discussion amongst children.

The film was produced by the NUR Film Group, young directors with a common goal: “We shoot films that celebrate the differences and common grounds of people. We want to know how love becomes stronger than fear and curiosity stronger than mistrust.” Contact: NUR Film Group, nur-filmgroup@gmx.de; www.nurfilmgroup.de.

FILM EDUCATION RESEARCH

On behalf of the European Commission, a research project is carried out by the British Film Institute, Film Education (both members of ECFA) and the University of London, to explore film education across Europe. Film Education wants to make sure that children’s film festivals are appropriately represented in the report and therefore kindly request festival professionals to fill out a short online survey. For those of you working with children’s film festivals, please take 10 minutes to check out the education survey on: http://www.surveymonkey.com/s/Festivaleducationsurvey. Many thanks on behalf of Film Education UK.
ECFA NEWS

ECFA AWARDS
The first films recently listed for the ECFA Award 2012:
BUFF International Children & Youth Film Festival (Malmö, Sweden): TAKING CHANCES (Nicole van Kilsdonk, The Netherlands).
Ciné- Jeune Festival de l'Aisne (St Quentin, France): JITTERS (Baldvin Zophoníasson, Iceland).
Kristiansand International Children's Film Festival (Norway): KAUWBOY (Boudewijn Koole, The Netherlands).

NEW MEMBER: LA LANTERNE MAGIQUE
La Lanterne Magique (The Magic Lantern) is an international cinema club for children aged 6 - 12. Its purpose: to help young audiences discovering the pleasure of cinema and to provide them with tools to understand the images, using an age-appropriate concept of visual media literacy.

Every month the young members of La Lanterne Magique are invited to discover a quality film. A few days before the screening they receive a wonderfully illustrated magazine interpreting the film. In the cinema, without their parents but surrounded by adult helpers, they are welcomed with a theatrical sketch. This concept is based on an emotional and chronological approach.

Each year the members of La Lanterne Magique enjoy a selection of films in three cycles, each of which is dedicated to a certain emotion: laughter, dreams and in yearly alternation fear and sadness. Each cycle is composed of three films coming from different periods in film history. Presented in chronological order, they illustrate the evolution of the seventh art. During their six years in the club, they will thus see 54 carefully selected films that will help them to grow and develop. In Switzerland where La Lanterne Magique was launched almost 20 years ago, clubs throughout the country involve some 25,000 young cinema fans. Having spread to 13 other countries around the world, this unique cinema club for children is regularly cited by specialists as a marvelous aid to educational development.

On top of their regular activities La Lanterne Magique develops numerous educational projects. In accordance with its objectives of visual media literacy, it has a large presence on the Internet, on television, at film festivals and countless cultural events. As an example, don’t miss the-cat.the-magic-lantern.org, a website in 5 languages aimed at all children!

La Lanterne Magique operates not only with cinema theatres, schools or festivals, but also with institutions and associations providing the young audience with a cultural background, as well as proper tools to analyze the images they are continuously seeing. This is how La Lanterne Magique became a member of ECFA.
Contact: Francine Pickel, +41-32-723-77-01, box@lanterne.ch; www.lanterne-magique.org

NON PROFIT DISTRIBUTION
During ECFA's General Meeting some members brought up their interest in new forms of children’s film distribution. Film clubs, festivals and educational organisations could benefit from having films at their disposal, without relying on the goodwill of local commercial distributors. ECFA is ready to explore the possibilities of what could be described as ‘non-profit distribution’. A first small survey was started under the coordination of ECFA-board member Reinhold T. Schöffel (BJF).

Non-profit distribution could include screenings in film festivals, schools or film clubs, eventually with reduced entry fees to cover limited costs. That would be a way to make films (on 35mm, DVD, BluRay and DCP) available to a young audience that otherwise never could be seen.

These activities offer the chance to broaden the distribution of arthouse films for young audiences towards more regions and countries. On the other hand these activities demand a lot of work for producers and/or sales agents. Therefore ECFA is trying to find ways how both interests can be brought together more closely. If you have an interest to participate in this working group on non-profit film distribution, please contact Reinhold T. Schöffel on RTSchoeffel@t-online.de.

ECFA’S ANNUAL GENERAL MEETING, BERLIN
On February 11th almost 50 people attended ECFA’s annual General Meeting to discuss with the board and with president Tonje Hardersen ECFA's main targets for 2012: the RAINBOW Project, the ECFA Award (for 2012 ECFA is hoping to arrive on the same amount of 9 participating festivals) and the co-operation with EFA’s European Film Academy Young Audience Award. With 3 members (including Tonje Hardersen) leaving the board in 2013, ECFA would like its members to consider possible candidacies for future board members.
FILM IN FOCUS: KAUWBOY

Actor Rick Lens (10): “Film makers often pick children with ADHD”

In this polite and decent boy named Rick Lens you’d hardly recognize the smudgy Jojo who messes and paddles all the way through KAUWBOY. “Usually I don’t splash in puddles but now I quite liked it. At home I’m not much of a country-boy. I prefer playing indoors with my Playstation and Playmobil.”

Did you have to study all your lines?
Lens: “Boudewijn told me little bits of the story and from there on I improvised. The lines I should repeat literally he whistled and the rest I made up myself. At home I had this thick script but I never read a single word in it.”

How did you work with the jackdaw?
Lens: “We followed one nest from the very beginning. There were 6 of them. Not so sweet at first: stinky and naked like a slug. But it got more fun as they grew up. After a while they came begging to be cuddled, thinking I was their mum. As a child Boudewijn Koole had a crow. Every day after school it came flying all the way from home to sit on his shoulder.”

KAUWBOY has some remarkable scenes. Like the ‘friendly fight’ with your dad. Did you understand what was going on?
Lens: “It started as making fun but then got wilder, till dad punches me hard. All those punches were fake of course, but sometimes they did hurt a bit. Well… I suppose acting always requires a bit of pain.”

Your memorable ‘Happy Birthday’ performance made my flesh creep.
Lens: “That wasn’t so difficult. I had to sing it over and over again, every time a bit more out of a tone and with a bit more angry face.”

That’s what I liked most in your performance: all that anger raging under your skin.
Lens: “Thank you! At home when I’m angry I have the same gaze. My family recognized it immediately. They said Rick in the film is very much alike the one they know.”

Also playing water polo?
Lens: “No, I’m into hip hop and street dance. I have ADHD (Attention Deficit / Hyperactivity Disorder) and sports are good to canalize my energy. Film makers often choose children with ADHD: we have loads of energy, we can keep going and because we often live in a fantasy world, acting is pretty easy for us. But I can drive people nuts. On our way coming we had to drive five hours to St Quentin, France. We had a little TV and a jar of salsa sauce. That's all I need to demolish a car. When I opened the jar I spilled sauce all over. The jar was empty and the sauce was all over the TV, the seats, the window,… Then dad missed the exit and I had to sit like that for 60 more kilometers. It was horrific.”

Actrice Susan Radder was particularly good in blowing chewing gum bubbles.
Lens: “We got along very well. She was so experienced and never nervous on the set. But honestly, those bubbles… They were utterly disgusting! I had to blow a few under water. That really makes your jaws hurt.”

How did you combine the acting with your school?
Lens: “I think they’ll like the film. And if one comes to tell me the film was stupid, just to bully me, I’ll think of the many people who told me how much they liked the film. Then it’s not so terrible if one thinks it’s stupid.” (GH)

Contributors to this issue:
Adam Graham, Reinhold Schöffel, Felix Vanginderhuyen, Florian Becker, Pascal Edelmann, Maria van Hörsten, Maja Dyekjaer, Greet Stevens, Sabine Smits, Kathy Loizou, Joan Parsons, Hou Lens: “Thank you! At home when I’m angry I have the same gaze. My family recognized it immediately. They said Rick in the film is very much alike the one they know.”

For more information and memberships (€ 200 per year):
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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-programs interested in European films for children.