

No. 1 / 2013

FEBRUARY

EDITORIAL

Founders & newcomers

Although we're not planning festive celebrations, I want to mention in this first issue of 2013 that this year ECFA will be 25 years old. I believe this is quite remarkable. I witnessed our association having its ups and downs over the years, but thanks to the perseverance of the founders and the enthusiasm of the newcomers, I can honestly say that ECFA is more alive and kicking than ever before. What started in 1988 with 20 members now has grown into a grand "children's film movement" with over 70 members.

For this I want to express my special thanks to Tonje Hardersen, the president during the past 6 years. According to the statutes of the association, Tonje has come to the end of her term and will oversee the Annual General Meeting in Berlin – in her sometimes fast paced but always determined way – for the last time. As the face of ECFA, Tonje attracted new people and instigated new initiatives. Her knowledge of subjects and her position in the international scene were of great value for many of our actions. We will miss her! But I'm convinced that ECFA, even in the future, can count on her!

These words of thanks however indicate that the near future is important. Together with Tonje two other members of the board, who both contributed in their own way to ECFA's current position, come to the end of their term. I hope that Charlotte Giese and Dimitris Spyrou will remain closely involved in ECFA for many years.

I'm quite certain that in the upcoming Annual General Meeting new people will stand up to continue the good work. Over the past 25 years the attention for "quality films for children" has certainly changed, but there is still a lot of work to be done. Therefore I say: let's do it together! That's the main raison d'être of an association.

Felix Vanginderhuysen
ECFA's General Secretary

ECFA AWARD 2013

Last year ECFA successfully installed the ECFA Award for Best European Children's Film. The result was the crowning for **ON THE SLY**, a movie that already collected innumerable festival awards. Possibly we'll face the same scenario this year, as most of the nominated films have been busy collecting prizes throughout the year, doing justice to the ECFA Award's ambition to reward the 'Best of the Best'. In 2012 9 festivals participated in the pre-selection, but there are only 6 films on the final shortlist, as **KAUWBOY** and **DEATH OF A SUPERHERO** were nominated more than once. Therefore this shortlist is the ultimate pattern-card of the very best and most beautiful films that European directors have offered young audiences last year.

Recently the ECFA members were invited to bring out their votes, deciding on the final winner. And the nominees were...



TAKING CHANCES
(Nicole van Kilsdonk, The Netherlands)

Wrestling pathetically with the absence of her dad, who refuses to grow up, a young girl tries to deceive faith.
Awarded in BUFF Filmfestival, Malmö.



JITTERS
(Baldvin Zophoniasson, Iceland)

Teenagers are putting themselves and their environment under pressure, tussling with a life that seems to be slipping through their fingers.
Awarded in Festival Ciné-Jeune de l'Aisne, Saint-Quentin.



KAUWBOY
(Boudewijn Koole, The Netherlands)

A heartrending story about a mourning father, his valiant son and a jackdaw chick that fell from its nest.
Awarded in Kristiansand International Children's Film Festival; Lucas International Children's Film Festival, Frankfurt/Main and Olympia Youth Film Festival, Pyrgos.



DEATH OF A SUPERHERO
(Ian Fitzgibbon, Ireland)

A terminally ill boy faces a dilemma: giving up or fighting back; a moving feature with stunning comic strip interludes.
Awarded in Zlín Film Festival and International Young Audience Film Festival Ale Kino! Poznan.

ECFA's AGM

We invite all members to ECFA's Annual General Meeting on Saturday February 9th, 2013 at 16:00 in Thüringer Staatskanzlei (Vertretung des Freistaats Thüringen beim Bund), Mohrenstraße 64, Berlin.
Attention: new venue! (Less than 10 minutes walking from Potsdamer Platz.)

The News Section: Films, Festivals, Awards

Castellinaria Festival int. del cinema giovane; Bellinzona, Switzerland

Competition 6 – 15: Golden Castle Award: "Appartamento ad Atene" by Ruggero Dipaola, Italy, 2011. Silver Castle Award: "Leafie. La storia di un amore" by Oh Seongyun, South Korea, 2011. Bronze Castle Award + Swiss Italian Foundation for Childhood Help, Support and Protection Award: "Gattu" by Rajan Khosa, India 2012. Minicastellinaria Prize: "Ernest et Célestine" by Benjamin Renner, Vincent Patar & Stéphanie Aubier, France / Belgium / Luxemburg, 2012.

Competition 16 – 20: Three Castles Award: "L'intervallo" by Leonardo Di Costanzo, Italy / Switzerland / Germany, 2012. Quality of Life Award: "Rebelle" by Kim Nguyen, Canada, 2012. Utopia Award: "Calm at Sea" by Volker Schlöndorff. Public's Prize: "First Position" by Bess Kargman, USA 2011.

Short Film Awards: "Daniel"-Prize: "Roxanne" by Veronika Mikalova, Czech Republic, 2011. Public's Prize: "Parvaneh" by Talkhon Hamzavi, Switzerland, 2012.
www.castellinaria.ch

Int. Children's Film Festival; Vienna, Austria

Children Jury's Award for Best Feature Film: "Cool Kids Don't Cry" by Dennis Bots, The Netherlands, 2012. Audience Award: "Tony 10" by Mischa Kamp, The Netherlands 2012. UNICEF Prize: "In the Name of the Girl" by Tania Hermida, Ecuador, 2011.
www.kinderfilmfestival.at

El Meu Primer Festival; Barcelona, Spain

Best Short for 5+: „The Light“ by Yuta Sukegawa, Japan, 2010. Best Short for 7+: "Dripped" by Léo Verrier, France, 2011.

Audience Awards: Best Short for 5+: „Orange ô désespoir“ by John Banana, France, 2011. Best Short for 7+: "Fat" by G. Fouchy, Y. Auroux Bernard & S. Oliveira Bispo, France, 2011.
www.elmeuprimerfestival.com

IDFA – Int. Documentary Festival, Section „Kids & Docs“; Amsterdam, The Netherlands

Mediafonds Kids & Docs Award: „Sounds for Mazin“ by Ingrid Kamerling, The Netherlands, 2012.

Doc U Award (youngsters jury): "Little World" by Marcel Barrera, Spain, 2012.
www.idfa.nl

Festival int. de Cinéma du grain à dé- moudre; Gonfreville l'Orcher, France

Grand Jury's Award: Best Short: "Retour Young Scenarists' Jury: Best Short: "Curfew" by Shawn Christensen, USA,



TOTALLY TRUE LOVE (Anne Sewitsky, Norway)

*A young girl's first encounter with
l'amour fou crashes like lightning and
overthrows her whole world.*

Awarded in Oulu International Children & Youth Film Festival.



THE SECRET (Morten Køhlert, Denmark)

*Three teenagers, supporting each other
against all odds, cover up their mother's
death. A humane statement for solidarity.*

Awarded in Schlingel Film Festival for Children & Young Audience, Chemnitz.

The goal of the ECFA Award was not only to celebrate the best European film but also to generate an exchange of people among ECFA members. It looks as if this year again that goal was reached: in 9 festival juries 25 ECFA members have been brought together.

The winner of the ECFA Award 2013 will be announced in an Award Ceremony during the ECFA reception (Treffen der Kinderfilmszene) in the International Film Festival of Berlin, on Saturday, February 9th 2013 at 9.00 pm in the Homepage Lounge, Köthener Strasse 44, Berlin. Come and find out who'll be the rightful successor of ON THE SLY.

5 Questions to wave out ECFA President Tonje Hardersen "Every year we need a bigger facility for our AGM"

With members from 26 European and non-European countries, never before has ECFA been so broadly represented. What is the reason behind this successful spreading throughout the whole European continent?

Tonje Hardersen: "ECFA has, during the last few years, focused on the ability to offer members a strong network and (especially new) members see the advantage of discussing topics and problems they have in common with professionals in different countries. We have made efforts to find members in Eastern Europe, who in spite of a long tradition in children's film culture and numerous film festivals, were strongly under-represented in ECFA. And we had a good collaboration with festivals accommodating us to meet and recruit new members."

ECFA's most appropriate farewell gift for you would be: a) a limitless purchase account for Berlin's fanciest shoe shop, b) a role as leading lady in Norway's next children's film box office success or c) a private Depeche Mode concert in your hotel room?

Hardersen: "This is the easy one. I would never, ever turn down Dave Gahan in my hotel room."

Can you share with us one ECFA-related moment that you realized: this is what we're good at, this is why I'm doing it?

Hardersen: "Last year presenting the ECFA Award for Best Children's Film 2012 during the Berlinale was such a

moment. The establishment of ECFA juries in many festivals has been a really pleasing involvement and helped us to bring members even closer. Another moment was when I realized that every year we need a bigger meeting facility for our next AGM since it was too crowded last time."

How do you see ECFA's role evolving in the children's film landscape?

Hardersen: "I feel confident that ECFA will continue to be the leading organization for all professionals involved with media for children. I think that the number of members will continue to grow in the years to come, and hopefully we will be able to be a strong voice in securing children's access to quality films. ECFA could definitely improve its lobbying skills, and I wish the new board the best of luck with this. I hope that the ECFA Award will continue in the good direction it is already headed in and that we will continue organizing exiting seminars."

If you think really big, who would you choose as your successor as ECFA's president?

Hardersen: "I think Hillary Clinton would be an excellent candidate. She is obviously keen on the presidential title, should know her way in diplomacy and bureaucracy, not to mention her fund raising abilities!"



PARENTS, TEACHERS, AND OTHER PROBLEMS ECFA Seminar about Adults' Roles in Films for Children

Parents, aunts, teachers, nannies, bus-drivers, football-coaches...

Adults belong to a child's life and kids will never "get rid of them"... until they become adults themselves. All the different roles adults adapt for children in real life are also depicted in films. This year's ECFA seminar in the Kristiansand Children's Film Festival will take a closer look on the variety of roles adults play in films for children.

Different roles of adult personalities will be distinguished from "adults as slapstick-heroes" until "adults as antagonist / reason for conflict". Is stereotyping the easiest solution? And how many adult characters can a children's film handle? All this will be discussed in a ½ day seminar, focusing on recent films but also endeavoring on a short journey through the history of children's film. After the seminar you are invited to watch one festival film with subsequent discussion.

On April 26th (9:00-13:00) in Kristiansand, Norway. Registering through the festival. Content manager: Franziska Kremser-Klinkertz; franziska.kremser-klinkertz@filmtage.luebeck.de – not for registering. To all members attending, ECFA offers one night's hotel accommodation free of charge.

BLURRING BORDERS Theme Talk at the Berlinale

A shift is taking place in the diversification of media players and markets: new platforms ask for a new content. Children are often in the lead in the take-up of new technology. These changes in audience's habits impose the creative industries to go beyond classical forms of financing and distribution. New prospects for children's film and media content will be discussed in a Theme Talk on February 11th 2013, Berlin (1.30 – 3.30 p.m.).

Wendy Bernfeld (Rights Stuff - NL/ Ireland) will share her know-how on navigation in a diversified market without losing focus. She will suggest tools for mapping the new digital platforms. This event should provide stimuli for producers, distributors and other industry players working with producing and financing children's content in film, television, games, cross and transmedia. Location: Abgeordnetenhaushaus, Festsaal / Niederkirchnerstraße 5, Berlin. Seats are limited and registration is required until February 4th 2013 on info@kids-regio.org. Info: www.kids-regio.org

2012; Best Long Film: "A Trip". Young Cinephiles' Jury: Best Short: "Curfew"; Best Long Film: "Four Suns" by Bohdan Slama, Czech Republic, 2012. Audience Award: Best Short: "Curfew"; Best Long Film: "Frisson des Collines" by Richard Roy, Canada, 2011. www.dugrainademoudre.net

Int. Children's & Youth Film Festival; Oulu, Finland

Children Jury's Prize: "Niko 2 – Little Brother, Big Trouble" by Kari Juusonen & Jørgen Lerdam, Finland / Denmark / Germany / Ireland, 2012.

Young People Jury's Prize: "Miss Blue Jeans" by Matti Kinnunen, Finland, 2012.

Church's Media Foundation Award: "Almost 18" by Maarit Lalli, Finland, 2012. ECFA Award: "Totally True Love" by Anne Sewitsky, Norway 2011.

CIFEJ Prize: "Arcadia" by Olivia Silver, USA, 2011.

Director Matti Kinnunen received the "Poem" Foundation's Little Bear Award. www.oulunelokuvakeskus.fi/lef

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

Int. Jury, ECFA Jury & UNICEF Jury: Best Feature: "Kauwboy" by Boudewijn Koole, The Netherlands, 2012. Int. Jury's Award for Best Direction & Best Young Actor: "Kauwboy". Best Young Actress: Julia Garner for "Electric Children" by Rebecca



**Barnesfilm
FESTIVALEN**

Professional days:

- New nordic Children's films
- Films on the horizon
- ECFA-seminar

Kristiansand International

CHILDREN'S

film festival

Norway | 23 - 27 April 2013 | www.kicff.no

Thomas, USA, 2012. Best Screenplay: Rebecca Thomas for "Electrick Children"; CIFEJ Award: "Electrick Children" Best Short Fiction: "Ambitious" by Ainur Askarov, Russia, 2011; Best Short Animation: "The Window" by Camille Müller, Switzerland, 2012.

Children Jury's: Best Feature: "Death of a Superhero" by Ian Fitzgibbon, Germany / Ireland, 2011. Best Short Fiction: "Paper Boat" by Helmy Noh, Egypt, 2012. Best Short Animation: "Luminaris" by Juan Pablo Zaramella, Argentina, 2011. Best Documentary: "In My Mother's Arms" by Mohamed Jabarah Al-Daradji & Atia Jabarah Al-Daradji, UK / The Netherlands / Iraq, 2011. Best Short Documentary: "The Passenger" by Pia Andell, Finland, 2012.

Int. Kids & Docs Jury: Best Long Documentary: "In My Mother's Arms"; Best Short Documentary: "Veronika" by Mark Michel, Germany, 2011.

www.olympiafestival.wordpress.com

Int. Young Audience Film Festival Ale Kino!; Poznan, Poland

Int. Jury: Live Action for children "The War of the Buttons" by Yann Samuël, France, 2011; Live Action for young people: "Identity Card" by Ondrej Trojan, Czech Republic, 2010; Live Action Short for children: "Cluck" by Michael Lavelle, Ireland, 2011; Live Action Short for young people: "On the Beach" by Marie-Elsa Sgualdo, Switzerland, 2012.

Best Animation for Children: "Ernest & Celestine"; Best Animation for Young People: "The Inn" by Izu Troin, France, 2012.

ECFA Award: "Death of a Superhero".

Young People Jury: Best Live Action: "Terri" by Azazel Jacobs, USA, 2011; Best Live Action Short: "The Arm" by Jessie Ennis, Brie Larson & Sarah Ramos, USA, 2011; Best Animation: "The Mystery of the Malakka Mountain" by Jakub Wroński, Poland, 2011.

Children Jury: Best Live Action:

"Kauwboy"; Best Live Action Short:

"Kidnapped" by Sarah Winkenstette,

Germany, 2011; Best Animation: "Le

Tableau" by Jean-François Laguionie,

France, 2011.

Ale Kino's 'Platinum Goats' were dedicated to Andrzej Wajda and puppet film director Tadeusz Wilkosz.

www.alekino.com

Animateka Int. Animation Film Festival; Ljubljana & Maribor, Slovenia

Jury's Grand Prix: "What Happens When Children Don't Eat Soup" by Paweł Prewencki, Poland, 2011.

Audience Award: "Head Over Heels" by Timothy Reckart, UK, 2012.

Best Children's Program: "The Little Bird and the Leaf" by Lena von Döhren, Switzerland, 2012.

www.animateka.si

INTERVIEW

Ilgar Najaf about BUTA

"Directors often feel like Christopher Columbus"

7-year old Buta lives with his grandmother in a mountain village in Azerbaijan. Life seems easy: Buta goes to school, plays with his girlfriend, fights a group of envious boys and meets a new friend and tutor, an old soap seller encouraging him by his worldly wisdom and telling him stories from a long gone past.

Buta is not just a name, it's also a pattern on the carpets that the women in the village are weaving. Looking like a drop of water (see picture), it has a rich symbolic meaning. You'll find buta's everywhere in this film.

Ilgar Najaf: "From the beginning of the film when the meaning of the symbol is explained, the buta is omnipresent. As it is in life; buta relates to all aspects of life and its meaning differs for every individual. For the main character, buta symbolizes his entire life and destiny – he is even named after the ornament, Buta."



What is the ethnical and geographical background of the story?

Najaf: "The film was shot in a mountain village 150 kilometers from Baku. The type of fighting amongst children in the film, is typical for that region. We call it 'chicken fights'; I was good at it as a child."

For a western audience it's hard to imagine people living under such primitive circumstances.

Najaf: "The film isn't about the hardships of a life without luxury, but about relations between people. But that kind of village life hardly exists anymore. Small changes have a big impact on ancient traditions. There is little we can do about it. Globalization swallows the nature of traditions, like a big stomach digesting everything into a grey mass."

Many events take place under the big tree. What is its role in the story?

Najaf: "The lonesome tree is a conspicuous element in the film. He is a witness, an omnipresent observer. He has seen everything: love, youth, age and death. His role continues up until the end of the movie. There are 4 sceneries in the closing sequence, shot from a helicopter: a marriage, a stone pattern, car-

pets... and the tree, as a last farewell. People die but the tree remains."



Directing a large group of children, was it hard to channel their energy?

Najaf: "Honestly, if I would have known that working with children was so difficult, I never would have even started this project. As a debuting director I found it extremely hard. For instance, the scenes with the children in the river we shot in September when it's was already cold. Azim (Buta's nemesis) and the others didn't want to go into the water. Finally we found a solution: we rubbed their bodies with vodka to heat up the skin, then they played a short scene, and after every take we rubbed them with vodka again."

Did this situation put you under pressure?

Najaf: "From the day the shooting started, I realized I was in trouble. But there was no turning back. A director on the set often feels like Christopher Columbus: he knows that at the end of the ocean, there is land, but the rest of the ship's crew doesn't believe there is."

Can you tell a bit more about the carpet tradition?

Najaf: "It's a tradition that all Azeri's have in common, up till today. Looking at a handmade carpet, the patrons reveal about the woman who made it. You can tell about her character and her moods, if she felt happy or sad or maybe in love. Like Buta's grandmother says, 'weaving a carpet, you can't hide your true self'. You can read things in the use of the colours and patterns. The symbolic use of buta's is a good example: 2 buta's entwined means love, a big and a small buta means mother and child, 2 buta's backwards to each other means separation, a buta with a big belly means pregnancy, etc. This is a graphic language developed by non-educated women from the villages."

My last question comes from the movie itself: what is better, a car or a donkey?

Najaf: "Like the question, the answer is in the movie. Living in a village like Buta, I would definitely choose the donkey!" (GH)

The full interview can be found on www.ecfaweb.org/projects/filmmaking.

PRODUCTION

ESKIL & TRINIDAD

"My name is Eskil and I have lived in as many places as I am old, that means 11. Now we are moving again and I don't care where to, it's always called something odd and there is always a power plant and a hockey team where I have to play..." Eskil moves from town to town with his father. He sucks at playing hockey and misses his mother. His father was once an excellent ice hockey goaltender, and he thinks Eskil should be one as well. Eskil has the world's best goaltending equipment, but is the world's worst goaltender.

Things change when he meets Trinidad, a mysterious woman, living outside society. She believes paradise is a place on earth and is secretly building a boat to carry her community over the ocean... to Trinidad! Perhaps she could even take Eskil to his mother?

Director Stephan Apelgren: "In 1986 a friend told me about a village idiot obsessed with the thought of moving his community to warmer climes. With a few strokes of my pen, I sketched out a possible meeting between this character and a boy who was obsessed by boats. As is often the case with such side projects, it came to nothing. Until some years ago, the story was given to a producer. Suddenly the project came to life again, 25 years after it began..."

"Filming with children, for instance in SUNE'S SUMMER, for me was always simple, having faith that 'they are like me, only smaller'. Telling the story of a vulnerable boy against a silent and wide ranging Northern Swedish background is very striking visually, and reinforces Eskil's isolation. Add to this the contrast of the noisy environment of a hockey arena, and you'll end up with a dynamic film with big swings in rhythm and intensity. Since Eskil is the narrator, the story is not completely realistic. We are with him in his dreams and fantasies, so the tone of the film sometimes feels like 'magical realism'."

Produced by Sonet Film, ESKIL & TRINIDAD will soon be released in Sweden. Producer Lotta Gerlach: "We're targeting a family audience. Maybe for the youngest children some scenes are a bit frightening, but the film is definitely accessible from 6 years and up."

World Sales: SF, +46-8-680-35-00, international@sf.se; www.sfindernational.se.



Forthcoming Festivals

**Int. Children's Film Festival; Dhan-
mondi, Dhaka, Bangladesh**
January 19 - 25th 2013
www.cfs-bangladesh.com

Children's Film Festival; Seattle, USA
January 24 - February 3rd 2013
www.childrensfilmmfestivalseattle.org

Youth Film Festival; Glasgow, UK
February 3 - 13th 2013
www.glasgowfilm.org/festival

**Int. Filmfestival - Generation; Berlin,
Germany**
February 7 - 17th 2013
www.berlinale.de

**Europees Jeugdfilmfestival Vlaan-
deren; Antwerp & Bruges, Belgium**
February 9 - 17th 2013
www.jeugdfilmfestival.be

Cine Junior; Val-de-Marne, France
February 13 - 26th 2013
www.cinemapublic.org

**Children's Filmfestival; Providence,
USA**
February 14 - 19th 2013
www.providencechildrensfilmmfestivalseattle.org

**Animex - Int. Festival of Animation &
Computer Games; Middlesbrough, UK**
February 18 - 22nd 2013
www.animex.net

**Reel Fun Film Festival; Calgary,
Canada**
February 23 - March 3rd 2013
www.reelfunfilmfest.com

**Int. Children's Film Festival; New York,
USA**
March 1 - 24th 2013
www.gkids.com

**Int. Children's Film Festival (FIFEM);
Montreal, Canada**
March 2 - 10th 2013
www.fifem.com

Cartoon Movie; Lyon, France
March 6 - 8th 2013
www.cartoon-media.eu

**BUFF - Int. Children & Youth Film
Festival; Malmö, Sweden**
March 11 - 16th 2013
www.buff.se

**Children's Film Festival, Augsburg,
Germany**
March 15 - 24th 2013
www.filmfest-augsburg.de

**Youngabout - Int. Film Festival for
Young People; Bologna, Italy**
March 18 - 24th 2013
www.youngabout.com

**First Light Movies Awards; Birming-
ham, UK**
March 19th 2013
www.firstlightmovies.com

RINGER BROTHERS BACK AT WORK?

ECFA fosters its favorites, especially when they've won the first ECFA Award. The Ringer brothers have a new script ready, for which they have already been granted development support from the Francophone-Belgian government. LES OISEAUX DE PASSAGE (The Birds of Passage) tells the story of two girls, one in a wheelchair and her best friend taking pity on a little duckling, setting out on a journey to set the bird free in a delta with its fellows. Not only for the bird this trip, will become a 'journey of passage'.

PLODDY THE POLICE CAR BACK ON TRACK

Good news for fans of PLODDY THE POLICE CAR. A new animated feature about the four-wheeled star is currently in production, directed by Rasmus A. Sivertsen with co-director Rune Spaans. In PLODDY THE POLICE CAR BACK ON TRACK the charming hero is assigned to guard an endangered eagle and her egg. However, when two female thieves steal the eagle mother and Ploddy ends up hatching the egg under his hood, he gets a lot busier than planned. The fact that policeman Richard falls in love with one of the thieves is not helping either...

Producer Neofilm expect this 72' animation to premier early May 2013.
World Sales: TrustNordisk, +45 3686 8788,
info@trustnordisk.com; www.trustnordisk.com.



Young People's Film Festival; Leeds, UK

March 25 - April 5th 2013
www.leedsyoungfilm.com

Cine-Jeune; Saint-Quentin, France

April 5 - 12th 2013
www.cinejeune02.com

Kids Int. Film Festival; Toronto, Canada

April 9 - 22st 2013
www.tiff.net/tiffkids/festival

Film Festival Junior; Stockholm, Sweden

April 15 - 20th 2013
www.stockholmfilmfestival.se/sv/junior/2012

Festival di cinema per ragazzi - Kids & Teens Film Festival; Vittorio Veneto, Italy

April 17 - 20th 2013
www.vittoriofilmfestival.com

Indie Junior; Lisboa, Portugal

April 18 - 28th 2013
www.indielisboa.com

Int. Children's Film Festival; City Montessori School, Lucknow, India

April 19 - 25th 2013
www.cmsfilms.org/iecff

Int. Children's Film Festival; Kristiansand, Norway

April 23 - 27th 2013
www.kicff.no

Int. Festival of Animated Films, Section "Tricks for Kids"; Stuttgart, Germany

April 23 - 28th 2013
www.itfs.de

Int. Children & Youth Animation Film Festival; Varaždin, Croatia

April 25 - 28th 2013
www.vafi.hr

Int. Short Film Festival; Oberhausen, Germany

May 2 - 7th 2013
www.kurzfilmtage.de

Int. Festival for Children & Youth; Zlín, Czech Republic

May 26 - June 2nd 2013
www.zlifest.cz

Children's Film & Media Festival "Golden Sparrow"; Gera & Erfurt, Germany

May 26 - June 1st 2013
www.goldenerspatz.de

Int. Short Film Festival; Children's Film Festival "Mo&Friese"; Hamburg, Germany

June 2 - 9th 2013
www.moundfriese.de

Animafest - World Festival of Animated Film; Zagreb, Croatia

June 4 - 9th 2013
www.animafest.hr

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.

Approved for Adoption



Animated Film, Belgium / France, 2012
Director: Laurent Boileau & Jung
Production: Mosaïque Films
World Sales: Wide Management
40, rue Sainte-Anne, 75002 Paris
Phone: ++33-1-53-95-04-64
E-Mail: wide@widemanagement.com
www.couleurdepeaumiel-lefilm.com

Baby Blues

Feature Film, Poland, 2012
Director: Kasia Rosłaniec
Production: MD4, Zentropa International
World Sales: Kino Swiat, ul. Belwederska
20/22, 00-762 Warszawa, Poland
Phone: ++48-22-840-68-01
E-Mail: kinoswiat@www.kinoswiat.pl
www.kinoswiat.pl

Being Like Deyna



Feature Film, Poland, 2012
Director: Anna Wieczur-Bluszcz
Prod. & World Sales: Skorpion Arte, ul.
Wspólna 75, 00-687 Warszawa, Poland
Phone: ++48-22-851-10-54
E-Mail: biuro@skorpionarte.pl
www.skorpionarte.pl

Eskil & Trinidad

Feature Film, Sweden, 2013
Director: Stephan Apelgren
Production: Sonet Film AB
World Sales: Svensk Filmindustri,
Greta Garbos väg 13, 16986 Stockholm
Phone: ++46-8-680-35-00
E-Mail: international@sf.se;
www.sfindernational.se

Kirikou and the Men and the Women

Animation, France, 2012
Directors: Michel Ocelot
Production: Les Armateurs
World Sales: Studio Canal
1, Place du spectacle, 92130 Issy-les
Moulineaux, France
Phone: ++33-1-71-35-35-35
E-Mail: rrea@canal-plus.com
www.studiocanal.com;
www.lesarmateurs.com

Lilet Never Happened

Feature Film, The Netherlands, 2012
Director: Jacco Groen
Production: Springfilm Foundation
World Sales: Media Luna New Films
Aachener Str. 24, 50674 Cologne
Phone: ++49-221-51-09-18-91
E-Mail: info@medialuna.biz
www.medialuna.biz;
www.liletneverhappened.com

Lore

Feature Film, Germany/UK/Australia, 2012
Director: Cate Shortland
Production: Rohfilm, Porchlight Films,
Edge City Films
World Sales: Memento Films International:
9, cité Paradis, 75010 Paris
Phone: ++33-1-53-34-90-20
E-Mail: sales@memento-films.com
www.memento-films.com

Miss Blue Jeans

Feature Film, Finland, 2012
Director: Matti Kinnunen
Prod. & World Sales: Periferia Productions
Oy: 3. linja 5, 00530 Helsinki
Phone: ++35-8-40-541-2922
E-Mail: outi.rousu@periferiaproductions.fi;
www.periferiaproductions.fi

My Mommy is in America and She Met Buffalo Bill

Animated Film, France, 2012
Director: Stéphane Bernasconi
Prod. & World Sales: Label anim
16 blvd Jules Ferry, 75011 Paris
Phone: ++33-1-53-59-54-00
E-Mail: guillaume.galliot@label-anim.com;
www.label-anim.com

Tad, the Lost Explorer

Animated Film, Spain, 2012
Directors: Enrique Gato
Production: El Toro Pictures
World Sales: Studio Canal
(address see above)

UPSIDE Down



Feature Film, Germany, 2013
Director: Bernd Sahling
Production: Neue Mediopolis Produktion
World Sales: ARRI Worldsales
Türkenstr. 89, 80799 Munich, Germany
phone: +49-89-38-09-12-88
E-Mail: sedelmann@arri.de
www.arri-mediaworldsales.de;
www.kopfüber-derfilm.de

FESTIVALS & EDUCATION

SHOWCOMOTION is on the move!

Showcomotion HQ (Sheffield) are pleased to announce our change of dates in 2013, moving to the height of summer from 6 – 21 July.



2012 saw us launch 'Showcomotion Films' and jump right into the world of distribution. Our first release was the brilliant ECFA award winning ON THE SLY and we were delighted with the support received from audiences and the industry for this. Showcomotion has always had a commitment to increasing the range of quality films for children and young people available to UK audiences and in 2013 will hold the first Industry Screening Weekend. Inviting distributors, exhibitors and festival programmers to come together and enjoy all our competition titles of the weekend 6 – 7 July. (Joan Parsons)

Keep your eyes on us for future announcements and updates:

www.showcomotion.org.uk.

WATCH THAT SOUND - Children creating soundtracks

Great artists like Paul Klee, Picasso, Karel Appel studied the work of children while developing their own style. Most art forms take children's ideas serious... but music seldom does.

Do children have no musical imagination? Playing with toys, they make them speak and sing, giving each toy its own sound; cars vroom, monsters roar and a plastic snake hisses. Like a live soundtrack with musical dynamics such as climaxes, sound contrasts and melody, following the dramatic structure of their play.

So why not try to stimulate their musical imagination by offering them a program to expand this interest? That's why we developed 'Watch that Sound', a creative learning project on composing by means of media. In Watch that Sound, children can compose by practice and by making a soundtrack for a short movie. In this workshop children adapt the skills to analyze a short movie's structure, interpret moods, narratives and musical tension, make their own storyboard, make a graphic score, play

Last year we worked with over 4000 children in schools and in Cinekid's Medialab. Now we would like to share our ideas with colleagues and we are looking for inspiring people to get connected.

Based in Rotterdam, Watch that Sound is a collaboration of artists who want to challenge and stimulate the creative skills of children. Because it gives them confidence and pleasure! Like Chairmaa (9): "Now I learned that you can not only hear, but also see sound." (Jacques van de Veerdonk)

More info on www.watchthatsound/english. Contact: jacques@watchthatsound.nl.

How we did it at OLYMPIA?

A common observation of all those attending the 15th Olympia International Film Festival for Children & Young People and the simultaneous 12th Camera Zizanio, was that it was the most successful edition ever! At first glance, this seems like a paradox. How is it possible to run a successful festival, in a country sinking deep in an economic crisis and about to suffer a humanitarian disaster? How do you manage with a budget equal to 1/3 of the previous years?

There is no miracle and no secret. The reasons for this success are:

- The conviction of the organizers that, through the festival, they are offering not only a high quality cultural deed for children, but also a social deed, which is more necessary than ever.
- The activities (screenings, workshops, seminars) held throughout the year, and throughout the whole country, which lead to an important social penetration.
- Cinema professionals (among them Greek and foreign creators), supporters of the festival who, since they acknowledge its huge pedagogic work, are voluntarily offering their skills.
- A perdurable bond between the festival and the local society, and especially the young people, during 15 years of consecutive work. Since their first screening at the age of 6, children have connected their lives to the festival, participating in every department: the jury, the newspaper, the organizing committee and the workshops. And now, as grown-ups, they are back to offer their help. This year, solidarity and passion were bigger than ever.

All those factors formed a "firewall" for the festival, which this year almost drifted with a surge of cut-throat measures to every social sector.

The numbers depict the success of this year's edition, with 21 456 spectators in total, including the competition screenings in the festival, the screenings of 351 films made by young people in Camera Zizanio, the parallel program 'Zoom on European Children's Films', the side events (theatre performance, photography, authors visiting schools, etc.) and the master classes and film workshops, where 25 films were created (available at www.camerazizanio.net/2012-2/videos). (Dimitris Spyrou)

You'll find a further festival impression in a blog by Katerina Tsevekidou, on www.lifo.gr/team/cinema/34132.

Kids Festival; Sarajevo, Bosnia-Herzegovina

June 7 - 11th 2013

www.kidsfest.ba

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

June 8 - 13th 2013

www.pleinlabobine.com

More information on all these festivals you will find on our website:

www.ecfaweb.org/ecfnet/festivals.php

Watch that Sound



© Gerlinde de Geus



DIGITAL DIARY

Following a successful year we look forward to 2013 with even more opportunities to engage with the digital and gaming media. This should be a good time to start planning your festival diary and so follows some important and intriguing festivals and events to visit this year and websites to check out and be inspired.

Independent Games Festival

San Francisco, USA; 25-29th March
www.igf.com

A place to discover new talent. IGF was established in 1998 to encourage innovation in game development and to recognize the best independent game developers. Compared to Sundance for video games here you will find the most innovative exploration of video game technology.

Nordic Game 2013

Malmo, Sweden; 22-24th May
www.nordicgame.com

A conference program filled with the best speakers from the global industry as well as local Nordic heroes. With opportunities to participate in debates about how to attract funding, how to reach your audience, and how to make a business out of passion.

E3 Expo

Los Angeles, USA
11-13th June 2013

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. If you want to go here book now, this event sells out.

Gamescom

Cologne, Germany; 21-25th August 2013
www.gamescom-cologne.com
Europe's biggest trade fair for interactive games and entertainment, with industry and public events.

Berwick Film & Media Arts Festival

Berwick upon Tweed, UK; 25th -29th September 2013
The date has just been set for this unique festival in the north of England and it's one to keep an eye on!
Each year, the festival transforms the small border town into one big cinema screen. Commissioned work is screened throughout the town using digital presentations and interactive events. Artists are always present giving insightful talks into the creation of their work complimented by a strong film programme. Not specifically for young people but with a focus on accessibility of digital art for all this would be a unique festival for your diary.
www.berwickfilm-artsfest.com

Websites

www.mcv.com - Up to date information on all digital industry information.
www.pocketgamer.co.uk - Mobile gaming, apps, iPad, android and all manner of condensed technology exploration.
www.ign.com - News, views and reviews on all things film, video game and media industry related. Technology also well represented in this go-to news website.
www.gamebasedlearning.org.uk - Articles, news, events and a community for the developing and sharing of educational uses for games. (Adam Graham)

NORDIC JOURNAL OF DIGITAL LITERACY

The latest issue (2012/4) of the Nordic Journal of Digital Literacy puts a special focus on young people and their relationship to film production over the last 30 years. Technological advancement and digital media have made the production of moving images more accessible for this age group. The facilitation of filmmaking in schools in Norway and the rest of the world is one of the many topics discussed in this edition of the NJDL.
The magazine is available at
www.idunn.no/ts/dk/2012/04.
(Stig Andresen)

MONTREAL INTERNATIONAL CHILDREN'S FILM FESTIVAL



During spring
break, March
2nd to 10th 2013.



"OVER 250 FILMS FROM
AROUND THE WORLD!"

WWW.FIFEM.COM

ECFA NEWS New members



FIFEM

The Montreal International Children's Film Festival (known under its French acronym FIFEM) was founded in 1998 by Jo-Anne Blouin. The festival has emerged as one of the most important film events for children and families. Hailed by the press as "Cannes for kids", FIFEM presents significant films and filmmakers from across the globe. We care for films that present a broad variety in content and style and we're always looking for original productions to please our audience. Last year, more than 17 000 spectators enjoyed 60 films from 25 countries programmed in 200 screenings. Our 16th edition will be held from 2 – 10th March.

The festival success encouraged us to extend our work. Since 2010, through educational initiatives, FIFEM aims to complement school curricula by allowing children to better understand foreign content which is often far from their daily lives. We offer various activities for school groups (screenings, workshops) all through the school calendar. FIFEM is also touring across the province of Quebec and as far as the Northern territories of Canada offering a selection of foreign films to smaller communities. Very active on the international scene, FIFEM has organized exchange programs with festivals in Europe and the Middle East.

Becoming an ECFA member means; joining a dynamic network of dedicated professionals convinced that all children should have access to quality audiovisual media. Imagination has no frontier and creativity doesn't need a passport!

More festival info on www.fifem.com.
Contact: info@fifem.com.



Jo-Anne Blouin (FIFEM)

KIDS MEET ART

European cinema found its way back to Croatia through Kids Meet Art. Last year

ECFA Annual General Meeting

ECFA has the honour to invite all our members to the Annual General Meeting on Saturday February 9th at 16:00 in Thüringer Staatskanzlei, Vertretung des Freistaats Thüringen beim Bund, Mohrenstraße 64, 10117 Berlin. This new venue is located less than 10 minutes walking from Potsdamer Platz, and we really hope to meet all of you there. ECFA's activities in 2012 will be evaluated, new projects (such as the Kristiansand seminar and the ECFA Award) will be discussed and ECFA's new president and 2 board members will be elected. Afterwards we invite you to toast to ECFA's bright future with all guests at present.



4 400 children attended the screenings in the Zagreb Museum of Contemporary Art. Now Kids Meet Art will continue their work with kindergartens and primary schools, hoping to spark further interest in film-art among children and parents. The program will run under the name 'Seventh Continent', a tribute to the Croatian Oscar-winning children's film by Dušan Vukotić, 1966. "Our work is related to its theme: children discovering a new continent where they create a paradise dedicated to playing and exploring, far away from the adult world."

Kids Meet Art combines film screenings with workshops (by experts in different fields related to each film) and teaching resources. "Our special goal for this year is publishing an educational kit (printed and on DVD) based on our film selection and in line with the school curriculum. Seventh Continent will also reach out to smaller cities and communities out of Zagreb, hoping to inspire children throughout Croatia. We joined ECFA as we're sure that their network and database can substantially support our program selection and guarantee the high quality level that we strive for in approaching a young audience."

More details about Kids Meet Art on www.seventhcontinent.org (or www.sedmikontinent.org). Spokesmen are Chairperson and management consultant Edita Bilaver Galinec (in charge of organization, management and fund raising, e.galinec@sedmikontinent.org) and Board Member and former producer Ivana Jakobović Alpeza (in charge of production and program film selection, i.alpeza@sedmikontinent.org).

FINNISH FILM CONTACT

(Suomen Elokuvakontakti Ry)

Finnish Film Contact distributes Finnish short films and documentaries in Finland. Founded by filmmakers over 40 years ago, the organization's main purpose is to find audiences for (non-mainstream) films that are difficult to purchase. We have an archive of 1000 films covering all genres, including a great selection of children's shorts.

Aiming to promote film as part of their activities, we organize film education projects in schools and youth centres. One project is Kinobox; thematic packages to inspire young people in discussing films and eventually in filming their own stories. These packages come with educational material and tutorials. Alongside our partnerships with several Finnish youth and media organizations, we're now interested in collaborating abroad. We hope ECFA can help us to find out about other organization's projects related to children and young people.

We organize several film related events, the biggest being the Helsinki Short Film Festival which will run for the 30th time in 2013. We also have outdoor screenings in parks, museums and galleries. Finnish Film Contact annually distributes a couple of documentaries in theatres and, in cooperation with Yleisradio, presents the award for Best Finnish Short Film. (Christa Prusskij)

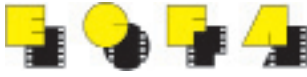
The Finnish Film Contact / Suomen elokuvakontakti ry, Pohjoisranta 20B23, 00170 Helsinki, Finland. Contact: filmcont@elokuvakontakti.fi, christa.prusskij@elokuvakontakti.fi; www.elokuvakontakti.fi, www.hlef.fi.



ECFA AWARD

Latest titles listed for the ECFA Award 2012:

- Oulu International Children's and Youth Film Festival (Oulu, Finland): TOTALLY TRUE LOVE (Anne Sewitsky, Norway)
- Ale Kino! - International Young Audience Film Festival (Poznan, Poland): DEATH OF A SUPERHERO (Ian Fitzgibbon, Germany / Ireland)
- Olympia International Film Festival for Children & Young People (Pyrgos, Greece): KAUWBOY (Boudewijn Koole, The Netherlands)



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ECFA's goal is to support cinema for children and youth in its cultural, economical, aesthetic, social, political and educational aspects. ECFA since 1988 brings together a wide range of European film professionals and associations, producers, directors, distributors. ECFA aims to set up a working structure in every European country for films for children and young people, a structure adapted to Europe's multicultural interests.

For more information and memberships (€200 per year):

ECFA
European Children's Film Association
Phone: +32 (0)2 242 54 09
E-mail: ecfa@jekino.be
www.ecfaweb.org

The European Children's Film Distribution Network:

www.ecfaweb.org/network.htm

Databases on children's film festivals, sales agents, distributors and TV-programmers interested in European films for children.

FILM IN FOCUS

Evgeny Ruman's IGOR AND THE CRANES' JOURNEY "We intended to cut before the kissing started"



Visiting his divorced dad – an ornithologist with a special interest in cranes – Igor (11) witnesses a crane chick hatching from an egg and names it 'Karl'. When mum decides to start a new life in Israel, Igor has a hard time settling in the new country. Meanwhile Karl is about to set off on its winter migration to Africa, a life-threatening journey. Karl might set 'foot' on Israeli ground, luring dad on his trail to study the bird's migration patterns. Igor decides to build a winter home to welcome Karl. In many festivals the little bird has already charmed every young audience, but... could it have been any other birds than cranes?

Evgeny Ruman: "It simply had to be cranes. These birds connect Israel with Russia. Being born in Belarus, I can tell you that cranes are 'nested' deep in the Russian culture. THE CRANES ARE FLYING (by Mikhail Kalatozov, 1957) is one of my all-time favourite movies. Moreover, cranes mate for life."



So you can use cranes to draw the attention to a bigger problem?

Ruman: "Igor humanizes the bird to impose some of his own problems on it. For him 'saving the bird' equals 'saving himself'. He has difficulties putting his problems in the right perspective, 'divorced parents' are a common thing today, Israel has the same divorce rate as any other country. Also migration has become a common decision in life. The concept of 'homeland' has drastically changed over the last decades and leaving your country is no longer a social tragedy."

But it is for the cranes. Many of them die during their migration.

Ruman: "Statistics prove that 50 % of the yearlings don't survive their first migration trip. Also amongst grown-up cranes the death-rate is huge. Even the most renowned crane experts that we consulted couldn't give us a reason why these birds are putting their lives at stake on this epic journey; 'These habits have developed over centuries, but we don't know why'."

Which countries were involved in the production? And how? And why?

Ruman: "IGOR AND THE CRANES' JOURNEY is an Israeli-Polish-German coproduction with a universal subject and international appeal. In Poland we

shot the scenes situated in Russia. The Polish swamps and birches look exactly like the cranes' Russian biotope."

In the film Hula Valley sounds like an almost mythical place, but does it really exist?

Ruman: "It's in the North of Israel and it's the world's largest 'transit zone' for migrating birds. Although you'll find all sorts of birds there, everyone knows it as the place where the cranes land. Also the common 'grey crane', which is the one the movie is about. Once, Hula was an enormous swamp that ran dry. Now the water has been brought back to Hula, the swamp is expanding. Shooting footage in Hula Valley, the sounds and visuals were amazing."

Another remarkable location is the Israel-Lebanon border, where dad is held up by over-diligent soldiers. Why is that scene in the movie?

Ruman: "There was no ideological reason. It is just a part of the story, as this border policy is a natural part of our life, that we've learned to accept."

Itai Shcherback keeps his acting subtle and introvert.

Ruman: "I didn't want the story to feel too sentimental or manipulative. Most of the action speaks for itself. I asked Itai not to act out, to keep his character more introvert."

You sometimes even replace him by animation.

Ruman: "Igor almost feels like a grown-up. Childish things he doesn't want to share with anybody. Those are the things we show in naïve animations."

Also his first kiss is shown in animation. Was real life kissing ever an option?

Ruman: "Never! We intended to cut before the kissing started. Until my editor had the idea to animate the kiss. That's what a good director does: using other people's ideas if they're better than his!" (GH)

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