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APRIL

EDITORIAL

First of all I would like to thank all participants at ECFA’s Annual General Meeting in Berlin. This meeting has really grown into a gathering place for members from all over (and even outside) Europe. The ever growing amount of members at present proves that personal contact is still considered necessary in our digitalized world of communication.

This gathering also shows that our association is becoming an important player, not only within the field of film for children and young people, but also within the field of media education. Out of the current 82 members festivals are still taking the largest part (38) but there are also distributors, sales agents, film institutes and educational organisations involved in ECFA.

Therefore it’s necessary to look into the various support possibilities available from which the upcoming ‘Creative Europe’ program is one of most importance, but certainly not the only one. A lot of lobbying work is to be done but we will also continue to support our members’ local activities.

I am certain that the (partly) new board, under the guidance of new President Céline Ravenel, will deal with these challenges in order to create a solid and vivid association from which every member can get some profit. However, it is also clear that an international association run by volunteers can only survive and be successful through the engagement of its members.

So, we also count on you to make this association work.

Felix Vanginderhuysen
General Secretary

KAUWBOY wins ECFA Award!

Now it’s a full circle. After a year-long path paved with awards KAUWBOY (Boudewijn Koole, The Netherlands) returned to where it all began, the Berlinale, to pick up its most prestigious prize.

KAUWBOY definitely deserved that ultimate crowning by ECFA. Out of the 70 % of all ECFA members casting their votes for a title on the shortlist, 70 % voted for KAUWBOY. Only DEATH OF A SUPERHERO raised some competition.

It was ECFA’s then President Tonje Hardersen who presented the award at a Berlinale party. In front of the 250 attending guests she called to the stage KAUWBOY’s producers Jan van der Zanden, Stefanie van Houcke and Wilant Boekelman (Waterland Film). Jan van der Zanden tried to explain the origins of the Dutch expression ‘proud as a monkey’ and afterwards spoke about the ECFA Awards’ relevance for his team: “KAUWBOY is based on an original script and moots some snappy issues for a young and adult audience. I hope this award can be a stimulus for all directors wanting to make a children’s film without making a bow.” (GH)

Kristiansand Seminar: The Role of Adults in a Children’s Film

On Friday April 26th in the ECFA seminar in Kristiansand (9.00 – 13.00) the role that adults can play in the lives of children and their depiction on screen will be discussed. Moderated by Franziska Kremser-Klinkertz, the seminar will evolve from a general outlook towards a more specific approach through lectures by 4 speakers with different backgrounds.

1. Keynote speech: Nick Walker (Film Education, UK)
Defining the notions of ‘adults’, ‘children’ and ‘children’s films’, elaborated on certain historical figures and ‘types’. Through extreme (LA HAIN, ELEANOR’S SECRET) and other examples we’ll find out about roles of adults and children in film, substantiated by viewing experiences in the school, home and cinema environment.

2. The Absence of adults in children’s films: Franziska Kremser-Klinkertz (Nordic Film Days, Germany)
The absence of adults allows a variety of story development, including adventurous movies in which kids can manage without any adult interference, as well as films illustrating the disability of adults to really reach out to children and their problems.

To all members attending the Kristiansand Seminar, ECFA offers one night’s hotel accommodation free of charge.
Furthermore we’ll take a closer look on children’s preferences in the constellation of young and adult characters by comparing festival awards given by children’s juries to the results of professional juries.

3. Adult characters in recent young people’s films: Anders Lyne (researcher Oslo University, Norway)

The state of young people’s films in contemporary cinema and the narrative function of adult characters in recent (mainly Danish and Norwegian) productions for young people.

4. Role reversal: Bragi Thor Hinriksson (director, script writer & producer, Iceland)

What if adults play children? And what could be the secret of success of such films (for example the well-known ‘Sveppi’ adventures) on the Icelandic home market?

After a panel discussion participants will have the chance to see a film in attendance of the film crew, as a touchstone for new insights and arguments made in the debate.

Céline Ravenel is ECFA’s new President

In the Annual General Meeting in Berlin, Céline Ravenel (Festival Ciné-Jeune de l’Aisne, France) was elected ECFA’s new President. After some flourishing years in which the association established itself throughout Europe under the guidance of Tonje Hardersen, the choice for Céline Ravenel is a signal that ECFA puts its trust in a new, young generation.

Meeting Céline in the hectic atmosphere of her festival (5-12 April) she still found the time to explain us why it is important to call upon a younger generation of professionals and how it feels to be their representative?

Céline Ravenel: “I feel honoured! I got to know ECFA years ago as a dynamic network, offering Europe-wide collaborations. This is what I’ve always strived for on my own small scale, for instance through the ECFA prize, jury exchanges, carte blanches, etc. As ECFA’s President I want to continue being attentive to new technological evolutions and strengthen bridges between members.”

We know you as an active user of social media. Is this a goal for ECFA too?

Ravenel: “ECFA needs to stand as close as possible to its members. ECFA’s strongest point is the synergy amongst members. Social media can’t replace real life meetings (as proven by the growing amount of people attending the AGM). But coming from the 4 corners of Europe, social media surely are an easy tool for intern and external communication. It’s all about being present and being reactive.”

How would you draw ECFA’s roadmap for the future?

Ravenel: “I’m not out to revolutionise everything. On the contrary, we’ll continue with what we’re good at: seminars, the ECFA Award, facilitating meetings between members (festival directors, producers, directors) and hopefully new projects to develop. It is my ambition to improve the internal communication between members as well as the outward communication. Hospitality, networking, responsiveness, listening and involvement will be my code words.” (GH)
Interview with Coen van Overdam (FIDGETY BRAM): “The teacher’s trousers”

In FIDGETY BRAM (by Anna van der Heide, The Netherlands) debuting Coen van Overdam delivers an amazing performance as busy boy Bram. “Coen always was an entertainer,” his father says. “He doesn’t care about football; theatre and circus, that’s his style.” But how much did he like his acting job?

Coen van Overdam: “Very much. I didn’t have to study my text. The director whispered all my lines and I repeated her. Afterwards her voice was erased. I didn’t get a script at all.”

Bram has an intriguing boy’s room. Did it happen to be yours, maybe? Coen: “No, that room belonged to someone else. We borrowed the house for the movie. In the evening those people returned to their home, so we only filmed by daytime. Sometimes we covered the windows with paper, to make it look like night time.”

Which scene was your favourite? Coen: “Pulling down the teacher’s trousers! During rehearsals once I accidentally pulled down his underpants. Normally I seldom act so crazy, just a bit naughty from time to time.”

If choosing from all possible roles in the world, which one would you pick? Coen: “I’m not the superhero type. I’d prefer to play a naughty boy with ants in his pants… like Bram.” (Sarah Skoric)

Interest Group SitStill about FIDGETY BRAM

FIDGETY BRAM introduces the ADHD phenomenon to a young audience. But how correct is that image, we asked SitStill (the Belgian ADHD interest group). “We consider this a very valuable film, full of utterly recognisable details for every child with ADHD. That proves how thoroughly the filmmakers did their research.”

ADHD is a trendy topic in children’s films.

SitStill: “It might seem like that, but the medical descriptions go back to the 18th century. It’s not a contemporary phenomenon, although the way our society is organised certainly has an influence. Nowadays the diagnosis is used too easily for everyone showing too much energy. Whoever is raising Cain in class is supposed to have ADHD. In earlier days we had to convince people about ADHD’s existence, now we have to convince them that not all problematic behaviour is caused by ADHD. Not the amount of children with ADHD has increased, but the amount of diagnoses has.”

What struck you most in the film? SitStill: “The incapability of Bram’s environment to understand his needs, causing a growing amount of problems.

Bram retreats, feeling guilty… just as it happens in reality. Such problems put a relationship between children and parents under serious pressure. Partners should take turns in raising children, but when you’re not sharing the same vision, this can cause terrible conflicts.”

In FIDGETY BRAM the word ADHD is never heard.

SitStill: “ADHD is a disturbance; several qualifications are to be fulfilled before you get that diagnosis. ADHD includes two types of problems and both are at present in Bram: the concentration problem and the impulsive, hyperactive behaviour. Everyone notices the symptoms of a busy child. But the inner unrest (“My head tires me so much”) is less visible.”

Education is a crucial matter.

SitStill: “Due to a few small changes, Bram starts feeling at ease in school. In reality that is seldom sufficient. The proposed ideas are useful, but in general the problem is more demanding and we need structural changes to solve it.” (GH)
**What Happened to the RAINBOW Project?**

After launching the project in November 2012, Rainbow received positive reactions from political and educational bodies. But mainly through the film festivals the project should get spread amongst European young people. Here, ECFA with its many festival members can play a decisive role.

**Rainbow at Mostra Internacional de Cinema Educatiu (MICE)**

Rainbow’s first festival presentation took place in Valencia, Spain. ECFA delegate Günther Kinstler wrote us a brief report.

“The first MICE festival offered a three day program with films, workshops and discussions, attended by more than 80 participants (teachers, educators, media experts) from Spain and abroad. The festival presented a wide scope of films made by children and offered them a series of workshops. The Rainbow project was presented during the “Kids, Youth & Media literacy” round table. Approximately 60 teachers and educators showed their interest and reacted very positive: many spoke with great optimism about Rainbow being able to lift up the debate about LGBT issues to a new level.”

**Festival presentations**

So far Rainbow has been presented in 4 festivals: MICE by Jordi el Mussol (Valencia, Spain), Youth Film Festival Flanders (Antwerp / Bruges, Belgium), Youngabout Int. Film Festival (Bologna, Italy) and Ciné-Jeune de l’Aisne (Saint-Quentin, France).

Later this year more presentations will follow at the Int. Children’s Film Festival (Kristiansand, Norway), Showcomotion (Sheffield, UK), Kino Valli Film Festival (Pula, Croatia), Kinodvor (Ljubljana, Slovenia), Int. Children’s & Youth Film Festival (Oulu, Finland) and Olympia Int. Film Festival for Children & Young People (Pyrgos, Greece).

Festivals interested in presenting the Rainbow project can contact the ECFA office (ecfa@jekino.be). Festivals who are members of ECFA receive a € 500 contribution for this presentation.

**BUFF**

Different from other festivals, BUFF (Malmö) decided to give their own interpretation to the project. Festival director Julia Jarl: “We choose to cooperate with a local organisation that has a firm background in norm criticism in schools. Realising how many wonderful films about Rainbow-related topics have been screened during 30 years of BUFF, we choose for films about sexual identity that already had been well-received by our young audience.”

According to Julia Jarl, teachers need guidance to communicate correctly about these topics. “That’s why we developed our own material and are now in the process of evaluating. The response has been great. We will continue this method in our upcoming editions and would be happy to share our experiences with other festivals.”

**Rainbow Part 2 & 3**

Some Rainbow partners have already proposed two follow up projects. The first is ‘Rainbow Has’ (2013-2014), focusing on homo-parental families. The first transnational meeting in San Sebastian outlined the path: interviews with families, (homo-parental and parents with an LGBT child), training sessions and an international seminar in Sofia, Bulgaria, in June 2014.

Surprised by the different reactions in the partnering countries, there was a call for a further research on how legal empowerment influences the public opinion in its perception of LGBT rights. The real impact of legal and social policy on LGBT people’s personal lives in various countries should become the start of yet another project (2014-2016) sailing under the Rainbow flag. ECFA has no intention to partner in these follow-up projects. (GH)
HORIZON BEAUTIFUL

In 2011 Swiss director Stefan Jäger was invited to teach at the only film school in Ethiopia. When he found out how difficult it was for students to find a job after their studies, he came up with a daring idea: he rounded up students of the Blue Nile Film School as the crew for his next film, shot in Addis Ababa. Main actor Henok Tadele was a 12-year-old orphan, living on the streets. After shooting the movie he was offered a place to stay and a chance for studies, he came up with a daring idea: to take him to football heaven. Until Admassu realises he might end up washing his hands in dirty water. What price is he willing to pay for his dream?

Although HORIZON BEAUTIFUL is using all the tricks of the classical (African) soccer movies, adding a moral dimension to the story broadens the perspective. Set to the backdrop of the vibrant Addis Ababa street life, the dynamic power of youth beautifully contrasts with the grey world of a cynical manager.

The energetic Swiss-Ethiopian coproduction results from a unique concept and combines European with African storytelling traditions. (GH) Contact: info@tellfilm.ch.

THE TOUGH GUYS

Fed by rumours and promising Work in Progress sessions, THE TOUGH GUYS is a film very eagerly awaited. And the Filmbin production company will keep us waiting even longer, unless you’ll make it to Kristiansand, Norway, where the film will have its world premier. After the premier THE TOUGH GUYS (targeting a 7+ audience) goes back behind closed doors, where it will stay until October. Producer Trine Aadalen Lo: “We want to compete fairly on the children’s film market. Therefore we allowed us the summer to campaign for our film, together with the commercial partners we gathered. Meanwhile we’ll keep on working on our next projects, like the teenage movie FROM MICE TO MEN and our cooperation with Anita Killi, the fantastic animator from our region with whom we’re developing a Christmas story, scheduled for 2016-2017.”

SECRETS OF WAR

After the success of COOL KIDS DON’T CRY production companies Rinkel Film & Bijker Film and director Dennis Bots are determined to further their focus on ‘entertaining mainstream cinema with a profound message for a young audience’. That’s what they found in the SECRETS OF WAR project, digging deeper into the history of WW II in The Netherlands. Considered too young to participate in the conflict, Tuur and Lambert are re-enacting war scenes in the marl caves that they are not afraid to explore. The arrival of a young girl brings their friendship to the test. With Maartje stirring up the rivalry, Lambert is tempted into betrayal. With the lives of a resistance patrol at stake, he now has to make up for his jealous mistake and the secret routes through the caves might be the only way out of a hopeless situation. Director Dennis Bots: “SECRETS OF WAR is not a regular war film; it’s a drama about timeless themes, like the pain of growing up and competing over a girl, set in a small community profoundly changed by the coming of war. Who can you trust? Can true friendship survive distrust and betrayal?”

SECRETS OF WAR will be shot in the summer with an intended release in September 2014. Bijker Film is planning an educational campaign guiding schools in both The Netherlands and Belgium (the film takes place in the border region) through the war history. Local tourist offices are ready to support the film with mapped trails along spectacular war locations. For the future Bijker Films is planning more projects for a young audience, all of them combining a rural background with an international appeal.
**FESTIVALS & EVENTS**

**Londonderry Film Literacy Meeting (4th June, Northern Ireland)**

A special networking meeting on film literacy is being organised on 4 June in Derry-Londonderry with the aim of discussing current developments in film education within the context of the newly set-up ‘Creative Europe’.

The format for the day includes:
- Launch of the BFI/IOE Screening Literacy funded by the EC.
- Input from the European Commission on emerging funding streams in the Creative Europe Framework.
- Presentations on the excellent film education practice carried out in Northern Ireland.
- Opportunities for European film education agencies to shape some programme partnerships in preparation for application to Creative Europe for funding at the end of this year.

For more information, please contact Mark Reid (Head of Education, BFI): mark.reid@bfi.org.uk.

**Different From Whom?**

Different from whom? For a new respectful culture’ (Diverso da chi? Per una nuova cultura del rispetto) is an innovative project created by Controscena, a cultural association based in Milan, to cast a light on the way young generations see disabled people’s rights.

The project wants to fill a gap in this society where complete inclusiveness for disabled people is still far from being accomplished. The project invites children and teenagers (8-17) to reflect upon disability, with interaction between normally intelligent and disabled children as a key factor. Different methods are used to combine theory and knowledge with practical activities, so that children can learn through emotional elaboration. Theatre workshops, screening of short films (fiction and documentaries) and a research course are all parts of the project in which students enjoy a first-hand experience under the direction of a professional staff. Among them is ECFA’s former president Eva Schwarzwald.

On www.diversodachi.it/en/ you will find full details of the films selected on DVD (available in Italian only). More information: info@diversodachi.it. (Ivan Lo Giudice)

**UNESCO & Folks Bio to sustain media literacy**

Filmpedagogerna (www.filmpedagogerna.se), the Swedish Folks Bio’s department of Film & Media Pedagogy, has joined forces with UNESCO on a project about media teaching methods. UNESCO has always highlighted the importance of Media and Information Literacy (MIL) as stated in the article 19 of the Universal Declaration of Human Rights: “everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media, regardless of frontiers”. Since 2010 UNESCO and Folks Bio have been developing an online tool to offer teachers some useful MIL guidelines. Johan Holmberg (Filmpedagogerna): “to have democratically sustainable societies future citizens will have to be media and information literate. Everybody has the right to know where to find information, how to read it and how to express one’s opinion. UNESCO has produced a MIL curriculum to promote these ideas and we have worked side by side to make the curriculum more accessible.” The result is an online multimedia teaching tool (www.mil-project.org). This partnership will continue its cooperation through the development of new educational material for the UNESCO website. (Ivan Lo Giudice)

**Vinod Ganatra Life Time Achievement Award**

Indian children’s film maker Vinod Ganatra, whom you might know as devoted CIFEJ member and beloved festival guest, has received a Life Time Achievement Award for Editing from the Indian Association of Film & TV editors. Vinod Ganatra has already directed 3 well-acclaimed children’s films: HEDA-HODA, HIDE-N-SEEK and the Liv Ullmann Peace Prize winning (CICFF, Chicago, 2009) HARUN-ARUN, about Indo-Pak border tensions. Furthermore he produced numerous documentaries and TV-series for young people. In his Children’s Audio-Visual Educational Foundation he has been working with children for over two decades. We hereby congratulate Vinod Ganatra with this prestigious award.
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.

Ali Blue Eyes
Feature Film, Italy, 2012
Director: Claudio Giovannesi
Production: Rai Cinema
World Sales: Intramovies, Via E. Manfredi 15 00197 Roma
Phone: ++39-06-807-61-57
E-Mail: mail@intramovies.com
www.intramovies.com

Aya of Yop City
Animation Film, France, 2013
Director: Clément Oubrerie & Marguerite Abouet
Production: Autochenille Production
World Sales: TF1 Int., 6, Place Abel Gance 92100 Boulogne-Billancourt, France
Phone: ++33-1-41-41-21-68
E-Mail: sales@tf1.fr
www.tf1international.com

Bag of Flour
Feature Film, Belgium / Marocco, 2012
Director: Kadija Leclere
Production & World Sales: Eyeworks Film & TV Drama NV, Fabriekstraat 43, 1 930 Zaventem, Belgium
Phone: ++32-2-453-03-04
E-Mail: peter.bouckaert@eyeworks.tv
www.eyeworks.tv

Casper and Emma – Best Friends
Feature Film, Norway, 2012
Director: Arne Lindtner Næss
Production: Cinenord Kidstory AS
World Sales: Sveriges Televisionsrad, Fjordbygg 2, 184 29 Stockholm, Sweden
Phone: ++46-8-6803500
E-Mail: international@sf.se
www.sfinternational.se

Ella & Friends
Feature Film, Finland, 2012
Director: Tanell Mustonen
Production & World Sales: Snapper Films
Oy, Aleksanterinkatu 17, 00101 Helsinki, Finland
Phone: ++358-10-231-07-10
E-Mail: snapper@snapperfilms.com
www.snapperfilms.fi

Horizon Beautiful
Feature Film, Switzerland / Ethiopia, 2013
Director: Stefan Jäger
Production: tellfilm & Blue Nile Film and Television Academy
World Sales: tellfilm GmbH, Clarienstrasse 34, 8002 Zürich, Switzerland
Phone: ++41-44-286-79-80
E-Mail: info@tellfilm.ch
www.tellfilm.ch

Jin
Feature Film, Turkey, 2013
Director: Reha Erdem
Production & World Sales: Atlantik Film
Üst Zeren sokak 2, Levent 34330 Istanbul, Turkey
Phone: ++90-212-278-36-11
E-Mail: info@atlantikfilm.com

Miffy the Movie
Animation Film, The Netherlands & Denmark, 2013
Director: Hans Perk
Production: Telescreen, Mercis, KRO Youth, A.Film (DK)
World Sales: 6 Sales, Oslo, Norway
Phone: ++47-91-781-73-01
E-Mail: info@6sales.es
www.6sales.es; www.miffythemovie.com

Nowhere Home
Documentary, Norway, 2012
Director: Margreth Olin
Production & World Sales: Speranza Film AS, Memfis Film
Øvre Foss 14, 0555 Oslo, Norway
E-Mail: speranza@sperranza.no
www.speranza.no;
www.speranza.no/films/de%5Fandre

Ricky – Three’s a Crowd
Feature Film, Germany, 2013
Director: Kai S. Pieck
Production & World Sales: Jost Hering Films Berlin, Winterfeldstraße 31, 10781 Berlin, Germany
Phone: ++49-30-21-75-68-56
E-Mail: info@jostering.de
www.jostering.de

Three Warriors on Distant Shores
Animation Film, Russia, 2012
Director: Konstantin Feoktistov
Production & World Sales: Melnitsa Studio
Melnichnaya Ul. 4, 192 919 St. Petersburg, Russia
Phone: ++7-812-567-15-40
E-Mail: info@melnitsa.com
www.melnitsa.com; www.3bogatirya.ru

Kodomotachino Kinder Film Festival; Tokyo, Japan
August 7 - 11th 2013
www.kinder.co.jp

Int. Youth Film Festival; Seoul, South Korea
August 22 - 29th 2013
www.siyff.com

Nuevamirada – Int. Film Festival for Children & Youth; Buenos Aires, Argentina
August 29 - September 4th 2013
www.nuevamirada.com

Buster – Int. Film Festival for Children & Youth; Copenhagen, Denmark
September 5 - 15th 2013
www.buster.dk

China Int. Children’s Film Festival;
Siping City, Jilin Province, China
September 10 - 14th 2013
www.cicff.cn

ICAFF “Gold Fish” – Int. Children’s Animation Film Festival; Gelendzhik, Russia
September 20 - 30th 2013
www.kinotalanty.ru

Lucas – Int. Children’s Film Festival;
Frankfurt, Germany
September 22 - 29th 2013
www.lucas-filmfestival.de

AniFest ROZFA – Int. Festival of Animated Films for Children & Youngsters;
Shkoder, Albania
September 23 - 28th 2013
www.anifestrozafo.org

Children’s & Youth Film Festival “Michel”;
Hamburg, Germany
September 26 - October 5th 2013
www.michel-kinderfilmfest.de

Cinemagic - Int. Film & TV Festival for Young People, Children’s Programme (-12);
Belfast, Northern Ireland
October 4 - 18th 2013
www.cinemagic.org.uk

Kinderfilmtage im Ruhrgebiet; Essen, Mülheim & Oberhausen, Germany
October 6 - 13th 2013
www.kinderfilmtage-ruhr.de

Children’s Youth Film Festival “ROSFA”;
Copenhagen, Denmark
October 9 - 20th 2013
www.cinekid.dk

Buster – Int. Film Festival for Children & Young People;
Amsterdam, The Netherlands
October 6 - 18th 2013
www.buster.nl

Cinekid – Int. Film, TV & New Media Festival for Children & Young People;
Amsterdam, The Netherlands
October 12 - 25th 2013
www.cinekid.nl

Siyff - Int. Youth Film Festival;
Tokyo, Japan
August 7 - 11th 2013
www.kinder.co.jp

Miffy the Movie; Netherlands & France
September 10 - 14th 2013
www.miffymovie.com

Three Warriors on Distant Shores; Russia
August 22 - 29th 2013
www.siyff.com

More information on all these festivals you will find on our website:
www.ecfaweb.org/ecfnet/festivals.php
Hamster Film to broaden the scope of quality films in Germany

Lemming Film (the Netherlands) and Film House Germany have joined forces in launching Hamster Film, a new company focussing on the production of children & family films, primarily for the German market. Their mission: producing highly entertaining quality films for children, rooted in contemporary German culture. Leontine Petit, Head of Production at Hamster Film was backed up by the good results obtained by Lemming in the Netherlands. “For us it was important to explore new territories to expand our knowledge and to have a new challenge in life. The German entertainment market is huge but we have the idea that we can add something to it.” Hamster’s German focus doesn’t preclude any potential international scenarios, however, “the stories for children films need to be rooted in the culture of the country and children need characters they can identify with.”

The new joint venture intends to develop films for specific age groups such as pre-schoolers and teenagers as well as broadly targeting family films. Production will include both bestseller-based adaptations and original scripts. Hamster Film is now in post production with their first feature, SPUTNIK by Markus Dietrich, which will be released this autumn and distributed by MFA+.

More details about Hamster Film: www.hamster-film.de. (Ivan Lo Giudice)

Evens Foundation grants for European Media Literacy Programs

The Evens Foundation aims to stimulate efforts to increase media literacy in Europe, by raising critical awareness and encouraging media creativity, both contributing to the development of active and responsible citizens. Subscribing the view of the European Commission that considers “media literacy as an extremely important factor for active citizenship in today’s information society, as literacy was at the beginning of the 20th century”, the Evens Foundation wishes to support a selection of European projects to raise the media literacy level of European citizens.

Criteria:
- This call is open for all European media literacy projects focussing on the general public.
- The project focuses on citizens of all ages, using a household perspective is highly welcomed.
- This call is accessible for all media types and educational methodologies.
- Only projects in existence for 1 year or more can apply.
- The project is submitted by a registered organisation, association or institution based and working in the EU or in one of the official candidate countries.
- Each organisation can submit only one project.
- The applying organisation operates in conformity with the values of the EU.

Procedure:
- Candidates should send a presentation in English (4 pages max. in font Times New Roman, size 11).
- Presentation has to contain information on the applicant organisation, the submitted project and its methodology, the results achieved so far and the total project budget.
- Photo’s and/or promotional materials may be sent separately.
- Proposals should be submitted before July 1st 2013 to tim.verbist@evensfoundation.be.
- Jury deliberations will take place in September and selected projects will be informed soon after.
ECFA NEWS
ECFA General Meeting

On 9 February 2013, 42 members and 10 observers gathered in the Thüringer Staatskanzlei, Berlin for ECFA’s Annual General Meeting. With President Tonje Hardersen, Charlotte Giese (DFI) and Dimitris Spyrou (Olympia Film Festival) coming to their terms as board members, 3 new members had to be elected. The new ECFA board (from left to right): Cecilia Grubb (BUFF, Sweden), Kathy Loizeau (Children’s Media Conference, UK), General secretary Felix Vanginderhuysen (Jekino, Belgium), new President Céline Ravenel (Ciné-Jeune de l’Aisne, France), Reinhold Schöffel (BJF, Germany), Malene Iversen (Copenhagen Bombay, Denmark), Petr Kolha (Czech Public TV, Czech Republic) and Petra Slatinsek (Kinodvor, Slovenia). Missing in picture: Adam Graham (Ant Creative, UK).

NEW MEMBERS
MICE by Jordi el Mussol

The Spanish cultural association Jordi el Mussol has created a new space to spread audiovisual literacy among children and young people: the International Exhibition of Educational Cinema (MICE - Muestra Internacional de Cine Educativo) whose first edition took place in Valencia in January. MICE is a non-competitive international audiovisual film festival targeting mainly children and teenagers. MICE presents a very diversified programme including the screening of short films, workshops for children, music and dance performances. International professionals take part in round tables to analyse and discuss the use of audiovisual materials with children and the role played by innovation in the education of young people.

The mission of Jordi el Mussol is to create a new generation of critical citizens by cutting down the distance between children and the audiovisual culture, developing new ways of media entertainment and promoting an exchange of ideas. Josep Arbiol, president of Jordi el Mussol, expressed his satisfaction about the association’s recent results: “In 2012 we produced 4 educational and one professional short and in the next months we’re going to shoot 2 new films in schools.” Despite the economic crisis, the preparations for the next edition of MICE have already started. Josep Arbiol: “In MICE’s second edition we’ll establish a new section that every year will be dedicated to one specific country. In 2014 we’ll put a spotlight on South Korea through a selection of feature and short films in our festival”. More info about MICE and Jordi el Mussol: www.jordielmussol.com/en/.

ROZAFAniFest

Who are you?
- My name is Artan Maku and I studied at the University of Fine Arts in Tirana. In 1981 I made my first animated film ‘The Fox and the Hedgehog’. Nowadays I have 21 animated films and several screenplays, exhibitions and children’s books’ illustrations on my curriculum vitae.
- Since 2005, I have been the administrator of the Maku Film Production Company (specializing in short animated films and fiction) and chair-person of the Albanian Association of Animated Film Makers ‘Albanimation’. With the non-profit organisation Anifest (that I have been running since 2009) we’ve established the international festival of animated films for children ROZAFAniFest in Shkoder, and we organise workshops, seminars and training sessions.

What is the festival’s focus?
- Transmitting the love for films with artistic and moral values to children, in stead of the commercial values of films transmitted on TV.
- Presenting Albanian films for children & young people in Europe and all over the world.
- Presenting the aesthetic and artistic values realised by creators in ROZAFAniFest.
- Promoting the cultural, historical tradition and the hospitality of Shkodra and Albania, in line with the policies of the Shkodra Municipality, the National Children Centre and the Reifaisen Bank, being the main supporters of our event.

What are the festival’s ambitions within ECFA?
Our participation in ECFA could help us in executing our objectives for the future, including:
- Presenting ROZAFAniFest in the European arena.
- Collaboration, promotion and exchange with other ECFA members in a friendly spirit. Their experience and support might improve the artistic values of the films presented.
- Our gratefulness towards Reinhold T. Schöffel and Céline Ravenel whose presence and stimulation made us respect ECFA as an institution. (Artan Maku)

ECFA AWARDS
First titles listed for the ECFA Award 2013:
- BUFF International Children & Youth Film Festival (Malmö, Sweden): ESKIL & TRINIDAD (Stephan Apelgren, Sweden). Producer Peter Posinne: “I’m proud and touched by winning this award. When developing ESKIL & TRINIDAD, we wanted to prove that Sweden still knows how to tell strong, timeless stories for all ages, something we used to be world famous for. This award is fantastic for our film but also for the Swedish children’s film in general that actually deserves more attention both in Sweden and internationally.”
- Ciné-Jeune Festival de l’Aisne (Saint-Quentin, France): ERNEST ET CELESTINE (B. Renner, V. Patar & S. Aubier, Luxembourg / France / Belgium).

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FILM IN FOCUS

Uzi Geffenblad’s SPOT & SPLODGE
“An eye falling from its socket ain’t a pretty sight”

Uzi Geffenblad visited the Flanders Youth Film Festival (Antwerp/Bruges) with Spot and Splodge in his backpack. If he’s the spiritual father, then who is the mother?

Uzi Geffenblad: “That is my ex-wife Lotta Geffenblad. She published 8 Spot & Splodge (Prick och Fläck) picture books, conceived about the theme ‘dots’. The word ‘prick’ (meaning ‘dot’) is used in countless Swedish expressions. We devised 23 possible stories involving dots.”

How did they evolve from books into short films?

Geffenblad: “Lotta and I have been making animations for years, trying out new elements and styles in each movie. Producing a series about the same characters was much against our nature. But this was a chance to extend our palette and reach out to a larger audience.”

What are Spot & Splodge? Friends or family? Boys or girls?

Geffenblad: “The point is: we simply don’t know. Children ask those questions all the time but we can’t answer them. It is no coincidence that the rabbit with pink trousers is wearing blue shoes and vice versa. We played around with classic archetypes. It was never settled if they’re twins, or friends or maybe a couple. We don’t know if they’re children or adults. They do mature things (cooking, carpentry, drinking coffee) with a childlike curiosity, examining everything they see. Not knowing is a substantial part of their appeal.”

Do both characters differ from each other?

Geffenblad: “They’re interchangeable. Sometimes Spot is the brave one, sometimes Splodge is taking the lead. They have no outlined characteristics; they keep each other in balance.”

How universal is their appeal?

Geffenblad: “Experience tells me that American children react just the same to Spot & Splodge as French, Spanish or Swedish kids do. We sold the film to Chile because the distributor considered the stories recognisable for Chilean children.”

Do Spot & Splodge always set a good example or is there room for naughtiness? Like when dispatching loads of candy...

Geffenblad: “…And being punished with a visit to the dentist. They dip carrots in coffee. They sail without a life jacket. But they don’t harm anybody. They seem totally innocent, as if they have no clue about right or wrong but always instinctively make the right choices. We find it important that Spot & Splodge care about each other.”

The animation stays close to the books.

Geffenblad: “We often used the books as a storyboard, copying the original camera angles. But in the books the rabbits always have exactly the same size; the perspective never changes because Lotta wanted to avoid every possible confusion amongst the readers. Such a steady perspective would look pretty dull on screen.”

Tell us about the puppets.

Geffenblad: “They’re made out of latex foam, baked in an oven. Strangely enough this launches an organic process that resembles the human aging process: they shrink, get wrinkled, loosen and finally they die. They should be sent to a home for retired actors. A metal skeleton enables them to sit and walk. Their movable noses accentuate their animal origin. Sometimes we simulate a mouth through an old cut-out animation trick: shoving black paper under their teeth. For the scenes at the dentist we designed puppets with open mouths. The eyes are removable marbles – it ain’t a pretty sight when suddenly an eye falls from its socket, as happened once in a theatre full of children. For the eyebrows we use clay strings. The hands are small but the ears are enormous, which is difficult to animate. Their spots and splodges are painted on their bodies, always in the same patron.”

Who is making those fabulous props?

Geffenblad: “During the shooting a small crew of talented craftsmen was constantly working on props. One boy, for weeks now, has been working on nothing but trees. Lotta introduced them to the right patrons and colours. Did you notice that the house of Spot & Splodge is shaped like a rabbit, with 2 chimneys on top, like a pair of gigantic ears?”

Now Spot & Splodge have conquered a spot on television.

Geffenblad: “Made in coproduction with Swedish TV, the films were screened in Finland, Norway and France. We’re happy that Spot & Splodge have found their way to the theatres. Loads of children all over the world will get the chance to meet them. A new series of 6 films just went into production and will be ready by September.” (GH)