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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 ran 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)



Jan van der Zanden, Stefanie van Houcke & Wilant Boekelman collecting the ECFA Award 2013.
© Daniël Bouquet & Cagri Tuzcuoglu

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 HAINE, 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.

The News Section: Films, Awards, Festivals and other events

Children's Film Festival; Seattle, USA

Audience Awards: Best Live Action: "B-Boy" by Lisa Cohen, USA, 2012. Best Animated Film: „Tuurngait“ by P.-E. Boucher, D. Dupont, B. Fluw, M. Riciott & A. Toufaily, France, 2011. Children's Jury, Feature Films: Global Zoom Prize for the best promotion of intercultural understanding & cooperation: "Gattu" by Rajan Khosa, India, 2011. Special Prize for Make-up & Costumes: "Alfie, the Little Werewolf" by Joram Lürsen, The Netherlands, 2011. Best Film "Zarafa" by Rémi Bezançon & Jean-Christophe Lie, France / Belgium, 2012. Children's Jury, Short Films: Northwest Prize for a regional film: "The Bench" by Hank Isaac, USA, 2012. Best Live Action Short: "In a Heartbeat" by Karolina Lewicka, Iceland, 2011. Best Animated Short: "Harbor Tale" by Yuichi Ito, Japan, 2011. Jury's Favorite Short: "Luminaris" by Juan Pablo Zaramella, Argentina, 2011. Global Zoom Prize for the best promotion of intercultural understanding & cooperation: "Calling Quilombola" by David Reeks, Brazil, 2012.
www.childrensfilmfestivalseattle.org

Int. Filmfestival, Generation; Berlin, Germany

Generation 14+

Youth Jury: Crystal Bear for Best Feature: "Baby Blues" by Kasia Rostaniewicz, Poland, 2012. Crystal Bear for Best Short: „Rabbitland“ by Ana Nedeljković & Nikola Majdak, Serbia, 2012.

Int. Jury: Grand Prix for Best Feature: „Shopping“ by Mark Albiston & Louis Sutherland, New Zealand, 2013. Special Prize for Best Short: „Första gången by Anders Hazelius, Sweden, 2013.

Generation Kplus

Children Jury: Crystal Bear for Best Feature: „The Rocket“ by Kim Mordaunt, Australia, 2013. Crystal Bear for Best Short: „The Amber Amulet“ by Matthew Moore, Australia, 2012.

Int. Jury: Grand Prix for Best Feature: „Mother, I Love You“ by Jānis Nords, Latvia, 2013. Special Prize for Best Short: „Cheong“ by Kim Jung-in, Republic of Korea, 2012.
www.berlinale.de

Europees Jeugdfilmfestival Vlaanderen; Antwerp & Brugge, Belgium

Professionals' Jury: Best Feature: "War of the Buttons" by Christophe Barratier, France / Belgium, 2011. Best Short: „Being Bradford Dillman“ by Emma Burch, UK, 2011.

Children's Jury (Antwerp): Best Feature: "Milo" by Berend & Roel Boorsma, The Netherlands, 2012. Best Short: "Mina Moes" by Mirjam de With, The Netherlands, 2011.

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 Lysne (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) produc-

tions 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 EFCA Prize which Ciné-Jeune initiated in 2010. Maybe this is what best characterizes this new generation: open to contemporary evolutions while promoting collaboration and exchange. Within this association it is important to bring together those who have the experience and those with a new perspective on a truly dynamic and solid foundation."

Did you have doubts about accepting this new challenge?

Ravenel: "I surely had! But I'm well-surfounded and I'm motivated and enthusiastic to continue the work of Tonje, who personally reassured me about my role.

It is with curiosity and pleasure that I accept this new challenge to represent ECFA for the next 4 years with an unavoidable French touch!"

For the first time in years a festival director will precede ECFA's Board of Directors. How might your (festival) experiences affect your job?

Ravenel: "I've been working in the film industry for over 12 years, starting as a special effects artist and organising a festival in Reims devoted to new technologies. Since 2005 I took over the artistic direction of the festival Ciné-Jeune (former Festival de Laon, since 1983). In 8 years time, the festival has regained its international status. In addition to our objectives (quality cinema for young people and creating a new audience through a wider distribution) we also developed collaborations with partners through the ECFA prize, jury exchanges, cartes 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 the 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 extern 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)



Coen Van Overdam

Children’s Jury (Brugge): Best Feature: “The Secret” by Morten Køhlert, Denmark, 2012. Best Short: “Mina Moes”, also receiving the “Bedfilmjury” award (children in hospitals). Audience Award: „Milo“ (Antwerp) & „Victor and the Secret of Crocodile Mansion“ (Brugge) by Cyrill Boss & Philipp Stennert, Germany, 2012. www.jeugdfilmfestival.be

Cine Junior; Val-de-Marne, France

Grand Prix for Best Feature & Prix du Grain à Démoudre: “Arcadia” by Olivia Silver, USA, 2012. Prix CICAIE: “The Magic Piano” by Martin Clapp, China / Poland, 2011.

Awards of Young Peoples’ Juries: “Ali Blue Eyes” by Claudio Giovannesi, Italy, 2012. “A Letter to Momo” by Hiroyuki Okiura, Japan, 2011. “Beauty” by Daniela Seggiano, Argentina, 2012.

Awards for Best Shorts: Ages 3-6: “Les Fables en délire: La Poule, l’Eléphant et le Serpent” by Fabrice Luang-Vija, France, 2012; Ages 7-10: “Ernesto” by Corinne Ladeinde, UK, 2011; Ages 11+: “On the Beach” by Marie-Elsa Sgualdo, Switzerland, 2012.

www.cinemapublic.org

Children’s Filmfestival; Providence, USA

Audience Awards: Best Feature: “Wunderkinder” by Marcus O. Rosenmueller, Germany 2011; Best Short: “Maybe...” by Pedro Resende, USA, 2012.

Jury Awards: Best Feature: “Tom and Hacke” by Norbert Lechner, Germany 2012; Best Short: “Pasteurized” by Nicolas Villarreal, Argentina, 2012.

www.providencechildrensfilmfestival.org

Int. Children’s Film Festival; New York, USA

Grand Prize for Best Long Film: “Ernest & Celestine” by S. Aubier, V. Patar & B. Renner, Luxembourg / France / Belgium, 2012.

Audience Award for Best Long Film: “Starry Starry Night” by Tom Shu-yu Lin, Taiwan, 2011, and “Wolf Children” by Mamoru Hosoda, Japan, 2012.

Jury Awards: Best Short (Animation): “I Am Tom Moody” by Ainslie Henderson, UK, 2012. Best Short (Live-Action): “The Runaway” by Victor Carrey, Spain, 2010.

Audience Awards Shorts: Grand Prize: “Snack Attack” by Andrew Cadelago, USA, 2012; Ages 3-6: “The Little Bird and the Leaf” by Lena von Döhren, Switzerland, 2012; Ages 5-10: “Snack Attack”; Ages 8-14: “The Vacuum Kid” by Katharine Mahalic, USA, 2011; Ages 12-18: “Song of the Spindle” by Drew Christie, USA / Australia, 2011; Parents Award: “Lola” by Franck Janin, France, 2011.

www.gkids.com

Int. Children’s Film Festival (FIFEM); Montreal, Canada

Children's Jury: Best Feature: "Clara and the Secret of the Bears" by Tobias Ineichen, Switzerland, 2012. Special Award: "Victor and the House of Crocodiles".

Int. Jury: Best Feature: "Approved for Adoption" by Jung Henin & Laurent Boileau, Belgium, 2012; this film also received the "Prix Inis" Jury award for innovation and originality. Special Award: "Kauwboy" by Boudewijn Koole, The Netherlands, 2012.

Audience Award: "Nono, the Zigzag Kid" by Vincent Bal, The Netherlands, 2012.

www.fifem.com

BUFF – Int. Children & Youth Film Festival; Malmö, Sweden

City of Malmö's Award: "Kauwboy".

ECFA Award: "Eskil & Trinidad" by Stephan Apelgren, Sweden, 2012.

County Council of Skåne's Short Film Award: "Damn Girl" by Kira Richards Hansen, Denmark, 2013.

Swedish Church Award for Best Youth Film: "Broken" by Rufus Norris, UK, 2012. Young People's Award: "Molly Maxwell" by Sara St. Onge, Canada, 2012.

www.buff.se

Youngabout – Int. Film Festival for Young People; Bologna, Italy

Best Feature: "A Bottle in the Gaza Sea" by Thierry Binisti, France / Israel / Canada, 2012.

Both the young people's and the adults' jury decided in all three categories on the same Best Shorts. Category Professionals: "Le petit blond avec un mouton blanc" by Eloi Henriod, France, 2013; Category Newcomers: "Conoscersì nell'era dei social network," („Getting to Know Someone in the Social Network Aera") by students of the Spaziogiovane Workshop, Italy 2013; Category Pupils: "Perché" by Franco Brega & Tullia Castignoli of the "Laura Conti" primary school, Milano, Italy 2013.

www.youngabout.com

Young People's Film Festival; Leeds, UK

Younger Jury Award: "Alfie the Little Werewolf" by Joram Lürsen, The Netherlands, 2011, and "The Odd Life of Timothy Green" by Peter Hedges, USA, 2012. Older Jury Award: "Approved for Adoption" by Jung & Laurent Boileau, Belgium / France, 2012.

Audience Award: "Beasts of the Southern Wild" by Benh Zeitlin, USA, 2012.

The INDI (Independent Directions) Awards celebrating the work of Leeds schools, community groups & individual filmmakers in different age categories:

-10: "Springbox" by Zion Jeffers (8);

11-14: "Beware the Grey Girl" by Amy Beedle (14); 15-19: "Cured" by Kara Nelson (18); 20-25: "First / Last" by Kingsley Hoskins (22); IAC Overall Prize: "First / Last" by Kingsley Hoskins (22).

www.leedsyoungfilm.com

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.

Under the device Rights Against Intolerance Building an Open-minded World, and with ECFA as a key player, Rainbow waged the war against homophobia. The output was a series of tools for teachers and pupils: a DVD-Rom with short films on gender diversity, booklets (a glossary, a manual, an online study guide) and a playful tool kit.

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

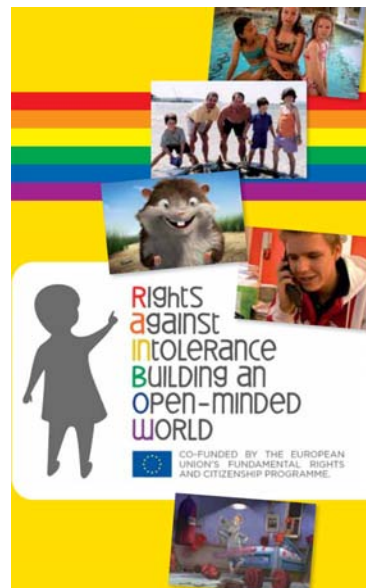
So far Rainbow has been presented in 4 festivals: MICE by Jordi el Mussol (Valencia, Spain), Youth Film Festival Flanders (Antwerp / Bruges, Belgium), Youngabout Int. Film Festival (Bologna, Italy) and Ciné-Jeune de l'Aisne (Saint-Quentin, France).

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), focussing 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)

PRODUCTION

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 education, while performing the movie's theme song brought him one step closer to realising his ultimate dream: becoming a singer.



The Horizon Beautiful crew

HORIZON BEAUTIFUL tells about Franz, a soccer magnate on an African promotion tour, getting involved in a fake kidnapping. His supposed liberator is Admassu, a street kid with a plan: showing his football skills to Franz, who has all the trump-cards 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 from 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@telfilm.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.

Ciné-Jeune – Festival Int. de Cinéma; San Quentin, France

Grand Prix (by int. young people's jury): "Rat King" by Petri Kotwica, Finland, 2013. Special mention for actor Edin Hasanovic in "Shifting the Blame" by Lars-Gunnar Lotz, Germany, 2012. ECFA Award: „Ernest & Célestine“ by B. Renner, V. Patar & S. Aubier, Luxembourg / France / Belgium, 2012. City of St. Quentin Award: "Electrick Children" by Rebecca Thomas, USA, 2012.

Children Jury Awards for Best Animated Shorts: for 3-6 years: „Macropolis“ by Joel Simon, UK, 2012. For 7-11: "Kali the little Vampire" by Regina Pessoa, Portugal / France / Canada / Switzerland, 2012. For 12+: "The River" by Tarquin Netherway, Australia, 2012. www.cinejeune02.com

Forthcoming Festivals

Kids Int. Film Festival; Toronto, Canada

April 9 – 22nd 2013
www.tiff.net/tiffkids/festival

Int. Film Festival Junior; Stockholm, Sweden

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

Cartoon Cine; Viborg, Denmark

April 16 - 18th 2013
Among the speakers: ECFA board member Malene Iversen
www.cartoon-media.eu

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 (KICFF); 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.ifs.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

Best of the World Children's Film Festival;
Tromsø, Norway
May 29 - June 1st 2013
www.verdensbestefilm.no

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

Kids Festival; Sarajevo, Bosnia-Her-
zegovina
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

Int. Youth Film Festival; Espinho,
Portugal
June 24 - July 1st 2013
www.fest.pt

Children's Filmfest; Munich, Germany
June 28 - July 6th 2013
www.filmfest-muenchen.de

Children's Cinema Festival; Flori-
anópolis, Brazil
June 28 - July 14th 2013
www.mostradecinemainfantil.com.br

Showcomotion - Filmfestival for Chil-
dren & Young People; Sheffield, UK
July 6 - 21st 2013
www.showcomotion.org.uk

Cartoon Club – Int. Festival of Anima-
tion Cinema & Comics; Rimini, Italy
July 12 - 28th 2013
www.cartoonclub.it

Film Festival, Children's Film Pro-
gramme "Pulica"; Pula, Croatia
July 13 - 27th 2013
www.pulafilmfestival.hr

New Horizons Int. Film Festival; Wro-
claw, Poland
July 18 - 28th 2013
www.nowehoryzonty.pl

Film Festival; Giffoni Valle Piana,
Salerno, Italy
July 19 - 28th 2013
www.giffoniff.it

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 Controcena, 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)



Through Ellen's Ears

UNESCO & Folkets Bio to sustain media literacy

Filmpedagogerna (www.filmpedagogerna.se), the Swedish Folkets 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 Folkets 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.



Harun-Arun

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 About
Production: Autochenille Production
World Sales: TFI 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: Svensk Filmindustri AB
Greta Garbos väg 13, 16936 Solna,
Sweden
Phone: ++46-8-6803500
E-Mail: international@sf.se
www.sfinternational.se

Ella & Friends

Feature Film, Finland, 2012
Director: Taneli 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, Clariden-
strasse 34, 8002 Zürich, Switzerland

Phone: ++41-44-286-79-80
E-Mail: info@tellfilm.ch
Festival contact: rzylla@arcor.de
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
www.atlantikfilm.com; www.jin-film.com.tr

Miffy the Movie

Animation Film, The Netherlands & Den-
mark, 2013
Director: Hans Perk
Production: Telescreen, Mercis, KRO
Youth, A.Film (DK)
World Sales: 6 Sales, Alto de las Cabañas
5, Las Rozas
28231 Madrid, Spain
Phone: ++34-91-781-73-01
E-Mail: info@6sales.es
www.6sales.es; www.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@speranza.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, Winterfeldtstraße 31, 10781
Berlin, Germany
Phone: ++49-30-21-75-68-56
E-Mail: info@josthering.de
Festival contact: rzylla@arcor.de
www.josthering.de

Three Warriors on Distant Shores

Animation Film, Russia, 2012
Director: Konstantin Feoktistov
Production & World Sales: Melnitsa Studio
Melnichnaya Ul. 4, 192 919 St. Peters-
burg, Russia
Phone: ++7-812-567-15-40
E-Mail: info@melnitsa.com
www.melnitsa.com; www.3bogatiya.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.siyyf.com

Nuevamisra – Int. Film Festival for
Children & Youth; Buenos Aires, Argen-
tina
August 29 - September 4th 2013
www.nuevamisra.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.ciciff.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 ROZAFa – Int. Festival of Ani-
mated Films for Children & Youngsters;
Shkoder, Albania
September 23 - 28th 2013
www.anifestrozafa.org

Children's & Youth Film Festival "Mi-
chel"; 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

Int. Film Festival; London, UK
October 9 - 20th 2013
www.bfi.org.uk/lff

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

Schlingel – Int. Film Festival for Chil-
dren & Young Audience; Chemnitz,
Germany
October 14 - 20th 2013
www.ff-schlingel.de

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

ZLÍN FILM FESTIVAL

Mezinárodní festival filmů pro děti a mládež
The International Film Festival for Children and Youth

27/5—1/6—2013

Zlín/Czech Republic—www.zlifest.cz
Dny dánské kinematografie—Days of Danish Cinema

53. ZLÍN FILM

**International Competition
of Feature Films for Children**

**International Competition
of Feature Films for Youth**

**International Competition
of Animated Films for Children**

**International Competition
of European First Films**

**International Competition
of Student Films – Zlín Dog**

Informative Sections:

- Days of Danish Cinema
- New Czech Films and TV Programmes
- Panorama
- Documentary Films
- Night Horizons
- One Thousand and One Nights
- Young Stars

More info at www.zlifest.cz

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

hamster film

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.

ef evens foundation

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 Koliha (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/.

ROZAFANA AniFest



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

ROZAFANA AniFest 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, instead 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 ROZAFANA AniFest.

- 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 ROZAFANA AniFest 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)

More info: www.anifestrozafa.org & www.rozafaanimfest.org.

ECFA AWARDS

First titles listed for the ECFA Award 2013:

- BUFF International Children & Youth Film Festival (Malmö, Sweden): ESKIL & TRINIDAD (Stephan Apeltgren, Sweden). Producer Peter Possne: *"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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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

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?



© Jan Van de Velde

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 is 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)