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SEPTEMBER

EDITORIAL

ECFA's Volunteers

Soon ECFA will welcome its first student internship. In September Radka Hoffmannova, a Slovak student in Radio & TV Dramaturgy and Scriptwriting, will start her 4 month term in ECFA's office in Brussels. One of her tasks will be to guarantee a continuous flow of internships towards the offices of our member organisations.

In situations like these it's obvious to hear the wishful sighs from the crowd: "wouldn't it be great if ECFA had one salaried person permanently employed?" Surprisingly enough General Secretary Felix Vanginderhuysen responds with a big question mark. "I've seen numerous organisations where one salaried employee served as the perfect excuse for members to put the brakes on their active commitment. Why would you still do voluntary work if somebody else is paid to do it?" Would paid employment really be the death of ECFA?

ECFA aspires to give something back to its members, e.g. in our ambition to play a decisive role in the shaping of the media literacy program within the EU's Creative Europe support system (see page 2). We're taking an ambitious stand, because this is what ECFA owes to its members: people willing to make voluntary efforts, benefitting from each other's joined forces, with no contracted employees involved.

Gert Hermans



Céline Ravenel, Bragi Thor Hinriksson, Franziska Kremser-Klinkertz, Nick Walker & Anders Lysne

**ECFA SEMINAR IN KRISTIANSAND
PARENTS, TEACHERS AND OTHER PROBLEMS**

What roles can adults play in children's films? The annual ECFA Seminar at the Kristiansand International Children's Film Festival (Norway, April 26th) made it clear that the most interesting role for adults surprisingly enough is... the role of absentees.

In contemporary children's films, aspiring a certain level of realism, you meet adult characters in every conceivable capacity: parents to whom you should prove your accountability, teachers that you should obey, coaches to motivate you, crooks stealing the treasure, industrialists polluting the environment... All of these roles were delineated in the ECFA seminar, organised with the support of the Kristiansand festival and Film & Kino.

Disney mama's



Les 400 Coups

In a walk through film history Nick Walker (Film Education, UK) could only designate a few positive roles for adults in children's films. Like the concerned parent, or the wise mentor with the power and knowledge to guide the young hero on his path to righteousness. Obi-Wan Kenobi (STAR WARS) is the ultimate example. But more often the grown-ups are absent.

Curiously enough the conservative Disney Studios provide us with a broad spectrum of bad mothers: in PINOCCHIO, POCAHONTAS, CHICKEN LITTLE, ALADDIN, BEAUTY AND THE BEAST, THE HUNCHBACK OF NOTRE DAME, FINDING NEMO and of course BAMBI, mothers excel by their absence. Not to mention the long procession of wicked stepmothers and evil witches. The entire Disney catalogue screams out that "women are no good!" Only your father, a prince or heroes are the ones you can count on.

Nick Walker guides us along a pantheon full of unreliable adults: Miss Havisham in GREAT EXPECTATIONS, The Man in WHISTLE DOWN THE WIND and the stepfather in PAN'S LABYRINTH. But in the horror genre sometimes roles are reversed. VILLAGE OF THE DAMNED is delightfully disturbing because the film plays on two of man's hardwired instincts; to protect children, and to fear the unknown.

ECFA has published an elaborated seminar report that can be downloaded on www.ecfaweb.org/projects/filmmaking/Seminar2013/ECFA_Seminar_Kristiansand.pdf.

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

Kids Int. Film Festival; Toronto, Canada

Adult Jury: Best Live Action Short: "Matilde" by Vito Palmieri, Italy, 2012; Best Animated Short: „Room on the Broom" by Max Lang & Jan Lachauer, UK, 2012.
Audience Choice: "Pee-Wee 3D: The Winter That Changed My Life" by Éric Tessier, Canada, 2012; Best Short: "The Amber Amulet" by Matthew Moore, Australia, 2013.
Young People's Jury: Best Feature (8-10): "Cinnamon" by Jordi Mariscal, Mexico, 2012; Best Feature (11-13): "Vampire Sisters" by Wolfgang Groos, Germany, 2012; Best Short: „Anouar and the Moon" by Michiel van Jaarsveld, The Netherlands, 2013.
www.tiff.net/tiffkids/festival

Int. Film Festival Junior; Stockholm, Sweden

Best Film: "Cause I Have the Looks" by Frieder Schlaich, Germany, 2012.
Best Film for Children: "Vampire Sisters".
Best Film for Youngsters: "In the Name of Sherlock Holmes" by Zsolt Bernath, Hungary, 2012.
www.stockholmfilmfestival.se/sv/junior

Festival di cinema per ragazzi; Vit- torio Veneto, Italy

Awards: "Bennie Stout" by Johan Niehuis, The Netherlands, 2012; "Fénix 11.23" by Joel Joan, Spain, 2012; "First Time For Everything" by Leonid Fomin, Russia 2011; "Ali" by Paco R. Baños, Spain, 2012; "Agha Yousef" by Ali Rafii, Iran, 2011.
www.vittoriofilmfestival.com

Indie Junior; Lisboa, Portugal

"The Club of Ugly Children" by Jonathan Elbers, The Netherlands, 2013 (Short).
www.indielisboa.com

Int. Children's Film Festival City Mon- tessori School, Lucknow, India

Best Feature: "The Indian" by Ineke Houtman, The Netherlands, 2009 & "Bardsongs" by Sander Franken, The Netherlands.
Best Animated Film: "Lotte and the Moonstone Secret" by Janno Pöldma & Heiki Ernits. Estonia, 2011.
www.cmsfilms.org/iecff

Int. Children's Film Festival (KICFF); Kristiansand, Norway

Experts' Jury Award: "The Great Bird Race" by Christian Dyekjær, Denmark 2012.
Audience Award: "The Tough Guys" by Christian Lo, Norway, 2013.
ECFA Award: "Bitch Hug" by Andreas Öhman, Sweden, 2012.
Young People's Jury Award: "Lilet Never Happened" by Jacco Groen, The

Absent adults

Franziska Kremser-Klinkertz (Nordic Film-days, Lübeck) lines up the various manifestations of adults in children's films:

- A slapstick figure
- A secondary, supporting character
- The cause of conflicts
- A meaningful person of trust
- The strikingly absent

Physical absence (e.g. death, divorce, imprisoning) of parents can evoke all sorts of emotions. Sometimes children even have to take over the role of the absent adult. But there is also a thing called 'mental absence': when adults are unwilling or unable to take up their role. KAUWBOY delicately combines both forms of absence in one film: the physical absence of the dead mother and the mental absence of the grieving father who no longer dares to bond. In both cases this victimises the child.

Just a dead dad

Whoever would keep statistics of the amount of absent parents in children's films would come up with a startling percentage. Do filmmakers expect their film to be rated 'more valuable' when set in a broken family? Can directors and script-writers gratuitously drop a dead mum or dad in every children's film? Director Christian Lo (THE TOUGH GUYS) admits: "It's a manipulative technique to raise sympathy for your main character for it guarantees the audience's pity". Al-

though, that audience is on the verge of being overwhelmed with dead parents.

Sveppi

Bragi Thor Hinriksson is director and producer of the Icelandic 'Sveppi' films, a phenomenon immensely popular in its home country but rejected by most of the outside world. In the Sveppi films and TV shows all child roles are played



Sveppi

by adults, but "the public should forget that they're adults." It's hard not to notice that the guys racing their tricycle or jumping up and down on the couch are in fact not 4 but 40 years old. But that's what Sveppi strives for, all through their 5 TV seasons and 3 feature films. Hinriksson: "After the banking crisis in Iceland, the atmosphere was very negative. Sveppi offers a counterbalance. We only show happy events and we keep the child in ourselves alive". It's hard to explain the recipe for this success. "We don't know why it works, but it does, maybe because we dare to invest in simple joys instead of depressing themes?" (GH)

ECFA proudly announces that a second seminar will follow on October 17th 2013 in the Schlingel festival in Chemnitz, Germany.

Michael Harbauer (Schlingel) had a brilliant idea: why not using this debate as starting point for another seminar, where we'll be digging deeper into some of the issues raised in Kristiansand? That's why on October 17th the roles of adults in children's films will be discussed again in an 'interdisciplinary exchange.' Needless to say that ECFA is extremely happy with initiatives like this.

The debate is kicked off by producer Uschi Reich, known for HERE COMES LOLA, BIBI BLOCKSBERG, the WILD CHICKS series and many Erich Kästner-adaptations (THE FLYING CLASSROOM, EMIL AND THE DETECTIVES...). Experts are invited for a moderated discussion, with film examples from different traditions and perspectives. In addition to the seminar will be a screening of THE DANDELIONS by Carine Tardieu (France).

Schlingel runs from October 14 – 20th 2013, expecting over 12.000 visitors in its CineStar Cinema headquarters. With more than 100 films screened in competi-



Uschi Reich

tive and non-competitive sections, the festival is a perfect platform for current national and international productions for children and youth.



EFA AWARD: THE WINNER & THE FORMULA

Vincent Bal's THE ZIGZAG KID has won EFA's prestigious Young Audience Award. On May 5th in 9 European cities (Copenhagen, Erfurt, Izola, London, Riga, Sofia, Turin, Valletta and Wrocław) young audiences casted their votes and on every location THE ZIGZAG KID won the highest score. After KAUWBOY once again the Young Audience Awards goes to a Dutch film.

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fire. While the EFA Awards carry a halo of 'respect and dignity', the Young Audience Award chose for Eurovision Song Contest-like entertainment. Isn't that counterproductive when promoting art-house cinema for young people? With THE SUICIDE SHOP and UPSIDEdown consequently choosing for a different type of cinema, apparently these films raised many discussions amongst young jury members. But the only outcome to be seen in the live show was a trite race for the highest score, with THE ZIGZAG KID as a fantastic winner. (GH)

CREATIVE EUROPE

Thousands of people working in cinema, television, culture, music, performing arts and heritage would benefit from increased EU support under the new 'Creative Europe' program, unveiled by the European Commission in November 2011. With a proposed budget of € 1.8 billion for the period 2014-2020, this would be a boost for the creative industries. The program would allocate € 900 million in support of the cinema and audio-visual sector and € 500 million for culture. The Commission also proposes to allocate € 210 million for a new financial guarantee facility, which would enable small operators to have access to bank loans, and € 60 million in support of fostering innovative approaches to audience building and new business models.

The Creative Europe proposal would enable:

- 300,000 cultural professionals to receive funding to reach new audiences beyond their home countries;
- More than 1,000 European films to get a distribution support, enabling them to be seen by audiences throughout Europe and the world;
- At least 2,500 European cinemas to receive funding for screening 50% European titles;
- Thousands of cultural organisations to benefit from training to gain new skills.

This is so far stated in the initial political statement. On July 17th the representatives of the EU member states agreed on the compromise text of the Creative Europe Program that will assemble under a single umbrella three currently self-standing existing programs: CULTURE, MEDIA and MEDIA MUNDUS. The EU grants are maintained and will be completed with new instruments. Concrete information about the finalising of the agreement with the European Parliament is not yet available.

ECFA and CREATIVE EUROPE

Within the context of this program, ECFA has been lobbying for children's film. One of the new goals of the audio-visual program will be 'developing the audiences'. This smells like media literacy, which is exactly the main activity of many ECFA members. On the media literacy side, support will go primarily to projects involving partners from a minimum of 3 countries or 3 different languages. Following the 'Screening Literacy' survey (carried out in 2012/2013 in order to gain a pan European view), a new tender was distributed and probably a new study will be made. Chances are real that the BFI will get the job. In that case, ECFA will be represented in the Steering Group by board member Petra Slatinsek, in order to keep our members updated.

Conclusion: less than 6 months before the start of the new program, we're still in the studying phase. Nothing has been decided, we can only hope that media education will be recognised as an important part of the Creative Europe program. And hopefully this recognition will be translated into concrete calls for proposals.

Another important area within Creative Europe is the continuing of the Media program in which the support for the production and distribution of films for children is our deep concern. Ever since a strong letter was sent to the European Commission at the beginning of 2013 by Sannette Naeyé, we tried to get the regulations within the 'selective scheme' more in favour of children's film. In close co-operation with Viola Gabrielli from KIDS Regio we made several proposals in order to guarantee that in the future of children's films will have better chances to be granted. But once more the actual status is: let's cross our fingers and hope that the final regulations will indeed include an upgrade for children's films. (Felix Vanginderhuysen)

Netherlands, 2012.
www.kicff.no

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

Best Long Animated Film: "Ernest & Célestine" by Benjamin Renner, Stéphane Aubier, Vincent Patar, France, Belgium, Luxembourg, 2012; Best Short Film for Children: "Nearest and Dearest" by Michael Sieber & Max Stöhr, Germany.
www.ifs.de

Int. Short Film Festival; Oberhausen, Germany

Children's Jury: „Yim & Yoyo“ by Anna van Keimpema, The Netherlands, 2012.
Promotion Award: „I'm Going to Mum's“ by Lauren Jackson, New Zealand, 2012.
Young People's Jury: "Yardbird" by Michael Spiccia, Australia, 2012.
Ecumenical Jury: „When They Sleep“ by Maryam Touzani, Morocco, 2012.
www.kurzfilmtage.de

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

Children Jury's Award: "I Give You My Word" by Alexandr Karpilovskij, Russia, 2012.
Young People Jury's Award: "Now Is Good" by Ol Parker, UK, 2012.
Int. Experts Jury's Awards: Best Feature for Children: "My Sweet Orange Tree" by Marcos Bernstein, Brazil, 2012; Best Feature for Young People: "So Much Water" by Ana Guevara Pose, Uruguay, Mexico, Netherlands, 2013.
City of Zlín Award: "Satellite Boy" by Catriona McKenzie, Australia, 2012.
Milos Macourek Award: „Now Is Good“.
Awards of the Joint Int. Jury of Children & Adults for Animated Films: "Pilipka" by Tatiana Kublitskaya, Belarus, 2012; Hermina Tyrlová Award: „It's a Dog's Life“ by Julie Rembauville, Nicolas Bianco-Levrin, France, Canada, 2012.
Audience Awards: Best Feature Film: "Now is Good"; Best Animated Film: "A Sea Turtle Story" by Kathy Schultz, Canada, 2012.
ECFA Award: "Mother I Love You" by Jānis Nords, Latvia, 2013.
Europe Award for European First Film: „Shell“ by Scott Graham, UK, 2012 & „Your Beauty Is Worth Nothing“ by Hüseyin Tabak, Austria, 2012.
Ecumenical Jury's Award: "Shifting the Blame" by Lars-Gunnar Lotz, Germany, 2012.
The festival gave a special recognition for contribution in filmmaking for children to actress and singer Jitka Molavcová.
www.zlinfest.cz

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

Children Jury's Awards: Best Feature Film: "Victor and the Secret of Crocodile Mansion" by Cyrill Boss & Philipp Stennert (also awarded for best direction), Germany, 2012; Best Young Actor: Enzo Gaier for "The Horse on the Balcony" by Hüseyin Tabak, Austria 2012; Best Animated Film:

“Moon Man” by Stephan Schesch, Germany, 2012; Best Short Film: “Ketchup Kid” by Patrick Vollrath, Austria, 2013. Experts’ Jury: Award for the Best Script to Milan Dor for “The Horse on the Balcony”.

www.goldenerspatz.de

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

Best Film for Children (4-6): “The Amber Amulet”.

Best Film for Children (8-12): “Mateso” by Collectif Camera etc., Belgium, 2012.

www.moundfriese.de

Animafest – World Festival of Animated Film; Zagreb, Croatia

Grand Prix & Audience Award: “Approved for Adoption” by Laurent Boileau & Jung, Belgium & France, 2012.

www.animafest.hr

Plein la Bobine; Massif du Sancy, La Bourboule & Le Mont-Dore, France

Short films for children 3+: Young Jury Award: „Archibald“ by Collectif Camera etc.; Professional Jury Award: „Une Histoire de Tortues“ by Kathy Shultz, Canada, 2012; People’s Choice: “Lift off” by Sandra Velte, The Netherlands, 2012. For children 7+: Young Jury Award: „Allister le Loup qui Avait une Moustache“ by Julien Farto & Vaiana Gauthier, France, 2012; Professional Jury Award: „Farmer Jack“ by D’Arjan Wilschut, The Netherlands, 2012; People’s Choice: „Rising Hope“ by Milen Vitanov, Germany, 2012. For children 12+: Young Jury Award: „Betty’s Blues“ by Rémi Vandennitte, France, 2013; Professional Jury Award: „Lisboa Orchestra“ by Guillaume Delaperrière; France, 2012; People’s Choice: „Slug Invasion“ by Morten Helgeland & Casper Wermuth, Denmark, 2012.

www.pleinlabobine.com

Int. Youth Film Festival; Espinho, Portugal

Best Fiction: “Miss Blue Jeans” by Matti Kinnunen, Finland, 2012.

Best Documentary: „Fidai“ by Damien Ounouri, France & Algeria, 2012.

Audience Award: „Dragan Wende – East Berlin“ by Dragan von Petrovic & Lena Müller, Serbia & Germany, 2012.

Great National Award: „O Reino“ by Paulo Castilho, Portugal, 2012.

www.fest.pt

Children’s Filmfest; Munich, Germany

Audience Award: “Ernest & Célestine”.

www.filmfest-muenchen.de

Showcomotion - Filmfestival for Children & Young People; Sheffield, UK

Young People’s Jury Award (11-14): “Kauwboy” by Boudewijn Koole, The Netherlands, 2012. Young People’s Jury Award (15-18): “One Mile Away – The Road to Freedom” by Penny Woolcock, UK, 2012.

Audience Award: “Moon Man”.

WORK IN PROGRESS IN KRISTIANSAND



The Work in Progress session is a yearly highlight in the Kristiansand Children’s Film Festival. This year, again some interesting projects were presented. Like...

ANTBOY



Denmark proudly announces its first superhero! Make way for... ANTBOY! The character originates from the books by Kenneth Bøg Andersen about a 12 year old outsider acquiring amazing superpowers after being bitten by an ant. Being able to climb walls and squirt acid, little does this help in his struggle to fit in and attract a girl’s attention.

Producer Eva Jakobsen (Nimbus): “We created a superhero liked by both children and grown-ups: cool and awkward but not scary or evil.” The importance of his superhero costume can’t be underestimated. “Within our € 2,5 million budget the costume was sensationally expensive – the most expensive in the history of Danish film. A cape that drapes perfectly, a helmet leaving the eyes open and a charger belt to refuel him with sugar, which stabilizes his powers. Calculating the money invested in CGI, we could say ANTBOY is quite ambitious on the visual level.”

Doesn’t every superhero deserve a decent nemesis? In ANTBOY (by Ask Hasselbalch) you’ll meet the villain The Flea, a mad scientist transferring insects’ features to humans. Like many villains he has a tragic background, but his flea powers make him jump higher than anyone else. “The Flea’s costume integrates the scales of a flea’s skin. He doesn’t recharge on sugar but on blood, carried in a tank on his back.”

After the closing night of the Buster festival, ANTBOY (a Nimbus production) will enter the Danish theatres on October 3rd.

World Sales: Attraction Distribution, info@attractiondistribution.ca, www.attractiondistribution.ca.

KISS ME, YOU FUCKING MORON



In KISS ME, YOU FUCKING MORON, director Stian Kristiansen combines two of his great passions: theatre and soccer. The film focuses on a young theatre

group ready for a new challenge: after years of dull comedy they want to perform a piece by postmodern writer Jon Fosse. In need of a strong hand to guide them, they find a famous misogynist actor with a blooming midlife crisis willing to direct. The sparks he fires into the group start burning like a bush fire when he introduces a new lead actor, who is a ‘fucking moron’. The group dynamics change drastically and a subtext appears between the life of the teenagers and the theatre play.

Stian Kristiansen: “I deliberately chose for a low budget production, keeping things simple. I worked with a small crew – sometimes no more than a DOP and a sound engineer.” The result is a comical story that slowly changes into an intense drama with an outspoken sarcastic tone. Contact: motlys@motlys.com; www.motlys.net

CHRISTMAS IN PINCHCLIFFE

PINCHCLIFFE GRAND PRIX (1975) was a phenomenon. With 5,5 million admissions it’s still the biggest Norwegian cinema success ever. 35 years later Ivo Caprino’s classic will have its sequel. We meet again with Solan and Ludvig in CHRISTMAS IN PINCHCLIFFE, by Rasmus Sivertsen. Production company Maipo set two conditions: the film had to be made entirely in Norway with the use of original stop-motion techniques.

Ludvig, pessimistic by nature, is afraid: if it won’t snow, Christmas might be cancelled. Luckily his friend Reodor has invented the world’s biggest snow canon. But what if this machine falls into the wrong hands? Producer Ove Heiborg: “We didn’t even watch the 1975 original. Re-introducing the well-known characters, we gave our own interpretation to the PINCHCLIFFE universe. The setting is contemporary, but inside the houses it looks as if time has been standing still”.

“The puppets were created in latex foam, with inner mechanics coordinating their facial movements. Finding the right scale for Reodor (37 cm) and Ludvig (17 cm) was crucial. We couldn’t make them any bigger; the set was already 1000 m² big. We worked on a € 3 million budget, with every puppet costing over € 10,000.”

The film premieres in Norway on November 8th. Maipo and Qvisten Animation Studio already hooked up for another Pinchcliffe adventure: SOLAN & LUDWIG – FROM HERE TO PINCHCLIFFE is scheduled for 2016.

World Sales: TrustNordisk, info@trustnordisk.com; www.trustnordisk.com.

PRODUCTION

DIE SCHWARZEN BRÜDER

German producer Enigma Film makes a historical phenomenon the starting point of their feature film DIE SCHWARZEN BRÜDER: up to the middle of the 19th century poor Alpine farmers sold their children as chimney sweeps in Milan. This is also the fate of young Giorgio.



He has to climb up and down dark chimneys, scraping away the soot with his bare hands. With his fellow victims he forms the gang of 'Black Brothers'. They unite and defend themselves against the abject conditions and the attacks of street urchins. But can the Black Brothers gain enough strength to make their way back to Switzerland in a spectacular escape?

DIE SCHWARZEN BRÜDER (starring Moritz Bleibtreu and introducing Fynn Henkel) is directed by Academy Award-winner Xavier Koller and based on a classic book by Lisa Tetzner & Kurt Held. After 41 days of shooting on locations in Germany, Switzerland, Italy and South Tirol, the film is now completed and will premier for a family audience in spring 2014.

Info: www.enigma-film.de/listTmplProjekt?nid=132&nidc=132&cctype=27&p_pic-no=1. Contact: contact@enigmafilm.de.

WE ARE THE PIRATES OF THE ROADS

Isn't it so that pirates sail ships? Now they're starring in a road movie from Finland! That's where the Road Pirate Family in their pirate car enters passers-by and robs them of their sweets. 10 year old Vilja is a little smartass girl who is accidentally kidnapped by the pirates on their way to the Pirate Summer Festival. Vilja is scolding on an escape plan, but as the weeks pass by, she is less and less willing to go back home, where she's lacking the attention of her much-too-busy father.



Director Marjut Komulainen: "Captured by a family of robbers Vilja realises that with them, no one gets left behind. The story has already reached many children through the book by Siri Kolu, published in 20 countries. It's a story full of adventure, emotions and heart-warming comedy that belongs on the big screen." Marjut Komulainen's first feature is made for the Finnish Kinoproduction Oy. Co-producers are the Swedish Bright Moving Pictures and the German Ulysses Film.

WE ARE THE PIRATES, made on a € 2.2 million budget for a 7-12 audience, will premier in Finland in December 2014.

Contact at Kinoproduction: Claes Olsson, olsson@kinoproduction.fi.

CLASS OF FUN 2

In The Netherlands CLASS OF FUN was the second best scoring family movie over the last 10 years. The film tells how a teacher in training transforms an unruly classroom into a group of inquisitive, loyal children. Until the timid Master Kees clashes with the school authority, represented by principal Dreus – just like every other grown up in the movie reduced to a silly caricature.

Director Barbara Bredero: "There is a message behind this seemingly light-hearted entertainment. E.g. that you always need a plan B... Because there is no plan A. While this film shows the charm of total freedom in school, soon we make it clear that a little order and structure won't hurt neither, as the sequel focuses on principal Dreus. In 2013 CLASS OF FUN 2 will be a Christmas treat for Dutch children."

NORWEGIAN KIDS DON'T CRY

In October KULE KIDZ GRÅTER IKKE (English title: KICK IT) will enter the Norwegian theatres, telling the story of Anja, who's soccer-crazy. Even though her classmate Jonas considers soccer a game unfit for girls. Even when in the hospital, diagnosed with leukemia, Anja continues her involvement in the school soccer tournament. If this story sounds familiar, you've probably seen the Dutch tearjerker COOL KIDS DON'T CRY (Dennis Bots). Now Cinenord Kidstory is working on a remake, directed by Katarina Launing (MAGIC SILVER).

www.showcomotion.org.uk

Cartoon Club – Int. Festival of Animation Cinema & Comics; Rimini, Italy
Cartoon Club Award: "Bao" by Sandra Desmazieres, France, 2012.

Signor Rossi Award: "Nightmare Factory", Italy, 2013;

www.cartoonclub.it

Children's Film Programme "Pulica"; Pula, Croatia

Audience Award: "Casper and Emma – Best Friends" by Arne Lindtner Næss, Norway, 2013 & "The Great Beat" by Esben Toft Jacobsen, Denmark, 2011.

www.pulafilmfestival.hr

Int. Film Festival for Children & Youth; Tel Aviv, Israel

Int. Jury's Award: "Mother I Love You" by Janis Nords, Latvia, 2013.

Young People Jury's Award: "Fidgety Bram" by Anna van der Heide, The Netherlands, 2012.

www.cinema.co.il

Film Festival; Giffoni Valle Piana, Salerno, Italy

Elements 3+: Best Short: "The Catch" by Josh Carroll, Scott McMhinnie, USA, 2012.

Elements 6+: Best Feature: "The Famous Five 2" by Mike Marzuk, Germany, 2013 & "V 8 – Start Your Engines!" by Joachim Masannek, Germany, 2013. Best Short: "Bobby" by Mehdi M. Barsaoui, Tunisia, 2013.

Elements 10+: "Mike Says Good-Bye" by Maria Peters, The Netherlands, 2012 & "Clara and the Secret of the Bears" by Tobias Ineichen, Switzerland, 2012. Best Short: "Weekend Daddy" by Johan Stahl Winthereik, Denmark, 2013.

Generator 13+: "Regret" by Dave Schram, The Netherlands, 2013 & "The Inevitable Defeat of Mister and Pete" by George Tillman Jr., USA, 2012.

Generator 16+: "The Golden Cage" by Diego Quemada-Diez, Mexico, Spain 2013 & "Lore" by Cate Shortland, Germany, Australia, UK, 2012.

Generator 18+: "Any Day Now" by Travis Fine, USA, 2011 & "The Girl With Nine Wings" by Marc Rothmund, Germany, 2013; Best Short (ex aequo): "But Milk is Important" by Anna Mantzaris & Eirik Grønmo Bjørnsen, Norway, 2012 & "Mamma Mia" by Milena Tipaldo & Francesca Marinelli, Italy, 2013; Best Short: "Penny Dreadful" by Shane Atkinson, USA, 2012 & "Beauty Mark" by Mark Ratzlaff, Canada, 2013.

Amnesty Int. Short Film Award: "Hollow Land" by Uri & Michelle Kranot, Canada, Denmark, France, 2013.

Golden Spike– Social World Film Festival: "Whale Valley" by Guðmundur Arnar Guðmundsson, Denmark, Iceland, 2013.

www.giffoniff.it

Forthcoming festivals & events

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

Cartoon Forum; Toulouse, France
September 17 - 20th 2013
www.cartoon-media.eu

**ICAFF Gold Fish Int. Children's
Animation Film Festival; Gelendzhik,
Russia**
September 20 to 30th 2013
www.kinotalanty.ru

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

**Carrousel Int. du Film – Festival de
cinéma jeunesse; Rimouski, Canada**
September 22 - 29th 2013
www.carrousel.qc.ca

**AniFest ROZAFa – Int. Festival of
Animated Films for Children & Young-
sters; 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

**Gaffa – Int. Film Festival for Young
People; Vienna, Austria**
October 3 - 5th 2013
www.gaffa-filmfestival.at

**Cinemagic – Int. Film & TV Festi-
val 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

**Kolibri Festival Int. del Audiovisual
para la Niñez y la Adolescencia; La
Paz, Bolivia**
October 7 - 11th 2013
www.festivalkolibri.org

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

**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

FESTIVALS & EVENTS

ANIMATED SHORTS FOR FREE

The Ciné-Jeune Festival (France) has found ways to promote young animation talent. 'Young European Creation On Tour' compiles 11 short films from graduates of European animation schools in France, Germany and Austria. This program for a young audience is available for free festival screenings. The project supports collaboration between festivals while promoting tomorrow's talent through quality movies, such as 'Rhapsody for a French Traditional Meal', 'Origami' and 'La Boîte' (France), 'Transfolding' (Austria) and 'Krake' and 'Monstersinfo- nie' (Germany). Total duration: 1 hour. Compiled for a 5-11 year old audience, the films come without dialogue. The program (no screening fee) is available from July 2013 until July 2014 on DVD or video file (mpeg4). Festivals who want to benefit from this unique opportunity can contact Ciné-Jeune: +33-323-79-39-37; contact@cenejeune02.com.



Rhapsody for a French traditional Meal

JUNIORFEST GOES COMPETITIVE

The 6th Juniorfest Int. Film Festival for Children & Youth (November 9-13th in Horšovský Týn, Pilsen & Dobřany, Czech Republic) will be the first competitive edition. Besides the informative sections, the festival will run a feature film competition in 2 categories: aged 5-10 and 11-13. Festival director Judita Soukupova: "In 5 years our small festival has grown into an event with 11,000 visitors. Now it's our challenge to prove that Juniorfest has a blossoming future. In our region the high education system is not so extended. Therefore we mainly focus on the 5-13 age-group."



An international expert jury will hand out 2 'Golden Clock Hand' awards. The awarded films will be purchased for distribution in the 'Juniorfest on Tour' program. Juniorfest have also installed a Special Award for Lifelong Contribution in Filmmaking for Children & Youth. Soukupova: "We are proud of our cinematography tradition. Together with program director Michal Sasek, we stated from the very beginning: we can and do not want to forget those who upgraded Czech children's film to its current level. We find it important to connect our young spectators with the world of children's film pioneers, still living."

<http://www.juniorfest.cz/cs/festival/>

CINEMAGIC

Cinemagic Belfast (now in its 24th year!) returns this autumn with a packed program for young people aged 4-25! The program for under 12 year olds takes place from 4-18th October with preview film screenings, classic cinema, young filmmaker competitions, film education workshops, school jury panels, mini-masterclasses and Q&A's. New for this year is the introduction of the Cinemagic CineSeekers juries who will choose their favourite to win the Emerald Star Award for Best Feature Film for a Children's Audience (6+) and the Golden Star Award for a Youth Audience (8+).



The program for 12-25 year olds sponsored by Coca-Cola takes place from 18-28th November with a similar offer, including workshops and talent-lab masterclasses. New for this year is the introduction of the Cinefocus juries who will decide about the Awards for Best Feature Film for a Teenage (13+) and Young Adult Audience (15+).

Young people will enjoy a feast of film over the two months of Cinemagic Festival activity accompanied with the opportunity to meet industry professionals and VIP guests, culminating with the annual Cinemagic Gala Awards Ceremony in Belfast City Hall, where young filmmaking talent and the achievements of young people will be celebrated. (Claire Shaw) www.cinemagic.org.uk.

FILMCRTICS AWARD STROBEL FAMILY

The league of German Film Critics awarded Hans & Christel Strobel with an Honorary Prize for their contribution to German children's film. Quoting Rolf-Rüdiger Hamacher's laudatory speech: "Even in the sixties when our association debated about the political renaissance of cinema, Hans Strobel never got tired of advocating for children's films, even if a German children's film industry hardly existed in those days. At the Youth Film Television Institute in Munich he found a soul mate in Christel. Their shared passion for children's cinema grew into a passion for each other." Today we know the Strobel family as true pioneers who have inspired many generations with their passion. ECFA congratulates Hans & Christel Strobel with this proof of recognition. (Info: Kinder & Jugend Film Korrespondenz, 134 / 2013)

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.

Antboy

Feature Film, Denmark, 2013
Director: Ask Hasselbalch
Production: Nimbus Film
World Sales: Attraction Distribution
5455 De Gaspe Ave., Suite 803
Montreal, Quebec, H2T 3B3
phone: ++1-514-846-12-22
E-Mail: info@attractiondistribution.ca
www.attractiondistribution.ca

Bekas

Feature Film, Finland, Iraq, Sweden, 2012
Director: Karzan Kader
Production: Sonet Film AB
World Sales: TrustNordisk Film Int. Sales
Filmbyen 22; 2650 Hvidovre
phone: ++45-36-86-87-88
E-Mail: info@trustnordisk.com
www.trustnordisk.com

Believe

Feature Film, UK, 2013
Director: David Scheinmann
Production: Bill & Ben Productions
World Sales: Intandem Films
114-116 Charing Cross Road; London WC2H 0JR
phone: ++44 -207-851-38-00
E-Mail: info@intandemfilms.com
www.intandemfilms.com;
www.believe-movie.com

The Black Brothers

Feature Film, Germany, Switzerland, 2013
Director: Xavier Koller
Production: Enigma, Starhaus
World Sales: Global Screen
Sonnenstraße 21; 80331 München, Germany
phone: ++49-89-2441-295-500
E-Mail: info@globalscreen.de
www.dieschwarzenbrueder-film.de

The Detectives

Feature Film, Denmark, 2013
Director: Esben Tønnesen
Production & World Sales: Wise Guy Productions
Filmbyen 10; 2650 Hvidovre
phone: ++45-36-86-87-16
E-Mail: wiseguy@filmbyen.com
www.wise-guy.dk

The Little Ghost

Feature Film, Germany, 2013
Director: Alain Gsponer
Production: Claussen+Wöbke+Putz
World Sales: ARRI Worldsales
Türkenstr. 89; 80799 Munich, Germany
phone: +49-89-38-09-12-88
E-Mail: sedelmann@arri.de
www.arri-mediaworldsales.de

Matei, Child Miner

Feature Film, Romania, 2013
Director: Alexandra Gulea
Production & World Sales: Europolis Film
Tudor Arghezi 14, 020945 sect. 2
Bucharest, Romania
phone: ++40-21-316-80-79
E-Mail: office@europolisfilm.com

Mike says Goodbye

Feature Film, The Netherlands, 2013
Director: Maria Peters
Production: Shooting Star
World Sales: Mountain Road
Bergweg 12; 1217 SC Hilversum
phone: ++31-35-623-55-59
E-Mail: danielle@mountainroad.nl
www.mountainroad.nl

The Mysterious Boy

Feature Film, Croatia, 2013
Director: Dražen Žarković
Production & World Sales: Kinorama
Stoosova 25; 1000 Zagreb, Croatia
phone: ++385-1-231-67-87
E-Mail: info@kinorama.hr; www.kinorama.hr; www.zagonetnidjecak.hr

One Mile Away – The Road to Freedom

Documentary, UK, 2012
Director: Penny Woolcock
Production & World Sales: Rare Day
2nd Floor 44-46 New Inn Yard
London EC2A 3EY, UK
phone: ++44-20-77-29-86-99
E-Mail: info@rareday.co.uk
www.onemileaway.co.uk

Otto is a Rhino

Feature Film, Denmark, 2013
Director: Kenneth Kainz
Production: Crone Film
World Sales: Sola Media
Filderhauptstr. 49; 70599 Stuttgart
E-Mail: post@sola-media.net
www.sola-media.net

Sputnik

Feature Film, Germany, 2013
Director: Markus Dietrich
Production: Ostlicht, Hamster Film
World Sales: Attraction Distribution
(address see above)

Your Beauty is Worth Nothing ...

Feature Film, Austria, 2012
Director: Hüseyin Tabak
Production & World Sales: Dor Film
Bergsteiggasse 38; A-1170 Wien, Austria
phone: ++43-1-427-10-11
E-Mail: office@dor-film.at; www.deine-schoenheit-ist-nichts-wert.at/english/

Discovery– Int. Film Festival for Young Audiences; Dundee, Scotland
October 19 - November 3rd 2013
www.discoveryfilmfestival.org.uk

Kinderfilmfest; Muenster, Germany
October 20 - 27th 2013
www.kinderfilmfest-muenster.de

Int. Children's Film Festival; Chicago, USA
October 25th - November 3rd 2013
www.cicff.org

Filem'On Children's Film Festival; Brussels, Belgium
October 27th - November 3rd 2013
www.filemon.be

Nordic Filmdays, Section for Children & Young People; Luebeck, Germany
October 30th - November 3rd 2013
www.filmtage.luebeck.de

Int. Film Festival for Children & Youth; Yerevan, Armenia
November 1 - 5th 2013
www.rolanbf.com

Listapadzik Int. Festival Children & Youth Audience; Minsk, Belarus
November 1 - 8th 2013
www.listapad.com

Doxs! – Documentaries for Children & Young People; Duisburg, Germany
November 4 - 10th 2013
www.do-xs.de

Juniorfest – Int. Festival for Children & Youth; Horšovský Týn & Pilsen & Dobruška, Czech Republic
November 9 - 13th 2013
www.juniorfest.cz

Interfilm Short Film Festival: KuKi – Short Films for Kids; Berlin, Germany
November 10 - 17th 2013
www.interfilm.de

Int. Animated Film Festival Cinanima; Espinho, Portugal
November 11 - 17th 2013
www.cinanima.pt

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



Bekas



Sputnik

FINDING FELIX

Readers of this Journal know the value of good international film for young audiences. As a US citizen, I also ask myself “What will convince US audiences to demand more international cinema for its screens?” Maybe the answer can be found in FINDING FELIX.

I resolved that an award-winning film is one “that has capacity to create an indelible memory that continues to contribute to the life built upon it.” At Stanford University, I found research supporting my notion that these memories become cornerstones of formal and informal learning leading, potentially, to instinct. Cognitive Scientist David Pillemer agreed that international films would indeed be more capable of leaving an indelible memory than national productions. Thanks to Stanford, Freie Universität and the Berlinale Generation section, FINDING FELIX launched soon after to show that international films, as Prof. Scott Bukatman said, “could be a stone left unturned” for innovating how young audiences learn to adopt a worldly view.

Felix, an 11 year-old regular at then-titled Kinderfilmfest when I met him, gave the project an authentic narrative. I had been convinced that Felix reflected the benefits of international films’ potential: he spoke to me in his third language, he was curious, and most importantly, he conveyed a sense of awe. How did all the international film memories influence Felix today? The Generation team directed us to former young jury members, to round out a brilliant interview group whose responses to that question can inspire even educators and policymakers.

We learned that:

- Through his vivid description of film moments, we see Felix’s memories are implicit, or enriching but not directing his life path.

- A directive memory is one that sets a life course. Former jury member LuLu Grimm’s memories reflect bold qualities of her childhood hero, PIPPI LONG-STOCKING. Michel Ocelot’s recollection of Hermina Tyrlova’s REVOLT OF THE TOYS (1947) is clearly a directive memory.

Why is FINDING FELIX valuable now? FINDING FELIX makes for a teaching/learning tool for developing curricula. It presents a selection of films and their responses. We learn the history of children’s programming at the Berlinale, with film professionals contributing precious insights. The documentary will be successful if it helps increase the demand for inter-

national film in the U.S. Perhaps then when greater US reciprocity is evident perhaps opponents to the US open-trade proposal may consider negotiating its screen time. (Katy Kavanaugh)



From the Finding Felix blogspot

Katy Kavanaugh is a film programmer and filmmaker who has looked to the European children film community for insight for 20 years, resulting in her film program ‘Screen360: Films for Children of the World’. Her work is designed to increase the equal exchange of international films for young audiences. Katy Kavanaugh, +49.175.107.3181, www.findingfelixproject.blogspot.com. Support FINDING FELIX through fiscal sponsor Cinefemme: www.cinefemme.net/sponsorships/finding-felix/.

Gold Fish Animation Festival

Ksenia Koltsova is a protagonist in introducing Russian children’s film festivals on a European scale. Now is a recent ECFA member with the International Children Animation Film Festival ‘Gold Fish’. We asked her to introduce the festival, which has a long tradition in presenting animation to a young audience.

Ksenia Koltsova: “The International Children Animation Film Festival “Gold Fish” offers a wide variety of short animation films to the very youngest (5+) cinema lovers, in close co-operation with children animation studios from several Russian cities. Also VGIK, Russia’s main film university, has always supported young filmmakers. For many years they have operated the national ‘Education’ program, organised by the Ministry of Education, distributing grants among children film schools. Many well-known Russian artists have started their careers at Gold Fish. Throughout the years the festival has been supported by two Grand Russian Animators: Vyacheslav Kotenochkin and Fyodor Khitruk.”

What are the festival’s roots?

Koltsova: “Gold Fish started its journey in 1995 in Moscow, presenting its program in over 120 cities. It took almost a year for the team to travel to even the smallest towns and villages with their ‘Best Animation for Children’ program. Last year the festival settled down in the beautiful city of Gelendzhik at the Black

Sea coast, a resort town hosting over 3 million visitors during the summer period. This makes it an excellent location. We’re hoping to use this advantage in building up a dialogue with all regions in our vast country.”

What is the role of Viktoria Lukina?

Koltsova: “As the founder of Gold Fish, she managed to continue running the festival during the years of crises and instability. Viktoria considers the festival as her baby that she fostered for 18 years, now it has become an adult. Together with Viktoria Lukina we will work on a new festival look. With new program director Thom Palmén we’re planning to increase the festival’s international presence and make it an appealing event for filmmakers from around the world. Last year Gold Fish introduced a children jury with students from Gelendzhik. For the 18th edition we will broaden our perspective with young jury members from other regions.”

Why did Gold Fish Animation become an ECFA member?

Koltsova: “Being part of a European association uniting professionals with similar targets opens up opportunities to exchange experiences. We gain access to a network of people and institutions. ECFA is a great instrument to speak out and be heard. We would like to make the Gold Fish Festival a solid event in the European festival calendar and a platform for professional communication. We strongly believe that ECFA’s community is a great environment to start this work, by introducing our event and spreading information about the festival. Furthermore we’re hoping to welcome an ECFA Jury in the next Gold Fish editions. The award of the ECFA Jury will be an honoured recognition for the animation industry.”

How is your ambition influenced by the country you work in?

Koltsova: “Running a festival in Russia is an exciting journey under unknown conditions. Constant changes in the legislation and funding procedures make it hard to plan in advance, thereby challenging the process of building up long term agreements with foreign partners. The only option is having a private funding that doesn’t depend on the State. Here again we believe that our ECFA membership can help us when searching for international partners.”



ECFA NEWS

NEW MEMBERS



KIDSCAM (Belgium)

KIDSCAM... Who? KIDSCAM is a stop-motion film studio for children and young people, founded in 2003 in Flanders (Belgium) by actor and director Joris Van Dael. Its ambition is to bring together professional artists and children in a common project: 'film making'. Over the years more than 11,000 kids participated as filmmakers in hundreds of projects. The KIDSCAM studio travels around, producing films with children in schools, holiday camps, art-houses etc.

KIDSCAM... How? The films are the result of a 'group creation process' over several days, based on improvisation. Scenarios are created by association/dissociation of ideas coming from the kids. The use of dialogue is avoided, while cut-out and drawing animation technique stimulate the use of symbols.

KIDSCAM... Why? Being interested in art means: being curious about how people see and feel the world. As we all mention active cultural participation as a 'children's right', children should not be excluded from this process.

Ambitions in ECFA. ECFA's international network of festivals that often have a 'films-produced-by-children' section is unique. KIDSCAM hopes to participate in the development of this platform. Being able to do this alongside sister-organisations, professional filmmakers, and broadcasters from all over Europe, is a challenging experience for both the children and our artistic team.

Contact: Joris Van Dael; kidscam@telenet.be; www.kidscam.be; +32 475 70 49 79

FILMCENTRUM (Sweden)

The Swedish FilmCentrum distributes quality films for the institutional market. FilmCentrum has more than one thousand titles in its catalogue: features, documentaries, and shorts for both children and adult audiences. Films are available on DVD and VOD for schools, libraries, AV centres, museums etc. and are screened in cinemas, mainly for young audiences.

FilmCentrum's main focus throughout the years has been the distribution of Swedish documentaries and shorts to schools and institutions. For foreign films we acted as a sub-distributor, managing institutional rights for Swedish distributors such as Folkets Bio, SF, NonStop Entertainment, and Atlantic. In 2010 we started importing our own titles. Through school screenings in movie theatres, we offered teachers and students an alternative to mainstream cinema. In such an educational environment, it is important to make use of the films' pedagogical potential through the study guides and thematic packages (film & literature) we produce. Since 2010 we have distributed, among other, SKELLIG, LOST IN AFRICA, TOTALLY TRUE LOVE, THE RUNWAY and ARCADIA.

Since 1968 FilmCentrum has initiated meetings between filmmakers and the audience. We maintain an extensive pedagogic activity: arranging seminars and courses, and supplying filmmakers and lecturers. All this makes FilmCentrum more than just a distribution company.

With the main office - FilmCentrum Riks - in Stockholm, nationwide FilmCentrum Districts are working with regional production, creating a meeting place for filmmakers and providing courses and technical assistance to our filmmaking

members. (Nils-Thomas Andersson)
Contact FilmCentrum Riks:
Nils-Thomas Andersson;
nilsthomas@filmcentrum.se;
<http://sthlm.filmcentrum.se/>.



GERMAN CHILDREN & YOUTH FILM CENTRE (KJF)



The German Children & Youth Film Centre (Kinder- und Jugendfilmzentrum in Deutschland – KJF) is a national institution for cultural media education. It offers information, expertise and inspiration for the use of audio-visual media, and establishes the required framework conditions to enable a responsible and creative approach to media. On behalf of the Federal Ministry of Family Affairs, Senior Citizens, Women & Youth, the Centre arranges national creativity contests, publishes film reviews, and develops concepts to promote media literacy. These offers are constantly evaluated and extended according to the educational needs, social relevance, technical perspectives and scientific findings. (Christian Exner)
More information about KJF on www.kjf.de/en/kjf.html.



ECFA BOARD MEETINGS IN KRISTIANSAND AND SHKODER

During the ECFA board meeting in Kristiansand the Screening Literacy report (by the BFI, University of London Institute of Education and Film Education) and the role of ECFA within the Creative Europe program were discussed. (Read more on page 3.)

Other topics on the agenda: better ways for ECFA's permanent representation, the acceptance of new members and the fact that one of our members has been closed due to complications on the national market. The board has written a letter in order to express our support

for the work of Film Education and our concern about the new film literacy landscape in the UK (see next article).

The board will meet again in September at Anifest Rozafa in Shkoder, Albania.

BRITISH 'FILM EDUCATION' CLOSED AFTER 26 YEARS

The British organisation 'Film Education', a well-respected player in the field of media education, organiser of the successful National Schools Film Week event and loyal member of ECFA, has stopped its activities due to a new UK funding regime.

(17.05.2013) Former head of Film Education Nick Walker states: "It was a sad day when Film Education closed its doors for the last time as it also signalled the end of the Festival 'National Schools Film Week' - I was proud to be the director of the Festival for 12 editions. Since 2002 the attendance at Film Week has risen from 72,000 to 541,000, with over 3 million students attending events since my inaugural year as director."

ECFA wants to express its appreciation for all the work done by Film Education and its profound concern about the new situation on the UK film literacy market. We wish all the people at Film Education the very best for the near future.

ECFA AWARDS

Titles recently listed for the ECFA Award 2013:

- Kristiansand International Children's Film Festival (Norway): BITCH HUG (Andreas Öhman, Sweden).
- Zlin International Film Festival for Children & Youth (Czech Republic): MOTHER I LOVE YOU (Jānis Nords, Latvia).



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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

VINCENT BAL'S ZIGZAG KID "Freedom comes without security"

In **THE ZIGZAG KID** the quest for his family roots brings a 13 year old hero in contact with international investigators (dad is a police detective) and a world of crime. A charismatic crook, a sexy thief... What's so romantic about criminals?

Vincent Bal: "In our most romantic dreams we see crooks as buccaneers. Unbound; they go as they please. But freedom comes without security. It's a lonesome, uprooted world. These are the two extremities that Nono carries within: his mother's passion and his father's ratio defined what he has become. NONO is full of such cinematic archetypes: the gentleman crook, the untouchable police officer, the fallen nightclub singer..."

Life is too small for one (wo)man's passion... Another beautiful romantic theme.

Bal: "That is a tragedy for Nono's mum. She wants to settle down but can't. Neither the freedom nor the family life fit her. She takes the only escape route she can think of."

Suicide.

Bal: "Adding a dark element to a rather joyful movie, we were well aware of the risk we took. For this reason at least one TV-station refused to buy the film. But after the Berlin premiere an old man walked up to me who just saw the film with his grandchildren. In his family too there was a case of a concealed suicide. NONO made him decide it was about time to talk it through with his children."

In such a large-scale production isn't it difficult to consequently maintain the perspective of your young protagonist?

Bal: "David Grossman's book is told by an old man looking back upon his life. That creates a distance, but the formula can work, as it did in **STAND BY ME**. But already when writing the script we resolutely decided to choose Nono's perspective, but in the form of a framed story. That allowed me to travel backwards and forward in time and tell a fragmentary story."

But you kept the element of the 'bar mitzvah'. What does that add to the movie?

Bal: "David Grossman wrote the book as an authentic Jewish coming of age story. For a teenager such a bar mitzvah is a far-reaching element; from then on you really belong with the grown-ups. It's your mother who finally determines if you're Jewish or not. That fits perfectly with the film's main questions: Who am



I? And who is my mother? I was told that numerous typical Jewish elements were kept into the story, even if I myself am not aware of it. It gained **THE ZIGZAG KID** a place at every Jewish film festival."

The movie locations are absolutely stunning.

Bal: "The picturesque story asked for a dazzling spectacle... on a limited budget. Originally we planned an international shooting with film sets all over Europe, but that plan was called off for budgetary reasons. The scenes in the chocolate factory were shot at 7 different locations, a huge puzzle that asked for an elaborate storyboard. I simply love all that cutting and pasting. Though, it is hard for the actors acting blindly with only my cues to guide them."

Did you go to Nice to film right there at the spot?

Bal: "We filmed 3 days in Nice to get the necessary shots: the Promenade des Anglais, the carousel, the exterior of Lola's house... And the Mont de la Lune was shot in Spain."



What about Isabella Rossellini?

Bal: "I thought she would make a perfect Lola Ciperola. Even her name has the same rhythm. I sent her the scenario and she quite liked it. But the question was how to finally convince her? I bought a fountain pen, put on my best suit, wrote her a letter in my most elaborate handwriting and sent her my earlier work on DVD. That worked."

We heard you're on the payroll for BosBros's next children's film WIPALALA?

Bal: "Well... I am no longer. I thought WIPALALA's financing would take years, but then things went very fast. Now they'll be shooting next year. By that time I'll be working on a Belgian musical about two rivaling brass bands and Tim Oliehoek will direct WIPALALA." (GH)