

No. 4 / 2013

NOVEMBER

EDITORIAL

ECFA & EUROPE... THE FUTURE

There have already been countless presentations about the future of Creative Europe but we still do not know what concrete initiatives will be included in this program. What we do know for certain is that from 2014 many of our festival members will no longer be supported by the MEDIA program (as a part of Creative Europe). Well established festivals such as Giffoni, Schlingel, Ciné Jeune, European Youth Film Festival Antwerp, Oulu, Lucas Frankfurt and many others simply received a message that they didn't fit (enough) of the criteria and regulations in order to get support.

The ECFA Board has, together with Schlingel director Michael Harbauer, sent a letter to protest against this decision and to ask for 'priority' regarding festivals for children and young audiences (see page 9). During the Creative Europe presentation in Amsterdam, board member Kathy Loizou has asked Commissioner for Education, Culture, Multilingualism, Sport, Media & Youth Androulla Vassiliou for a further investigation into this matter. The commissioner emphasised that all actions regarding 'children and media' will get a closer attention. To be continued...

Concerning the new MEDIA regulations, we have heard echoes that from next year onwards, a positive discrimination will take place for children's films within the selective support scheme. Though not yet confirmed on paper, we hereby already want to express our gratitude to Viola Gabriella from KIDS Regio who did a splendid job in lobbying for this case.

It's an early new year's wish but we hope that the new Creative Europe program will indeed be a positive fact for all of us working in the field of quality films for children and young people.
Happy new Year!

Felix Vanginderhuysen
General Secretary

CHILDREN'S FILMS & ROLES OF ADULTS

Report of the Schlingel Seminar

Schlingel director Michael Harbauer described today's event in his opening speech as a continuation of the Kristiansand Seminar, a further attempt for teachers and film professionals to inspire each other. Both parties were represented in Chemnitz.



Successfully involved in numerous movies, producer Uschi Reich realises that adults can't be missed in children's films. "There are more children's films without children than without grown-ups." In her career Uschi Reich came across a wide gamma of adult characters, from good to evil, realistic to zany, dramatic to comical... No standard is set; a neutral perspective is rarely found. "Looking at grown-ups through children's eyes, we're showing a world that a young audience can understand and identify with. This is what all famous children's authors have done and this is what the children's film industry should strive for".



La Cité Rose

The depiction of adults is not only gender-bound (a commonly used variable) but also genre-bound. For example:

- Comedy: laughing about adults' idiot behaviour, children and grown-ups might laugh about different things. But children these days are getting better in understanding irony. The young generation is ready for a new sense of humour.
- Fairy-tales: grown-ups are pictured in black and white, there's no grey zone between good or bad.
- Thriller: the battle between good characters and evil forces is often fought in a grey area between good and bad. The tension between both extremes defines the movie's tension.
- Drama: adults (parents, teachers) guide young people in finding their way through life. They help children to find a structure in life or a solution to their problems.
- Adventure: grown-ups are needed to increase the size of the conflict and enlarge its impact.

IN THE FISHBOWL

The seminar continued in a fishbowl format: 4 debaters around a table observed (and interrogated) by the audience. In today's fishbowl: Dutch scriptwriter Willemine van der Wiel (MIKE SAYS GOOD-BYE!), Canadian filmmaker Eric Tessier (THE PEEWEES), French director Julien Abraham (ASPHALT PLAYGROUND, aka LA CITE ROSE) and children's film distributor Felix Vanginderhuysen. The moderator was Eduard Barnsteiner.

"Grown-ups define the arena in which a story takes place. Children have to battle the obstacles and barriers raised by adults. But reality is often more grim than our story", says Willemine van der Wiel.

In THE PEEWEES the worlds of adults and children clash into another. A grieving father is commanded by his son to get a grip on life again. Tessier: "Films are all about evolving characters, in children's films it's the children provoking these changes. Often labile grown-ups are

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

Buster – Int. Film Festival for Children & Youth; Copenhagen, Denmark

Int. Jury: Best Film: "The Rocket" by Kim Mordaunt, Australia, 2013. Best Screenplay: "Mother, I love You" by Janis Nords, Latvia, 2013.

Children Jury: Best Film: "The Day of the Crows" by Jean-Christophe Dessaint, Belgium & France, 2012; Best Child Acting: Sithiphon Disamoe in "The Rocket".

Audience Award: "Clara and the Secret of the Bears" by Tobias Ineichen, Switzerland, 2012.

Documentary Jury: "Approved for Adoption" by Laurent Boileau & Jung Henin, Belgium & France, 2012.

Young People Jury: Best Film: "Lilet Never Happened" by Jacco Groen, Netherlands, 2012. Best Young Actor: Deniz Hasgüler in "Jin", by Reha Erdem, Turkey, 2013.

www.buster.dk

China Int. Children's Film Festival; Sip- ing City, Jilin Province, China

Children Jury's Awards: Best Feature: "On my Way" by Gray Wing-Lun Mak & Li Yuan, China, 2012; Best Animated Film: "Jungle Master" by Xu Ke, China, 2013; Best Child Actor: Ella Connolly in "Eliot & Me" by Finton Conolly, Ireland, 2012.

Int. Jury's Awards: Best Feature: "Cool Kids Don't Cry" by Dennis Bots, The Netherlands, 2012; Best Animated Film: "Wolf Children" by Mamoru Hosoda, Japan, 2012; Best Direction: Kamila Andini for "The Mirror Never Lies", Indonesia, 2011; Best Script: Mehrdad Khoshbakht & Babak Kaydan for "The Sound of My Foot" by Mehrdad Khoshbakht, Iran, 2011; Best Child Actress: Ella Connolly in "Eliot & Me"; Best Child Actor: Mohammad Samad in "Gattu" by Rajan Khosa, India, 2011; Best Adult Actor: Zu Feng in "I Swan" by Kong Sheng, China, 2012.

CIFEJ Prize: "Cool Kids Don't Cry".

www.cicff.cn

Lucas – Int. Children's Film Festival; Frankfurt, Germany

Best Feature: "Felix" by Roberta Durrant, South Africa, 2013. Best Short Film: "Mimoun" by Tallulah Schwab, The Netherlands, 2012. Best Animated Film: "Rabbit and Deer" by Péter Vác, Hungary, 2013. Sir Peter Ustinov Award for Best Film for Young People: "For No Eyes Only" by Tali Barde, Germany, 2013. Sir Peter Ustinov Award for Best Young Actor: Nader Sarhan in "Ali Blue Eyes" by Claudio Giovannesi, Italy, 2012.

ECFA-Award: "My Mommy is in America and She Met Buffalo Bill" by Marc Boreal & Thibaut Chatel, France.

Audience Award: "A Horse on the Balcony" by Hüseyn Tabak, Austria, 2012.

www.lucas-filmfestival.de

"Goodbye Mister de Vries" by Mascha

asked by children to act according to their age, a very recognisable pattern".



Uschi Reich

How realistic can youth films be? Julien Abraham's LA CITE ROSE is situated in the rough city suburbs "but we wanted to stay true in depicting a negative environment, but also showing the warmth you can find there in family life. Often parents in the ghetto are regarded as failures. But they are not; only the ones who are absent fail. The film has some very strong adult characters: mothers at home, teachers in school... They are very real and make the harsh ghetto atmosphere contrast with happy family scenes".

A CHINESE FESTIVAL EXPERIENCE



China is in every sense a growing nation, which is also reflected in the field of children's film. From September 9-14 in Siping, a small provincial town (3.5 million inhabitants) the 12th Chinese Int. Children's Film Festival was organised. For this biennial event, Hou Keming and his team programmed 22 films in competition, a Panorama section plus a focus on Polish animation. Through screenings in a modern multiplex (6 screens) and in neighbouring villages 500,000 visitors were reached. This made a deep impression on the approximately 30 guests invited from over the world. All screenings were sold out to the last seat and all Chinese children I spoke to were delighted...

... And me too! Despite numerous ceremonies, receptions, etc... this turned out to be a journey into yet unknown film territories. Multiple productions from China (16), Indonesia, India, Korea, Japan, Canada and Iran made the festival a real trip of discovery. Most notable (for the European market) was I SWAN by Kong Shen, a movie with universal potential, even though the prize for Best Chinese Film was awarded to MY RUNNING SHADOW by Fang Gangliang.

THE MIRROR NEVER LIES (Kamila Andini, Indonesia) and TWO DAYS AND A HALF (Pablo Diconca, Canada) made a strong impression. Once more it was confirmed that The Netherlands are children's film's current market leaders, with six Dutch productions in the program and COOL KIDS DON'T CRY (Dennis

Normal families

One question often asked regarding children's films: where are the normal families? Why is often one of the parents dead or totally absent? Van der Wiel has an even more pragmatic answer, making realism subject to narrative technique: "Less work for the scriptwriter. One less character to develop in an even more conflicting setting. What you need for a persona, whether grown-up or child is different layers to enrich its character".

The Schlingel debate was appropriately followed by a screening of the French movie THE DANDELIONS (aka DU VENT DANS MES MOLLETS) by Carine Tardieu. In this heart-breaking film, watching the decline of a dead end marriage through the eyes of a child, adults paraded in every possible manifestation, from grotesque to poignant. (GH)

The complete seminar report can be downloaded on <http://www.ecfaweb.org/projects/filmmaking/index.htm>.

Bots) winning two prizes. There were also two awards for ELIOT & ME (Fintan Connolly, Ireland), yet more proof of the universal appeal of this charming film and of young actress Ella Connolly. Chinese actress Jiang Wenli, chairing the international jury, singled out her performance as "compelling and authentic, with a naturalness rare in child acting."

ECFA is honored and proud to have such a widely renowned festival amongst our members. (Felix Vanginderhuysen)

FESTIVAL REVELATION: I SWAN



After her mother's death, Holly stops talking. Nobody, not even her father, can lure her out of her isolation. That is until Holly travels to the nature reserve where dad is working. In the reeds she discovers an injured swan. Snowy, as she calls him, is in need and Holly can only rely on her dad to lend a helping hand. From then on, the girl takes care of the bird and gradually regains her courage. When Snowy is taken to the bird care facility to prepare him for his return to the wild, once again Holly must deal with the pain of parting. But with a new danger threatening her feathered friend, Holly and her father join forces to save the bird.

I SWAN is a moving story, combining moments of intense family awareness with comic upbeat scenes. Some adult characters balance on the verge of becoming caricatures, but the film appeals to universal feelings such as the unconditional bond between father and daughter and the love for wildlife. (GH)
Contact: Henry Luo, China Children's Film Association (CCFA - International Affairs), cicff@gmail.com.

ECFA'S SHORT FILM COMPILATION SURVEY

LABAN, SPOT & SPLODGE, TOOTLETUBS & JYRO, LITTLE ANNA & THE TALL UNCLE... Short film compilations in cinemas and festivals serve the needs of the very youngest pre-school audience. For ECFA, Ivan Lo Giudice coordinated a small survey on their pro's & con's. Thanks to the cooperation of the ECFA members we gained a better understanding of the situation in various European countries.

The idea to show short film compilations to pre-schoolers originated in Scandinavia. Swedish distributor Folkets Bio was a pioneer. Rose-Marie Strand, Head of the Children Films Department at Folkets Bio: "Together with the Swedish Film Institute, 20 years ago we made three compilations about Pingu, the popular television penguin. We knew that children would love it, but were in doubt about the parents. With 25,000 viewers per compilation we proved the concept could work. I currently program kindergarten screenings in 24 multiplexes".

Other companies in other countries followed. The Norwegian Film Institute has set an example that might become common practice. "Acting as distributors we offered to exhibitors two compilations free of charge. Cinemas welcomed our initiative" says Stig Andresen.

Tanja Miličić, Producer of the Pula Film Festival: "Small children admire the dynamics of shorts. This is a great chance to introduce them to different film traditions, techniques and characters" and children are not the only ones to benefit from it. Iris Verhoeven, Director at the European Youth Film Festival Flanders: "Short film compilations can be a talent showcase for young / new directors and producers".

Results

Felix Vanginderhuysen, Jekino: "In the last years we launched six compilation programs and all together got 30,000 - 40,000 admissions". The Norwegian Film Institute reports "97 screenings and 1786 visitors in 2012". Petra Slatinšek from Kinodvor: "We promote compilations as if they were features; one title, one poster image... This was easily accepted by the public". A close cooperation among social actors – festivals, film Institutes, schools, art centres, etc. play a key role in the success or failure of the distribution of short films.

Common thread

The core of each compilation is the selection of the shorts and the way they are linked with each other. Mostly there is a common thread creating a continuum. Commonly used are: the same main character (Laban, Spot & Splodge, Tootletubs & Jyro...), the same country of origin (LES CONTES DE LA MERE POULE (Iran), LES ANIMAUX FOUS FOUS FOUS (Letvia), Slavic tales in L'OGRE DE LA TAIGA and of course the same age group.



Spot & Plodge

Value for money

The public is only one side of the coin, but what about the exhibitors? How willing are they? 80% of the exhibitors welcomed compilations; only 20% were reluctant to screen shorts.

Dealing with sceptical exhibitors, Felix Vanginderhuysen managed to convince them: "We suggested they'd show the compilation twice in order to fill up one whole slot". Rose-Marie Strand: "In one slot, the audience is passing twice through the candy lane, buying popcorn, so the exhibitors are satisfied". All in all, this seems to be a win-win situation. Nikolai Schulz, Programmer at Buster International Film Festival: "I do believe exhibitors find it much easier now everything is digital and we can offer them a complete compilation on one DCP".

Can short film compilations offer 'value for money'? Should the audience pay less since compilations are usually shorter than features? 57% is in favour of a reduced fare, 43% say full price is reasonable. Bundesverband Jugend & Film hands out free tickets or charges a small fee, the Irish Film Institute and the Pula Film Festival both work with reduced prices. Kinodvor handles a reduction when the programme is less than 40 minutes. Michael Harbauer (Schlingel Film Festival): "People interested in short film compilations are well aware of their worthiness". (Radka Hoffmanova, based on a report by Ivan Lo Giudice).

The complete survey report can be downloaded on http://www.ecfaweb.org/projects/distribution/short_film/Short_film_compilations.pdf



Little Anna & the Tall Uncle

Carrousel – Festival Int. de Cinéma Jeunesse ; Rimouski, Canada

Best Feature -12: "Class of Fun" by Barbara Bredero, The Netherlands, 2012; Best Feature 13+ & Audience Award: "Regret!" by Dave Schram, The Netherlands, 2013; Best Long Animated Film: "Kikoriki: Team Invincible" by Denis Chernov, Russia, 2011; Best Short (live action) -12: "Weekend Dad" by Johan Stahl Winthereik, Denmark, 2013; Best Short (live action) 13+: "The Wall" by Lars Klevberg, Norway, 2012; Best Short Animation: "Ride of Passage" by Christian Bøving-Andersen, Denmark, 2012.
www.carrousel.qc.ca

AniFest ROZAFa – Int. Festival of Animated Films for Children & Youngsters; Shkoder, Albania

Int. Jury: Best Short: "The Labyrinth" by Mathieu Labaye, Belgium, 2013; Best Short Fiction: "The Tree of Happiness" by Peter Ustinov, Russia, 2013; Best Animated Film: "Winter Has Come" by Vassily Shlychkov, Russia, 2012; Best Student Film: "My Strange Grandfather" by Dina Velikovskaya, Russia, 2011.
The Children's Jury awarded films made by children.
www.anifestrozafa.org

Filmfest, Children's & Youth Film Festival "Michel"; Hamburg, Germany

Young People's Jury: "Felix" by Roberta Durrant, South Africa, 2013.
www.michel-kinderfilmfest.de

Gaffa – Int. Film Festival for Young People; Vienna, Austria

Young Jury: Best film: "Viva Bel@rus" by Krzysztof Lukaszewicz, Poland, 2012.
Audience Award: "Viva Bel@rus".
www.gaffa-filmfestival.at

Kinderfilmtage im Ruhrgebiet; Essen, Mülheim, Oberhausen, Germany

Best Child Actress: Ricarda Zimmer in "Clara and the Secret of the Bears"; Best Film: "Famous Five 2" by Mike Marzuk, Germany, 2013.
www.kinderfilmtage-ruhr.de

Schlingel – Int. Film Festival for Children & Young Audience; Chemnitz, Germany

European Children Jury's Awards: Best Film for Children: "Month's Rulers" by Karel Janák, Czech Republic, 2012; Best Child Actor: Maas Bronkhuyzen in "Mike Says Goodbye!" by Maria Peters, 2012.
Best Long Animated Film: "Kikoriki: Team Invincible" by Denis Chernov, Russia, 2011; Professionals' Jury: Best Film for Children: "Mike Says Goodbye!"; Best Film for Juniors: "The Peewees: The Winter That Changed My Life" by Eric Tessier, Canada, 2012; Young People's Jury: Best Film (10+): "The Peewees: The Winter That Changed My Life"; Best Film (14+): "Regret!".
ECFA-Award: "Asphalt Playground" by Julien Abraham, France, 2012.
Audience Award: "The Little Ghost" by Alain Gsponer, Germany, 2013.
Professionals' Jury Short & Animated Film: Best German Film: "Krake" by Regina Welker, Germany, 2012; Best Int. Film:

Halberstad, The Netherlands, 2012.
 Int. Film Critics Association FIPRESCI:
 "The Blue Apple Tree" by Olegario Bar-
 rera, Venezuela, 2012.
 Focus Germany: „Breaking Horizons“ by
 Pola Beck, Germany 2012; Goethe In-
 stitute's Youth & Children's Film Award:
 „Broken Glass Park“ by Bettina Blümner,
 Germany, 2013.
 Fair Play Award: "Regret!".
 An Award of Honour was given to direc-
 tor, scriptwriter and producer Thilo Graf
 Rothkirch ("Tobias Totz and his Lion",
 „Laura's Star“, "The Little Polar Bear"
 and others).
www.ff-schlingel.de

**Cinekid – Int. Film, TV & New Media
 Festival for Children & Young People;
 Amsterdam, The Netherlands**
 Jury's Award for Best Dutch Film for
 Children: "Miffie, The Movie" by Hans
 Perk, 2013.
 Audience's's Award for Best Dutch Film
 for Children: "Regret!".
 Jury's Award for Best Film for Children:
 "Selkirk, the Real Robinson Crusoe" by
 Walter Tournier, Argentina, Uruguay,
 Chile, 2012.
 Audience's's Award & Children Jury's
 Best Film for Children: "The Rocket!".
www.cinekid.nl

Kinderfilmfest; Muenster, Germany
 Children's Jury Award: „Bekas“ by Kar-
 zan Kader, Finland, Iraq, Sweden, 2012.
www.kinderfilmfest-muenster.de

**Int. Children's Film Festival; Chicago,
 USA**
 Best of the Fest: „Class of Fun”.
 Programmer's Choice: „Eskil & Trinidad”
 by Stephen Apelgren, Sweden, 2012.
 Best Film for Young Children (2-5):
 „Hopfrog“ by Leonid Shmelkov, Rus-
 sia, 2012; Liv Ullmann Peace Prize:
 „Displaced But Not Defeated“ by Maria
 Ceballos Paz, USA, 2012.
 Children's Jury: Best Live Action Fea-
 ture, 1st: „Class of Fun”; 2nd: „A Horse
 on the Balcony“. Best Live Action Short,
 1st: „Sweet Love“ by Albert-Jan van
 Rees, The Netherlands, 2012; 2nd:
 „Jirka and White Mice“ by Karel Janaic,
 Czech Republic, 2013. Best Documen-
 tary Feature: „Dragon Girls“ by Ingo
 Westmeier, Germany, 2012.
 Best Documentary Film, 1st: „Breaking
 Ice“ by Chen Guan-yu, Taiwan, 2013;
 2nd: „Calling Quilombola“ by David
 Reeks, Brazil, 2012. Best Animated Doc-
 umentary: „Making It“ by StoryCorps,
 USA, 2012; Best Animated Feature, 1st:
 „Knight Rusty“ by Thomas Bodenstern,
 Germany, 2013; 2nd: „A Letter to Momo”
 by Hiroyuki Okiura, Japan, 2012; Best
 Animated Short, 1st: „The Flame and
 The Cotton Ball“ by Niels Bisbo, Den-
 mark, 2012; 2nd: „I Want My Hat Back”
 by Weston Woods Studios, USA, 2013.
 Youth Jury: Best Live Action Short: 1st:
 „Emmeline“ by Daniela Pasquini, UK,

PRODUCTION

FINN

Is the new Dutch youth film FINN a
 Christmas movie? Not really, even
 with its apotheosis on Christmas Eve.
 FINN tells the story of a mourning son
 and father. Finn, 9 years old, lives in
 a small village where boys only think
 about football. He discovers his passion
 for music through Luuk, an old violinist living in a ramshackle farmhouse. Luuk is the
 key figure in an ancient secret. Finn's father forbids him to see the old man, but ev-
 ery Saturday Finn secretly goes to practise his violin. When he is asked to perform
 in church on Christmas Eve, Finn must take decisive action.



Veteran filmmaker Frans Weisz, at the age of 75, has made FINN a touching,
 thoughtful film about tough peasants. Much remains unsaid when father and son
 (debutant Mels van der Hoeven) are sitting at the table, bent over a plate of pota-
 toes. FINN is an introvert film, made to the rhythm of seasons. But it is also a puzzle,
 and through subtle hints the audience goes looking for the missing pieces. (GH)
 Contact: Sabine Veenendaal for Flinck Film, +31-20-62-73-063;
sabine@flinckfilm.nl.
 Sales: Attraction Distribution, info@attractiondistribution.ca; [www.attractiondistribu-
 tion.ca](http://www.attractiondistribu-

 tion.ca).

EMIL BACK IN THE PICTURE

Emil from Lönneberga (from the books by
 Astrid Lindgren) celebrates its 50th birth-
 day. A perfect occasion for an animated
 tribute by Per Åhlin (DUNDERKLUMPEN)
 and Alicja Birch (LABAN).

The first book about Emil came out in
 1963: a naughty boy living on a farm with
 his sister Ida and a pet pig. Each time
 Emil is misbehaving, his father shouts his
 name out loud: "Emiiiiiii!" Emil is locked in
 the shed, where he's killing time by carv-
 ing wooden figures. The shed is already
 crowded with figurines. In 1971 Emil ap-
 peared in a feature film by Olle Hellbom,
 and a TV-series, for which Astrid Lindgren
 was the off screen narrator. Some frag-
 ments were recycled into Åhlins new film.

The film's design is based on the original
 drawings by Björn Berg, who illustrated
 the books about Emil. Now 3 books are
 compiled into one coherent film. An easy
 task, as Lindgren's work was often a
 cluster of loose anecdotes spiced with a
 perfect sense for dramaturgy.



EMIL & IDA premieres at Christmas 2013.
 Meanwhile Åhlin (with Alicja Björk) has
 another short film compilation touring
 the festivals. LITTLE ANNA & THE TALL
 UNCLE, about a slightly odd but charming
 duo, is a must-see for the youngest audi-
 ence in the purest LABAN tradition.
 Contact: Filmlance International, [film-
 lance@filmlance.se](mailto:film-

 lance@filmlance.se), www.filmlance.se.

WHEN INGE IS DANCING



WHEN INGE IS DANCING is a roman-
 tic German youth comedy. Punkrock
 vs. nerdy geeks, arrogant ambition vs.
 idealism, that's Max and Inge. They
 absolutely hate each other! Max and
 his band Systemfehler have been
 successful with their song 'When Inge
 is Dancing', but Inge takes the song
 as an insult. Ever since the two are on
 bad terms with each other. On the eve
 of Systemfehler's great break-through
 concert, the guitarist gets injured. It
 seems like just the mean-guitar-playing
 Inge can replace him, but only on one
 condition...

Playing music wasn't amongst the
 young actors' skills... so they learned
 it in three months. WHEN INGE IS
 DANCING, directed by Wolfgang
 Groos (RUDI THE RACING PIG, THE
 CROCODILES 3) does not only give
 insight in the hearts of young people
 from various subcultures, but also
 peeks behind the scenes of popular
 music where integrity battles with
 greed. The original music score is one
 of the film's assets.

Production & Sales: Splendid Film
 (www.splendid-film.de); Festival con-
 tact: Renate Zylla, rzylla@arcor.de;
www.systemfehler-wenningetanz.de.

FESTIVALS AND EVENTS

CINEDIARY PILOT PROJECT

The International Lithuanian Film Festival for Children & Youth invites young people from all over the world to join the CineDiary pilot project. The aim of the project is promoting a creative and conscious perception of the surrounding world through the use of audio-visual media, bringing young people together in a discussion about things that truly matter for them. "Join us, inspire creativity and create a diary!"

Young people (15-25) are invited to tell a story (max. 5 min) by the use of a camera, photo camera or smart phone, giving insight in their world: beloved people, favourite places, the sound of the city, interesting encounters... Video diaries can be sent until December 10th, 2013. This CineDiary pilot should be the starting point of an elaborated youth exchange project.

Participants can upload their CineDiary on YouTube and send the link to Lina Užkuraitytė (lina.uzkuraityte@gmail.com). All films will be available on CineDiary's Facebook page.

LEONCINO D'ORO FOR SACRO GRA

Even renowned festivals like the Venice International Film Festival integrate young people's juries into their event. The Leoncino d'Oro award is organised by Agiscuola, an Italian association aiming to get school children involved with audio-visual arts and quality films. Since 1989, Agiscuola has invited Italian students to Venice as jury members, experiencing the unique atmosphere of the oldest film festival in the world. This summer 26 young jury members gave the Leoncino d'Oro - 'young golden lion' - to Italian director Gianfranco Rosi for SACRO GRA. More info about the relations between the education system and audio-visual arts in Italy: www.agiscuola.it. (Ivan Lo Giudice)

GIFFONI FESTIVAL BETS ON MEDIA MARKET



Last July, the Giffoni Film Festival (Italy) offered its festival goers a useful facility within GYMM, the Giffoni Youth Media Market. GYMM consists of a digital video library in which around 250 feature films and 1,000 shorts have been uploaded and made available for professionals attending the festival. "We realised that a tool such as GYMM, combined with the informal atmosphere that is so typical for Giffoni, are a good way to create business opportunities", explains Deputy Director Antonia Grimaldi.

Recently the festival has been renamed Giffoni Experience to highlight the fact that Giffoni is a unique experience for children from all over the world, invading Giffoni Valle Piana during the days of the festival. (Ivan Lo Giudice)
More info: www.giffonifilmfestival.it/en/.

FOR NO EYES ONLY WINS AT THE LUCAS FESTIVAL

In the youth film section the Lucas Festival (Frankfurt) this year had a notable winner: FOR NO EYES ONLY is not only a tribute to Hitchcock's REAR WINDOW but also an inventive no-budget debut in which German young people have invested all their skills.

A broken knee keeps Sam tied to his computer day and night. One night, the frustrated youngster acquires some software that allows him to spy on his classmates through their webcams. Soon, what started as a fun game develops into a dangerous hunt for a murderer...



While working as an assistant on several film sets, Tali Barde (°1990) picked up the ambition to make his own movie. In 2012 he founded Avalon Film and began working on his feature debut FOR NO EYES ONLY. A crew of young movie fans for two years has been working on this thriller about modern forms of privacy and voyeurism. Their lack of budget and experience was counterbalanced by loads of enthusiasm and inventiveness. The result is an exciting movie that immediately stole the hearts of Lucas' young audience.

Contact: Avalon Film, Tali Barde, +49-221.78.99.00.79, taliesinbarde@yahoo.de, www.facebook.com/fornoeyesonly.

VAFI

In 2014 VAFI (Int. Children & Youth Animation Film Festival) in Varaždin, Croatia, again combines two festival competitions. From 22-27th April VAFI Junior presents films made BY children and young people, while VAFI Senior screens films made FOR children. Both sections work in 3 categories: MINI (-10), MIDI (11-14) and MAXI (15-18). Deadline for submissions is 20th January 2014. More info: www.vafi.hr.

ZLIN ON YOUTUBE

During the International Zlin Festival, a professional camera crew interviews 'festival stars' and captures the daily festival life in short reports. These clips are now made available through YouTube. Find a link at www.zlinfest.cz/en.

2012; 2nd: „Temporary” by Jurate Samulionyte, Lithuania, 2011.

Best Documentary Short: 1st: „Father Wanted...With A Piggy Nose” by Annelies Kruk, The Netherlands, 2012; 2nd: „Displaced But Not Defeated”; Best Animated Documentary: „Sharaf” by Hanna Heilborn & David Aronowitsch, Sweden, 2012; Best Animated Short: 1st: „Alien Repair Guy” by Alexander Somma & Oystein Moe, Norway, 2011; 2nd: „Sidewalk” by Celia Bullwinkel, USA, 2013.

Adult Jury: Best Live Action Feature: 1st: „A Horse on the Balcony”; 2nd: „Cause I Have the Looks” by Frieder Schlaich, Germany, 2012; Best Live Action Short, 1st: „To Guard a Mountain” by Izer Aliu, Norway, 2012; 2nd: „Yim & Yoyo” by Anna van Keimpema, The Netherlands, 2013. Best Documentary Short, 1st: „Grandpa and Me and a Helicopter to Heaven” by Johan Palmgren & Åsa Blanck, Sweden, 2012; 2nd: „Dreaming of the Golden Eagle” by Benjamin Ree, Norway, 2012; Best Animated Documentary, 1st: „Father” by Ivan Bogdanov, Bulgaria, Croatia, Germany, 2012; 2nd: „Pondering” by Camera-Etc & Camera & Co, Belgium & Burkina Faso, 2012; Best Animated Feature: „Otto is a Rhino” by Kenneth Kainz & Erik Schmidt, Denmark, 2013; Honorary Prize: „The Island of Black Mor” by Jean-François Laguionie, France, 2004; Best Animated Short, 1st: „The Centipede and the Toad” by Anna Khmelevskaya, France, 2013; 2nd: „My Mum is an Aeroplane” by Julia Aronova, Russia, 2012.

www.cicff.org

Nordic Filmdays, Section for Children & Young People; Luebeck, Germany
Children Jury: „The Tough Guys” by Christian Lo, Norway, 2013.

Experts Jury: „Shed No Tears” by Måns Mårdind & Björn Stein, Sweden, 2013.

www.filmtage.luebeck.de

Int. Festival of Children & Youth Audience “Listapadzik”; Minsk, Belarus

Best Film for Children: „Clara and the Secret of the Bears”. Best Film for Young People: „Don't Expect Praises” by Yang Jin, China & South Korea, 2012. Best Young Actor: Li Shuchen in „Don't Expect Praises”. Best Adult Actor: Vyacheslav Pavlut in „The Kindervileyka Ghost” by Elena Turova, Belarus, 2013. Best Direction: Evgeny Ruman for „Igor and the Cranes' Journey”, Israel, Germany, Poland, 2012; Best Script: Janis Nords for „Mother, I love you”.

Audience Award: „The Kindervileyka Ghost”.

www.listapad.com

Doxs! – Documentaries for Children & Young People; Duisburg, Germany

Young People Jury: „Crocodiles Without Saddle” by Britta Wandaogo, Germany, 2012.

www.do-xs.de

Forthcoming festivals & events

Int. Audiovisual Festival (FIAB);
Barcelona, Spain
November 12 - 20th 2013
www.oeti.org

KinderKinoFest; Düsseldorf, Germany
November 14 - 20th 2013
www.kinderkinofest.de

Golden Elephant Int. Children's Film Festival (ICFFI); Hyderabad, India
November 14 - 20th 2013
www.cfsindia.org

KINOdiseea Int. Children's Film Festival; Bucharest, Romania
November 15 - 20th 2013
www.kinodiseea.ro

Just Film – Black Nights Film Festival; Tallinn, Estonia
November 15 - 24th 2013
www.justfilm.ee

Castellinaria Festival Int. del Cinema Giovane; Bellinzona, Switzerland
November 16 - 23rd 2013
www.castellinaria.ch

Int. Children's Film Festival; Vienna, Austria
November 16 - 24th 2013
www.kinderfilmfestival.at

Kinderfilmfest Cinepaenz; Cologne, Germany
November 16 - 24th 2013
www.cinepaenz.de

Festival Int. de Cinéma du Grain à Démoudre; Gonfreville l'Orcher, France
November 16 - 24th 2013
www.dugrainademoudre.net

El Meu Primer Festival; Barcelona, Spain
November 16 - 24th 2013
www.elmeuprimerfestival.com/?lg=2

FICI – Festival Int. de Cine para la Infancia y la Juventud; Madrid, Spain
November 18 - 23rd 2013
www.fici.info

Int. Children's & Youth Film Festival; Oulu, Finland
November 18 - 24th 2013
www.oulunelokuvakeskus.fi/lef

Cinemagic – Int. Film & TV Festival for Young People, Teenage Programme (12+); Belfast, Northern Ireland
November 18 - 28th 2013
www.cinemagic.org.uk

Olympia Int. Film Festival for Children & Young People; Pyrgos, Greece
November 30 - December 7th 2013
www.olympiafestival.wordpress.com

Int. Young Audience Film Festival Ale Kinol; Poznan, Poland
December 1 - 8th 2013
www.alekino.com

THE NON-COMMERCIAL DISTRIBUTION DEBATE



Launching a pan-European network for 'non-commercial distribution' of children's films has been on ECFA's agenda for a long time. But since a consensus was not found on the true scope of the concept, it hasn't been reported in the ECFA Journal so far.

ECFA found the term 'non-commercial distribution' hard to define, as it tends to have a divergent meaning within different territories and different companies. What exactly is non-commercial distribution? Is it about buying film rights only for school and festival screenings? Should feature films be purchased or should we limit ourselves to shorts? How can this be done without getting in the way of other distributors on the market? Is this a task for ECFA? During the September board meeting it was stated that non-commercial distribution is not amongst ECFA's priorities.

Last year, under the wings of ECFA, a working group on non-commercial distribution was founded, in which Cinekid took the lead in most of the lobbying work. This resulted in a Cinekid expert meeting (October 21st) where ECFA was represented by many of its members. Although the situation in all the countries represented was hard to compare, most participants said they wanted to expand the volume of children's films on their domestic market.

This can be done by joining forces with several festivals and act as a collective international grouping, agreeing on a limited amount of screenings. This is not an easy task: non-exclusive, non-theatrical contracts are hard to negotiate. But good practice proves it can be done, as in France where several festivals together bought non-exclusive rights for short films. ECFA will not get involved in feature film distribution projects, but can act as a vehicle for a short film project. It was decided in the meeting to start with one feature film and a European shorts program. Negotiations on the program will take place through a forum, installed by ECFA (www.ecfaweb.org/npwg). Céline Ravenel will inform all partners about the forum's procedure.

Cinekid did it!

Cinekid already fulfilled its major goal through the newly established 'First Film' program. Cinekid joined forces with the EYE Film Institute Netherlands and a public broadcaster to acquire rights for Dutch distribution (TV rights, non-theatrical rights for educational purposes, festival and even theatrical rights) for five films per year.

Already four newly acquired titles were screened in the Cinekid on Location tour in 30 Dutch cities. Cinekid director Sannette Naeyé: *"I'm proud that Cinekid found resources to acquire films such as THE SECRET (Denmark), ZARAFÁ and NICOSTRATOS THE PELICAN (France) for our school network. These films are worth being seen by many children. European Commissioner Androulla Vassiliou will approve it was about time to take action, not to make the Commission lose its confidence in our sector"*.



Zarafa

But how can you possibly speak about non-commercial distribution when putting your films out on the market? Naeyé: *"We weren't competing with any other Dutch distributor; no distributor was interested in acquiring the rights for these films. As we're dealing with films that aren't regarded as profitable, we consider this project as an additional, educational offer, asking small fees and developing appropriate educational material."* But some will also run in public theatres? Naeyé: *"We're urged by the Dutch Film Fund to take two titles into the regular cinema circuit, as part of a package deal to finance this trial. Everyone agrees we're in this business to offer children as much quality films as possible and to assure the highest degree of cinematic diversity, and that's exactly what we achieve"*. (GH; meeting report by Wendy Koops & Ilma van de Beek)

BLUE BICYCLE WINS CINEKID JUNIOR CO-PRODUCTION AWARD

Cinekid for the second time handed out the WPP Best Project Award to the most promising project pitched at the festival's Junior Market: a €10,000 award offered by Dutch sound studio Wim Pel Productions, to be spent on audio post-production. The jury (Justine Bannister, Anja Sosic and Felix Vanginderhuysen) gave the prize to the Turkish feature film project

BLUE BICYCLE (Drama Film Prodüksiyon), telling a story about school council elections. When two schools decide not to accept the results of the voting, different methods are used to convince the school direction of the pupils' democratic rights. A meaningful story about the rights of citizens and minorities in a 21st century democracy.

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.

Billy and Buddy

Feature Film, France, 2013
Director: Franck Charlot & Alexandre Magnier
Production & World Sales: Studiocanal
1, Place du Spectacle
92130 Issy-les Moulineaux
phone: ++33-1-71-35-35-35
E-Mail: rrea@canal-plus.com
www.studiocanal.com

The Blacksmith From Woodham

Feature Film, Czech Republic, 2013
Director: Pavel Göbl
Production: Next Production
World Sales: Czech Television, Telexport
Kavci Hory, 14070 Praha 4
phone: ++42-2-611-37-047
E-Mail: telexport@czech-tv.cz
www.czech-tv.cz/sales

Gabriel

Feature Film, Poland, 2013
Director: Mikołaj Haremski
Production & World Sales: Studio Filmowe Anima-Pol
ul. Łąkowa 29, 90-554 Lodz, Poland
phone: ++48-42-661-97-05
E-Mail: info@animapol.pl
www.animapol.pl

The Great Hip Hop Hoax

Documentary, UK, 2013
Director: Jeanie Finley
Production & World Sales: Met Film Prod.
Ealing Studios, Ealing Gree
London W5 5EP, UK
phone: ++44-20-82-80-91-27
E-Mail: mfp@metfilm.co.uk
www.hiphophoax.com

Hocus, Pocus, Alfie Atkins

Animated Film, Norway, 2013
Director: Torill Kove
Production: Maipo Film
World Sales: TrustNordisk Film Int. Sales
Filmbyen 22; 2650 Hvidovre
phone: ++45-36-86-87-88
E-Mail: info@trustnordisk.com
www.trustnordisk.com

I Give You My Word

Feature Film, Russia, 2013
Director: Alexander Karpilowski
Production & World Sales: Kinoprogramme XXI Vek
Vassilevskaya 4-78; Moscow, 123056
phone: ++9-495-254-33-15
E-Mail: ese21@bk.ru

The Kids From the Port



ECFA Journal No. 4 - 2013

Feature Film, Spain, 2013

Director: Alberto Morais
Production: Olivio Films, José María Lara Producciones
World Sales: Barton Films
C/ Uribitarte, 8, 4º dcha.
48001 Bilbao, Spain
phone: ++34-94-424-05-59
E-Mail: bartonfilms@bartonfilms.com
www.loschicosdelpuerto.com

King of Cotton

Feature Film, Turkey, 2012
Director: Ömer Can
Production&World Sales: Ömer Can Prod.
Bereketzade Mah. Cemek Sok. No:3/8
Beyoğlu, Istanbul, Turkey
phone: ++90-212-251-07-01
E-Mail: info@pusulafilm.com
www.kingofthecotton.com

Regret!

Feature Film, The Netherlands, 2013
Director: Dave Schram
Production & World Sales: Shooting Star
Prinsengracht 546
1017 Amsterdam, The Netherlands
phone: ++31-20-624-72-72
E-Mail: info@shootingstar.nl
www.shootingstar.nl

Shed No Tears



Feature Film, Sweden, 2013
Director: Måns Mårilind & Björn Stein
Production & World Sales: ACNE Drama
Kapellgränd 7, 10 trappor / Box 4224
11625 Stockholm, Sweden
phone: ++46-8-555-799-00
E-Mail: david@acneproduction.com
www.acneproduction.com

Side by Side

Feature Film, UK, 2012
Director: Arthur Landon
Production & World Sales: Newtide Films
2 Duke Street, Manchester Square
London W1U 3EH, UK
phone: ++44-208-743-40-40
E-Mail: info@newtidefilms.com
www.newtidefilms.com

The Story of Cino, the Child Who Crossed the Mountain

Feature Film, Italy, 2013
Director: Carlo Alberto Pinelli
Production & World Sales: Paneikon
Viale di Villa Pamphili, 53
00152 Roma, Italy
phone: ++39-06-916-504-417
E-Mail: info@paneikon.it
www.paneikon.it

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

December 2 - 8th 2013

www.animateka.si

Kinderfilmtage; Stuttgart, Germany

December 3 - 8th 2013

www.stuttgarter-kinderfilmtage.de

Int. Film Festival; Dubai, United Arab Emirates

December 6 - 14th 2013

www.dubaifilmfest.com

Int. Children's Film Festival; Dhaka, Bangladesh

January 25 - 31st 2014

www.cfs-bangladesh.com

Children's Film Festival Cine Junior; Val de Marne, France

January 29 - February 11th 2014

www.cinemapublic.org

Children's Film Festival; Dubai, United Arab Emirates

January 30 - February 7th 2014

www.ciff.ae

Youth Film Festival; Glasgow, Scotland

February 2 - 12th 2014

www.glasgowfilm.org

Int. Film Festival, Generation; Berlin, Germany

February 6 - 16th 2014

www.berlinale.de

Europees Jeugdfilmfestival Vlaanderen; Antwerp & Brugge, Belgium

March 1 - 9th 2014

www.jeugdfilmfestival.be

Int. Children's Film Festival FIFEM; Montreal, Canada

March 1 - 9th 2014

www.fifem.com

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

www.ecfaweb.org/ecfnet/festivals.php



War Princess

Feature Film, Russia, 2013
Director, Production & World Sales: Vladimir Alenikov
www.alenikov.com; www.princesswar.ru

The Weight of Elephants

Feature Film, Denmark, New Zealand, Sweden, 2013
Director: Daniel Joseph Borgman
Production: Zentropa, Severe Features
World Sales: New Zealand Film Commission
PO Box 11 546 / Manners Street
Wellington 6142, New Zealand
phone: ++64-4-382-76-80

During the Cinekid festival, representatives of ECFA met with SACCF, the South Asian Children's Cinema Forum and first steps were taken towards a stronger partnership between the two, about which you'll read more in the next ECFA Journal. By way of introduction, we present you one of SACCF's most devoted members: the Lahore International Children's Film Festival, introduced by Jenny Thompson, expert in the Asian children's film industry.

PRESENTING THE LAHORE INTERNATIONAL CHILDREN'S FILM FESTIVAL

This year's Lahore International Children's Film Festival sold out all of its 15,000 seats two weeks before it had even begun and such was the demand for tickets that a 6 day re-run of the films was organised two weeks later. That too sold out immediately. Sales like these have been achieved in only a few years, since the first festival was staged 5 years ago in 2008. It is the idea of Shoab Iqbal who also founded The Little Art (www.thelittleart.org), an NGO dedicated to using visual art, theatre, puppetry and photography, as well as film and media, to promote innovative learning for children.



It was in Washington DC as a Kennedy Center Fellow that Shoab began to dream up the idea. "In Pakistan nobody used arts as a vehicle for learning in an organised manner. The curriculum doesn't encourage children to think out of the box," says Shoab. "Film is a way to reach thousands of people and can be much more than just entertainment". On returning to Pakistan he spent a year carefully preparing the ground: touring schools in Lahore, giving workshops for teachers to persuade them of the value of film. "I had no funding from sponsors or the government and I realised I could only make this work if I had support from schools and marketed the festival through them". His strategy worked brilliantly: the first festival was held at the start of the summer holidays. Schools were asked to distribute festival brochures to the children. Tickets were free and 14,000 children came to evening screenings with their families.

The next year Shoab also scheduled shorts programmes during the day, persuading schools themselves to bring children to them. This meant convincing teachers to take time out of the school day and working with them in the logistics of organising such outings. This year more schools than ever before participated. In 2009 15 schools came; this year 36 booked tickets for their classes. Word has spread across the country and during the next three months there will also be festivals in Karachi, Islamabad and Faisalabad. Over 40,000 children across Pakistan

attended in 2012, and nearly 50,000 will attend the Festivals this season. "Our approach is to make people think this is something they need to attend," says Shoab.

Tickets are now 200 rupees (1.4 Euros) but 30% are still free for underprivileged foundation schools, street and special needs children. For the first time this year there was a competition section (nearly 400 submissions) with 94 films from 27 countries, features and shorts. "We don't make rules about unacceptable films, though they do need to be culturally understandable to Pakistani children. Schools have started to understand what we aim to do and also audiences are maturing so now they too know to expect something new".

The Festival is also encouraging production: the programme includes shorts made by children and there is a section for films made by Pakistani children too. Schools are now asking him for film-making workshops and Shoab is keen to get children using their cell phones to make them. Meanwhile he's working on the professionals too. Last year Shoab toured Pakistan's film schools and art colleges to encourage students to make work for children. "More people are making shorts for children in Pakistan now," he says "In future I'd like to put 10% of ticket sales into a shorts fund for filmmakers".

All this and still only in-kind funding? "This year, the government for the first time gave us free street advertising and we receive some in-kind support from embassies, the venues and donors, but so far no cash support. The Little Art had to cover administrative costs this year. I would like to find a couple of major sponsors but if we can expand total ticket sales to 80,000 across the country we could be self-sufficient". Given the Festival's popularity that doesn't seem like a vain hope... (Jenny Thompson)

Take a look at <https://vimeo.com/77490208> to see a short film on The Little Art and its work.



DOXS! GOES JAKARTA

After 12 year of screening documentaries for German children and adolescents, the doxs! festival (Duisburg) firmly crosses the borders, taking the art of documentaries to Indonesia. An introduction to 'Kid Dok' in 4 steps, by Gudrun Sommer.



Farewell My School (Kid Dok)

* How would you describe Kid Dok?

Kid Dok is an initiative to develop documentary filmmaking for children by Indonesian filmmakers, using the expertise of German and Dutch professionals. Kid Dok is supported by the Kalyana Shira Foundation, the Goethe Institute and the Dutch Embassy in Jakarta, in cooperation with doxs! (Germany), the Kids & Docs Workshop (The Netherlands) and MNC TV Channels (Indonesia).

* Why Indonesia?

The idea was raised by Frank Werner from the Goethe Institute in Jakarta, who is also involved in the Jakarta Int. Film Festival for Children (KidsFfest). The preparation took us nearly two years but finally in 2011, Petra van Dongen (KidsFfest) and I developed a concept and schedule for Kid Dok.

* How would you describe the workshop?

Our goal was to train Indonesian documentary filmmakers in addressing young audiences. Since this is unknown territory for Indonesia, we discussed many European productions, mostly films published on the 'Young Heroes' DVD edition, curated by doxs! We wanted experienced filmmakers to work closely with Indonesian workshop participants. Bettina Braun (Germany) and Catherine van Campen (The Netherlands) acted as mentors supporting the Indonesian filmmakers in every step of the filmmaking process, even coaching them to pitch their treatments in Jakarta. We also managed to get a local TV station involved, which guaranteed us a budget to actually produce at least three of the scripts.

* Three Kid Dok films will premier in the doxs! Festival in Duisburg. What other plans do you have for these films?

Special school screenings in Indonesia are organised and we will integrate the films in our 'doxs! on tour' program in 2014. I think this can also be a reference for starting up similar projects in other countries. We might even have the chance to prolong Kid Dok and establish a second edition in Jakarta. More info: www.do-xs.de. (Radka Hoffmanova)

ECFA NEWS NEW MEMBERS



ZERO EN COMPORTAMENTO (Portugal)

Zero em Comportamento is a non-profit culture & cinema association, founded in 2001. Our objective is to make films accessible as an alternative to the commercial cinema, promoting cultural diversity and developing film education. Zero em Comportamento has a regular activity as a non-commercial film distributor, for which we've created a catalogue of shorts and features.

Furthermore the association promotes Portuguese film production to festivals, broadcasters and critics, trying to maximize its international visibility. Zero em Comportamento has an expertise in providing content to events of different dimensions (festivals, special programs) and in different venues (theatres, museums, cultural centres).

Zero em Comportamento has created a new area of activity by developing educational programs for schools, teachers and parents. In screenings and workshops we aim to expand education through culture by providing tools to strengthen youngster's critical and creative skills.

Zero em Comportamento is actively seeking new films to enlarge our catalogue. Becoming an ECFA member might be an opportunity to meet others who, like us, are concerned with what our children and teenagers have access to.

Contact Zero em Comportamento: Rui Pereira, +351-213-160-057, ruipereira@zeroemcomportamento.org, www.zeroemcomportamento.org.

ADAM GRAHAM RESIGNS FROM ECFA BOARD

Dear ECFA members,
I write this with happiness and sadness as I inform you that I have stepped down from the ECFA Board. As some of you may know I returned to the ECFA board after a brief hiatus starting my own company specialising in video gaming, film and media education. The situation in the UK, like all over Europe, is difficult and I was unable to sustain my work on this company. During this time I was working with emergency medical crews developing a new and exciting interest in

BIOGRAFCENTRALEN (Sweden)



Biografcentralen is a relatively young (2011) non-profit organisation, supported by the Swedish Film Institute. The idea to establish a new platform for independent film and arthouse cinemas came from interviews with exhibitors and distributors in which calls were for an increased networking. Biografcentralen's goal is to provide arthouse theatre's needs by enhancing skills and strengthened international cooperation. One priority is to strengthen the work with alternative films for children. Among our operations is an annual conference for cinemas that screen arthouse films for children. Other projects are:

- The "Best Children Cinema of the Year" award: a recently initiated award (€1,700) for a cinema that has been innovative in its screenings of films for children and young people. The award is a co-operation with BUFF (Malmö), The Swedish Film Directors Association, The Swedish Society of Cinemaphotographers, and the Association of Regional Filmfunds.
- Launching an 'arthouse films for children' website: on www.barnbio.se you'll find info on quality films for young people, as a solution to the existing information gap.
- The world's best children's film: in co-operation with BUFF, we distribute a couple of children's films in Sweden.
- Finding new audiences for Nordic children's films. A report, published in September 2013, will be introduced in the next issue of the ECFA Journal.

International exchange has always been a priority for Biografcentralen. The UK's Independent Cinema Office (ICO) and Biografcentralen have formed a partnership that

medicine. And so we get to the here and now as I have now begun a new career studying Nursing! My years working in the film industry for young people and as a member of ECFA have been incredible and I will surely miss it and miss seeing you all at the festivals.

I will continue my work editing the ECFA journal so I will still be update with all that is happening and I wish you all the best, promoting the fantastic world of media for young people.

The next election for the now vacant position on the ECFA Board will not be until 2015.

will identify 15 Swedish arthouse exhibitors and their UK counterparts for work placements, job shadowing and training. Maybe we could find another partnership among ECFA members and apply for funding in 2014?

Contact Biografcentralen: Jens Lanes-trand (Head of operations), jens.lanes-trand@biografcentralen.se, www.biografcentralen.se.

ECFA LETTER TO EUROPEAN COMMISSION

From 2014 onwards only a limited amount of children's film festivals can still count on the MEDIA programmes financial support. Many others received a message stipulating that they didn't fit any longer in the set criteria. Troubled by this alarming situation, the ECFA board and Michael Harbauer have sent a letter to the European Commission, expressing their concern.

In the past, thanks to the support of the MEDIA program, an extended network of Film Festivals for Children & Young People was created within all member states of the EU and even with neighbouring countries. A great part of the programs of these festivals were mainly possible with the help of the Media Program. The non-supporting now of 9 member festivals will certainly cause a reduction of the variety in the programming. We can't imagine that it will be the political intention of the EU to limit or even prevent the exchange and the access of young people to the diversity of European cultural productions.

By programming a great variety of films, the mentioned festivals also play an important role in making children's films travel outside their national borders. It is often thanks to festival screenings that these films find international distribution and audiences abroad. Most of these festivals also offer, in addition to screenings, a media-literacy program. Therefore we think that exactly these festivals are of most importance for the understanding of European culture; even more than general festivals aiming on adult audiences.

The board members of ECFA hope and insist that within the new regulations, priority will be given to these Film Festivals for Children & Youth; support for these festivals is really needed and greatly appreciated by film producers, distributors, festivals and audiences alike.

ECFA'S AGM

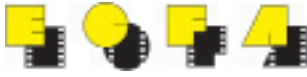
ECFA's Annual General Meeting in Berlin will take place on February 8 in the Thüringer Staatskanzlei (same venue as last year). Doors & coffee: 15.30. Meeting start: 16.00. That same evening, we will welcome you all at the well-known ECFA reception.

ECFA AWARDS

Latest titles listed for the ECFA Award 2013

- Lucas - International Children's Film Festival (Frankfurt, Germany): MY MOMMY IS IN AMERICA AND SHE MET BUFFALO BILL (Marc Boreal & Thibaut Chatel, France).
- Schlingel International Film Festival for Children and Young Audience (Chemnitz, Germany): ASPHALT PLAYGROUND (aka LA CITE ROSE, Julien Abraham, France).





ECFA Journal

Published by ECFA
European Children's Film Association
Rue du Pavillon 3
B-1030 Bruxelles
Phone: +32 (0)2 242 54 09
Fax: +32 (0)2 242 74 27
E-mail: ecfa@jekino.be
www.ecfaweb.org

Please send press releases, advertisements, questions & information to Jekino - Gert Hermans
See address above
E-mail: gerth@jekino.be

Contributors to this issue:
Gert Hermans (Editor)
Adam Graham, Reinhold Schöffel, Felix Vanginderhuysen, Jaroslava Hynstova, Uschi Reich, Christin Franz, Fintan Connolly, Ivan Lo Giudice, Radka Hoffmannova, Sabine Veenendaal, Esther Schmidt, Renate Zylla, Lina Uzkuaityte, Antonia Grimaldi, Petra Kappler, Sandra Malenica, Ilma van de Beek, Wendy Koops, Sannette Naeyé, Jenny Thompson, Shoab Iqbal, Gudrun Sommer, Rui Pereira & Jens Lanestrand.
Proofreading: Adam Graham
Design: Sam Geuens & Marc Henneco
ECFA website: Udo Lange

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

CHRISTIAN LO'S THE TOUGH GUYS

"Thanks to Spiderman and Batman I became a filmmaker"



Typical Christian Lo: when meeting at THE TOUGH GUYS' world premiere in Kristiansand, he first wants to know what I didn't like about the film. "What do you think are its weaknesses?" But the 650 children in the audience are wildly enthusiastic about this story of Modulf, a severely bullied child considering himself not a victim but a superhero. Because by taking all the bullying upon him, he protects all the other potential victims.

Christian Lo: As a child I adored those comics about Spiderman, Batman and all other heroes. Thanks to them I became a filmmaker. In primary school I liked drawing comic strips and so I discovered my gift to tell a story in pictures. Later on this became 'moving pictures'.

Do you still have those comic books?

Lo: There's a pile of them at home. I quickly flipped through them searching for inspiration for THE TOUGH GUYS. I admit they weren't the masterpieces I hoped them to be. The film is also based on personal experience: the dreadful feeling that you're not wanted around, that you're different. Everybody experiences those feelings someday. Arne Svingen, the author of the book that the film is based upon, visited a school where the headmaster proclaimed that no bullying ever took place. Until he gave the word to the pupils and one terrible story came out after another. Parents and teachers often have no idea what is going on. Which is logical: nobody wants to disappoint his parents.

Is that why your film is able to see right through the dynamics of bullying?

Lo: We consulted psychologists and teachers to make sure we had it right. There's an organisation dealing with bullying problems who told me they had never seen a film touching so correctly all the crucial elements in the bullying process.

What makes it different from all other movies about bullying?

Lo: It's a comedy with an original twist. Modulf doesn't see himself as a victim. The great Ibsen said: 'If you take someone's life-lie away, you also take his happiness.' Despite of his miserable life, Modulf tells himself he's perfectly happy with the way things are going.

How close did you stay to the book?

Lo: The book is cunningly written but it's so dark it would repel the audience. I stayed true to the general theme, but totally re-wrote act 2 and 3. By giving Modulf a superhero status I drag the audience into the story. Even Modulf's training as a sort of 'karate-kid-to-be' in the book was sad and grim, while I made it an upbeat, funny scene.

How did you import the Marvel Comics' graphic style into the movie? Lo: That's a matter of using the right color patterns. We used bright colors and upgraded the

colour density. We paid a lot of attention to the production design. And then of course there's the music. For me composer Eirik Myhr is the true hero of this film, getting us this 'superhero score'. We used an epic orchestral sound but also tonalities from other genre-movies, like westerns. Working with a composer is cheaper than buying the rights of original songs.



From the very first moment Lise (Regine Stokkevåg Eide) appears in the film, everybody admires her, though she's a total nutcase. Lo: She is Modulf's best friend and his biggest problem. Despite of her clothing, glasses and dreadful accent (which is actually the dialect of the region where I come from) she is super cool, saying exactly all the things you would wish to say yourself. She's the friend we all dream of. Besides my comic book heroes, as a child I also admired Pippi Longstocking. Lise is my tribute to her.

Weren't you afraid she would put Sondre Blakstad Henriksen (Modulf) in the shadow?

Lo: When it comes to casting I have one principle: finding the right children defines 90% of a director's job. Only after improvising with the actors we finalise the script, in which we process small elements of their personality. There should always be a resemblance between young actors and the characters they play. Children are much better in spontaneity than in expressing feelings. Sondre and the other boys didn't have any acting experience, but Regina starred in my earlier movie RAFIKI. She is amazing!

Please tell us some more about the production.

Lo: At first our script was refused by the Norwegian Film Institute. That's why the budget was scheduled so tight: working with local funders and actors, shooting in our own region (Lillehammer). Later on the Institute however decided to come aboard. We had many friends in the crew and the children made so much fun while working continuously, 8 hours per day.

Filmbin allowed itself half a year to put the film out on the market. Does it mean you too had to step into the promotional treadmill?

Lo: Just a bit. That's how it goes in small companies with few employees. While preparing our next projects, we're supposed to all help each other. Even I can't escape from it. (GH)