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NOVEMBER

EDITORIAL

PIPPI GOES WRONG

Pippi was very wrong. For which she once was praised. Pippi didn't care about anything. Pippi had no respect for authority. Pippi put the established order upside down, causing a storm of controversy and indignation: "A child eating a whole pie is not a good example for our youth." Children are anything but politically correct - that's a role in which they're gradually forced... And you can't force Pippi! Nevertheless in several European nations she was recently called to order due to some scenes with a racist undertone.

For 25 years ECFA has advocated for children's rights to their own stories. So yes, we appreciate if cultural productions for children nowadays are carefully searched for un-befitting elements. Even though the current witch hunt (Smurfs are Stalinist, anti-Semites?) and the fear to confront children with mankind's darker issues is beyond our standards. Luckily many ECFA members are not blinded by tendentious criteria and set their own standards.

We all appreciate a bit of controversy from time to time. Just as children do, we carefully search the boundaries of admissibility. Norms might change; even Astrid Lindgren's heroes can't escape from that. But Pippi's naughty spirit came out unharmed, still as subversive and anarchic as she always was. As the icon of the freethinking, spontaneous child, she is still standing strong on her pedestal... Although now wearing a politically correct hat. (GH)

DOXSPOT



Inspired by the seminar in Cologne, ECFA hopes to take on its responsibility in supporting documentaries for young people, which you will notice in the ECFA Journal. Our new rubric DoxSpot (see p. 3) promotes recent documentaries that we recommend to a young audience. This we will do with the help of Dox!, the German documentary festival for children organised in Duisburg. With the help of these experts we want to spur you to give documentaries for young people the place they rightfully claim: on the big screen!

'CHILDREN'S FILM FIRST SEMINAR' IN CHEMNITZ

At the basis of the Children's Film First project, currently commissioned by ECFA with the support of the Creative Europe funding program, are local initiatives: three seminars (in Chemnitz, Bari and St. Quentin) to provide inspiration for a final conference in Brussels in September 2015. The first seminar was held in October in Chemnitz. How a session with local teachers grew into a project with European relevance...

Eisenstein won't help you much

Film publicist Klaus-Dieter Felsmann spoke with the teachers about the impact of film and the changing visions on education. Nowadays, for students with their technical mastery, making a film is no longer a challenge. But the question 'what more could you accomplish with film?' is still relevant. Film can serve as an orientation model in social consciousness, even in a rapidly changing reality. The problems of Kurdish people outlined in BEFORE SNOWFALL can't be compared with the current post-Syria-situation, but still film can open new worlds and offer chances to compare your experiences with those of other spectators.

Successful blockbusters shouldn't be ignored. Such films can equally launch serious questions in the minds of young people. Like WHEN INGE DANCES, in Germany a successful film in which young people tend to recognise themselves. But this film also speaks about the generation gap, love, forgiveness, ecology, lust for life etc.

Realistic HUNGER GAMES



The Hunger Games

Stefan Linze of the FSK (Freiwilliges Selbst Kontrol, a German film censorship committee) presented 'Body, Gender & Social Identity', the final chapter in a study on the impact of feature films on young people aged 12-14. In this research 600 students were interrogated on four recent films: CHRONICLE, THE HUNGER GAMES (pretty violent, but in a critical social context), DIRTY GIRL (about homosexuality) and COMBAT GIRLS (about a young Nazi girl befriending an Afghan refugee). All findings were compiled in a brochure and DVD (to be downloaded on <http://www.fsk.de/?seiteid=2742&tid=23>).

You could say for every film that the message did reach out to the target audience, causing an intensified sense of 'global citizenship', a broadened view on life and reduced feelings of nationalism, as proved in plain statistical figures. For instance, THE HUNGER GAMES led to reduced figures for sexism, because of the way the movie breaks with traditional gender roles. (GH)

Find the complete seminar report on <http://cff.ecfaweb.org>.



Children's Film First: What's in it for you?



The Children's Film First project will prove itself useful for all ECFA members.

- Reports and conclusions of all local seminars will be published on the ECFA website.
- During the final seminar in Brussels in September 2015 we hope to meet as many of our members.
- Within this project a database with short films for children will be added.
- Soon you will find on the ECFA website an overview of the study guides that are produced by various European media educational institutions.

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

Fantoche – Int. Animation Film Festival; Baden, Switzerland

Children Jury Award: "Pik Pik Pik" by Dmitry Vysotskiy, Russia, 2014. Children's Audience Award: „The Elephant and the Bicycle" by Olesya Shchukina, France & Belgium, 2014.

www.fantoche.ch

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

Children Jury Awards: Best Film: „Jack and the Cuckoo-Clock Heart" by Stéphane Berla & Mathias Malzieu, France, 2013. Best Actor: Ivo Pitzker for „Jack" by Edward Berger, Germany, 2014.

Int. Jury Awards: Best Film: „The Nightingale" by Phillippe Muyl, France & China, 2013. Best Screenplay: Xavier Nemo & Rani Massalha for „Giraffada". Youth Jury Awards: Best Film: „Kiss Me You Fucking Moron" by Stian Kristiansen, Denmark, 2013. Best Young Actress: Florencia Bado for „Wakolda" by Lucia Puenzo, Argentine, 2013. Shorts & Documentaries Jury Awards: Best Short: "By This River" by Melissa Anastasi, Australia, 2013. Best Documentary: "Tro håb Afghanistan – Laylas Melodi", by Jens Pedersen, Denmark, 2013.

Audience Award: "Zip Zap & the Marble Gang" by Oskar Santos, Spain, 2013. www.buster.dk

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

Experts Jury Award: „Mother I Love You" by Janis Nords, Latvia, 2013. Audience Award: „Beyond, Beyond" by Esben Toft Jacobsen, Denmark & Sweden, 2014.

www.kicff.no

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

Lucas Jury Awards: Best Feature: "Zone 7" by Carlo Obispo, Philippines, 2013. Best Short: "Sissy" by Siri Rutlin, Norway, 2013. Best Animated Film: "The Magnificent Lion Boy" by Ana Caro, UK, 2013.

ECFA Jury Award: "Scrapwood War" by Marien Rogaar, The Netherlands, 2014.

Youth Jury Award: Best Film: "Boys" by Mischa Kamp, The Netherlands, 2013. Audience Award: "Mister Twister Goes Camping" by Barbara Bredero, The Netherlands, 2013.

www.lucas-filmfestival.de

AniFest ROZAF – Int. Film Festival for Children & Teenagers, from Students; Shkoder, Albania

“FUCK REALITY SHOWS – SHOW US REALITY!”

Symposium “Documentary Films for Children & Young People” (Cologne, 11-13 September)

13 years ago the symposium on ‘documentaries for children’ in Cologne was the starting shot for the upgrading of the genre, since then many things have changed. In The Netherlands, Germany and Scandinavia solid structures emerged, producing documentaries for children on a regular basis: Kids & Docs, doxs !, Dokyou, Dokmal, KidDok, Doku.klasse, Doxwise, Young Dogs to name but a few. The era of school television was over. Films were no longer there to instruct, but to let children speak for themselves, ‘Stirring discussion’ became more important than ‘explaining’.

Quality documentaries for children is a vulnerable genre, because of the lack of budgets and visibility. But more and more often children themselves operate as documentarians. All films discussed during the symposium were about young people, often made by themselves.



© Mathis Hanspach

Well-defined trail

Now the genre has finally been put on the map, ‘continuity’ has become a key word in the debate, continuity in production and visibility. The success of the Dutch model shows what you can achieve when partners work together on a well-defined trail. That the ‘Dutch Touch’ has become a global standard for children’s documentaries is due to their strategy on how to reach an audience. “The role of TV broadcasters is of a major importance,” states producer Albert Klein Haneveld.

The Dutch Touch

The booming of the Dutch children’s documentary begins with the cooperation between several actors: broadcasters, the Media Fund, producers and festivals like IDFA and Cinekid. The genre is also a playground for debuting directors. Like Boudewijn Koole (KAUWBOY), who was one of the founders of the wonderful website www.herinneringen.nl, on which children “create a monument for those who are no longer with us.”

Other successful Dutch initiatives are:

- Kids & Docs: workshops for budding filmmakers, with an experienced documentary mentor by their side. The results up to today: 77 productions.

- Zapp.nl/echtgebeurd: a digital platform for young reporters. Currently about 300 reports are online. The youngsters themselves chose the topics, with as favourites:

1. Love
2. Family
3. Health
4. Friendship
5. Sports



Generation Selfie

Over the past decade children’s media consumption has changed drastically. The ‘Selfie Generation’ are the pioneers of a new kind of media use, making the words ‘media competence’ sound increasingly paternalistic. As if young people would not already have this competence?! Petra Schmitz, organiser of the symposium: “We must create new structures for an altered media use, not vice versa.” Therefore the visibility of documentaries over the Internet is decisive.

But how to make the audience find its way towards your online content? By joining forces. The larger the network of allies, the greater the chance the user will find you. That is the only way to convince the search engine algorithms.

On the edge

Today, it is only natural for young people to document every facet of their lives with pictures. As if film, as a popular accessible form of expression, has taken the place of poetry. Therefore the key word ‘participation’ is inevitable in this debate.

Doxwise is the best proof. On this online platform you’ll find documentary diaries, made by young people aged 18-25. With a camera they document their own lives with the images assembled by professionals into five-minute webisodes. In these reports young people speak openly about themes such as love, loneliness, sex(ual identity), bullying etc. They dare to go that far, as they feel protected by professional filmmakers looking over their shoulder. Some webisodes go over the edge: a coke-sniffing teenager, a boy having a barbecue in front of an asylum seeker on hunger strike... Their motto: “fuck reality shows - show us reality”.

Vibrant scene

They do exist, those high-quality documentaries for children, they are part of a vibrant scene where still many possibilities for cooperation are open. And they might steer the content and aesthetics of the media landscape towards a new direction.

Based on a report by Marcus Seibert. Official report + video reports on all presentations: www.dokumentarfilminitiative.de.



MISCHA KAMP ABOUT 'BOYS'



Mischa Kamp's TV-movie **BOYS**, a story about two teenage athletes feeling attracted to each other while running together in a boys relay team, wins awards in almost every festival. Though the project came as quite a surprise, even for the director. "I felt like I got stuck with little inspiration for yet another story about divorced parents or a dead mother, until a call was launched for the production of TV movies. I wondered what kind of movie I wanted to make and realised a story like **BOYS**, despite our abundant production, was never told before in the Netherlands. Making a TV-movie felt so liberating, I didn't have to take in account the audience's expectations nor any of those concepts that often are constructed around a children's film. All I had to do was tell my story."

And that is what Kamp knows to do best, operating with the greatest care and delicacy. "**BOYS** is a very gallant film. Just think about my favourite scene: the

kiss on the beach, happening with great cautiousness. According to the usual film stereotypes, in the next scene already the boys should go all the way, but they don't. They pull back, shy and ill at ease."

What handsome boys they are! Muscled bodies in a sportive context. "I wanted Marc and Sieger to be recognisable for every average, good-looking young sportsman. Actors Gijs Blom and Ko Zandvliet were both at the Giffoni festival last summer. The huge auditorium was packed with 700 youngsters, all of them extremely enthusiastic. The actors had to flee from the stage, secured by bodyguards, as the crowd was going wild."

"I never expected a TV-movie to gain so much attention. I received a beautifully handwritten letter from a boy asking me for a list of locations where the movie was shot. He wanted to visit them all. So far he has been quite successful in his 'pilgrimage'. There was an email from a 15 year old boy asking me for a film poster. A friend of his had a poster of a man hung up in his room. When his mother asked about it, for him that was the occasion to come out of the closet. Now this boy wanted to create the same effect. Hoping his mother would ask about it, he wanted to invite her to see the movie and then tell her the news. Maybe **BOYS** would help her to get a better understanding." (GH)

DOXSPOT

CHANTE TON
BAC D'ABORD



As a coastal town, Boulogne-sur-Mer (in the region of Nord-Pas-de-Calais, France) is traditionally dependent on seafaring and fishing. Now, facing a decrease in catches, higher fuel prices and increasingly strict EU quotas, the seamen are fighting for their existence and their hometown's identity.



Not the best place to grow up and certainly not to plan one's adulthood there, then. Gaëlle and her friends are sure, after their last year in school they will leave their hometown behind and search happiness elsewhere. But where to go? Gaëlle targets an art school, Nicolas dreams about England and Alex isn't even sure he'll get to his final graduation. In many different ways the friends cope with all the ideas, doubts and fears during their last year at school. Talking to each other

helps a lot, discussing and fighting with parents is inevitable and sometimes even singing a song can be just the right thing to brighten up the mood...

CHANTE TON BAC D'ABORD is a unique 'documusal' based on the lives of 5 colourful young individuals.

Director & Script: David André
France, 2013, 82'

Music: David André, Sylvain Ohrel, Nicolas Weil, Alexandre Lie & Gregoire Hetzel

Production: Brotherfilms, Tel: +33-143-43-23-11, emanuelfrancois@brotherfilms.fr; www.brotherfilms.fr

Broadcaster: France 2

doxs! festival for
children & youth
documentaries



Being one of the world's few festivals dedicated especially to children & youth documentaries, doxs! presents contemporary European documentaries with the aim to create a profound dialogue between filmmakers and young audiences. doxs! is embedded in the Duisburger Filmwoche. www.do-xs.de. Contact: Gudrun Sommer & Julia Niessen.

Int. Experts Jury Awards: Best Short: "My Circumcision" by Arne Ahrens, Germany, 2013. Best Short for children's rights: "Melava" by Junaid Imam, India, 2013. Best Short for teenagers: "The Kitten" by Shiva Sadegh Asadi, Iran, 2013 and "Sein Kampf" by Jakob Zapf, Germany, 2013. Best Short made by students: "Ketchup Kid" by Patrick Vollrath, Austria, 2013. Best Script: "Shame and Glasses" by Alessandro Riconda, Italy, 2013. Best Animation: "Rockin' Rhino" by Linus Stetter, Wolfram Kampffmayer, Jacob Frey & Verena Fels, Germany, 2013. Best Cinematography: Mojtaba Koohkan's "Red Dream" by Shahriar Pourseyedian, Iran, 2014. Best First Film: "The Old Man and the Death" by Jozefina Koliqi, Mark Zefi & Alkida Boshnjaku, Albania, 2014. Children & Adolescents Jury Awards: Best Short: "Two Brothers" by Worrwut Lakchai, Thailand, 2013. Best Animated: "Hoblio - The Path to Freedom" by Piero Tonin, Italy, 2013. Best Albanian Film: "The Outlaw" by Aldi Karaj, Albania, 2013. www.anifestrozafa.org

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

Best Film: "Regret!" by Dave Schram, The Netherlands, 2013. Best Actor: Olly Alexander for "God Help the Girl" by Stuart Murdoch, UK, 2014. Best Actress: Eliza Rycembel for "The Word" by Anna Kazejak, Poland & Denmark, 2014. Audience Award: "Boys" by Mischa Kamp, The Netherlands, 2014. www.gaffa-filmfestival.at

„Michel“ Children's & Youth Film Festival; Hamburg, Germany

Children & Young People Jury Award: "The Contest" by Martin Miehe-Renard, Denmark, 2013. www.michel-kinderfilmfest.de

Int. Biannual Festival of Animation; Bratislava, Slovakia

Int. Jury Award: Best Film: "My Mum is an Airplane" by Yulia Aronova, Russia, 2013. UNICEF Award: "Zebra" by Julia Ocker, Germany, 2013. Best Film from Visegrad Countries: "In the Round Four-Cornered Forest / Maminti, the Little Green Fairy" by Mária Horváth, Hungary, 2013. Literary Fund Award: "Rosso Papavero" by Martin Smatana, Slovakia, 2014. Audience Award: "Room on the Broom" by Max Lang & Jan Lachauer, UK, 2012. Lifetime Achievement Award: designer, animator, scriptwriter & director Witold Giersz, Poland. www.bab-slovakia.sk

Cinekid - Int. Film, Television & New Media Festival for Children & Young People; Amsterdam, The Netherlands

Experts Jury Awards: Best Film: "Life According to Nino" by Simone van Dusseldorp, The Netherlands, 2014. Best Film for Families: "Boys" by Mischa Kamp, The Netherlands, 2013. Best Short European

Animation: "Pitt and Weem" by Nigel Cutler, UK, 2014.

Audience Award: „Felix“ by Roberta Durant, South-Africa, 2013.

Best Film for Families: "Rhubarb" by Mark de Cloe, The Netherlands, 2013.
Children Jury Award: „Felix“.

www.cinekid.nl

Int. Film Festival for Children and Youth; Vilnius, Lithuania

Children & Young People Awards: Best Film for Young Audiences: "Taina – An Amazon Legend" by Rosane Svartman, Brasil, 2013. For 7+: "Finn" by Frans Weisz, The Netherlands, 2013. For 10+: "Bekas" by Karzan Kader, Sweden, 2012. For 14+: "Casa Grande" by Fellipe Barbosa, Brazil, 2013.

Professional Jury: "Mother, I Love You" by Janis Nords, Latvia, 2013.

Film Students Jury: "Your Beauty is Worth Nothing" by Hüseyin Tabak, Austria, 2012.

www.kidsfestival.it

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

Children's Film Award: „Ricky Rapper and Slick Leonard" by Timo Koivusalo, Finland, 2014. Best Child Actor: Samuel Shipway for „Ricky Rapper and Slick Leonard".

Experts Jury Awards: Best Film for Children: "Casper & Emma's Winter Vacation" by Arne Lindtner Næss, Norway, 2014. Best Film (11-13 y.): „Counting Dreams" by Amole Gupte, India, 2014. ECFA Award: „Girlhood" by Céline Sciamma, France, 2014.

Junior Jury Awards: "Behavior" by Ernesto Daranas Serrano, Cuba, 2014.

Young People Jury Award: „Han Gong-ju" by Lee Su-jin, South Korea, 2013.

Best Short: „Looks" by Susann Hoffmann, Germany, 2014.

Audience Award: "Do Not Forget Me" by Kamara Kamalova, Uzbekistan, 2013.

Focus Germany Award: „Zurich" by Frederik Steiner, Germany, 2013.

Goethe Institute Award: „The Pasta Detectives" by Neele Leana Vollmar, Germany, 2014.

FIPRESCI Jury Award: "Behavior".

Fair-play Award: „One Night in Oslo" by Eirik Svensson, Norway, 2014.

Honorary award for his achievements in films for children: Arend Agthe.

www.ff-schlingel.de

Kinderfilmfest; Münster, Germany

Children Jury Award: „Shana – The Wolf's Music", by Nino Jacouso, Switzerland, 2014.

www.kinderfilmfest-muenster.de

Int. Children's Film Festival; Chicago, USA

Best of the Fest: „Anatole's Little Saucepan" by Eric Mouchaud, France, 2014.

Programmer's Choice: „Bath House" by Niki Lindroth von Bahr, Sweden, 2014.

NEPAL INT. CHILDREN'S FILM FESTIVAL

From 11-13th November, the 7th Nepal Int. Children's Film Festival took place in Kathmandu. "We believe that a festival is something extraordinary, bringing children together to celebrate and learn," said festival director Sailesh P.Shrestha. "We show children films, not purely for entertainment but also for educational and vocational purposes in an international context. This is a noble cause, involving their future and career development. This festival is dedicated to creating awareness and creative skills and to make children familiar with various issues in the world of today."

The festival was organised by the Misrinani Inc. event management company, in association with the Los Angeles Children's Film Festival, USA.

"We screen foreign films in cinemas, schools and cultural houses in a non-competitive context. Our audience is 5-16 years old. With free entrance for everyone, the festival bares all the expenses," said Sailesh P.Shrestha.

Contact Nepal Int. Children's Film Festival: Sailesh P.Shrestha; Tel: +977-1-69-23-839; casaiqi@hotmail.com.



NEW CATALOGUE FOR DISTRIBUTION OF CHILDREN'S FILMS

On October 15 at Cinekid, 6 European countries gathered to give shape to one of the most ambitious projects supported by the Creative Europe programme: a new catalogue of children's films (with educational material), accessible across the whole of Europe. This should be the long announced start of a new educational distribution system, aiming to improve the access to European films and - in the longer term - the development of new young audiences. In this first phase a recognisable brand will be established, as a blueprint for a subsequent roll-out on a European scale.



**Creative
Europe
MEDIA**

Partners will buy collectively the non-exclusive, non-theatrical educational screening rights with a minimum license period of 5-7 years. Within the first year the catalogue will contain a minimum 7 titles, in 25 language versions. In spring 2015 the project will kick off with pilot screenings in each partnering country.

Several ECFA members are among the current project partners: New Horizons and the Polish Film Institute (Poland), Creative Scotland, The Swedish Film Institute, Zero em Comportamento (Portugal), Film & Kino (Norway), with Cinekid (The Netherlands) as project manager. Other players in several countries have shown a strong interest to join the project in the forthcoming years.

More info: project manager Juliette Jansen, j.jansen@cinekid.nl.

THE SPECIAL CHILDREN'S FILM

In 2013/2014 the German funding program 'Der Besondere Kinderfilm' (The Special Children's Film) launched a call: who can come up with original ideas for children's films, not based on famous brands or books? This joint initiative by film industry, politics and public television aims to increase the number and quality of such 'unique films'. This should upgrade the representation of the German children's film industry in the theatres and lend the sector more battling force.



Every year the best six ideas are selected and supported through the script development stage. The best results receive further production support. One of the two winners of a previous call is currently in production. Read more about WINNETOU'S SON on the next page.

More info: www.der-besondere-kinderfilm.de.

PRODUCTION

IN PRODUCTION: WINNETOU'S SON

Short, chubby and pale... Max (10) looks far from an Indian, but is obsessed by Indian lifestyle and tradition. While his parents are about to get separated, Max seeks comfort in his own world, dreaming himself as the son of Winnetou, a role he is offered in a theatre play at the Karl May Festival.



Then enters Morten, a boy dressed in clothes as black as his thoughts. Morten doesn't care about Indians, nor about Max, but Max can't stop dreaming: if they become blood brothers, maybe he can get both Morten and his parents back on track.

At the Schlingel Festival, producer Ingelore König spoke with great verve about WINNETOU'S SON. "Thanks to the 'Besondere Kinderfilm' project and a € 2,6 million budget, we could work very fast. I've never seen a film growing so rapidly from a rough idea into a real movie. Working in such a high pace caused a tension that pushed everyone to a higher level of creativity. And the 'Indian' theme might be a coat-hanger for an excellent marketing concept and a successful release."

Indians ride horses, don't they? "Visiting the set on the first day of the shooting, I saw a helicopter up in the air. We hadn't ordered a helicopter... nor budgeted it. Apparently it was there to pick up a young actor, fallen from his horse. Did you ever see a helicopter landing amidst a herd of horses? Luckily the boy wasn't severely wounded."

What makes this film by director André Erkau so special? Ingelore König: "This bigger-than-life story radiates pure lust for life, with humour and authenticity in the main character. It's wasn't easy to cast a chubby boy, which gave rise to heated discussions. But I'm sure in the end we'll succeed in winning the audience's empathy."

WINNETOU'S SON (original title: 'Winnetous Sohn' – www.winnetous-sohn-der-film.de), a Kinderfilm, ZDF and KiKA co-production, was shot in summer and will start in German theatres in April 2015. (GH)

Contact: Kinderfilm, heubner@kinderfilm-gmbh.de; www.kinderfilm-gmbh.de.

BIJKER FILM PRODUCTIONS

'Entertainment rich on content', few have succeeded to fulfill this ambition as adequate as Dutch production company Bijker Film & TV. After tackling illness and death (COOL KIDS DON'T CRY) and the atrocities of war (SECRETS OF WAR) in compelling stories, THE SWORD OF D'ARTAGNAN will take us on a walk back into history. In the best Bijker tradition, the movie is made by resident director Dennis Bots.



D'Artagnan (born in 1610 and immortalized by author Alexandre Dumas) was a musketeer in the army of Louis XIV, who in 1673 took part in the siege of Maas-tricht (The Netherlands). It is there that D'Artagnan was killed by a ball fired from a musket. His death fueled the legend of a treasure that the musketeer took with him into his grave. Now Isabelle is out on a treasure hunt. The money would come in handy to save grandpa from exile in a retirement home, and to save his farm from a greedy developer. THE SWORD OF D'ARTAGNAN should be released in spring 2015.

SUPERJUFFIE will come with a different director (Remy van Heugten), a different approach and a spring release in 2016. In a fairy-tale a popular teacher is unmasked as a superhero saving endangered animals. Constantly on the run for her true identity to be revealed, she can't keep on running for ever. This time she wants to stay, for several reasons: she fell in love, every child in school loves her and the animals in the zoo are in great danger!

Meanwhile, under the impulse of producer Harro van Staverden, Bijker dresses up in armor for its most prestigious production to date: in 2017, centuries after Martin Luther nailed his 95 theses to the chapel door in Wittenberg, Bijker celebrates 500 years of Reformation through FALKO, a historical film broaching the Inquisition and the early days of book printing. Young Falko is in the center of a hunt for a letter. In a race against the clock, he has to save his father from being condemned as a heretic. (GH)



All info about Bijker Film & TV: bijker.tv/nl.

Best Film for Children (2-5): „Zebra“ by Julia Ocker, Germany, 2013.

Liv Ullmann Peace Prize: „Sharukh - On the Road to Happiness“ by André Hörmann, Germany, 2013.

Best Film by Emerging Director: „Dive“ by Delphine Le Courtois, France, 2013.

Teachers' Choice: „The Singing Pond“ by Yashodhara Liyanaarachchi, Sri Lanka, 2014.

Children Jury: Best Live Action Feature: 1st: „Jill and Joy“ by Saara Cantell, Finland, 2014; 2nd: „Belle and Sebastian“

by Nicolas Vanier, France, 2013. Best Live-Action Short, 1st: „The Stowaway“ by Maria Brendle, Switzerland, 2012;

2nd: „Life Calling“ by Uttam Domale, India, 2013. Best Documentary Feature:

1st: „Welcome to Unity“ by Katharine Mahalic, USA, 2014; 2nd: „Ballet Boys“ by Kenneth Elvebakk, Norway, 2014.

Best Documentary Short: 1st: Bhavini - I Just Want to Dance“ by André Hörmann, Germany, 2013; 2nd: „Bente's Voice“ by Marijn Frank, The Netherlands, 2012.

Best Animated Feature: 1st: „Giovanni's Island“ by Mizuho Nishikubo, Japan, 2014; 2nd: „Pim & Pom: The Big Adventure“ by Gioia Smid, The Netherlands, 2014.

Best Animated Short: 1st: „Decorations“ by Mari Miyazawa, Japan, 2014; 2nd: „The Dam Keeper“ by Robert Kondo & Dice Tsutsumi, USA, 2013.

Youth Jury: Best Feature: „Patema Inverted“ by Yasuhiro Yoshiura, Japan, 2013.

Best Live Action Short: 1st: „To Live“ by Maharaki, Martinique & Guadeloupe, 2013; 2nd: „Mr. Invisible“ by Greg Ash, UK, 2013.

Best Documentary Short: „Paper State: Undocumented, Unafraid, Undeterred“ by Elena Gaby, USA, 2012.

Best Animated Short: 1st: „The Dam Keeper“; 2nd: „Bear Story“ by Gabriel Osorio, Chile, 2014.

Adult Jury: Best Live Action Feature: 1st: „Secrets of War by Dennis Bots, The Netherlands, 2014; 2nd: „Kick It!“ by Katarina Launing, Norway, 2014.

Best Live Action Short: 1st: „The Stowaway“; 2nd: „The Runaway“ by Jean-Bernard Marlin, France, 2013.

Best Documentary Feature: „Welcome to Unity“. Best Documentary Short: 1st: „Earth's Children“ by Diego Sarmiento, Peru, 2014; 2nd:

„Bente's Voice“. Best Animated Feature: „Giovanni's Island“. Honorary Prize:

„Miniscule – Valley of the Lost Ants“ by Thomas Szabo & Hélène Giraud, France, 2013.

Best Animated Short: 1st: „Strings“ by Pedro Solis Garcia, Spain, 2013; 2nd: „No Fish Where to Go“ by Nicola Lemay & Janice Nadeau, Canada, 2014.

www.cicff.org

Molodist Film Festival; Kyiv, Ukraine

Molodist for Kids: „The Black Brothers“ by Xavier Koller, Germany & Switzerland, 2013.

www.molodist.com

Filem'on –Children's Film Festival; Brussels, Belgium

Teenagers Jury: Best Feature: "Boys" by Mischa Kamp, The Netherlands, 2013. Best Short: "Mister Plastimime" by Daniel Graeves, UK, 2014. Best Documentary: "Dancing In Jaffa" by Hilla Medalia, Israel & USA, 2013.

Children Jury: Best Feature: 1st: "Scrapwood War" by Margien Rogaar, The Netherlands, 2013; 2nd: "The Song of the Sea" by Tomm Moore, Ireland, 2014. Best Short: "The Bear Story" by Gabriel Osorio Vargas, Colombia, 2014.

www.filemon.be

Nordic Film Days; Luebeck, Germany

Children Jury Award: "The Boy with the Golden Pants" by Ella Lemhagen, Sweden, 2014.

Experts Jury Award: "The Disciple" by Ulrika Bengts, Finland, 2013.

www.filmtage.luebeck.de

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

Best Political Documentary: "How do you like my hair?" by Emilie Blichfeldt, Norway, 2013.

www.do-xs.de

Forthcoming festivals & events

Children & Youth Film Festival Just Film; Tallinn, Estonia

November 14 - 23rd 2014

www.justfilm.ee

Castellinaria Festival int. del cinema giovane; Bellinzona, Switzerland

November 15 - 22nd 2014

www.castellinaria.ch

Int. Children's Film Festival; Vienna, Austria

November 15 - 23rd 2014

www.kinderfilmfestival.at

My First Festival – El Meu Primer Festival; Barcelona, Spain

November 15 - 30th 2014

www.elmeuprimerfestival.com

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

November 17 - 23rd 2014

www.oulunelokuvakeskus.fi/lef

Cinemagic – Int. Film & Television Festival for Young People, Teenagers' Programme; Belfast, UK (Northern Ireland)

November 17 - 28th 2014

www.cinemagic.org.uk

Int. Documentary Filmfestival IDFA; Amsterdam, The Netherlands

November 19 - 30th 2014

www.idfa.nl

FESTIVALS & EVENTS

KRISTIANSAND INT. CHILDREN'S FILM FESTIVAL 2015

This year for the first time KICFF was held in the fall (September 16-21st), a decision made in an attempt to get greater access to Norwegian feature films for children. Although the 2014 festival edition was a success (including the gala premiere of Norwegian film CAPTAIN SABERTOOTH AND THE TREASURE IN LAMA RAMA), KICFF recently decided to move next year's festival back to the spring season.



This year's statistics demonstrated a high number of local guests and visitors, but a significant decrease in the amount of industry guests from the Norwegian and international film scene. KICFF is an important meeting place for film and TV professionals and it would be a loss to compromise this arena. Additionally, feedback from schools indicated that teachers found it difficult to participate in a festival so close to the beginning of the fall semester.

After a thorough evaluation as well as feedback from our partners, the public and the industry, we are happy to announce that next year's Kristiansand Int. Children's Film Festival will be held from the 21-26th of April, 2015 (with some youth film screenings taking place one week earlier). We will continue to screen a selection of the best international films for children and youth, including features, animation, short films, and documentaries. We are determined to reestablish the professional focus of the festival and are already planning a 'Films on the Horizon' session, workshops and a professional film seminar. Hope to see you all in Kristiansand! (Stina Mikkelsen)

LEEDS YOUNG FILM FESTIVAL

Leeds Young Film Festival constantly strives to break new ground. This year we are launching a number of exciting new initiatives around audience development, aimed at different audiences and delivered through different channels.



FilmHouse is the new central hub of the festival where young people will be able to discover about film and filmmaking. An immersive experience, there will be masterclasses and workshops aimed at young filmmakers, who will be able to take their filmmaking to the next level. This will be complemented by a host of screenings, including a selection of archive, British, documentary and world cinema. Whether you are 3 or 23, coming to the cinema for the first time, or making your third film, there will be something at FilmHouse for everyone.

Not For Rental is a new year-round screening project funded by the British Film Institute, aimed at 15-24 year olds. This project aims to give people of this age their own cinema in the city centre where they can access films not provided by local multiplexes. The project is curated by a steering group of 24 young people.



These sessions also include talks from guest speakers. The project has been running for six months and includes screenings in the Leeds Int. Film Festival, helping bridge the gap between the two festivals.

Following over a decade's worth of successful film education we are introducing an innovative approach to raising attainment in literacy through film, linked to the new English curriculum. This professional development programme about the role film has to play in progression in English, will enable improvement in attainment, speaking and listening, reading and writing, attendance & behaviour and teachers' planning and delivery. The training programme is open to all primary schools and is aimed at all practitioners with an interest in using film more effectively in the classroom. (Martin Grund)

KIDSCAM

Recently Belgian ECFA member Kidscam (animation workshops for children) started a new project: 'The Great War Through the Eyes of Children'. Mentored by experienced artists, 12 classes are currently working on short films about WW I, based on as well local history (the project takes place in a region where many battles were fought) as on the universal aspects of war. At a time when WW I is commemorated throughout Europe, these young people make their voices heard in the 'no more war' debate.



All info about Kidscam: www.kidscam.be.

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.

Boy Upside Down

Feature Film, Finland, 2014
Director: Juha Lehtola
Prod. & World Sales: First Floor Prod.
Pursimiehenkatu 8, 00150 Helsinki
Phone: ++358-50-382-2024
E-Mail: firstfloor@firstfloor.fi
www.firstfloor.fi

The Boy with the Golden Pants



Feature Film, Sweden, 2014
Director: Ella Lemhagen
Production: Tre Vänner Prod.
World Sales: Svensk Filmindustri
Greta Garbos väg 13, 169 36 Solna
Phone: ++46-8-680-35-00
E-Mail: international@sf.se
www.sfinternational.se

Changes

Feature Film, Finland, 2014
Director: Sami Laitinen
Production & World Sales: Inland Film Co.
Katajanokanlaituri 5, 00160 Helsinki, Finland
Phone: ++358-400-279-255
E-Mail: inland@inland.fi
www.inland.fi; www.muutoksii.fi

Children of the Arctic

Documentary, Switzerland, 2014
Director: Nick Brandestini
Production & World Sales: Envi Films
Asylstr. 77, 8032 Zurich, Switzerland
Phone: ++41-44-252-00-77
E-Mail: info@envifilms.com
www.envifilms.com; www.childrenofthearctic.com

I Won't Come Back

Feature Film, Estonia a.o., 2014
Director: Ilmar Raag
Production: Amrion, Belarusfilm
World Sales: Visit Films, 173 Richardson Str; Brooklyn, New York 11222, USA
Phone: ++1-718-312-82-10
E-Mail: info@visitfilms.com
www.visitfilms.com

Jill and Joy

Feature Film, Finland, 2014
Director: Saara Cantell
Production: Zodiak Finland Oy
World Sales: TrustNordisk Int. Sales
Filmbyen 22, 2650 Hvidovre, Denmark
Phone: ++45-36-86-87-88
E-Mail: info@trustnordisk.com
www.trustnordisk.com

Labyrinthus

Feature Film, Belgium, 2014
Director: Douglas Boswell
Production: Savage Film
World Sales: Attraction Distribution
5455 De Gaspe Ave., Suite 803
Montreal, Quebec, H2T 3B3, Canada
Phone: ++1-514-846-12-22
E-Mail: info@attractiondistribution.ca
www.attractiondistribution.ca; www.labyrinthusdefilm.be/en

Mini and the Mozzies



Animation, Denmark, 2014
Director: Jannik Hastrup & Flemming Quist Møller
Production: Dansk Tegnefilm
World Sales: TrustNordisk Film Int. Sales
See address above

The Snow Queen

Feature Film, Germany, 2014
Director: Karola Hattop
Production & World Sales: Kinderfilm GmbH, Richard-Breslau-Str. 9, 99094 Erfurt, Germany
Phone: ++49-361-658-66-0
E-Mail: info@kinderfilm-gmbh.de
www.kinderfilm-gmbh.de

Song of the Sea

Animation, Ireland, Luxembourg, Denmark, Belgium, 2014
Director: Tomm Moore
Production: Cartoon Saloon
World Sales: Studio Canal
1, Place du spectacle, 92130 Issy-les Moulineaux, France
Phone: ++33-1-71-35-35-35
www.studiocanal.com; www.cartoonsaloon.ie

Speed Walking in Chicago

Feature Film, Denmark, 2014
Director: Niels Arden Oplev
Production: Nordisk Film Production
World Sales: TrustNordisk Film Int. Sales
See address above

Trippel Trappel

Animation, The Netherlands, 2014
Director: Albert 't Hooft & Paco Vink
Production & World Sales: Il Luster Films
Schoutenstraat 4 bis, 3512 GB Utrecht, The Netherlands
phone: ++31 30 240 0768
E-Mail: info@illuster.nl
www.illuster.nl

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

Int. Film Festival; Gijon, Spain

November 21 - 29th 2014

www.gijonfilmfestival.com

Cinepäz –Children's Film Festival; Cologne, Germany

November 22 - 30th 2014

www.cinepaenz.de

Festival int. de Cinéma du grain à démoudre; Gonfreville l'Orcher, France

November 22 - 30th 2014

www.dugrainademoudre.net

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

November 29 - December 6th 2014

www.olympiafestival.wordpress.com

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

November 30 - December 7th 2014

www.alekino.com

Cartoon Business; Bordeaux, France

December 2 - 4th 2014

www.cartoon-media.eu

Kinderfilmtage; Stuttgart, Germany

December 2 - 6th 2014

www.stuttgarter-kinderfilmtage.de

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

December 8 - 14th 2014

www.animateka.si

Children's Film Festival; Seattle, USA

January 22 - February 1st 2015

www.childrensfilmfestivalseattle.org

Cine Junior; Val-de-Marne, France

January 28 - February 10th 2015

www.cinemapublic.org

Youth Film Festival; Glasgow, Scotland, UK

February 1 - 11th 2015

www.glasgowfilm.org

Int. Film Festival Berlin, Generation; Berlin, Germany

February 5 - 15th 2015

www.berlinale.de

Anima –Int. Animation Film Festival; Brussels, Belgium

February 13 - 22nd 2015

www.animafestival.be

Europees Jeugdfilmfestival Vlaanderen; Antwerp & Brugge, Belgium

February 14 - 22nd 2015

www.jeugdfilmfestival.be

Int. Children's Film Festival (FI-FEM); Montreal, Canada

February 28 - March 8th 2015

www.fifem.com

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

www.ecfaweb.org/ecfnet/festivals.php

GREETINGS FROM GERMANY

We're putting Germany in the spotlight through a variety of events: a short film, a festival organised by young people, an honorary award and a festival exchange project.

A SHORT FILM

BAHAR IN WONDERLAND

"Close your eyes, think of another place and you'll become invisible"



Where do you hide from danger, when there is nowhere to run to? Kurdish girl Bahar, escaping from Syria to Germany with her father, believes she has found a way. In order to protect herself from danger, Bahar believes she becomes invisible when closing her eyes. "I came to Germany as a refugee at the age of 6," says director Behrooz Karamizade, "and I always felt safe because my father was there, protecting us."

When arriving in a big, dark German city - which doesn't look at all like the land of dreams - Bahar loses contact with her father, when he gets caught by the police. War images on TV-screens exposed in a shop make her run away in fear. But even when being all alone and lost, Bahar never cries. When writing the screenplay Karamizade focused on the question that he, as a boy, constantly had in mind: "What if my father wasn't here?" Or converted to Bahar's situation: "What if a little girl finds herself all on her own in a foreign world?" The expressive young actress was found after an intensive casting process. "I needed a girl who was able to 'be' that refugee child, seeing everything in this country for the very first time. All girls we met grew up in Germany. Finally we found Kani Mohammadi, a sensitive and intelligent girl able to transpose this feeling of being a total stranger."

'Bahar in Wonderland' participated in over 75 film festivals and won several awards, including 'Best Short Film' in the Int. Film Festival for Children & Young Adults in Isfahan, Iran. (Eva Schwarzwald)

Contact: Behrooz Karamizade, +49-177-580-333-9; karamizade@jpp-film.com.

AN HONORARY AWARD EHRENSCHILINGEL FOR AREND AGTHE

At this year's Schlingel festival the honorary, 'The Ehrenslingel', award was given to German director Arend Agthe for his achievements in children's film. He started a career in children's television, working for 'Sesame Street', 'The Sandman' etc. Making his first feature film for a young audience in 1983: HEN IN A BOAT, about four confident children, a chicken and an exciting boat-chase. Making dreams come true, trying out skills, and growing with challenges are the topics recurring in Agthe's films, such as THE SUMMER OF THE FALCON (1987) and KARAKUM (1993). After that, for 20 years Arend Agthe mainly worked for adult audiences. But what is he doing in the autumn of 2014? Agthe is finishing the post-production of a new children's film! RETTET RAFFI ('Save Raffi') will certainly offer young audiences another exciting movie adventure.



A FESTIVAL LITTLE BIG FILMS (Nuremberg)

A festival planned, organised and executed by children for children



For half a year, 13 young (8-13) girls and boys from Nuremberg have been busy preparing the first edition of 'Little Big Films'. To get a better understanding, they took part in seminars about several aspects of film. Then they started prospecting films and visiting festivals, experiencing first-hand how a festival can be organised and what happens behind the scenes: Q & A's with actors and directors and foreign language films with voice-overs. At the Munich Children's Film Festival they presented the project in a BJJ seminar (BJJ = German ECFA member Bundesverband Jugend und Film), causing such enthusiasm amongst the participants that members of the Little Big Films crew were asked to introduce a film in the cinema. The absolute highlight was inviting Audience Award winner Neele Leana Vollmar (THE PASTA DETECTIVES) personally to Nuremberg.

The long-list of titles had been growing and before the summer holidays choices had to be made. On a score sheet they wrote how they liked the films and added personal notes. In parallel, a name for the festival had to be found. When finally choosing for Little Big Films, a logo had to be developed and used on all print products (flyers, posters, advertisements). Finally 7 movies were discussed, argued and selected on a democratic basis. Then came the editorial work: searching stills, writing texts, preparing a press conference and meeting with the media (printed media and radio).

On October 17th the children jointly opened the film festival, welcomed the audience in every screening, justified their choices and interviewed guests: Anton Petzold (THE PASTA DETECTIVES), Tadeusz Ranisch and Axel Ranisch (ROBBERS) and Veit Helmer, (FIDDLESTICKS). Considering the great success of the first edition, it's impossible not to come up with a follow-up next year. (Kinga Fueleop)

AN EXCHANGE PROJECT Young Nordic Film Makers

On Sunday October 26th, during a workshop, they learned about the basics of documentary film-



making: interviewing, camera technique, editing... In small groups with mixed nationalities they started planning their own films. One week later 4 (!) documentaries were presented: a director's portrait, films about the Lübeck puppet museum and 'jazz music in the former GDR' and a documentary about the meaning of sex in today's society. An impressive result. The films will also be screened in festivals in Oulu and Kristiansand and on the website of Station Next. You'll also find them on www.youtube.com/user/nordischefilmtag. "We wanted to give young people a chance to meet creative peers with a mutual passion, with the festival as a platform for networking," says YNFM-initiator Franziska Kremser-Klinkertz.

Furthermore the young participants met with professional filmmakers like Bent Hamer, Ulrika Bengst, Stian Kristiansen and Christian E. Christiansen. The project was organised by the Nordic Film Days Lübeck, partnering with FestUNG Kristiansand, Oulu Film Festival and Station Next. After the successful first edition, all partners are hoping to continue the Young Nordic Film Makers in 2015. (Franziska Kremser-Klinkertz)

ECFA EVENTS

NEW MEMBER

DUFF – DUBROVNIK FILM FESTIVAL FOR THE CHILDREN & YOUTH OF MEDITERRANEAN COUNTRIES



Last October Dubrovnik welcomed the 3rd edition of DUFF (Dubrovnik Film Festival for the Children & Youth of the Mediterranean countries). In the city of Dubrovnik, the word “festa” (festival) evokes an old tradition of the celebration of life. Dubrovnik celebrates its patron Saint Blaise, drama and music so then why not celebrate film? The 1st DUFF edition was held in 2012.

The festival screens films made by young authors (<15 and 16-20) living in a Mediterranean country. Conceived to give young people from 20 Mediterranean countries the opportunity to showcase their thoughts and works to international peers and experts, DUFF encourages their film and video creation. The idea for a youth festival arose from the desire to bring out the anonymous endeavors of enthusiast young filmmakers, to offer a helping hand to individuals, schools and youth associations working with media culture.

The Mediterranean is the cradle of Western European civilization. Europe recognises this, often emphasising the Greek and Roman heritage, and overlooking the roots of Mediterranean

multiculturalism which has evolved on the shores of Africa and Asia Minor. All these cultures, their interaction and the common cultural conflicts between them, have forged Mediterranean history. It is in this Mediterranean multiculturalism that we all recognise ourselves and that we find the core of this festival. George Bernard Shaw once wrote that those who seek paradise on earth must come to Dubrovnik, with its city walls (protected by UNESCO) encircling an unbroken ring of culture and history. Dubrovnik, the ‘Pearl of the Adriatic’, is situated in the far South of Croatia and fosters an ancient heritage of craftsmen, architects and artists.



This year’s selection (73 films from 13 countries) included films in several categories: animation, documentary, fiction and an open category. Four film workshops for students were led by eminent Croatian and European educators. In 2014 DUFF also hosted the Youth Cinema Network conference. YCN is a European network of festivals, organisations and teachers dedicated to youth cinema.

The organisers of DUFF are the Cinematographers of Dubrovnik, the Luža Association for promoting media culture and the Šipan Film Summer School. Contact: Dube Mikulic, dube@kinematografi.org; www.duff.kinematografi.org

CHILDREN’S FILM FIRST IN BARI



The first local seminar under the ‘Children’s Film First’ flag took place in Chemnitz. Meanwhile Il Nuovo Fantarca successfully organised the second seminar in October in Bari, Italy. You’ll find a detailed report on the event in the February 2015 issue of the ECFA Journal.

MICE WANTS YOUR FILMS!

The Valencia-based children’s film festival MiCe is preparing its 2015 edition.



Festival director Josep Arbiol is ambitious: “MiCe is growing rapidly into a film and educational project with a global reach. When we started MiCe, we never expected the project would have such a great impact. This we want to consolidate in the future. Therefore we’re establishing some new festival sections: 4 competitive sections for professional films, with a special interest in animation and fiction. In 2015 we’ll have a retrospective of films from the USA, like we had last year with South Korea. Furthermore we’ll be involved in a roundtable on media literacy, under the auspices of the University of Valencia, where we’ll invite international specialists in media education. And of course we’ll continue our screenings of films made by children and youngsters. Please, send us your movies! We’re on the ‘Filmfreeway’ platform: <https://filmfreeway.com/festival/MiCe>.”

ADJUSTING THE ECFA AWARD?

After the Schlingel Festival, ECFA’s General Secretary Felix Vanginderhuyzen addressed a letter to all board members, reminding them of the official ECFA Award regulations: “Participating films must aim at a children or young people’s audience. There is not an exact age, but the main target group of the film should be under 16.” Slightly alarmed by yet another ‘young adult movie’ winning an ECFA Award, the board is currently considering if ECFA should adjust its regulations in favour of the specific

‘quality films for children’, and therefore should specify the main target group of participating films as ‘under 14’. This will surely be discussed in the forthcoming AGM.



Girlhood

ECFA AGM

Please note that ECFA’s Annual General Meeting in Berlin will take place on February 7th. Again ECFA members will gather in Thüringer Staatskanzlei, Mohrenstraße 64. The ECFA board is currently working on a concept to make this event an even better occasion for professional networking and informal gathering.

ECFA Awards

Titles recently listed for the ECFA Award 2014:

- Lucas Int. Children’s Film Festival (Frankfurt am Main, Germany): SCRAPWOOD WAR (Marien Rogaar, The Netherlands).
- Schlingel – Int. Film Festival for Children & Young Audience (Chemnitz, Germany): GIRLHOOD (Céline Sciamma, France).

Soon all ECFA members will be contacted regarding the voting for the final ECFA Award 2014.



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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. Since 1988 ECFA 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

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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

DENNIS BOTS' SECRETS OF WAR

"I want to make the most beautiful film ever"

1943. Twelve year old Tuur and Lambert are inseparable friends. The nearby caves and woods offer them a stage for endless summer fun. Until war rages fiercely over their idyllic village and puts their friendship to the test: Tuur's parents join the resistance while Lambert belongs to a pro-German family. Then Maartje enters the scene, carrying with her a secret she only shares with Tuur. Driving a wedge between both boys finally brings Maartje's life in danger and forces Tuur to put everything at stake.

Dennis Bots: "I had never expected myself to make a war movie, but in SECRETS OF WAR the war is not more than the arena in which the action takes place, stirring up the tension. The opening scene is proof of the pure and unconditional friendship between two boys. For them it all seems but one big adventure: passing aircrafts, marching soldiers... Until war closes in and the friction between friendship and betrayal changes the bond between them.

Suddenly the village is ruled by suspicion.

Bots: Speaking with the older locals, author Jacques Vriens made an interesting discovery: the isolated villages near the German border were divided among themselves during wartime. Half the population collaborated with the Nazis, the other half were in the resistance. Nobody could be trusted, your dearest neighbour could now suddenly become your worst enemy.

Love is yet another battlefield. To intensify the triangle relationship with Tuur and Lambert you needed a powerful actress to play Maartje.

Bots: Maas Bronkhuyzen was very convincing as the main actor and also Joes Brauers (Lambert) was quickly found. We needed a tough girl – one of the boys – to put them under pressure. When Pippa Allen (TAKING CHANCES) walked in, I immediately felt a tension between them and I knew it would work.



The film has a strong rural feel.

Bots: At first I doubted whether I could add something to the war movie genre. Most war movies are dark and claustrophobic. But the pleasant village life opened up new possibilities. Out in the wild, adventures are up for grabs. As in STAND BY ME, one of my favorite movies. The audience feels like taking part in that small communion, living in the shadow of the church tower. Nowadays, all villages in The Netherlands are paved and renovated, but in the south of Belgium I found my ideal location: a village on the hill with cobblestone roads and

power lines still above ground. Over the fields you see the church in the distance.

The downed plane in the forest also came as a coincidence?

Bots: That was a brilliant move of our producer. We knew a Dakota was stored in a Dutch warehouse since it was used on a musical set. We put the 12 meter long colossus on a truck and drove it all the way to Luxembourg and back. When you have such a visual trump card in your hands, you can't use it too obtrusively. The plane only appears in two shots, but those are masterful shots, leaving a lasting impression.

What was for you the most difficult scene to shoot?

Bots: The most difficult scene actually looks rather easy: Tuur and Maartje telling each other their secrets in the attic. Nothing but two children sitting on a bed. But the scene takes 6 minutes and has a deep dramatic stratification. It is not easy to make the tension happen between two young actors. Therefore, it is my favorite scene.



For Bijker Films you also made COOL KIDS DON'T CRY and there are more plans for the near future (see page 5). A permanent engagement?

Bots: We have a very nice collaboration: open and honest. Together we dare to always go one step further... And we want to make the most beautiful film ever.

In what way is SECRETS OF WAR internationally relevant?

Bots: Friendship is a timeless and universal theme and helps children to understand the impact and consequences of war. The generation that survived World War II is getting old; that page from the history book is about to be turned and we're not going to let that happen.

SECRETS OF WAR makes a very professional impression. Thanks to the budget?

Bots: Our budget wasn't that big! My international colleagues couldn't understand it was made for so little money. It is mainly a matter of making the right choices: on what will we spend our money? What are the priorities? And how do we build up the storyline? (GH)