No. 2 / 2015
MAY

EDITORIAL
Media Education Database

The databases on the ECFA website are without doubt ECFA’s most adequate tool for promotion: numerous people got to know about ECFA by using the information listed online about films and upcoming festivals.

Now the Children’s Film First project offers ECFA an opportunity to enlarge our database spectrum. Soon three new databases will be available: a short film database containing a 100 titles and a database of study guides, provided in their original language by several member organisations. But the database that requires your immediate attention is the one about ‘media education experts’.

Mapping all the European media educational initiatives is an ambitious task in which several agencies have recently failed. ECFA thinks we can do better! Under the control of Günther Kinstler we’ll soon provide you with a database containing names of media education experts, listed as individual persons (and not by the institutes they represent).

Therefore your help is needed. If you consider yourself or one of your colleagues qualified as a media literacy expert, don’t hesitate to enlist yourself in ECFA’s Children’s Film First database. Please contact Günther Kinstler (cff@ecfaweb.org) for more information. Please forward this call throughout your national network, and make sure that all experts from your country are represented in our database.

Thank you for helping ECFA in this most ambitious project: completing the first ready for use database on qualified Media Education Professionals!

ECFA Award 2015 goes to MOTHER, I LOVE YOU!

ECFA members voted the Latvian film MOTHER, I LOVE YOU (Janis Nords) as ‘Best Children’s Film of the Year’. The diploma was handed out during the Berlinale Award Ceremony. See picture: producer Alise Gelze (Tasse Film) and world sales agent Jan Naszewski (New Europe Film Sales), receiving the award from the hands of ECFA President Céline Ravenel.

Children’s Film First Conference, 23 & 24 September in Brussels

The Children’s Film First (CFF) conference is a new Europe-wide conference for everyone who works with children to educate and inspire them about film. The audience for the conference will include both the film industry and film education sector, offering opportunities for discussion and collaborations.

ECFA will make this conference an event of two parts: the morning will focus on access to film, with an industry panel looking at perspectives on current and future trends in Europe, including production and exhibition. Distributors, working at different scales, examine the core issues in increasing audiences/sales for youth content in both theatrical and home entertainment platforms.

The afternoon will offer sessions on a range of media education practice from around Europe: including youth curation / programming; innovative practice in teaching film editing and sound; ideas for media education with phones and tablets etc.

Planning

The conference is the conclusive element of ECFA’s year-long CFF project, co-funded by the Creative Europe MEDIA programme. Earlier seminars at the Schlingel Film Festival, the Il Nuovo Fantarca social cooperative and the Ciné-Jeune de l’Aisne Festival, provided the inspiration for the conference, offering areas of debate and examples of innovative practice. Discussion around the content of the conference began in December 2014, in liaison with CFF partners and UK advisors recruited by Kathy Loizou and the Children’s Media Conference (UK), the organisation managing the CFF conference for ECFA.

Location

The CFF Conference will be on Thursday, 24 September at the beautiful Brussels City Theatre. The evening before, delegates will meet at a small reception.

ECFA Member Pass & Early Bird Pass: €50; Full Price from 1 September for Non-Members €75. For buying passes and e-bulletins with up-to-date programme information: www.childrensfilmfirst.com.

ECFA members have already started to book their places, so don’t delay in buying your pass, especially if you need a hotel room. Go to www.childrensfilmfirst.com/practical-info/hotels-brussels/ to see information about hotel rates for the conference.

Conference Producer: Corinna Downing, corinna@thechildrensmediaconference.com
Children’s Film Festival Seattle; USA
Audience Awards: Best Feature: „Lola on the Pea“ by Thomas Heinemann, Germany, 2014;
www.childrensfestivalseattle.org

Göteborg Film Festival; Sweden
Audience’s Dragon Award for Best Nordic Film: „My Skinny Sister“ by Sanna Lenken, Sweden & Germany, 2015.
www.giff.se

Cine Junior Children’s Film Festival; Val-de-Marne, France
www.cinemapublic.org

Int. Film Festival Berlin, Generation; Germany
www.berlinale.de

Anima - Brussels Int. Animation Film Festival; Belgium

Digital Tools – A New Educational Approach: Children’s Film First Seminar in Saint-Quentin, France

With a seminar on how to use innovative digital tools in film education, the Ciné-Jeune festival did not only echo the fundamental needs of the Creative Europe Programme, but also the desire of the French government, in their directive to ‘develop digital tools in schools’, as expressed by the Ministry of National Education.

The CFF seminar provided a wide overview of existing initiatives in France, ranging from the ‘Kinétoscope’ website (embedding short films in a pedagogical framework) and the spectacular ‘Mash-up Table’ (a playful tool for hands-on editing) to apps and animations developed especially for media educational purposes (like the short film ‘Les Petites Choses de la Vie’ by Benjamin Gibeaux).

Soon you’ll find the complete seminar report on http://cff.ecfaweb.org/seminars/.

Kinder & Jugendfilm Korrespondenz: A Laudation

Hans and Christel Strobel were always the driving force behind Kinder & Jugendfilm Korrespondenz (KJK), the German children’s film magazine that has been a source of inspiration for many. Now, after more than 35 years, KJK has published its last issue. Uta Beth, one of the Strobel’s loyal co-workers, looks back upon the magazines inestimable achievements.

While almost all magazines today appear in a colourful, glossy print, Kinder & Jugendfilm Korrespondenz still looked so modest, as if it was single-handed hammered into its matrix. But content-wise, there was no single magazine that was so competently and passionately devoted to its subject as KJK, whose founders and publishers have taken up and triggered all the relevant issues about children’s and youth film and even over the last few years were not resting on their laurels for pioneering work, but still contributed with articles. How Hans and Christel Strobel succeeded to remain curious and never silt in routine, even after 35 years, remains a mystery. With their enthusiasm they enkindled co-workers, who were encouraged and spurred, impressed by their commitment. Even if for them there was little money to make, they were rewarded with lively discussions, suggestions, numerous contacts and a feedback that today nowhere else can be found. In this way ‘the Strobeis’ for more than 3.5 decades maintained a highly professional level, that they’ve now passed deliberately to the younger Stefan Stiletto, continuing the publication 4 times per year as a part of the ‘Film Dienst’ magazine for cinema and film culture. (Uta Beth)

DOXSPOT

Once Upon a Tree (Het Meisje in de Boom)

Eleven-year-old Filine feels like a pirate in her lookout when she has climbed the old oak, her favourite place, standing on its branches and enjoying the view. Up there, she treasures the silence without actually feeling alone: trees like ‘her’ oak are like hotels for animals. Many birds and insects live on the branches and leaves, searching for food or seeking shelter from uncomfortable weather conditions. Filine likes to look out for them, but there are other, more alarming sights. Lumberjacks are marking trees in her oak’s surroundings with red crosses. Is her favourite place in danger, too? Armed with overflowing fantasy, Filine is poised to do whatever it takes to defend her tree against the sheer pragmatism of the adults’ world.

Director: Marleen van der Werf
The Netherlands, 2013. 15’
Director of photography: Dick Harrewijn & Marleen van der Werf

Music: Dennis van Tilburg
Production: HUMAN
Contact: Marleen van der Werf, info@marleenvanderwerf.com

doxs! festival for children & youth documentaries

Being one of the world’s few festivals dedicated to children & youth documentaries, doxs! supports a unique mission: presenting contemporary European documentaries with the aim to create a profound dialogue between filmmakers and young audiences. Doxs! is embedded in the Duisburger Filmwoche.

Hans and Christel Strobel
DHANAK WINS GENERATION GRAND PRIX

DHANAK is a light-hearted story about 8-year-old blind Chotu and his tenderly concerned sister. They both worship the heroes of the big screen. One day they leave their desert village in Rajasthan to search for Sha Rukh Khan, the biggest movie star of all. If someone can cure Chotu, it must be him. We met with amiable director Nagesh Kukunoor after a Generation screening in the Berlinale, where his film made the audience roar with laughter, and later was awarded with the Generation Grand Prix. "The adoration of Bollywood stars is an Indian tradition. Even in the remote villages stories are told about their heroic deeds. In this way a ‘bigger than life’ myth is created."

The super-fast tempo at which DHANAK has come into being is remarkable. "At the end of April 2014, I was talking with a producer about a movie project, when an old dream of mine was mentioned. I had already buried the idea, but began to work again on the script at fast pace. Once the scenario was ready, I picked a random date on a board: my deadline. On July 1st we started shooting. The movie was ready in October! I strongly believe in fate. If I have enough faith in something, I believe it just can’t go wrong."

Still, circumstances were not exactly optimal. "Rajasthan is a desert region. We often shot at 50°. I have the greatest respect for the young actors: Krrish Chhabria (8) and Hetal Gada (12) who worked all the time without complaining. Rajasthan also left its mark on the music of the movie, which was profoundly influenced by the Rajasthani folk tradition. We made a new cut for the Western market in which certain musical excerpts were cut out."

On the stage of the Berlinale Kukunoor made a striking statement: "I made DHANAK to show that the world isn’t such a bad place. I dedicate this movie to the India where I grew up, where people were welcoming and genuinely trusted each other. I show that, even today, there is still place for goodness on this world." (GH)

NO. 7 - COPENHAGEN BOMBAY GOES HORROR

As one of the most original players on the European market, the Danish production company Copenhagen Bombay (THE GREAT BEAR, BEYOND BEYOND) stubbornly follows their own path. Now they are taking us yet another step further by presenting… A horror movie for children!

Curious events take place on a seemingly common Danish school. Ole and Jamie try to register them with their camera. While doing that, their encounter with horrible facts from the past makes the dust fly: the school’s cellar door seems to be a gateway to a ghost world. Producer Malene Iversen: "NO. 7 couldn’t be a weak-kneed horror story, it had to be a real spine-chiller, making use of all the genre’s conventions. We wanted to make a real ghost story, not a soft ‘phew-it-was-just-a-dream’ story. Director John Kenn Mortensen is a horror freak and has been influenced by PARANORMAL ACTIVITY and THE BLAIR WITCH PROJECT. Children love getting the creeps, and we challenge the daredevils to fully enjoy the genre."

Children can best appreciate the chilling story in small doses, as a TV series. The Danish public broadcasting channel DR shows NO. 7 in 6 episodes, which are broadcasted as late as possible during the children’s slot, to reach the 11+ public. They do believe in the success rate of the series, as sequels NO. 9 and NO. 13 are already put into work, and the tension will build up even further. (GH)

MEDIA LITERACY AWARD: PROJECTS WANTED!

The Austrian Ministry of Education and Women’s Affairs invites teachers and pupils at all school levels to submit their media projects (best practice) to the Media Literacy Award. This media education competition promotes creative and critical practice with media. The best and most creative teams will be invited to the international ‘mla:connect’ festival in Vienna, 4-6th November.


Contact: Renate Holubek; rena.te.holubek@bmbf.gv.at; +43-676-31-720-51.
**IN PRODUCTION: WHO KILLED NELSON NUTMEG?**

WHO KILLED NELSON NUTMEG? is a UK film about four misfit kids who suspect their summer camp’s mascot has been murdered, so they set out to investigate. It’s a kid’s film, for kids, with kids in the lead roles!

The project is the brainchild of UK filmmakers Tim Clague (writer, independent filmmaker) and Danny Stack (prolific writer in the children & family genre; his credits include the new THUNDERBIRDS ARE GO!). They noticed that the UK film industry was not making family films specifically targeted for the 6-9 year olds. Where are the live-action, child-oriented films like the Children’s Film Foundation used to make in the 60s and 70s?

Clague and Stack realised their idea for WHO KILLED NELSON NUTMEG? would be a tough pitch to the industry so they decided to make it themselves, independently. They ran a successful Kickstarter campaign, used some of their own money and raised some private investment to reach a very modest budget. However, using their wit, savvy and short film experience, they pulled it all together.

The shoot lasted over 9 weekends, bookended with a week’s worth of filming. Bonnie Wright (Harry Potter’s Ginny Weasley) joined the cast as a villain, and proved to be a professional guide to the kids on set. Excited and passionate about the film’s potential, Tim Clague and Danny Stack are looking to the next set of live-action family projects to add to their slate. More info & contact: http://www.nelsonnutmeg.com/

**PRODUCTION**

**MY LIFE AS A ZUCCHINI**

The Franco-Swiss co-production MY LIFE AS A ZUCCHINI (Original Title: Ma Vie de Courgette) is a stop-motion animation directed by Claude Barras, after a script by Céline Sciamma (director of TOMBOY and GIRLHOOD).

A 10-year old boy nicknamed Zucchini is taken to live in an orphanage following his mother’s death. amongst a group of children who, just like him, have been scarred by life, Zucchini has to adapt to his new environment. The voice performance by the child actors is what really makes the film stand out. Claude Barras: “We were looking for voices that were slightly unusual in terms of tone and speech impediments. During six weeks of recording, we fleshed out the characters and gave them a bit of colour. Since the puppets’ heads constitute 1/3 of their entire bodies, their eyes become very important.”

Life isn’t easy for Zucchini, who finds himself in a world full of harassment, denigration and juvenile delinquency, and luckily finds a sympathetic ear in a friendly policeman. But this harsh realistic world is mitigated by the beauty of the handcrafted stop-motion animation. “The film moves from the shadows towards the light, also in terms of cinematography. It’s at the crossroads of two universes.”

**MOLLY MONSTER – THE MOVIE**

Good news for the fans of the ‘Molly Monster’ TV-shorts: their favourite monster will soon star in an animated feature, with an early 2016 release scheduled. Molly always gave a perfect sense of how it feels to be the smallest at home. But things are about to change, as in MOLLY MONSTER – THE MOVIE an egg annouces the coming of a mini-monster sibling. Together with her best friend Edi, a clockwork toy, Molly sets out on a journey to find her new place in the family. MOLLY MONSTER – THE MOVIE is a preschool adventure (70’), directed by Ted Sieger, taking place in Molly’s well-known biotope: Monsterland, where among rocks and volcanoes, easy-going monsters live happily in caves, swim in hot lava pools, play badminton and unconditionally love one another. As every episode of the TV-series ends with a song, also in the movie there’s lots of singing to be done.

**ECFA Journal No. 2 - 2015**
MOBILE IMPROVISATIONS IN CLASSROOMS – A DRAC MAGIC EXPERIENCE

Mobile devices with a camera have entered the classrooms all over Spain. Whether in the form of a smartphone or school tablet, this technology modifies the learning strategies and the rapport of students with their environment. The democratization of the access to ways of recording causes a more dynamic relation of youngsters with the audio-visual culture. They consume more films than ever, but also make their own. Their experience is multi-screen but does not necessarily include a deeper consideration of the medium itself.

Thus, the cooperative Drac Magic (Barcelona) promotes its audio-visual literacy project ‘Construir Mirades’, a program of activities to introduce and prepare young people to audio-visual languages and the spreading of film culture. Since 2014 Construir Mirades also offers modules based on mobile devices and the recycling of online images. The series of workshops, ‘Mobile Improvisations’, offers tools that contribute to the aesthetic education and to the growth of a critical and creative perspective regarding the content and values of films.

The experience carried out by the school FEDAC Sant Andreu in Barcelona mobilised more than fifty 6-7-year old students to document with tablets their daily life, getting into practice different camera movements and framing. Every room in the school was associated with one particular aspect of visual language: in the playground students worked on tracking; in the kitchen, on framing; in the locker room, on close-ups; in the laboratory, on staging… In this way deploying in all corners of the school fifteen small cooperatives of very young documentary makers. Through creative exercises they became aware of the point of view behind every image and gave new significance to everyday filming.

Construir Mirades is produced by Drac Magic, a film educational entity providing educational programs since 1970, with one basic idea in mind: watching films can be both pleasant, critical and creative. (Marta Nieto Postigo)
Contact: Drac Magic, Marta Nieto Postigo, martan@dracmagic.cat, www.dracmagic.cat.

ANIMAFEST ZAGREB

A big step to take for the 25th edition of the World Festival of Animated Film - Animafest Zagreb: for the first time the biannual feature and short editions will merge into one festival. With more than 350 films in all sections, Animafest Zagreb 2015 offers a complete overview of the international animation scene, from great names, Oscar winners and world premiers, to young talents and students. Moreover, the festival will pay extra attention to videogames and interactive content, today’s fastest-growing media platform, with water screen projections and audio-visual live performances. For the youngest, Animafest Zagreb prepared three special programmes: a Children’s Film Competition with 40 films selected for various ages, a retrospective of films made by children, and special screenings in several districts of Zagreb. The upcoming edition will take place from 9-14 June 2015 in Zagreb, Croatia.

More info: www.animafest.hr.

With this year’s edition dedicated to the ‘fantasy’ theme, the Ciné-Jeune de l’Aisne Festival in Saint-Quentin found a true VIP guest to ‘cut the ribbon’ on the opening night. With absolute certainty we state that Ciné-Jeune was the first ECFA Festival to be opened by… A robot!
IT’S RAINING FESTIVALS IN SOUTHAasia!

The vibrant region of South Asia has seen a spurt in the number of children’s film festivals in recent years, all vying with each other to source the most exciting and imaginative international cinema for their young audiences. An overview. Currently, there are a dozen children’s film festivals of repute in the region. The most widely known is The Golden Elephant that gives away cash awards worth €20,000. Run by the Indian government, this biennial festival is the oldest and the largest, with audiences expected to exceed 175,000 in this year’s edition. A bulk of this audience comprises children from villages who travel from as far as 200km to the city of Hyderabad to enjoy the big-screen experience of a movie hall for the first time in their lives!

The CMS Int. Film Festival in Lucknow, run by a Montessori school trust and the recently launched Karnataka Int. Children’s Film Festival (KINCHIFF) also boast of similar attendance. In fact, KINCHIFF uses a strategy of simultaneous screenings in hundreds of multiplexes through satellite delivery to reach its vast and remote audiences. Children in Bangalore, capital city of Karnataka, were spoilt for choice as they also can attend Children’s India Int. Bengali films for children in the region. An overview.

In a region that is home to over 600 million children, it’s surprising that it has taken so long for the domestic creative industry to recognise the potential of children’s film festivals. However, given this recent trend, we can predict that it’s only a matter of time before children’s film festivals emerge across smaller cities and towns of South Asia creating a wider access to quality films for children in the region.

(Frankco Serrra)

FEARLESS CHILD. DEDICATED TO IQBAL

A stunning project presented during Cartoon Movie was FEARLESS CHILD. DEDICATED TO IQBAL (by Michel Fuzellier & Babak Payami), a tough but poetic film. Producer Franco Serrra (Gertie srl Productions): “The movie is the main part of a trans-media project about child labour. Many side-projects will be developed for different media. The Fearless Child project aims to make everyone aware of the huge social topics that the movie deals with.”

When his family needs to buy an expensive medicine and there is no money, 10-year old Iqbal decides to go to the market in a nearby city to sell some of his belongings. There the swindler Hakeem offers to sell him the medicine. In return Iqbal will have to work in his friend’s rugs factory. How long will Iqbal have to work? Nobody knows. Little Iqbal is sentenced to a life of hard work in a dirty, cold, warehouse where he meets a group of youngsters: Fatima, Emerson, and the others all have similar stories to tell. When Iqbal comes to understand that his debt will never, ever be paid off, he plans a way to set himself and his friends free…

This animated feature (85’) tells stories, based on true facts, through young people who actually lived them. FEARLESS CHILD. DEDICATED TO IQBAL is developed under the patronage of Unicef, with the support of the European MEDIA Programme and MIBAC (Italian Ministry for Cultural Activities). Release date: 20 November 2015. Info & trailer: www.gertieproduction.com/en/produzioni/fearless-child/ Contact: Franco Serrra, gertie@gertieproduction.com
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 https://www.ecfaweb.org/ecfnet/films.php. Producers, distributors and sales agents are kindly invited to inform us of their new releases.

Albert

Animation, Denmark, 2015
Director: Karsten Kollerich
Production: M&M Prod., A. Film
World Sales: Sola Media GmbH
Filderhauptstr. 49; 70599 Stuttgart, Germany
Phone: ++49-711-479-36-66
E-Mail: post@sola-media.net
Internet: www.sola-media.net

Code M

Feature Film, The Netherlands, 2015
Director: Dennis Bots
Production: Bijker Film, Elbe Stevens Prod.
World Sales: Sola Media GmbH
(address see above)

Birds of Passage

Feature Film, Belgium & France, 2015
Director: Olivier & Yves Ringer
Production: Onyx Films
World Sales: Attraction Distribution
5455 De Gaspe Ave., Suite 803
Montreal, Quebec, H2T 3B3
Phone: ++1-514-846-12-22
E-Mail: info@attractiondistribution.ca
Internet: www.attractiondistribution.ca

Boy 7

Feature Film, The Netherlands, 2014
Director: Lourens Blok
Production: Lemming Film
World Sales: Attraction Distribution
(address see above)

A Dozen Summers

Feature Film, UK, 2015
Director: Kenton Hall
Production & World Sales: Monkey Basket Films; Workspace 14, Phoenix 4 Midland Street; Leicester LE1 1TG, UK
Phone: ++44-7944-041-872
E-Mail: kentonhallmusic@gmail.com
Internet: www.dozensummersmovie.co.uk

The Invisible Boy

Feature Film, Italy, 2014
Director: Gabriele Salvatores
Production: Indigo Film, Rai Cinema
World Sales: Pathé France
2, rue Lamennais, 75008 Paris, France
Phone: ++33-1-71-72-33-05
E-Mail: themba.bhebhe@pathe.com
Internet: www.pathe.com

Knutsen & Ludvigsen and the Horrible Rasputin

Animation, Norway, 2015
Director: Rasmus A. Sivertsen & Rune Spans
Production & World Sales: Tordenfilm
Sandakervej 52; 0477 Oslo, Norway
Phone: ++47-23-40-03-40
E-Mail: info@tordenfilm.no
Internet: www.tordenfilm.no

Max’s Movie

Feature Film, Sweden, 2014
Director: Roberto Duarte
Production & World Sales: Way Creative Films;
Montjebouganet 17b; 21153 Malmö, Sweden
E-Mail: js@waycreative.se
Internet: www.waycreative.se

Mune

Animation, France, 2015
Director: Alexandre Heboyan & Benoit Philippon
Production: Onyx Films
World Sales: Kinology
30, rue Moret; 75011 Paris, France
Phone: ++33-9-51-47-43-44
E-Mail: gmelin@kinology.eu
Internet: en.unifrance.org/movie/32462/mune

My Life, My Lesson

Documentary, Sweden & Norway, 2015
Director: Asa Ekman
Production & World Sales: Film and Tell
Sollgatan 7; 11739 Stockholm, Sweden
Phone: ++46-8-55-80-38-30
E-Mail: info@filmandtell.com
Internet: www.filmandtell.com

My Skinny Sister

Feature Film, Sweden & Germany, 2014
Director: Sanna Lenken
Production: Story AB & Fortune Cookie Filmprod.
World Sales: Wide Management
9, rue Bleue; 75009 Paris, France
Phone: ++33-1-53-95-04-64
E-Mail: wide@widemanagement.com
Internet: www.widemanagement.com

Transylvanian Garlic

Feature film, Romania, 2014
Director: Lucian Alexandrescu
Production: E-Motions Films, Groparu.ro,
IT Media Films
Contact: www.reelhouse.org/lucianoalexandrescu/usturoi

You’re Ugly Too

Feature film, Ireland, 2014
Director: Mark Noonan
Production: SP Films / Savage Prod.
World Sales: Picture Tree Int. GmbH
Zur Börse 12; 10247 Berlin, Germany
Phone: ++49-30-201-21-62
E-Mail: pti@picturetree-international.com
Internet: www.picturetree-international.com

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

Film Festival; Milano, Italy
September 10 - 20th 2015
www.milanofilmfestival.it

Int. Film Festival TIFF Kids; Toronto, Canada
September 10 - 20th 2015
www.tiff.net/kids

Buster – Int. Film Festival for Children & Youth; Copenhagen, Denmark
September 14 - 27th 2015
www.buster.dk

Cartoon Forum; Toulouse, France
September 15 - 18th 2015
www.cartoon-media.com

AniFest Rozafa Int. Film Festival; Shkodra, Albania
September 20 - 27th 2015
www.anifestrozafa.org

Children’s Film First Conference; Brussels, Belgium
September 23 - 24th 2015
cff.ecfaweb.org/childs-film-first-conference

Lucas Int. Children’s Film Festival; Frankfurt, Germany
September 27 - October 4th 2015
www.lucas-filmfestival.de

Children’s & Youth Film Festival “Michel”; Hamburg, Germany
October 2 - 10th 2015
www.michel-kinderfilmfest.de

Schlingel Int. Film Festival for Children & Young Audience; Chemnitz, Germany
October 5 - 11th 2015
www.ff-schlingel.de

Int. Film Festival; London, UK
October 7 - 18th 2015
www.bfi.org.uk/tff

Youth Film Festival „Giffoni Macedonia“; Skopje, Macedonia
October 7 - 11th 2015
www.giffoni.mk

Cinekid – Int. Film, Television & New Media Festival for Children & Young People; Amsterdam, The Netherlands
October 15 - 24th 2015
www.cinekid.nl

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

The cozy city of Varazdin (Croatia) is the location for VAFI, a unique festival of its kind. VAFI offers an overview of short animated films made by children all over the world. “We’re screening in 3 categories: Mini (<10 yrs), Midi (11-14 yrs) and Maxi (15-18-yrs),” explains co-director Hrvoje Sele. “Even if the amount of films applying for our senior programme (shorts for children made by professionals) has grown from 150 to 400 in just one year, still the work of young filmmakers remains the core of our festival.” That’s why during VAFI (21-26th April), the quiet streets of Varazdin were overcrowded with Greek, Taiwanese, Armenian and Croatian children, running from one workshop to another.

To kick start the informal round table that VAFI organised for its international guests, ECFA was asked to present itself. Together, animators from Australia, Belgium, Italy, Brazil etc. examined alternative ways of distribution for films made by youngsters. Jean-Luc Stock (Camera-Etc.): “The hurdle for such films is that they often fall into the gap between culture and education.”

Executing their very specific task, VAFI is doing a marvelous job. Whoever is in search of a wide panorama of animated films, made by youngsters all over the world, can find the best possible selection here. (GH)

FATAO AND THE STREET

One of the winners in this year’s VAFI was ‘Fatao and the Street’, made by Cinomade (Burkina Faso). This workshop is part of ‘Camera & Consorts’, a permanent training structure for creating movies with children, organised by the Belgian Camera-Etc in several countries. ‘Fatao and the Street’ (6’) was made by girls aged 12-14. Jean-Luc Stock “They are women rather than girls, often with a life of abuse and sexual harassment behind them.” Cinomade gave them the opportunity to tell about their experiences in a simple imagery. Their story sounds shocking, but is told with a touching sense of honesty. The festival jury praised VAFI for their courage to share this film with a young audience.

Contact Vafi: Sandra Malenica, sandra@vanima.hr; www.vafi.hr.
Contact ‘Fatao and the Street’: Cinomade, www.cinomade.org/presentation/. Distribution: Dimitri Kimplaire for Camera-Etc; dimitri.kimplaire@camera-etc.be.

For ECFA members it might be relevant to know that this also includes the categories ‘Interactive animation’ and ‘Youth & Education’;” says co-organiser Ruta Boguzaité. “Out of 500 projects submitted last year, 58 got selected and invited to the market, 21 were publicly pitched (and livestreamed) for digital industry professionals.” Furthermore participants are invited to individual one-to-one meetings with commissioning editors and get full and free access to all other sections during the 2-day event: conferences, pitch sessions, workshops, keynotes, content market, IT Market, etc.

Exchange partnerships with MIFA (Annecy) and the Film Financing Forum for Kids Content will guarantee a further project circulation in the European markets. The Cross Video Days will take place in Paris and are supported by the Creative Europe MEDIA programme.

Contact: Ruta Boguzaité; market@crossvideodays.com; www.crossvideodays.com.

CROSS VIDEO DAYS (Paris)

The European digital content market ‘Cross Video Days’ (June 11 & 12, Paris) is celebrating its 6th edition. The event offers co-financing and co-production opportunities for interactive projects and match-making of digital players across the value chain. It is an exceptionally open market offering free (!) participation for all selected projects.

“Every year we are looking for diversity of interactive projects across different genres and platforms.

DUBAI, NOT AS YOU KNOW IT About the CIFF Festival

CIFF, the Children’s Int. Film Festival of the United Arab Emirates, wants to make a young audience familiar with ‘the best in family entertainment’. Besides screening a small selection of feature films, the heart of the festival lies in stimulating young people (aged 12-18) to start using film as a language to express their thoughts and feelings. An open call to all the schools in the UAE resulted in more than 160 films, made by students. During screenings for school groups in cinemas in Abu Dhabi, Ajman, Dubai and Fujairah, over 19,000 youngsters were welcomed. “This region offers them little challenges in the area of filmmaking. Chances to get their creative work inside the cinema theatres are almost non-existing. CIFF offers such a chance to young people living in the Emirates, with the help of our main sponsor Nikon, who provided several schools with state of the art video equipment,” says Deepak Jain. Together with Creative Director Jyoti Jain, he is the driving force behind CIFF.

This initiative offers a rare insight in the world of young people living in an overprotected society. “Nevertheless I’m struck by their need to express feelings of empathy. Most of these children grow up under privileged circumstances, never confronted with poverty or criminality. Still from their films speaks a great urge to do well, to promote a positive morality, although their vision on the world’s bigger problems is often strikingly naïve.” This spurred the international jury on handling specific criteria. Films were chosen that dared to broaden the horizon beyond the common school / living room / shopping mall environment.

Deepak Jain speaks honestly about life in the UAE, providing outsiders with a context for understanding the true impact of such films on local students. “This region wishes to avoid dealing with some issues that are commonly dealt with in European films. Every film screened in this festival must be submitted to a governmental council that judges the film’s admisbility by using strict criteria.” Remarkable: LOLA ON THE PEA was denied for CIFF for exactly the same reasons as for several US festivals, like the New York Int. Children’s Film Festival: one vague shower scene and a child in a moment of anger using an indecent swear word.

The award ceremony, in the presence of all young film makers, was the festive conclusion of an event that helps children in the UAE to see the world with a different eye and feeds their minds, and therefore might truly change the lives of young people. (GH)
**ECFA NEWS**

**ECFA’s AGM 2015**

With almost 70 people attending and a wide range of topics discussed, ECFA’s AGM 2015 edition was a true success. Two new board members were welcomed: after thanking Reinhold Schöffel and Petr Koliha for their priceless efforts and energy invested in ECFA, Maxime Lacour (EuroVoD) and Per Eriksson (SFI) took over the vacant seats. The jointly network dinner kept all its intentional promises: facilitating informal meetings amongst all members. ECFA is considering ways to continue and extend this initiative from next year onwards, and wants to thank all members for their presence and positive input during the AGM.

**ECFA AWARD AGE SPECIFICATION**

Realising how many ECFA juries recently have chosen films that could be considered as ‘teenage films’, ECFA doesn’t want to forget about the awards’ initial goal: ‘supporting European children’s films’. That’s why the AGM decided to change the award regulations: “the target group of the film should be under 14”. Obviously such regulations can’t be made strictly binding, but:

- We hope that everybody serving in ECFA juries will remember the award’s initial goal.
- Guidelines about the ECFA juries’ criteria will soon be published on the ECFA website.

**FIRST ECFA AWARD IN NON-EUROPEAN FESTIVAL**

With an ECFA Award given in the FIFEM Festival in Montreal, Canada, ECFA celebrated a premier: the first ECFA Award handed out in a non-European festival. The jury, consisting of Felix Vanginderhusen, Marketa Pášmová and Stéphane Crête voted OPERATION ARCTIC as the winner. We thank FIFEM for hosting this jury so generously!

**NEW MEMBERS**

**KontxtFilm (Norway)**

“My name is Stig Brekke. In 2012 I founded KontxtFilm, a company for distributing (both theatrical & home entertainment) foreign children and youth films in Norway. For nine years I’ve been working in a 35mm film text laboratory in Oslo, until the workplace closed down, due to the digitalizing of cinemas. I always dreamed of working in film distribution, and since nobody was hiring staff, I started my own company. KontxtFilm is based on my passion for film, my knowledge about film technique and marketing, and my bachelor in culture management. With a background in theatre production for children and youth, it was clear to me that KontxtFilm would focus on films for a young audience. That’s my true passion. Due to an event, happening to me at the age of 12: that’s when my father took me to the cinema to see Lasse Hallström’s MY LIFE AS A DOG, certainly the most important cultural experience I ever had. This film has formed me as a human being.

“If Lasse Hallström would have made his film today, as a debuting director adapting a not well-known novel, most probably this film wouldn’t be released in Norway. This for me is unacceptable. Such thoughts denounced the true mission of KontxtFilm: dare to try! And after three years in business I’m still optimistic, due to the immense qualities I found in European cinema. My dream is to present quality films like MY LIFE AS A DOG in cinemas and at home. Children and young people should have access to films to which they can relate in their own life. And I don’t want to give up our heritage as a European nation to generations growing up on nothing but entertainment coming from or inspired by Hollywood.”

“Me and ECFA. I think we share the same agenda. That’s why I became a member. I’m also interested in other members’ work with schools and educational institutions, as this is something KontxtFilm might focus on in the future. And perhaps I can make myself useful to others, presenting ideas and plans regarding the marketing of children and youth films.” Contact: KontxtFilm, Stig Brekke, post@kontxtfilm.com; www.kontxtfilm.com.

**EuroVoD / UniversCiné (Belgium)**

Created in 2010, EuroVoD aims to develop a pan-European network of VoD platforms specializing in art-house and independent cinema: a group of companies operating with common technology and the largest curated catalogue of European films available on VoD.

EuroVoD’s objectives are to achieve convergence between its members by pooling resources to increase the transnational circulation of European films, to defend cultural diversity, and to develop Video on Demand as a new, legal channel for distributing audio-visual content, as well as a new financial resource for cinema production. EuroVoD platforms currently operate across 9 countries: France, Spain, Belgium, Ireland, Switzerland, Austria, Germany, Italy and Bulgaria, with more than 18,000 films available to watch. Furthermore EuroVoD has launched Streams (European Online Film Festival), and developed strong links with European Film Awards (European Film Academy, César, Magritte du Cinéma, Goya, etc.) and with major European film festivals.

Within ECFA, EuroVoD is represented by (new board member) Maxime Lacour, who in 2009 was appointed to develop UniversCiné Belgium, the first e-commerce platform of movie on demand in Belgium. UniversCiné has 3 main poles of activities:

- Watch: customers can stream or buy films directly from the online platforms.
- Distribution: organise the trading and distribution of the partner’s catalogues towards IPTVs & other platforms.
- Delivery: providing technical and logistic solutions in order to organise viewing, encoding and delivery of digital files and physical media.

Meanwhile Maxime Lacour also coordinates the activities of ‘Loupiote’ (structure for education through and about film) and of ARPF-Doc, the association of directors and producers of documentaries within the French Belgian Community. Contact: Maxime Lacour, maxime.lacour@europafilms.net; www.univers-cine.be

**ECFA Awards**

Titles recently listed for the ECFA Award 2014:
- JEFF Festival (Antwerp / Bruges, Belgium): JACK (Edward Berger, Germany)
- BUFF Int. Children & Youth Film Festival (Malmö, Sweden): X + Y (Morgan Matthews, UK)
- FIFEM Montreal Int. Children’s Film Festival (Canada): OPERATION ARCTIC (Grethe Bæe-Waal, Norway)
- Ciné-Jeune Festival de l’Aisne (Saint-Quentin, France): SONG OF THE SEA (Tomm Moore, Ireland / Luxembourg / Denmark / Belgium)
- Kristiansand Int. Children’s Film Festival (Norway): SONG OF THE SEA

**KontxtFilm (Norway)**

From left to right: Per Eriksson, Petra Slatinsek, Felix Vanginderhusen, Céline Ravenel, Maxime Lacour, Kathy Loizou, Cecilia Grubb and Tanja Milic.
FILM IN FOCUS

MARGIEN ROGAAR’S SCRAP WOOD WAR
“Hammering a nail here and there”

During a summer camp, children annually compete with each other to build the highest cabin. It will be the last summer before Bas (Julian Ras) and Ziggy (Kees Nieuwerf) go to a new school. But their paths already start to diverge. And when the first love flickers up, the close friends end up on competing sides. Their simmering feud casts a shadow over the whole ‘construction camp’. I met with Julian Ras and director Margien Rogaar during the JEFF festival.

Julian Ras: The movie was recorded during summer. A sweltering hot summer. All the sweat you see is real. As on that day we poured coke into our trousers...

Excuse me?
Ras: There is one scene in which Ziggy gets coke poured into his trousers. According to Kees it felt rather itchy. We practiced it beforehand with the coach. He had to make sure we were not going to bully each other, like in the movie. That never happened. I got along fine with everyone. If we didn’t have anything to do, we made cabins in the woods ourselves.

Margien Rogaar: It was important that the story’s gruesome atmosphere didn’t live through to the set. That’s why the coaches were so important.

When thinking back to SCRAP WOOD WAR I see a bizarre collection of towers, cabins and constructions... Who had made these?
Rogaar: Those kind of construction camps really exist in The Netherlands. In villages, pallets are collected per year by flower growers and used as building material in summer camps where children try to hammer the most beautiful structures, sometimes as high as 7 metres. We built our set around such existing cabins. But our towers had to be extra solid; we had to stand on them with the whole team. The towers keep getting higher in the movie, so a team worked overnight to build new levels.

Did you know exactly what the set would look like?
Rogaar: We had scale models made, which indicated which part could be moved and through which one could be filmed. But I was impressed when I saw everything in real life.

Did the actors have to hammer?
Ras: I didn’t do much, except for hammering a nail here and there.

Why is bullying such a timeless theme?
Rogaar: The movie is more about ‘battling’ than about bullying. All children recognise the situation in which you’re suddenly no longer whom you used to be. Like Ziggy, who is actually very sweet, but circumstances turn him into a monster, a fighting machine. SCRAP WOOD WAR is about someone who gets pushed into a corner and makes mistakes.

How do you assess the reaction of the parents?
Rogaar: Our parents always told us we had to be the ‘wisest’ in a conflict. “Prove that you’re smarter.” In that way we, children of high-educated parents believing in sincere goodness, were pacified at home and were never taught how to fight or use your fists.

How come the dynamic between these children feel so lifelike?
Rogaar: Children provoke conflicts because they do have fun in excluding someone. Bullies in real life are often quite witty; they are sometimes charismatic and it’s nice to feel like you belong with them. It’s something you don’t see very often in a movie. I sometimes feared this will end up a confrontational, nasty, messed up movie.

SCRAP WOOD WAR is also about saying goodbye to something... but to what exactly?
Rogaar: To a boyhood friendship which you couldn’t imagine ever to end. Recently I found a letter once sent to me by a girlfriend: ‘We’ll be friends forever!’ When reading that letter, I remembered I wanted that too and still it didn’t work out.

Can such a farewell go by painless?
Rogaar: Growing up has done me much harm. First you go dressed up together to a party, the next year, no one is dressed up except you. That was the worst part, that you couldn’t play anymore.

SCRAP WOOD WAR was actually made for television.
Rogaar: Such a film, based on an original script, might not attract much of an audience. So it’s already a good thing that it could be made at all. With television the way for a public is open. You know for sure that the movie will be seen by children sitting in front of the TV on Sunday morning.

(Else Van Boeijen)