

No. 3 / 2015

AUGUST

EDITORIAL

Not to be missed!

Usually the Annual General Meeting during the Berlin Festival is the yearly opportunity for all ECFA members to meet and do what is most fundamental for our association: networking and exchanging information. But this year another opportunity is added to your agenda. On September 24, 2015 the final conference of the Children's Film First project will take place in Brussels. I think this is an event not to be missed! With 'audience development and media literacy' as the subject, this will not only be an opportunity to exchange information, but also for 'formation and education'.

Looking at the programme I am sure that all professionals in the field of film/media for children & young people will find his/her cup of tea. Together with the extension of our website with databases on short films, media education professionals and study guides, this conference will be the final result of a year's work by many dedicated people within ECFA.

Furthermore I hope that in the forthcoming months many beautiful productions will find their way to screens (of cinema's or festivals) all over Europe (and even outside), but I especially want to mention Rémi Chayé's *LONGWAY NORTH*, winner of the Audience Award at the latest Annecy Film Festival. Read more about it in this Journal on Page 8.

Hoping you all enjoyed fruitful and refreshing holidays, and see you in Brussels!

Felix Vanginderhuysen
General secretary

Children's Film First Conference, 23 & 24 September - Brussels

The Children's Film First Conference arrives in Brussels in September, the final part of ECFA's Children's Film First Project 2014-2015 co-funded by the European Commission through its Creative Europe MEDIA programme. It is, in part, an opportunity to disseminate the learning and experience gained in three seminars led by Schlingel Film Festival and Il Nuovo Fantarca in autumn 2014 and the Ciné-Jeune de l'Aisne Festival in spring 2015. Each focused on film and media literacy, its relationship with watching film and examples of innovative pedagogy.

Speakers and delegates confirmed so far come from Austria, Belgium, Croatia, Germany, Finland, France, Italy, Netherlands, Norway, Slovenia, Spain, Sweden, UK and US. The event is a unique opportunity for us to explore the possibilities of film literacy for children beyond our own professional worlds: it offers the chance to share, join in discussion and develop new collaborations, kicking off with networking drinks on Wednesday 23 Sept.



On Thursday 24 Sept at The Brussels City Theatre, we're delighted that the moderator is former ECFA president Tonje Hardersen. Tonje leads on the opening plenary sessions, introducing Julie Ward MEP and Matteo Zacchetti of the Creative Europe MEDIA Unit, followed by a creative keynote from director Boudewijn Koole, whose multi award-winning *KAUWBOY* is, among many things, a masterclass in conveying an authentic child voice on screen. In turn, Boudewijn is followed by an industry panel of distributors working internationally and at local level focusing on access to children's film, distribution models and future trends.

The Creative Practice presentations and workshops offer delegates tough choices in selecting which sessions to attend: on offer is a huge variety of ideas around schemes for 'Young Jurors and Curators'; research and practice on the 'Foundations for Film Literacy'; innovative ideas for 'All Action Editing'; giving new life to archive films in 'Old Films / New Audiences'; developing IT for schools by 'Teaching the Teachers: iPads and Green Screens'; personal artistic expression for children in 'Words and Pictures: Poetry and Mobile Phones.' Tonje concludes the day with a plenary session, and delegates have a final opportunity to network over drinks.

Register now at www.childrensfilmmfirst.com. The special conference pass rate for ECFA members is €50. We look forward to seeing you in Brussels!

Corinna Downing, Producer CFF Conference

Zlin Festival opened with daring animation

The 55th Zlin Film Festival opened with an animated film of a unique beauty, for which the target audience is almost impossible to define. The story of *LITTLE FROM THE FISH SHOP* by Jan Balej is loosely based on "The Little Mermaid", but moves the action to a harbour area inhabited by gangsters, petty criminals and freeloaders. The design of the film closely ties in with a Tim Burton universe, who would certainly feel at home in these foggy winding streets. The festival audience was thrilled by so much beauty, while kids had a challenging time recognising and appreciating the original story elements under all those dark layers. A bold and intriguing production, for festivals that really dare...

Contact: Miracle Film, Nelly Jenčíková, dnelly@miraclefilm.cz;
www.miraclefilm.cz/en/index.html



Little from the Fish Shop

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

European Young Audience Film Award 2015

„The Invisible Boy“ by Gabriele Salvatores, Italy, 2014.

Other nominated films:

„My Skinny Sister“ by Sanna Lenken, Sweden & Germany, 2014.

„You're Ugly, Too“ by Mark Noonan, Ireland, 2014.

yaa.europeanfilmawards.eu

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

AniMovie Award: „Beyond Beyond“ by Esben Toft Jacobsen, Denmark & Sweden, 2014;

Best Short Animation: „Snow“ by Antoine Lanciaux & Sophie Roze, France, 2014.

Best Animated TV-series: „Cleo“ by Ana Sánchez-Gijón, Spain, 2014.

www.ifs.de

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

Int. Jury's Awards: Golden Slipper for Best Feature for Children: „Birds of Passage“ by Olivier Ringer, Belgium & France, 2015.

Best Film for Young People: „Behaviour“ by Ernesto Daranas, Cuba, 2014.

ECFA Award: „Birds of Passage“.

Children Jury's Award: „Paper Planes“ by Robert Connolly, Australia, 2014.

Young People Jury's Award: „My Skinny Sister“ by Sanna Lenken, Sweden & Germany, 2015.

Audience Awards: Best Feature: „The Road Within“ by Gren Wells, USA 2015;

Best Animated Film „Piglet, Babysitter“ by Natalya Berezovaya, Russia, 2014.

www.zlifest.cz

Golden Sparrow - Film & Media Festival for Children; Gera & Erfurt, Germany

Children's Jury Awards:

Best Feature film: „Shana, The Wolf's Music“ by Nino Jacouso, Switzerland & Canada, 2014.

Best Director: Nino Jacouso for „Shana, The Wolf's Music“.

Best Animated Film: „Ooops! Noah is Gone ...“ by Toby Genkel & Sean McCormack, Germany, Belgium, Luxembourg, Ireland, 2014.

Experts' Jury Award: Best Script: Nino Jacouso for „Shana, The Wolf's Music“.

www.goldenerspatz.de

Int. Short Film Festival - Children's Film Festival „Mo & Friese“; Hamburg, Germany

Friese Award (4-8): „Piglet, Babysitter“ by Natalya Berezovaya, Russia 2014.

Mo Award (9-13): „New“ by Eefje Blankevoort, The Netherlands 2014.

Youth Award (14+): „Wayward“ by Kira Richards Hansen, Denmark 2014.

www.moundfriese.de

SPARTACUS & CASSANDRA

Special Mentions are not often given by ECFA juries, only for films that have a problem fitting into a strict category. It's no coincidence that in the Ciné-Jeune de l'Aisne Festival a special mention was given to SPARTACUS & CASSANDRA, a documentary about two youngsters that seem to fit in absolutely nowhere.

Camille, passionate about the circus and its nomadic 'gypsy lifestyle', lives in a camp amongst a group of Roma families. Her aim: creating a space for Roma children to meet through the teaching of circus skills. A safe haven for Spartacus (13) and his sister Cassandra (11). Until one morning in 2010, the police are knocking on the door, coming with bulldozers to destroy the camp. Camille, Spartacus and Cassandra escape and find a new place to settle. Camille invites both children to stay with her but with their parents out on the streets, the choice for the children is hard to make. "What is the children's best option?" is a heartbreaking question in a film that is equally realistic and poetic.



SPARTACUS & CASSANDRA makes us share in the children's struggle, trying to find their place in a world that so often rejects them. They have to cope with parents that wish for their children a life that is no different from their own. How to be freed from a destiny that was set in their early childhood, from which they mainly remember the sleepless nights in porches, the evictions, the begging on the Paris side-walks, their father's violent alcoholic daze...

For his first movie, Ioanis Nuguet decided it was obvious to tell the story from the children's perspective. "Some scenes are entirely developed around their voices, making clear that at some point in time, they might easily choose to go back to their old lifestyle. To answer life's most important questions, they have nothing to fall back upon but the force of childhood and their survival instinct. Decisions that require a long and thorough reflection from adults, they were able to take in a few seconds."

Ioanis Nuguet: "Searching for the literary format that could be used to tell a story about 'a child being the carrier of its own destiny', I discovered the Grimm fairy tales talk about nothing else but that: children forced to make impossible choices in favour of everyone but themselves. Just like in this film, in many fairy tales the traditional roles of parents and children are reversed: it is the child who saves his family from decay. SPARTACUS & CASSANDRA is told like a fairytale, with Camille in the role of the good fairy, the godmother who's presence remains more or less a miracle throughout the film. We deliberately minimized her role to keep the attention with the children."

With the support of Amnesty International France, SPARTACUS & CASSANDRA was screened in various festivals. The film, produced by Morgane Productions, is distributed in France by Nour Films. Contact info: Morgane Productions, contact@morgane-groupe.fr; Nour Films: Eva Cuccuru contact@nourfilms.com.

DOXSPOT

JENNIS



Nothing brings Jennis out of balance. Nothing... except red lipstick. For him it is a crucial detail in a woman's appearance: no date without red lips. But this is not the only thing peculiar about Jennis: he has perfect pitch, observes the most subtle nuances of reality and is fascinated by everything that spins. Walking through the world with wide open senses, Jennis has his own way of perceiving his environment. But his world is changing radically: Jennis moves out of his parents' house and gets his first own little flat in an assisted living residence. However, his search for the right woman goes on...

JENNIS is nominated for this year's 'Grosse Klappe', the European film prize for political youth documentaries, donated by the Federal Agency for Civic Education at doxs! festival 2015

Director, Script: Aisha Roberson
The Netherlands, 2015, 27'

Camera: Roel van't Hoff

Production: Basalt Film

Contact: Simone van den Broek,
simone@basaltfilm.nl; www.jennis-film.nl

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.

www.doxs.de. Contact: Gudrun Sommer & Julia Niessen.

TESSA SCHRAM ABOUT PAINKILLERS Choice for atmospheric bricks

One by one, the books of Dutch author Carry Slee were adapted in movies such as REGRET!, XTC – JUST DON'T DO IT, TIMBUKTU by the scriptwriting / directing couple Maria Peters & Dave Schram.

Now their daughter Tessa Schram makes her directorial debut with yet another Carry Slee movie. In PAINKILLERS Casper (Gijs Blom), a gifted young musician, lives with his mother. The only thing he knows about his father is that he is working abroad as a war photographer. When mum



The style of the previous Carrie Slee adaptations seems to be preserved in PAINKILLERS. Was this continuity installed in the books or in your genes?

Tessa Schram: My mother was involved in the writing of all the scenarios so far, including PAINKILLERS. Although we chose different actors and another cameraman, for sure there is a continuity.

How annoying is it always to be compared to your mum? You even look a lot like her.

Schram: I'm used to it. It has its advantages. I'm happy that already at the age of 25 I could make a film. I wouldn't have had that chance if I wasn't 'the daughter of ...'. But I enjoy working with other producers, which my parents strongly encourage: follow your own path! In October I start with a new Carry Slee adaptation and I have a project in development with former classmates.

More than compassion PAINKILLERS is the proof of a strong vitality. The credit for this flow of energy partly goes to actor Gijs Blom?

Schram: He takes his job very serious. For example, because he couldn't play the piano, he took lessons and learned all the songs by heart (except the improvisation in the 'audition scene'). Playing also in BOYS and NENA, Gijs is booming in the Netherlands. He thinks a lot about every details of his role. On his initiative we started searching for the right balance between cheerfulness and resignation. We also worked on his physical appearance: his movements needed to be more lanky, so we made him walk with a hunch, his shoulders hanging down, as if he's carrying a lead.

Is he really such a hunk? Schram: He is a very handsome boy, but not in a Ken-and-Barbie-kind-of-way. He also shows you his inner beauty. Often he played a scene exactly like I had in mind. Some actors you have to push hard to get what you want, but Gijs gave me everything straight away. And if I asked him for a minor change, the next take again was equally perfect. Whenever I was in a hurry, I gave him less time than the other actors, because I knew he always succeeded anyway. Thus he sometimes becomes the victim of his own talent.

About the music... that was another family affair, composed by your brother Quinten. Schram: Quinten is 22, he wants to become a composer and soon will start his last year of education. I find his music very beautiful and we can discuss it easily.

When I ask him for a specific atmosphere, he can immediately translate it. But the process was complicated: the music should be ready before we started shooting, because the passages in which you hear the orchestra should be sync with what you see on screen. Meanwhile we were looking for the right concert hall location and for a young ensemble to play the score. I gave my executive producer a rather hard time.

Where to situate this story? It takes place in Amsterdam, but the hasty big city atmosphere never speaks from the movie. Schram: I deliberately avoided all modern buildings to uphold an old fashioned feel. Casper's school isn't a concrete building; I chose for 'atmospheric bricks'.

How does a young person like you maintain her authority on the set?

Schram: In a very natural way. I don't have to act like 'the big boss', because I already am. I arrive on the set well-prepared with a shot list, a storyboard... I follow my to-do-list, which usually works out well. I'm not the nicest person when we're running behind on schedule. I am serious, always standing upright behind a monitor. Looking the way I do, people don't expect me to be so determined.

You knew what to expect. Since your childhood days you visited so many film sets.

Schram: It's very different. When the pressure is on your own shoulders, you need a lot of stamina. During the shooting I gave everything. Afterwards a huge burden fell off my shoulders... but one week later the editing began. Which I expected to run smoothly, but I was wrong. It feels like you've just run a marathon and at the moment you pass the finish line, you have to run it once again. Next time I'll divide my energy differently. (GH)

Read the full version of this interview on <http://www.ecfaweb.org/projects/film-making>.



Tessa Schram © Zlin Festival

Animafest – World Festival of Animated Film; Zagreb, Croatia

Grand Prix for Best Long Film: „The Boy and the World“ by Alê Abreu, Brazil, 2013; Best Film for Children: „The Present“ by Jacob Frey, Germany, 2014.

www.animafest.hr

Plein la Bobine - Film Festival for Young People; Massif du Sancy, La Bourboule & Le Mont-Dore, France

Children's Juries Awards: For 3+: „Counting Sheep“ by Frits Standaert, France & Belgium, 2015. For 7+: „Tigers Tied up in one Rope“ by Benoît Chieux, France, 2015. For 12+: „Piume“ by Adriano Giotti, Italy, 2014.

Professionals' Jury Awards: For 3+: „Approaching the Puddle“ by Sebastian Gimmel, Germany, 2014. For 7+: „J & the Fish“ by Cécile Paysant, France, 2014. For 12+: „Kacey Mottet Klein, Birth of an Actor“ by Ursula Meier, Switzerland, 2015. Audience Awards: For 3+: „Counting Sheep“. For 7+: „Zéro“ by Tony T. Datis, France, 2014. For 12+: „Children of the River“.

www.pleinlabobine.com

Film Festival for Children & Youth „Kinolub“; Krakow Region, Poland

Experts' Jury Awards: Best Feature: „Painkillers“ by Tessa Schram, The Netherlands, 2014. Best Short: „The King Next Door“ by Isa Micklitz, Germany. Young Jury Awards: Best Feature: „The Games Maker“ by Juan Pablo Buscariniego, Argentina, Canada & Italy, 2014. Best Short: „Dalivincasso“ by Marcelo Castro & Marlon Tenorio, Brazil, 2014.

www.kinolub.pl

Children's Filmfest; Munich, Germany

'White Elephant' Children's Films Awards: „Fiddlesticks“ by Veit Helmer, Germany, 2014; „Windstorm 2“ by Katja von Garnier, Germany, 2015.

Audience Award: „My Friend Raffi“ by Arend Agthe, Germany, 2015.

www.filmfest-muenchen.de

Cartoon Club Int. Festival of Animated Cinema & Comics; Rimini, Italy

Cartoon Club Award: „Counting Sheep“ by Frits Standaert, France & Belgium, 2015. Signor Rossi Award for Best Students' Film: „Princess“ by Abdul Hadi bin Abdul Wahab, Vivien Tan, Andre Quek, students of NTU (Nanyang Technological University), Singapore, 2014.

Award for Best Film for Children: „Il Principe“ by Davide Salucci, Italy, 2015.

www.cartoonclub.it

Little Big Films; Nürnberg, Germany

Audience Award: „My Friend Raffi“ by Arend Agthe, Germany, 2015.

www.kunstkulturquartier.de/filmhaus/programm/schwerpunkte/little-big-films-2-kinderfilmtage/

Giffoni Film Festival; Giffoni Valle Piana, Salerno, Italy

Feature Film Awards: Gryphon Awards for Best Films for Children, 6+: 1st „Grotto“

by Micol Pallucca, Italy, 2015; 2nd „The Amazing Wiplala“ by Tim Oliehoek, The Netherlands, 2014.

10+: 1st „Labyrinthus“ by Douglas Boswell, Belgium, 2014; 2nd „The Shamer’s Daughter“ by Kenneth Kains, Denmark, 2015.

13+: 1st „Sanctuary“ by Marc Brummond, Germany, 2015; 2nd „Beatles“ by Peter Flinth, Norway, 2014.

16+: 1st „All the Wilderness“ by Michael Johnson, USA, 2014; 2nd „Standing Tall“ by Emmanuelle Bercot, France, 2015.

18+: 1st „Coin Locker Girl“ by Han Jun-Hee, South Korea, 2015; 2nd „Gabriel“ by Lou Howe, USA, 2014.

Gex Doc: 1st „Forever Stars“ by Mimmo Verdesca, Italy, 2014; 2nd „All the time in the World“ by Suzanne Crocker, Canada, 2014.

Short film awards: 3+: „Captain Fish“ by John Banana, France, 2014.

6+: 1st „The Wish Fish“ by Karel Janaj, Czech Republic, 2015; 2nd „The Present“ by Jacob Frey, Germany, 2014.

10+: 1st „The Red Thunder“ by Alvaro Ron, USA, 2015; 2nd „Two Left Feet“ by Isabella Salvetti, Italy, 2015.

18+, animation: 1st „About a Mother“ by Dina Velikovskaya, Russia, 2015; 2nd „My Grandfather was a Cherry Tree“ by Olga and Tatiana Polietkova, Russia, 2015.

18+, fiction: 1st „Point of view“ by Matteo Petrelli, Italy, 2015; 2nd „Lukas & The Aspies“ by Anders Gustafsson, Denmark, 2015.

www.giffoniff.it

Film Festival, Children’s Film Programme “Pulica”; Pula, Croatia

Audience Award: „The Invisible Boy“ by Gabriele Salvatores, Italy, 2014.

Best Co-production: „No One’s Child“ by Vuk Rumović, Serbia & Croatia, 2014.

www.pulafilmfestival.hr

Forthcoming festivals & events

Espoo Ciné Int. Film Festival; Finland
August 21 - 30th 2015

www.espoo.cine.fi

Nuevamarada – Film Festival for Children & Youth; Buenos Aires, Argentina
August 27 - September 2nd 2015

www.nuevamarada.com

Fantoche Int. Animation Film Festival; Baden, Switzerland

September 1 - 6th 2015

www.fantoche.ch

Milano Film Festival; Italy

September 10 - 20th 2015

www.tiff.net/kids

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

September 14 - 27th 2015

www.buster.dk

Cartoon Forum; Toulouse, France

September 15 - 18th 2015

www.cartoon-media.com

PETTY PRODUCTION FACTS

SIV SLEEPS ASTRAY

Tonight is the first time 7 year old Siv will sleep over at her friend Cerisia’s. While it’s snowing cats and dogs outside, as is common in winter, inside the house most things seem strange to Siv. This apartment is very different to her own, and it smells oddly. Cerisia’s grandmother is so old that she can take out her teeth, and there’s a huge older brother playing loud music. Even the food is weird. When Siv wakes up in the middle of the night and Cerisia is not there, she wants to go home immediately. But where is the note with her father’s phone number? She ventures out in the dark flat to find Cerisia but bumps into two funny, talkative badgers. With her new friends, she sets out on a series of wonderful adventures that help her to embrace differences in life.



Producer Petter Lindblad (Snowcloud Films): “*The story of Siv is small and huge at the same time. Even if it all happens during one single day and night in basically one apartment, the film’s universe is big and the issues are existential. It’s a story about dealing with the unfamiliar, about friendship, about finding your own voice and the magic of life.*” The story is based on a book by Pija Lindenbaum. “*This story is well known to many Swedish children and parents, but we have added some extra imagination, characters and visual effects. It feels like an honour to take on a modern, Swedish story and produce a film along the same lines.*” Directors are Catti Edfeldt and Lena Hanno Clyne (whom you might remember from KIDZ IN THE HOOD) also wrote the script.

Targeting a 4 – 9 years audience, SIV SLEEPS ASTRAY is produced by Snowcloud Films AB in co-production with Amsterdam based Viking Films. The filming was done by the end of May, with an estimated release early 2016.

Int. Sales: Svensk Filmindustri, Helena Stenberg, helena.stenberg@sf.se.

More info: Snowcloud Films, Petter Lindblad (producer & CEO), petter.lindblad@snowcloud.se.

BLUE BICYCLE

In Cinekid’s 2013 Production Market, one particular script stood out for injecting children’s honest emotions with a combative, rebellious tone. A boy sacrificing his dream in order to resist the injustice he witnesses. BLUE BICYCLE, by the Turkish Drama Film Production company, was awarded as ‘most promising script’. Meanwhile the project by director Ümit Koreken received support from the Turkish Ministry for Culture, Eurimages, and the co-production project The Bridge. A German co-producer was found in Papermoon Film.



Ali (12) lives with his mother after his father died years ago in a shady accident. Ali, timid and introvert, works at a tire repair shop after school, and brings home his weekly wages. But the tips, he saves for a higher goal: one day he’ll buy that beautiful blue bicycle! Ali is platonically in love with Elif, an impeccable student and president of the students delegation. But as Elif has to care for her younger siblings, she neglects her presidential duties, and a new boy is assigned to take her place: Hassan, member of a powerful and privileged family (who is possibly involved in the death of Ali’s father). “Injustice” screams Ali, spending all his savings on a widespread rehabilitation campaign. One night the town walls are covered with protest posters and hand-outs flutter down from the roof of the school building. Then the campaign reaches out to the media... Director Ümit Koreken: “People left with nothing to lose can act surprisingly strong. Ali has nothing to lose, though he has a lot to win... The struggle of these children in an Anatolian town is inspiring civil society groups and politicians nationwide. As a labourers son, I tried to make my film with local amateur actors, and children of course!”

Besides a rebellious uproar, the film also depicts a touching case of ‘first love’: “I got acquainted with love in the course of primary school. It was an unconditional emotion. I remember I was in continuous competition with the girl in speed riding contests. Occasionally I used to stay behind on purpose, just to let her win. And I think sometimes she did the same. In my mind an image is taking shape of a little boy with his head bandaged because he got injured in the school’s bathroom, trying to catch a butterfly as a gift to his beloved one. I’m so glad that I chased that butterfly, although I knew I would never be able to catch it.”

BLUE BICYCLE, targeting a 7+ audience, was shot between January and March 2015.

Currently the project is in its editing phase.

Contact: Ümit Koreken at Drama Film Production, umitkoreken@gmail.com.

FESTIVALS & EVENTS

JEFF GOES GIFFONI

Every year the JEFF Youth Film Festival (Belgium) selects a group of young people (13-17 y.o.) and invites them on a trip to one of Europe's biggest and most prestigious youth film festivals. Last July in Giffoni, Matthias, Matteo, Eline, Victor and Aaron (*left to right*) shared their opinion about movies with peers, met international stars (like this year: Orlando Bloom and Mark Ruffalo), and made friends for life with youngsters from all over the world. More info: www.jeugfilmfestival.be



LITTLE BIG FILMS – 2ND EDITION

Little Big Films (Nuremberg) is an exceptional festival: organised completely by children. Assisted by project manager Kinga Fülöp, they are involved in every aspect of the organising process. The festival celebrated its second edition last July, but the organising process ranges over the entire year, including a prospecting trip to the Berlinale. Three members of the organising committee wrote a report, that we have compiled into one text.



The Little Big Team with guest Arend Agthe

What I like most about Little Big Films is that we, children, do everything ourselves. Like writing the text for our flyers or designing the logo. I also liked that for some films we had directors and actors as guests in our Filmhaus Nürnberg, who told us interesting stories. It was also exciting to organise a seminar in which we learned how a film is structured and works. Organising a film festival was unbelievably thrilling for many reasons, but the best one for me was the trip to the Berlinale. Look at me... a minute ago I was still in Nuremberg, and now I'm in the capital, watching movies from all over the world: Russia, India and even Iraq. Some of them we've selected for our festival. Besides the films, we have seen world-famous actors, but when walking the red carpet, even I myself almost felt like a star, surrounded by photographers and reporters.

We also visited the Brandenburg Tor, the Reichstag building and the Holocaust Memorial. Very sad, but yet it is still a part of life in Berlin or Nuremberg, where I live. Overall it was a wonderful trip, a wonderful project and a wonderful experience. I already participated in both festival editions, but if there's going to be another edition, I'll surely join the team again. (Jan Bachmaier, Alicia Gies & Anna Wiest)

More info: <https://www.facebook.com/pages/Little-Big-Films-Kinderfilmstage-N%C3%BCrnberg/731615486931393>

FILEM'ON EUROPEAN EXCHANGE

On November 6th Brussels based children's film festival Filem'on organises its second 'European Exchange', bringing together an international group of script writers, directors, producers, and distributors for vivid debates. This year's focus will be on 'Storytelling in Film and Media for Young audiences, Audience Design & Film Taboos'. These subjects will be tackled in two panel discussions:

- Children's participation in festivals: Why engage children in juries? Or even better: Why not let them organise their own festival?
- Producers sharing their secrets...

Among the many guests will be Martin Rehbock (producer ABOUT A GIRL), animation artist Jannik Hastrup, Nienke Poelsma (Cinekid Script Lab), Yves Ringer (ON THE SLY, BIRDS OF PASSAGE), Dutch scriptwriters Mieke de Jong (TONY TEN, BONKERS) and Chris Westendorp (BOYS). By showcasing successful cases from all over Europe Filem'on wants to encourage in-depth discussions. The exchange (supported by Mediawijs.be) is open to anyone interested in creative film and media for young audiences.

You can register from September 1st on www.filemon.be.



Jannik Hastrup

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

www.cff.ecfaweb.org/childrens-film-first-conference

Carrousel Int. du Film – Festival int. de cinéma jeunesse de Rimouski; Canada

September 23 - 27th 2015

www.carrousel.qc.ca

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

September 27 - October 4th 2015

www.lucas-filmfestival.de

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

October 2 - 10th 2015

www.michel-kinderfilmfest.de

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

October 2 - 11th 2015

www.kidsfestival.lt

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

October 5 - 11th 2015

www.ff-schlingel.de

Youth Film Festival „Giffoni Macedonia“; Skopje, Macedonia

October 7 - 11th 2015

www.giffoni.mk

London Int. Film Festival; UK

October 7 - 18th 2015

www.bfi.org.uk/lff

Cinemagic – Int. Film & TV Festival for Children & Young People; Belfast, Northern Ireland

October 9 - November 4th 2015

www.cinemagic.org.uk

Kinderfilmfest Münster; Germany

October 11 - 18th 2015

www.kinderfilmfest-muenster.de

Dubrovnik Film Festival, Croatia

October 15 - 18th 2015

duff.kinematografi.org

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

October 15 - 24th 2015

www.cinekid.nl

Dublin Animation Film Festival, Ireland

October 16 - 17th 2015

www.dublinanimationfilmfestival.com

Yerevan Int. Film Festival for Children & Youth; Armenia

October 17 - 21st 2015

www.rolanbf.com

Uppsala Short Film Festival; Sweden

October 19 - 25th 2015

www.shortfilmfestival.com

Regiofun – Festival of Film Producers, Kids' Section; Katowice, Poland
October 20 - 25th 2015
www.regiofun.pl

Chicago Children's Film Festival; USA
October 23 - November 1st 2015
www.cicff.org

Molodist Film Festival; Kiev, Ukraine
September 10 - 20th 2015
www.tiff.net/kids

Discovery Int. Film Festival for Young Audiences; Dundee, Scotland / UK
October 24 - November 8th 2015
www.discoveryfilmfestival.org.uk

Kinderfilmstage im Ruhrgebiet; Essen, Mülheim & Oberhausen, Germany
October 24 - November 8th 2015
www.kinderfilmstage-ruhr.de

Filem'on – Brussels Children's Film Festival; Belgium
November 1 - 8th 2015
www.filemon.be

Doxs! - Documentaries for Children & Young People; Duisburg, Germany
November 2 - 8th 2015
www.do-xs.de

Nordic Filmdays Lübeck, Section for Children & Young People; Germany
November 4 - 8th 2015
www.filmstage.luebeck.de

Minsk Festival of Children & Youth Audience "Listapadzik"; Belarus
November 6 - 13th 2015
www.listapad.com

Juniorfest – Int. Festival for Children & Youth; Horsovsky Tyn & Pilsen & Dobřany, Czech Republic
November 6 - November 11th 2015
www.juniorfest.cz

Interfilm Short Film Festival: KuKi - Short Films for Kids; Berlin, Germany
November 8 - 15th 2015
www.interfilm.de

Children & Youth Film Festival Just Film; Tallinn, Estonia
November 13 - 22th 2015
www.justfilm.ee

The selected 7 projects for the 2nd Cinekid Script Lab are:

- CHILDWOOD, Meikeminne Clinckspoor (Belgium, Production company: Eyeworks)
- THE GNOME, Mia Ylönen (Finland, Production company: Parka Pictures)
- INCREDIBLE CAPES, Heiko Zupke & Christian Theede (Germany, Production company: Real Film)
- LEIF THE UNLUCKY, María Reyndal & Ragnheiður Guðrún (Iceland)
- SUPER WALLIE, Lotte Tabbers (The Netherlands, Production company: Viking Film)
- TONDO, Bianca Boege & Hilde Hagerup (Norway)
- VIAL, Henrik Stahl & Ted Kjellson (Sweden, Production Company: Nice Drama)

NETWORKING INITIATIVES

PLANET-Y

The new network Planet-Y represents an international authority aimed at managing and promoting cultural events for children and young people in an era of new media and social networks. Planet-Y wants to encourage the creation of audio-visual / creative / artistic productions. Their goal: to build up a year-round collaboration under the wings of the Doha Giffoni Youth Media Summit, combining:

- a series of working sessions in Doha each December.

- a meeting in Giffoni in July, where the work started in Doha six months earlier can be evaluated.

With all its members, Planet-Y is in search of a common strategy to tackle the new challenges in this post digital era. For instance:



- How can tastes and trends of new generations be forecast and understood?
- How can new technologies be used for

our aims?

- What is the potential and what are the boundaries of social networks?



- How can stronger bonds be developed to determine and establish a common format and template without losing one's identity?
- How will traditional cultural events evolve in these days of economic crisis, in an era of strong cultural and educational issues?

What kind of role models can we suggest to children? What tools do we offer them to make choices in their personal development? Tony Guarino (Giffoni Film Festival): *"Nowadays new generations, born in a digital age, have endless opportunities. Children can make a career in culture or (new or traditional) media. As institutions we must find and foster the new dreamers, the creative and skilful talents and support them, by giving them opportunities to express themselves. Shifting our minds from an analogue to a digital point of view probably is a key condition. This is the great challenge that lies ahead but it will be a successful one."*
Contact: Tony Guarino, t.guarino@giffoniff.it.

2ND CINEKID SCRIPT LAB Amsterdam October 2015 – Berlin February 2016

The Cinekid Script Lab is a training programme for script writers of children's films. The first edition took place from Cinekid 2014 up to the Berlinale 2015 and 5 writers joined the programme with their projects. They were guided by two experienced script coaches over the course of four months. The programme was supported by several leading international film institutes and by Creative Europe. Now the second edition of Script Lab will introduce new projects and new partners.



The Cinekid Script Lab is organised by Cinekid for Professionals in collaboration with various partners and funding bodies. It's these partners who nominate in their own country projects to participate in the Script Lab. Last year 5 'scripts in development' represented 5 national institutes (Icelandic Film Centre, Netherlands Film Fund, Norwegian Film Institute, Swedish Film Institute, Flanders Audiovisual Fund), now with 2 new partners (German Federal Film Board, Finnish Film Foundation) also the amount of projects rises.

The Lab strengthens Cinekid's international network and contributes to their ambition of nurturing talent and supporting the film production chain, from development and financing to exploitation. The Lab is built around the idea that each individual

filmmaker and each script should be seen in its very own context and for each of them the coaching is tailor-made. This becomes clear in the project's second edition, now no less than 3 internationally acclaimed advisers will push the young writers to their creative limits: Rasmus Holskjaer (DK, already participating in the project's 1st edition), Boudewijn Koole (NL, KAUBOY) and his scriptwriting partner Jolein Laarman (NL). Teamwork, the interpersonal exchange of ideas as well as a safe and nurturing lab environment are key pillars to the concept.

The first part of the lab takes place prior to Cinekid for Professionals in Amsterdam (October 2015), where Lab participants can take their bearings and start to position their projects within the international market. The second part brings the writers to Berlin (February 2016), where they can meet fellow filmmakers. In February ECFA Journal will present you a follow up on one of the specific projects.
Contact: Nienke Poelsma & Amber Nefkens, scriptlab@cinekid.nl.



Meikeminne Clinckspoor (CHILDWOOD)

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/ecfnet/films.php. Producers, distributors and sales agents are kindly invited to inform us of their new releases.

Beautiful Girl

Feature Film, Austria, 2015
Director: Dominik Hartl
Prod. & Sales: Allegro Film
Krummgasse 1a, 1030 Vienna, Austria
Phone: ++43-1-71-25-036
E-Mail: office@allegrofilm.at
www.allegrofilm.at

Celestial Camel

Feature Film, Russia, 2015
Director: Yury Feting
Prod. & Sales: Prod. center „Vse horosho“
ул. Аргуновская, д. 3 корп. 1, 129075
Moscow
Phone: ++7-49-59-67-56-00
E-Mail: info@vse-horosho.ru
www.vse-horosho.ru

Flocking

Feature Film, Sweden, 2015
Director: Beata Gårdeler
Prod.: 2afilm AB
World Sales: Media Luna, Kaiser Wilhelm
Ring 38, 50672 Cologne, Germany
Phone: ++49-221-51-09-18-91
E-Mail: info@medialuna.biz
www.medialuna.biz

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: theмба.bhebhe@pathe.com
www.pathe.com

Hördur

Feature Film, Germany, 2015
Director: Ekrem Ergün
Prod. & Sales: Storming Donkey Prod.
R. Breitscheid Str. 187, 14482 Potsdam,
Germany
E-Mail: info@storming-donkey.de
www.storming-donkey.de;
www.hoerdur.de

Hostage

Feature Film, Slovak & Czech Rep., 2015
Director: Juraj Nvota
Prod.: Alef Film & Media, Filmové Ateliéry,
Czech TV, Radio & TV of Slovakia
World Sales: Alef Film & Media; Mliekaren-
ská 11, 82109 Bratislava, Slovak Rep.
Phone: ++421-2-20-90-26-48
E-Mail: kancelaria@webdesign.sk
[http://www.afm.sk/en/filmy/detail/rukojem-
nik](http://www.afm.sk/en/filmy/detail/rukojem-
nik)

Papa Was Not a Rolling Stone

Feature Film, France, 2015
Director: Sylvie Ohayon
Prod. & Sales: The Film, Hotel de Retz, 9
Rue Charlot, 75003 Paris, France
Phone: ++33-1-44-78-85-45
E-Mail: office@thefilm.fr
www.thefilm.fr

Raven the little Rascal – The Big Race

Animation, Germany, 2015
Director: Ute von Münchow-Pohl
Prod.: Akkord Film Prod.
World Sales: Sola Media, Filderhauptstr.
49; 70599 Stuttgart, Germany
Phone: ++49-711-479-36-66
E-Mail: post@sola-media.net
www.sola-media.net; [www.rabe-socket-
film.de](http://www.rabe-socket-
film.de)

Rico, Oskar and Heart-Breaking

Feature Film, Germany, 2015
Director: Wolfgang Groos
Production: Lieblingsfilm
World Sales: Fox Int. Prod., Hainer Weg
37-53, 60599 Frankfurt, Germany
Phone: ++49-69-60-90-20
www.fox.de; www.ricoundoskar-derfilm.de

The Seven Ravens

Feature Film, Czech & Slovak Rep., 2015
Director: Alice Nellis
Prod. & Sales: Bohemia Motion Pict.
Všehrdoва 560/2, 11800 Praha, Czech
Rep.
Phone: ++420-724-015-680
E-Mail: milada@bohemiamp.cz
www.bohemiamp.cz

Songs for Alexis

Documentary, Denmark, 2014
Director: Elvira Lind
Prod. & Sales: Copenhagen Bombay
Refshalevej 147, 1st. Floor; 1432 Copen-
hagen, Denmark
Phone: ++ 45-72-42-08-00
E-Mail: info@copenhagenbombay.com
www.copenhagenbombay.com

Timur and his Squad

Feature film, Belarus, Ukraine, Russia,
2014
Director: Natalya Galuzo
Prod. & Sales: Illuzion Film Company
Pritytskogo str., 75, office 4H, 220140
Minsk, Belarus
Phone: ++375-29-606-58-31
E-Mail: illusionminsk@gmail.com

We are the Pirates of the Roads

Feature film, Finland, 2015
Director: Marjut Komulainen
Prod. & Sales: Kinoproduction Oy
Katajanokankatu 6, 00160 Helsinki,
Finland
Phone: ++358-9-663-217
E-Mail: kino@kinoproduction.fi
www.kinoproduction.fi

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

Golden Elephant Int. Children's Film
Festival; Hyderabad, India
November 14 - 20th 2015
www.cfsindia.org

Castellinaria Festival Int. del Cinema
Giovane; Bellinzona, Switzerland
November 14 - 21st 2015
www.castellinaria.ch

Oulu Int. Children's & Youth Film Festi-
val; Oulu, Finland
November 14 - 22nd 2015
www.oulunelokuvakeskus.fi/lef

Vienna Int. Children's Film Festival;
Austria
November 14 - 22nd 2015
www.kinderfilmfestival.at

Zagreb Film Festival; Croatia
November 14 - 22nd 2015
www.zff.hr

My First Festival – El Meu Primer Festi-
val; Barcelona, Spain
November 14 - 29th 2015
www.elmeuprimerfestival.com/?lg=2

Int. Documentary Film Festival IDFA;
Amsterdam, The Netherlands
November 18 - 29th 2015
www.idfa.nl

Int. Film Festival, Section “Enfant ter-
ribles”; Gijon, Spain
November 20 - 28th 2015
www.gijonfilmfestival.com

Festival Int. de Cinéma du Grain à Dé-
moudre; Gonfreville l'Orcher, France
November 21 - 29th 2015
www.dugrainademoudre.net

Olympia Int. Film Festival for Children
& Young People; Pyrgos, Greece
November 28 - December 5th 2015
www.olympiafestival.gr

Int. Young Audience Film Festival Ale
Kino!; Poznan, Poland
November 29 - December 6th 2015
www.alekino.com

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



Hördur



Rico, Oscar and Heart-Breaking

YURY FETING about CELESTIAL CAMEL - Who'll stop the rain?

In the Kalmyk steppe lives 12 year old Bair with his parents, brother and sister, a shepherd family with a flock of camels and sheep. The newborn baby camel is Bair's little favourite, and when the family is forced to sell the calf, Bair is devastated. When the distraught camel mother escapes and flees into the desert, Bair has no other option than leaving his family behind, chasing the lost animals on a motorcycle that is much too big and much too old. CELESTIAL CAMEL is dazzlingly and beautiful proof of respect for the ancient Kalmyk traditions. At the Zlin Festival, Russian director Yury Feting was accompanied by his young main actor Mikhail Gasanov.

"I wanted to show how groups of people live in very particular, tough circumstances in the Kalmyk desert, in the South of Russia. Local habits and traditions are often entwined in the details of the story, like the somehow scary statue that Bair finds near the river bed: a god, guarding the river bank. If somebody would enter the place with evil thoughts, the statue would punish and poison them. We only used natural environmental elements in the film: the vast desert landscape, the mountain slopes, a salt lake that holds the same consistency of salt as the Dead Sea." The result is a stunning beauty.

No wonder the harsh weather conditions were the biggest challenge for making the film. "For 1 ½ months we were shooting day and night. The temperature was at least 40°, sometimes even higher. We had two fire trucks on the set to cool the place." The heat and drought make a substantial part of the story, as all Kalmyk shepherds are waiting for the rain to come. The wells are running dry and without a sudden rain shower the lives of sheep, camels and men become profoundly endangered. "The people waiting for 'the big rain' to come, was the starting point of the story. The shaman in the film was a real priest, who came to pray for rain. All of us, whether actors, visitors or locals, had to obey his instructions. And indeed the rain came, so strong that it destroyed our set. I asked the shaman to stop the tempest. That was impossible: "I can call the rain, but I can't stop it"."

Young actor Mikhail Gasanov is in literally every scene. The young audience in Zlin thinks he is very young. Nobody believes Mikhail is actually 16 and has the same interests as them:

he likes football, he had never acted before and had great fun on the set. "His task on the set was incredibly demanding," says Yury Feting. "He worked harder than all the grown-ups. Even when the camel was exhausted, Mikhail could still carry on. He had to learn how to work with the camel – we gave him one week to practice – and how to handle a motorcycle. The old machine was really hard to master, and once when driving into a deep pit, the motorbike fell over and Mikhail got injured. Furthermore everything went well, except having the motorbike wrecking a police car, which was not foreseen in the script. The most dramatic scene we shot on a very tough day. Mikhail was so tired, and when he fell off his camel, the tears you see in the film are real."



Mikhail Gasanov & Yury Feting
© Zlin Festival

(GH)

LONGWAY NORTH WINS IN ANNECY

After last year's O MENINO Y O MUNDO, again the Audience Award in the Annecy Int. Animated Film Festival 2015 went to a family audience film. LONGWAY NORTH (original title: TOUT EN HAUT DU MONDE) is a French-Danish production. Set against the historical backdrop of St. Petersburg in 1892, the film tells about the young aristocratic girl Sasha, who languishes over her grandfather, a renowned Arctic explorer who never returned from an expedition to the North Pole. He transmitted his vocation to Sasha which is far from pleasing her parents, as they have already arranged for their daughter to marry and so she revolts against this destiny. Sasha flees from the city and sets off on a long, adventurous journey... North.



LONGWAY NORTH is a dynamic straight forward story about a girl, not only fighting nature's elements, but struggling hard to stand up straight in a world ruled only by men. Despite the story's epic nature, the animation is profoundly poetic through the use of distinguished colour planes and rigid shadows.

This directorial debut of Remi Chaye, who previously assisted in the making of THE PAINTING, is produced by Sacrebleu and co-produced by Maybe Movies and 2Minutes. Intended release (France): January 2016.

More info: www.sacrebleuprod.com.

THE STORY BEFORE THE STORY

THE STORY BEFORE THE STORY is more than a beautiful animated film. It is also based on a unique inter-textual concept: a true story explaining the process of creating an animated film. The film is the result of more than 40 years of experience in teaching independent animation all over the world by Brazilian filmmaker Wilson Lazaretti and his team. A source of inspiration, giving an insight into the true heart of the art of animation. Lazaretti: "In more than 2,500 workshops all over the world, from the most remote Brazilian provinces to the streets of Mozambique, I collected countless stories. A long time ago I started writing down those stories in a book but after a while I gave up. This was where THE STORY BEFORE THE STORY started."

Once upon a time, a little man called Doctor K began his journey. He invented some bizarre instruments that could help him to make drawings. Driven by restlessness, Doctor K discovered the basic principle of 'animation'. A new art form was shaped by his hands, a new philosophy grew in his mind. But the process of creation is not a bed of roses. A conflict is needed, a battle that has to be fought inside yourself. And whether the battle is won or lost... the film must go on!

Lazaretti: "Finding a true story is perhaps the greatest conflict of the film, and it comes loaded with pressure, pain and delight. That's the process every artist must go through on his journey, to consequently feed his unquietness."



Wilson Lazaretti made this film for the Núcleo de Cinema de Animação de Campinas Art Studio (producer: Maurício Squaris). Watch the teaser at <https://www.youtube.com/watch?v=7-aXEtWQmPU>.

Contact: Wilson Lazaretti, ncacampinas@terra.com.br.

NEW MEMBER

Cinema in Sneakers (Poland)



We are delighted to present our fresh and buzzing project 'Kino w Trampkach' (Cinema in Sneakers), organised by Cinemania Foundation. We started off in 2013 with big hopes and enthusiasm that only crazy film buffs have. The idea to create a film festival for kids was influenced by Janusz Korczak's credo: "There are no children as such - only people; but people with different experiences, different drives and different reactions." And these people have the right to watch a wide array of films: about varied cultures, problems, made in diverse styles, but always with respect to kids.

Everything started with 'A Need'. Having worked in the film industry for over a decade, we noticed this big, gaping hole that exists in the Polish cinema production market for children. A hole that has grown over the years. We were offered films that helped us develop as people, characters that we could relate to and that mirrored our reality. We felt that the youth of today was being deprived of that.



From the very beginning we wanted to give children the room to roam, so we commenced the festival competitions with children and youth juries, and recruited teenagers to the Youth Programming Group who decides on the final selection of the Youth Films Competition. Besides the competitions, we present films in various sections: Childhood Enchantments (films that amazed our guests when they were children), Focus on Docs, Icons of Pop Culture, and Digital Poland for Kids.

One of the festival's goals is to act as a forum, where experiences and knowledge in regards to young persons' problems in the contemporary world can be exchanged. To achieve our goals, we need to learn from the best. Being a member of ECFA gives us this opportunity. ECFA initiates cooperation between organisations focused on films for children, keeps up with international trends and is an opinion-forming forum of experience exchange and networking. For us beginners this is vital. (Aneta Ozorek)

Contact: Aneta Ozorek, aneta@kinowtrampkach.pl; www.kinowtrampkach.pl/en/

EUROPEAN STUDIES & RESEARCH

Under the impulse of the Creative Europe programme, lately several film education studies have been carried out. Recently the results of two such studies were published in final reports.

1. Showing films and other audiovisual content in European Schools - Obstacles and best practices

To optimise the quality of film literacy in European schools, films have to be made accessible, with clear guidelines on screening rights for schools as essential precondition.



In this context, the FilmEd project (carried out by the Universitat Autònoma de Barcelona, Think Tank on European Film & Film Policy, Cumedia and AEDE, commissioned by the European Commission) has detected obstacles and good practices and identified licensing models for educational purposes.

Through interviews and surveys the FilmEd project gave word to all stakeholders involved: teachers (in 32 European countries), distribution, sales and production companies... Moreover, the legal framework for schools was analysed.

The main findings of the study:

- Schools: film literacy is not recognised as a subject, and often film serves as an illustration of other subjects. The teaching of film literacy often depends on the initiative of individuals.
- The film industry: licensing of films to be shown in schools is not a priority for the industry, although good licensing schemes exist in some member states.
- Copyright law: EU Member States have implemented the exception for illustration in different ways and there is a lot of legal uncertainty on the conditions in which films can be used in the context of education.

Furthermore a set of 94 good practices was selected, on which an analysis can be found in the appendix of the report.

The report can be downloaded on <http://ec.europa.eu/digital-agenda/en/news/schools-europe-are-not-using-films-and-audiovisual-material-full-concluded-eu-study>

2. European Framework for Film Education

A project, bringing together 18 pan-European partners presided by the BFI, to create a Film Education Framework for Europe, to establish a common set of approaches and understandings, funded by Creative Europe. The Framework collects what experts across Europe consider to be essential in film education and frames the outcome within the 'three Cs': the Creative, Critical and Cultural dimensions of film education.

Despite film's ubiquity, its complexity and cultural richness, its social, historical and artistic importance, it has remained relatively marginal and underdeveloped in most European education systems. Appropriate recognition of the immense importance of film is long overdue in our educational practices. Nothing less will do for the children and young people of Europe. Therefore the framework wants to draft a model of film education for Europe, including appreciation of film as an art form, critical understanding, access to national heritage, world cinema and popular film, and creative film-making skills.

The Framework aims to be a working document for educators, programme designers and policy makers, with a multitude of learning outcomes, such as: critical thinkers, sensitive contributors, confident explorers, expressive individuals, engaged citizens, and many more.

Consult the Framework Report at www.bfi.org.uk/screeningliteracy.

GUIDELINES ON ECFA JURY CRITERIA

Taking into account the new guidelines for the maximum age (as decided in the last AGM), and the doubts some ECFA juries seemed to have about the specifics of their work and the priorities to consider in their choices, it was time for a clarification. Therefore, specific guidelines for ECFA juries have been published. Members representing ECFA in a festival jury can consult these guidelines on www.ecfaweb.org/award/Guidelines_ECFA_Juries.pdf. Festivals hosting an ECFA jury can distribute these recommendations among their jurors.

ECFA JOURNAL EVALUATED

In ECFA's upcoming board meeting a thorough evaluation of the ECFA Journal is planned, in order to set out ambitions for the future. Of course your suggestions are welcome! Anyone who wants to share ideas about 'your ideal ECFA Journal' can contact Gert Hermans at gert@jekino.be.

ECFA Awards

Titles recently listed for the ECFA Award 2015:

- Int. Film Festival for Children & Youth (Zlín, Czech Republic): BIRDS OF PASSAGE (Olivier & Yves Ringer, Belgium).



ECFA Journal

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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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E-mail: ecfa@jekino.be
www.ecfaweb.org

The European Children's Film Distribution Network:

www.ecfaweb.org/network.htm

Databases on children's film festivals, sales agents, distributors and TV-programmers interested in European films for children.

FILM IN FOCUS

OLIVIER & YVES RINGER'S BIRDS OF PASSAGE "Each chirp was thoroughly discussed"

For the third time in a row Belgian brothers Olivier & Yves Ringer produced a film for a young audience. In *BIRDS OF PASSAGE* ('Les Oiseaux de Passage') the timid Cathy and her wheelchair bound friend Margaux take care of a duckling. Cathy got the egg as a birthday gift, but the duckling chose Margaux as her 'mother', despite the fact that she can't take care of the animal. They leave in secret on a trip to the river delta, to set the duckling free, to the despair of their over-concerned parents.

The work of the Ringers (with Yves mainly engaged in production and



© Zlin Festival

Olivier in directing) is very consistent: fair cinema from a child's point of view, without concessions and on a minimum budget. The formula works: predecessor *ON THE SLY* was an award magnet. The movie gleaned prizes at every children's film festival. Will *BIRDS OF PASSAGE* write a similar success story? The film's first festival appearances in Montreal (FIFEM) and Zlin were awarded with the prizes of respectively the International and the ECFA Juries. Although *BIRDS OF PASSAGE* is more light-footed, similarities with *ON THE SLY* can't be denied.

The overprotecting of children is definitely a recurring theme. Cathy doesn't even have a bike, because her mother thinks it's too dangerous.

Olivier Ringer: This is indeed one of the movie's main ideas. Today children and adults are so controlled that we fear any shred of freedom. Mobile phones, among others, limit children in their autonomy, allowing parents to keep a close eye on them and know where they are. In our movies, we wonder how children cope with this minimal freedom.

What were the Ringer brothers like when they were little?

Yves Ringer: Always together.

Olivier (smiling): He had an older brother, you know! Next to our house was a big, fallow plot full of bunkers where we used to play all the time. The adventures experienced there have marked my childhood. Until my parents...

Yves: Our parents!

Olivier:... decided to move. I was 13 years old, and suddenly I lost that freedom, that space. It gave me a very tough time.

Yves: I played football around the church, to the annoyance of the pastor and there were little streams and ponds where we could play on our own.

The characters in your movies are still looking for that care-free adventure.

Olivier: The highlight of the winter season was snowball fights and sliding on frozen puddles. Nowadays in winter, the school board sends the children inside. Imagine someone might slip and fall. We constantly warn our children: 'Watch out! Be careful, something might happen!' I find this message of fear highly disturbing.

The care for the duckling puts a strain on Margaux' shoulders.

Yves: Her parents allow her not a single responsibility. They decide everything for her. Oliver: We do not realise how important this total dependency is for someone with limitations. If Margaux wants to go somewhere, she needs someone. If she wants to eat, she needs someone. She constantly needs someone to live her life.

Let's talk about the hero of this movie.

Olivier: The duckling!

Even the duck egg, shining in the humming greenhouse, has a halo of 'magic'.

Yves: An egg is magical. Imagine: inside grows a living creature that can hatch at any time. Isn't it wonderful? If you give it the warmth it needs, a process is put into operation. The magic of life!

The sound of the duckling is omnipresent on the soundtrack.

Yves: Those animals chirps continuously to get the confirmation of where the mother and the other family members are. Olivier: In reality it is much worse than in the movie. This continuous chirp is extremely stressful for the ears. That's why we've adapted each 'chirp' separately: the aggressiveness of the sound had to be flattened. Each chirp has a different meaning. An absolute hell for the sound technician, as the chirps had to be filtered out of the dialogue. You could say that each chirp was thoroughly discussed.



Don't children always give the subject of their affection a name?

Olivier: We didn't want that. It's just a duckling. I don't want to define or name the animal.

The landscape profoundly determines the mood of the movie.

Olivier: It is extremely difficult in that area to find a place which gives you a 'spatial' feeling. The movie was filmed on a maximum of 200 metres. If we moved the camera 20 metres backward, it didn't work anymore as we would show traces of human presence. Belgium is so densely built that you can hardly create an atmosphere. (GH)
Read the full version of this interview on <http://www.ecfaweb.org/projects/filmmaking>.