

European Children's Film Association
Association Européenne du Cinéma pour l'Enfance et la Jeunesse

Kid Screen

Kid Screen 2003

The ICEM/ECFA Conference in Oslo, October 2003

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Kid Screen 7: "I am what I eat"

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[Flyer Kid Screen 2002!](#)

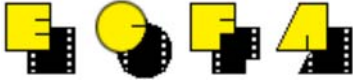
Kid Screen 2000:

Communication and Creativity - Do the Children control the Media?

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International Meeting on Children's Film and Media Education:

Kid'Screen 2002: "I am what I eat"

Feeding Soul, Psyche & Body

More than 150 nutrition experts and media educators from all over Europe, with participants from other continents as well as the teachers from the region, participated at Kid'Screen in Desenzano del Garda (Northern Italy) to learn and exchange ideas on how they can motivate young people's awareness of their nutritional habits. The event was organized by Regione Lombardia in co-operation with ECFA.

The aim of Kid' Screen was to try to understand the relationships

- between nutrition in its widest sense - as food and as emotional nourishment - and children;
- between media and the dietary behaviour of children and youngsters;
- between agriculture - its production processes and its relationship with the environment and animals -

and the possible connections with the world of the young and that of images.

All this with the primary objective of comparing various methods of research and experimentation used inside and outside schools. We wanted to identify ways of operating that would be brought together by their concern for the welfare of children and youngsters despite belonging to apparently distant professions; ways of operating that could best express the principles of cross-disciplinary work and the transferability of good education and cultural practices.

We know how today's world often uses the young without paying them any respect. There are however teachers, educators, researchers, health and education professionals who operate outside market economics. It is their input that Kid Screen sought in its search for new project opportunities and new seeds of thought that might expand our mental and emotional experience. What have these three days left us with?

We stressed the importance of considering men and women as complex wholes, as soul, psyche and body and the consequent need to consider nutrition in its totality. Dr. Finocchiaro told us that to educate towards aware food consumption and to modify wrong nutritional behaviour it is necessary to work on emotional, cultural, social and territorial values and on the processes of interpersonal communication. It is therefore important to develop cross-disciplinary projects which would enable children to discover their environment and its produce, so that by knowing food and its history they might get closer to their roots, without however forgetting that problems related to nutrition always hide deeper ones, which need to be researched and understood. The projects of Bonney Bracey, Vasso Kanellopoulou, Alman, Reiff and Rossi show how also through media it is possible to re-affirm the profound relationship that facilitates the rediscovery of those flavours and that warmth annihilated by fast-foods. As Nichter has shown, schools are becoming a further channel for the distribution and marketing of mass products, another way of invading the imagery and taste of the young. Projects that like Ivan Dragoni's „Milano Ristorazione“ - developed for the Lombardy Region - aim at introducing quality produce in school canteens by creating tasting workshops are most welcome. Teaching children to appreciate the relationship between food and our environment, the aim of Besana's „Teaching Farms“, helps them to understand how food gets onto our tables. It thus re-empowers agriculture with a cultural dignity it is losing and teaches children that milk is borne not on supermarket shelves but from cows. Showing them the fun involved in cooking and manipulating food helps them develop culinary skills, it builds their self-esteem and their social skills. Hantler, Nystedt and Svenson all described this extensively: they put children in front of an oven and amongst other things facilitated the socializing of children with relational difficulties and helped boys to overcome their gender prejudices towards girls.

On the other hand we see the values promoted by media and advertising failing to strengthen the sense of equality and belonging amongst children but rather striving to divide them. They set the young in competition between one another, they separate boys from girls, pretty girls from ugly girls, bodies from souls. Initiatives aiming at bridging this fracture, like the ones of Ad Van Dam's and Dorée De Kruijk, are therefore of great value. Their work in schools wants to promote a critical analysis of advertising and looks at stimulating children to recognise the stereotypes and contradictions inside marketing

messages, in the hope that this will help them to become more critical consumers, able to reject these unattainable and frustrating dreams of beauty and perfection. Dreams which might sometimes trap them in nutritional pathologies: it is for these reason, Eskilsson told us, that an educational objective might be that of freeing the thoughts of the young through the use of alternative means, such as media and cinema. By using film they can encourage the surfacing of problems linked to food and communication and by promoting projects where children themselves become authors and producers, they can develop skills useful in our technological society and discover values destroyed by the hamburger culture. This is the way Millington's „Rural Media Company“ project operates. He works with youngsters in rural areas by producing audiovisual material, which sometimes becomes an instrument of exchange between generations. Producing is important for children and youngsters. Even the younger children can do it if prepared teachers guide them, as we have seen in Patrizia Canova's presentation: she showed us films produced by children and youngsters, which were an opportunity for them to express imaginatively and serenely a side of their character that is elsewhere frustrated.

Cinema therefore is a privileged medium, because, as Canova points out, the visual aspect is a relevant role for the decisions made by the consumer: by showing children films we help them to better perceive the distance between reality and fiction. With a stimulating sequence of diverse film scenes Castelli presented us with the representations of food in cinema imagery. Children too often tackle themes linked with food and nutrition in their productions, as we saw in the Norwegian products presented to us by Lindrup. These audiovisuales are an important instrument of understanding for adults: for through the young authors' stories they can connect to harsh themes such as the authors' eating disorders, who through their films tell us of their experience of anorexia.

One of the main themes to have emerged from the seminar and that will be useful in continuing the work of everyone, is the importance of teaching children that „the impossible is possible“, as pointed out by Tanderø in the presentation of her project linking cinema and environment. Teaching optimism, respect for nature and improving our relationship with animals can all be done without forgetting that we also have to educate the young in what happens in the world. Casali, a UNICEF-representative, reminded us that food also means resources, equality, intercultural exchange and that there exists a silent emergency: malnutrition and the difficulty of access to food. If on the one side we are in a position of having to worry about the bad dietary habits of the young, on the other there are children who die of hunger and who have no access to fresh produce but have to rely solely on canned and pre-cooked food. We therefore have to integrate our work with the young so that they may develop a picture of what goes on in the world as comprehensively as possible, that they may grow up as citizens capable of upholding the rights which the UN Charter of Rights has been asserting for years.

Kid' Screen 2002 was an interesting opportunity for thought and stimulating reflection, with all our Italian and foreign guests complimenting the contents of the seminar and the vision that emerged from its multifaceted interventions.

The next edition of Kid' Screen will take place in Norway in October 2003.



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Kid Screen
2002:



I am what I eat

Seminar on Media and Food

Desenzano del Garda, Italy, November 3rd to 5th 2002

The European Children's Film Association (ECFA) since 1988 has been working on the promotion of quality film and audio-visual products for children and adolescents, the knowledge of media and its educational role with children and young people; this through meetings, festivals and workshops. In 1994 the collaboration started between the Lombardy Region and the association in order to organise the international seminar Kid'Screen. Until now six editions of Kid'Screen have been organised.

Every edition has always focused on one main issue, such as violence in the media or young people's creativity. The seminar has never missed an opportunity to represent a chance for sharing. Within an international context, Italian and foreign experience has fostered an increase in the production and diffusion of quality products for young people, bringing them closer to cinema and other media.

The spirit of Kid'Screen is to promote exchanges that, with specific reference to the field of cinema and image education, can broaden the horizons of knowledge of the operators from a multidisciplinary standpoint. Researchers, university lecturers, teachers and professionals from the industrial sector of reference will bring their experiences and knowledge on issues that relate to the school world.

Kid'Screen 2002 will focus on the topic "Media and Food" or "How media influence children's eating habits and how education can inform them of a healthy diet helping them to grow up better"

Under the title "**I am what I eat**", the seminar will insert the following parts:

- cinema
- media education
- food and safety education
- agriculture
- workshops

The actual programme includes contributions on these questions:

Children's body needs to be fed, otherwise their soul is affected: does food quality influence behaviour?

Advertising and television influence eating habits: how can we use media in such a way as to teach young people to eat better?

Films about food and about young people's relationships in schools: fat children suffering violence from their peers, poor children who don't have anything to eat, the family supper as a place of love or tension: how does/ has cinema dealt with these subjects?

Is it possible to direct teachers, through projects involving typical food products, so that they promote in their work at school the knowledge of the territory?

Is food an interesting subject in audio-visual production made by young people? What does eating mean for them? What comes out of their films?

Three days packed with information and discussions on media and nutrition:

Sunday, November 3rd

9:30 am - 1 pm

Welcome and opening by Viviana Beccalossi, Ministry of Agriculture and Vice-President of the Lombardy Region; Alberto Cavalli, President of the Province of Brescia; Maria Vittoria Papa, Responsible Councillor for Education at Desenzano del Garda Municipality; Eva Schwarzwald, President of ECFA.

Rosa Bianco Finocchiaro, psychotherapist and co-ordinator of the project Communication and Nutrition Education: "Dietary behaviours and their meaning", Italy.

Gianni Canova, Professor of Cinematic History at IULM University, Milan: "The eye and the mouth. Food and adolescents' imagery in contemporary

Monday, November 4th

9:30 am - 1 pm

Mimi Nichter, Assistant Professor of Anthropology at the University of Arizona: "Teaching teens to be critical consumers of the media", USA.

Jessica Dahlöf Ask, Head of development School and Cinema/Film i Väst: "You can never be too rich or too thin". A project regarding anorexia, eating disorders and the influence of film and media on young people, Sweden.

Patrizia Canova, curator of the Cinevideoscuola festival of Bergamo: "Food on stage. How, when and why food becomes the protagonist in av-productions in schools", Italy.

Flavia Alman, Sabine Reiff, Carla Vittoria Rossi, authors and multimedia

Tuesday, November 5th

9:30 am - 1:00 pm

Jan Jonasson, The National Innovative Centre for General Education in Denmark, "Farming Online, how can you become a virtual farmer? Project addressed to kids 14 and 15 years old and to schools in general", Denmark.

Nic Millington, Director of The Rural Media Company, "Creating change: youth media projects in rural areas, which interpret the changes in agriculture and in other policies that affect them", UK.

Cesilie Tanderø, teacher, journalist, "Frogs can jump anywhere!". A school film project which develops consciousness of food and helps loving the environment and nature.

Cinema", Italy.

Marina D'Amato, Associated Professor of Sociology at Rome3 University: "Myths and food: the new heroes. An analysis of telephantasy", Italy.

Bart Rooms, Piazza dell'Arte Association, Belgium. "Piazza dell'Arte": Four buses bring youngsters in contact with art in the broadest sense of the word. The buses are rebuilt by artists as art-laboratories and kids experiment by themselves in different disciplines, using also the typical products of the Lombardy territory", Belgium.

2:30 - 5:45 pm

Anne-Michele Hantler, integrative Arts Psychotherapist and Health Educationalist, Kid Conscious: "Make a meal of it! Children's perspectives on the preparation and sharing of family food with possible implications on self esteem, body image and emotional nourishment", UK.

Ad van Dam, media educator, STOA, and **Dorée de Kruijk**, teacher: "Fast food, fast images. Using food advertising and television images as a tool for media education in multicultural schools", Netherlands.

Vasso Kanellopoulou, Executive Producer, TV-Co-ordinator at ECTC, commissioning editor of television documentaries: "Discover the treasure", proposal for a children's television series, Greece.

Paolo Castelli, Centro Studi Educazione all'Immagine: "Iconographies of food's representation in cinematic imagery", Italy.

Screening of the film "Send more Candy"

producers: "I know what I eat: presentation of 'Pronti al Party', educational CD-ROM for schools produced by the Lombardy Region", Italy.



2:30 - 5:30 pm

Maria Teresa Besana, co-ordinator of the projects of Food Education at the Lombardy Region: "Didactic farms: the importance that children understand agriculture; a regional project promoted by the Lombardy Region, Agriculture Department", Italy.

Ivan Dragoni, Professor of Hygiene and Food Technology and President of Milano Ristorazione: "Meal at School: nourishment or moment of knowledge? The guidelines proposed for the Lombardy Region", Italy.

Bonnie Bracey, international teacher, advisor fellow of the George Lucas Educational Foundation: "Bring granny's recipe!, I.e. through cooking we get to know each other", USA.

Agnets Nystedt & Ann-Margrethe Svenson, teachers: "Cook Book on the Web – a European school project between Sweden, England and Italy on food and health education", Sweden.

Screening of the film "Slim hopes" (MEF)

Mia Lindrup, The Norwegian Film Institute, festival director of the Amandus Film Festival, will season the presentation with a few short films (related to the topic 'food') produced by Norwegian children". Norway
Fiammetta Casali Mazzoleni, responsible for the Unicef-Committee, Milano: "Malnutrition, a problem in the north and south of the world", Italy.

Closure of the Meeting

Special offer for ECFA-Members

ECFA members are kindly invited to arrive at Desenzano del Garda on Friday, November 1st to participate in a relaxed sightseeing tour at Lake Garda.

For ECFA-members the invitation covers

- 4 nights at the 1st Class Hotel "Vittorio" in Desenzano del Garda
- all meals
- touristic arrangements on Friday evening and Saturday
- free entrance to MIFED/Milano
- a contribution to your travel costs (max. 150 Euros).

Please ask for your entry form before September 25th!

ECFA - European Children's Film Association, Rue du Pavillon 3, B-1030 Bruxelles
phone ++32-2-242 54 09
fax ++32-2-242 74 27
E-Mail ecfa@jekino.be

Participation fee:

A fee of 50 Euro will be charged for each participant. This will allow for some essential services: simultaneous translation, support materials, one coffee break and one meal per day, evening events and film screenings in a cinema theatre.

The bank transfer has to be made out in the name of Eclettica Association, bank account n. 6441 –ABI 3500, CAB 54890
Banco di Brescia, Agency n. 273, via Roma 68, I-25050 Paderno Franciacorta (Brescia)

Information and registration:

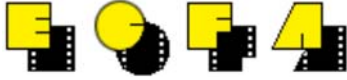
Ellisse, Comunicazione ed Eventi
E-Mail paola.ellisse@ellisse.it
phone ++39-030-3531950
fax ++39-030-3631947

Information also

c/o Regione Lombardia - Struttura Qualità, tracciabilità e promozione prodotti:
E-Mail promozione_prodotti@regione.lombardia.it
phone ++39-02-67 65 26 87
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The programme is subjected to possible alteration.

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Conclusions of Kid Screen 2000: Communication and Creativity

Do the Children Control the Media?

Varese/Italy, October 29th - 31st 2000

Kid Screen, one of the most important conferences on media education in Europe, is organized by the Cinema & Multimedia Office at the Lombardy Region's General Division for Cultures, Identities and Autonomies in co-operation with ECFA. More than 50 experts from all over Europe and about 100 teachers from the Lombardy region had a three-day-programme full of presentations, workshops and discussions, perfectly arranged by the organizing committee directed by Eva Schwarzwald, who is both an ECFA-board member and director of the Cinema and Multimedia Office. The following conclusions have been drawn by Domenico Lucchini, president of ECFA, at the end of the seminar.

It is not easy to draw conclusions from a seminar that was composed of varied contributions, often differentiated between the theory and the practice of communication and creativity. In a freely creative game I will try to navigate between the different subjects which we have identified:

- the spectator in the third millennium;
- helping young people to express themselves;
- exploring art and communication;
- realizing diversity;
- cinema: a passion that can be passed on to young people;
- the threshold of new media.

Then, I will formulate some ideas, working out designs which might help us understand how much of the children's behaviour is original and how much is guided within the creative end results that, today more than ever, are taken from media and technology.

Children as Masters of the Situation

We started from a prerequisite that it is urgent and fundamental that educators and trainers should be conscious of the necessity of offering "good products" within this creativity. Conscious that new theories have modified communication and that younger generations will be living or are already living the socialization and integration of cultures. Relationships, know-how, training and cultural identity already need and will always need more new communicative models. Thus when we speak about "techno-psychology" of the contemporary generations, Derrick de Kerckhove has told us that children of the third millennium, for example, do not watch television but play with it, that they control the images and not vice versa, that they are part of the responsibility for what happens on the different networks. Whether it is television or internet they are always the masters of the situation. Thus it is no longer a question of a passive consuming boy who is a cause of anxiety for parents and for schools. The children turn and flip the screen around as if it were a website until it becomes an extension of their minds instead of being extensions of the reality constructed on the screen around them.

A conclusion which Tony Charlton has also come to, (through other methodologies and approaches) in his "statistical" considerations of the ways in which children of a small community interact and communicate during free play, safeguarding the attention focussed on the influence of television and how it is perceived. His conclusions do not seem to support the studies that demonstrate how children become more anti-social after having watched television. The influence of families and community are considered to be more persuasive in the training of children's behaviour than the simple exposure to television. Thus, it seems that wherever the environment pays attention to behaviour, the potential for television's negative influence is diminished; an effect that can be forwarded by other researchers like Leen van Wichelen (a producer from Belgium) in her television show "My Opinion".

It may take some effort on our part, because we, as adults, still resist seeing a "philosophical device" (coined by McLuhan) on the little screen, (the television, but even the computer or the video game), and we have to take the opportunity that this little screen provides us with, to rethink about ourselves, our relationship to reality and the process symbolizing the possibilities of our discussions with children.

The interactive Spectator

To summarize when we stay with "good" multimedia (that means at an elevated level of interactivity) the young user can be put in a position to interact with sounds as well as fixed or moving images, manipulating and reorganizing their composition with the possibility of "writing" sounds and images. This has been shown by all contributions to the discussion and the concrete analysis of the interactive spectator, of how juvenile creativity expresses itself through the use of media, understood as vehicles of values and of positive behaviour. I am thinking of using videos as demonstrated in the reflections on the potential of democratization of these new technologies by Issy Harvey or Mia Lindrup with her description of national Norwegian projects. The aim of these projects is to stimulate youth in understanding and expressing themselves through audio-visual media, and has also been confirmed by different Italian experiences: videos on the nature of art by Studio Azzurro, projects with interactive CD-ROMs like those from the authors of S.G.A.M.O. and the multi-media project "Glances in Hearing" by the cine-video school produced by the district of Lombardia.

We have to put our own Prejudices into the Game!

Here the child and the teenager, and why not the adult, put themselves into the game. The multimodality (always the good one) puts you into the game and with you, your vision of the world; it draws your inner world from the world of knowledge. The child merges into the situation, projects himself into it, lives it and by doing it develops an understanding of the tactile, empirical type, a vocal intelligence which enables him to proceed by the integration of the elements, by association, and by trial and error.

Even the computer, as demonstrated by the initiatives of Digital Kids, shows us that this concrete, manipulated, vocal, fluid intelligence (always quoting McLuhan) is a communicative possibility, which, if respectful of the child's rights as El St. John has proven, can promote and completely form the child's personality.

A heritage to be protected in the adult, the same adult who, learning from the child in a paradoxical reversing of roles between master and pupil, shares with him an intimate relationship with the multimedia machine. This relationship can restore the capacities to associate, to integrate, briefly, to interweave and thus screen continuously his stand point and his duties. All of us, and in particular those of us who are responsible for training children and youth, will have to put our own prejudices into the game and thus make us accessible to these forms of flexible thinking that break through the lines and emerge from the patterns.

A difficult journey for us adults, which implies first of all, a different psychological attitude, a perceptive decentralization emerging from one's own stand point in order to adopt another, to look at reality from different angles and in a multiperspective way, to travel virtually around the world.

The Cinema is an Archive of Creativity

The new media are places of fluctuation, the net is an experience of de-localization, as has been confirmed by Giorgio Simonelli in his contribution to the discussion on cinema as an archive for the creativity of youth. It ends up in the cinema itself and how could it be otherwise, as the author of these lines is the president of the ECFA.

I find some reassurance in the fact that when expressing themselves on cinema in its specifics, each speaker, and especially Ginette Dislaire, Anna Sola and Giorgio Simonelli, consider that it is possible to construct strong identities and at the same time a collective vision through cinema, understood as a big repertoire and archive, and its history. The possibility of transcending the individual dimension of the analysis to reach the collective one, can emerge from the dialogue between personal experiences. Cinema offers to teachers, educators and social workers a product that is capable of stimulating reflections around the great nuclei of identity and diversity, by scratching the surface and transcending the frame of the screen.

Domenico Luchini

Translated by Hans-Friedrich Kraa with help from Jo-Anne Blouin (Thanks a lot!)



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