



Information
on Films for
Children in
Europe!

No. 1/2007
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ECFA's General Assembly 2007 in Berlin:

Tonje Hardersen is the new President of ECFA

Like her predecessor Mia Lindrup also ECFA's new President Tonje Hardersen comes from Oslo/Norway. In total four new board members were elected.



Some members of the new Board of ECFA (left to right): Felix Vanginderhuysen (General Secretary), Dimitris Spyrou, the new president Tonje Hardersen and Jerzy Moszkowicz celebrating at the „Generation“-party during the Berlin International Film Festival.

Besides Hardersen, who is the children's Film adviser of „Film & Kino“ (the main organisation for the cinema and video industries in Norway) the following people were elected to the board: Emmanuelle Chevalier (Les Films du Préau, Paris/France), Charlotte Giese (Danish Film Institute, Copenhagen) and Dimitris Spyrou (Neaniko Plano, Athens & Olympia International Film Festival for Children and Young People, Pyrgos/Greece). ECFA-Journal will introduce the new board members during the next issues throughout this year.

Together with Debbie Maturi (Leeds/Great Britain), Jerzy Moszkowicz (Poznan/Poland), Eva Schwarzwald (Milano/

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„We Shall Overcome“: Interview with Director Niels Arden Oplev and Main Actor Janus Dissing Rathke

„An Adult Mistreating Children Should Not Expect Mercy“

„We Shall Overcome“ was the most successful European film for young audience in 2006. After the Berlin Kinderfilmfest in February 2006 it was shown at almost every film festival for young people all around the world and won almost all prizes that were there to win. The film is partly based on Niels Arden Oplev's memories. Talking about this film therefore also means: talking about his life.

Niels Arden Oplev: With 407.000 tickets, *We Shall Overcome* got the best result of all films released in Danish theatres in 2006. The catchline 'A film for all ages' sounds a bit mellow but certainly suitable: this is a film parents go to see with their young teenagers. For me that is the perfect audience. Amongst the 14 international awards the film won so far, there were 3 in 'adult' film festivals (Gothenburg, Reykjavik and Hamptons/USA).'

The original Danish title 'Drømmen' (Dreams) sounds awful, doesn't it?

Arden Oplev: The title *We Shall Overcome* wasn't suitable for the Danish market. For our 2nd choice – *I Had a Dream* – rights

had to be claimed with the Martin Luther King Foundation. They asked a reasonable fee (3.500 \$), but the words couldn't be commercialised – a campaign based on that title was over the limit. So we chose *We Shall Overcome*.

You were 8 years old in 1969.

Arden Oplev: This film is the dramatization of something which happened actually in 1974. Corporal punishment was abolished since 1967, but in countryside schools teachers had problems outgrowing their bad habits. Secondary school catapulted me straight into dark medieval ages, due to a headmaster against whom nobody dared to resist. It's hard to explain to a

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Niels Arden Oplev, director and co-author of the outstanding film „We Shall Overcome“ (DK/GB 2005)

Dear Readers of ECFA-Journal, ...

ECFA is a European organisation for children's film culture. Therefore many of you may be convinced that ECFA is well supported by the European Union. Indeed it is not! For many years ECFA's board members have checked the EU-programmes for Media and other related support schemes, but except with some small projects an organisation like ours obviously does not fit into

these programmes. Of course we could adjust our activities to these support schemes, start a project and maybe get some grant. But these projects for example usually have to be limited to six months. Only a few organisations succeeded in getting a support for a longer period, but we know some examples how they were dropped down again after two or three years, despite

the fact that they did excellent work. Is this what we want to achieve with ECFA? We want a sustainable network for the production, distribution, exhibition and reception of high quality films for children and young people. So at the moment ECFA prefers to stay a small, independent and – hopefully – effective organisation - with nothing but the support of its members.

The News Section: Films, Festivals, Awards

International Film Festival for Children and Young People, Yerevan, Armenia:

Grand Prix: „Greenhouse Effect“ by Valery Akhadov, Russia 2005;
Best Feature Film: „Lassie“ by Charles Sturridge, UK 2005;
Children's Jury Prize: „Don“ by Arend Steenbergen, NL 2005;
Audience Prize: „Choo Choo 3“ by Garry Bardin, Russia 2005.

Contact: Int. Children's Film Festival
Nune Manukyan
Rolan Bykov Foundation
Vardanantz Str. 13
AM-375010 Yerevan, Armenia

E-Mail: happy@armline.am
Internet: www.cinepaenz.de

Cinepänz Cologne/Germany:

Children Jury's Awards: 1st prize to „We Shall Overcome“ by Niels-Arden Oplev, Denmark/UK 2005, 2nd prize to „Winky's Horse“ by Mischa Kamp, Netherlands/Belgium 2005.

Contact: „Cinepänz“ Children's Film Festival
JFC Medienzentrum Köln
Hansaring 84 -86
D-50670 Köln

Phone: ++49-221-13 05 61 50
E-Mail: cinepaenz@jfc.info
Internet: www.cinepaenz.de

Olympia Int. Film Festival for Children and Young People, Pyrgos/ Greece:

International Jury's Awards:
best feature film & best direction:
„Mickybo and Me“ by Terry Loane, Northern Ireland 2005;
best short fiction film: „Dewenti“ by Dyana Gaye, Senegal 2006;
best short animation: „Tzaritza“ by Theodore Ushev, Canada 2006;
best young actress: Ebbie Tam in „Winky's Horse“
best young actor: Janus Dissing Rathke in „We Shall Overcome“;
best screenplay: „Two:Thirtyseven“ by Murali K. Thalluri, Australia 2006;
CIFEJ Award: „Winky's Horse“.

Children Jury's Awards:
best feature film: „The Beauty and the Bastard“ by Dome Karukosi, Finland 2005;
best short fiction film: „By the Blue Blue Sea“ by Irina Boiko, Greece 2006;
best short animation: „The Little Short-Sighted Snake“ by Aina Jarvine and Meelis Arulepp, Estonia 2006.

Contact: Olympia Int. Film Festival for Children and Young People
Neaniko Plano
18, Rodos, Str.
GR-11252 Athens

Phone: ++30-1-866 44 70
E-Mail: olyffest@otenet.gr
Internet: www.olympiafestival.gr

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An Adult Mistreating Children Should Not Expect Mercy

young actor what it felt like: being scared every day when going to school.

You had your personal Eddie Svale (the supportive teacher)?

Arden Oplev: Ole Lund Kirkegaard. Later he became a famous author for children (cfr. *Rubber Tarzan*) but in our countryside school he opened the eyes of many of us youngsters.



„We Shall Overcome“: Janus Dissing Rathke (left) and Steen Stig Lommer

Even when being a positive character, still he betrays his ideals. Why?

Arden Oplev: Because he's a grown up. Kids see justice and injustice; black and white. Grown ups maintain a grey zone. For many young people in the sixties, the revolution was only 'today's fashion'; they just moved with the tide. A revolution counts only little revolutionaries as it requires real sacrifices. That's why Frits is the true revolutionary.

Is the influence of Martin Luther King based on your childhood memory too?

Arden Oplev: In our family, John F. Kennedy, Gandhi and Martin Luther King were true heroes. I was 7 when King was shot; a man paying for justice with his life made a huge impression on me.

For Frits, victory is far from complete. Lindum Svendsen doesn't get fired... he dies.

Arden Oplev: The most controversial scene in the movie. Death or justice? Frits is paying a huge price for his actions: mum loses her job, dad ends up in an asylum and he holds himself responsible for the headmaster's death. He can only watch in silence while other kids rejoice and celebrate. But 32 years ago, I was one of the kids exulting in the gymnasium. An adult mistreating kids shouldn't expect mercy; for sure kids will dance on his grave.'

So often young actors are praised for their debut, but seldom so rightly as in Janus Dissing Rathke's case. What's so special about him?

Arden Oplev: He has this gift called 'slow timing', very unusual for a young actor. He takes his time to let emotions grow. I couldn't believe my eyes on the set. For one sentence, he dared to take 40 seconds ... all the time the camera was pointed at his face; I just let it roll.

How did the shooting go?

Arden Oplev: We worked on the isolated island Ærø, where time has been standing

still. Cast and crew stayed there for three months ... a tough decision, working on a 3 million Euros budget. But it was easy to create the right atmosphere. Bent Mejding (headmaster Lindum Svendsen) who is a respected actor – as close as you can get to Danish royalty without being it – suggested the 'tough boys'-song from his own school memories. I asked a local teacher to reconstruct a gymnastic show from the early days of his career. The result looked indeed like pure nazi-propaganda.

Hidden deep in the Danish forests, there must be a factory producing little acting talents on an assembly line. Janus Dissing Rathke is the new super-de-luxe model. Not only Janus looks good, he has great acting skills too. The opening scene is impressive: while bewilderment grows on his face, you realize this boy is really capable of 'carrying' an entire movie.

Janus was a 2-faced God. How do you like all your faces on the big screen?

Janus Dissing Rathke: Most of the time I'm pleased with what I see. Berlin was the most fun; there I got my Glass Bear. But when the film was shown in the theatre in a nearby town where people know me, I felt much more nervous and uncomfortable.

Where did you learn the job?

Janus: I learned a lot from Niels Arden Oplev and from my casting-agent. I'm not afraid to take my time. For instance for a crying scene, I go sitting by myself for 5 minutes in a quiet room to build up the exact feeling.

What were your favourite scenes?

Janus: Singing the song „I'm drunken and broke“. That's so funny, and when the headmaster calls me „liar“ over and over again. That was fun doing it and watching it.

In general the filming worked out fine?

Janus: Except one time. I fell into the water and ruined a very expensive microphone. Whenever I see that scene on screen, I think about the 300 lost Euros.

A school where kids are seriously mistreated ... Can you still imagine that, 30 years later?

Janus: These days it's more the other way around: kids terrorizing the teachers. But my parents told me about their school days. They recognized a lot in the film: the songs, standing in line... Nowadays they are both teachers themselves.



„We Shall Overcome“

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At the end of the film, the kids are rejoicing the headmaster's death.

Janus: Only when seeing it on screen, I realized how odd that is. Frits can't laugh nor rejoice; he blames himself for the headmaster's death. Death is a punishment that nobody deserves.

Martin Luther King ... that's somehow a bizarre idol for a kid, isn't it?

Janus: I didn't feel much related to that. Personally, I'm more crazy for Green Day.

Interview: Gert Hermans



„We Shall Overcome“

The News Section: Films, Festivals, Awards

International Young Audience Film Festival „Ale Kino!“, Poznan/Poland
Best animated film: „Azur and Asmar“ by Michel Ocelot, France 2006;
Feature films: Bronze Goat for „Live and Become“ by Radu Mihaileanu, France, Belgium, Italy, Israel 2005; Silver Goat for „Winky's Horse“; Golden Goat for „Opal' Dream“ by Peter Cattaneo, United Kingdom, Australia 2005;
Special Prize Platinum Goat to Dorota Kedzierzawska, director of the film „I am“, Poland 2005;
Children's Jury: „Viva Cuba“ by Juan Carlos Cremata Malberti, Cuba 2005.
Contact: International Young Audience Film Festival „Ale Kino!“
Children's Art Centre
St. Marcin Street 80/82
PL-61809 Poznan
Phone: ++48-61-6464 481
E-Mail: festival@alekino.com
Internet: www.alekino.com

Berlin Int. Filmfestival , Generation Children's Jury: best feature film: „Dorm“ by Songyos Sugmakanan, Thailand 2006; special mention: „Mukhsin“ by Yasmin Ahmad, Malaysia 2006; best short film: „Mened“ by Daniel Taye Workou, Ethiopia/Germany 2006; special mention: „Gaining Ground“ by Marc Brummund, Germany 2006.
Youth Jury: best feature film: „Sweet Mud“ by Dror Shaul, Israel 2006; special mention: „The Fall“ by Tarsem Singh, USA/India 2006.
International Jury: best feature film: „Mukhsin“, special mention: „Dorm“; best short film: „Gaining Ground“; special mention: „Having A Brother“ by Esben Toft Jacobsen, Denmark 2006.
Best First Feature Award 2007 (competition for all debut films in all sections of the Berlin Int. Film Festival): „Yanaja“ by Rajnesh Domalpalli, India/USA 2006 (screened in the Generation/14plus-section).

Contact: Berlin Int. Filmfestival
Generation
Potsdamer Str. 5
D-10785 Berlin
Phone: ++49-30-25920420
E-Mail: generation@berlinale.de
Internet: www.berlinale.de

Europees Jeugdfilmfestival Vlaanderen, Antwerp & Brugge, Belgium
International jury: „Zozo“ by Josef Fares, Sweden 2005; children's jury Antwerp: „We Shall Overcome“; children's jury Brugge: „My Name is Eugen“ by Michael Steiner, Switzerland 2005; audience award Antwerp: „Red Like the Sky“ by Cristiano Bortone, Italy 2004; audience award Brugge: „Pom“ by Olivier Ringer, Belgium 2006.

Looking for the future of children's film culture:

The Time After „Terkel“

The Swedish Film Institute invited to a two-day seminar of thought provoking lectures and discussions about the future of Nordic children's films. Some headlining questions were: Have the Nordic children's films lost their good reputation as innovative quality films that are respected and admired internationally? Have they lost their national audience? Is the definition „children's films“ too narrow and a problem in itself? Would it be better to remove the definition once and for all and rather talk about films about kids or childhood or with kid actors?



The seminar started with a lecture from Professor Lasse Dencik, who emphasized that we live in an event driven world, with children who are both more flexible and demanding than before, due to more unstable family structures. They have a strong sense of self-reliance and a vast selection of cultural offers – such as TV-channels, computer games etc. So how do we launch the Nordic children's films as events, and make them known in a highly competitive media world? Not surprisingly no clear solution was reached during the seminar.

And how does the future of the Nordic children's films look? Not so great according to the different film consultants from the film institutes and film funds in Denmark, Sweden, Finland and Norway. They all agreed that there is a lack of good and exciting scripts. There is too much emphasis on a film's learning potential. We often find a sickly combination of political correctness and cynical commercialism. There is a lack of good stories and goal driven characters. Director Jesper W. Nielsen also stated that censorship is a huge problem. There is a discrepancy between what the censors and filmmakers think of as a children's film. If a director has made a bold and fresh children's film and then gets a censorship certificate stating 11 years, the film's market potential will be ruined. And this is something Mr. Nielsen has a personal experience of, being the

director of *The Last Viking* and *Little Big Sister* (*Forbudt for børn*).

So what should script writers do? They should present dilemmas – not solve them! They should look at children's films as films, meaning real films. They should explore the secret and sometimes unpleasant sides of childhood. There is a longing for the great cinematic experience, the long journey and the great story. Scriptwriter Per Nielsen suggested that it is a good idea to look at a film's play potential, if the kids won't play it – don't make it.

Many speakers suggested that we should stop talking about children's films altogether. There is too much talk about children and no mentioning of films! Perhaps we could lure film makers into making great children's film if they think they are making ordinary films and are not restricted by a narrow frame. Personally I think we must recognise children's films as a unique genre, which has to be taken seriously and taught properly in film schools and taken seriously by the press. Directing a children's film should not be seen as one step closer to directing a „proper“ film, meaning a film for adults. A really good film must not be dismissed as „a film not just for children“. To define children's films as a genre means that it can (like any other genre) be challenged, developed and broadened. The different short films and film clips that were presented at this seminar proved that a film for children can be many, many different things. Nielsen closed his presentation with a beautiful sentence: „Children's films are too important to be just for children!“

Tonje Hardersen, Children's film adviser, FILM&KINO, Norway, and – since February this year President of ECFA

The News Section: Films, Festivals, Awards

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Vlaanderen, Somméstraat 49
B-2060 Antwerp
Phone: ++32-3-23 26 409
E-Mail: info@jeugdfilmfestival.be
Internet: www.jeugdfilmfestival.be

Forthcoming Festivals

**BUFF - Int. Children & Young People's
Film-Festival, Malmö/Sweden,
March 13th to 17th 2007**

Contact: BUFF - Int. Children & Young
People's Film-Festival
P.O. Box 4277
S-20314 Malmö
Phone: ++46-40-302505
E-Mail: info@buff.se
Internet: www.buff.se

**Children's Film Festival „Berimora
Kino“ („Film Berry“), Riga/Latvia,
March 17th to 25th 2007**

Contact: Children's Film Festival
Arsenals - Int. Center of
Cinema, Marstalu 14
LV-1050 Riga/Latvia
Phone: ++371-7210114
E-Mail: arsenals@arsenals.lv
Internet: www.arsenals.lv

**Augsburger Kinderfilmfest,
Augsburg/Germany,
March 18th to 25th 2007**

Contact: Kinderfilmfest
Filmbüro Augsburg
Schroockstr. 8
D-86152 Augsburg
Phone: ++49-821-3491060
E-Mail: filmbuero@t-online.de
Internet: www.filmfest-augsburg.de

**Leeds Young People's Film Festival,
Leeds, Great Britain, March 29th to
April 6th 2007**

Contact: Leeds Young People's
Film Festival
The Townhall/The Headrow
GB- Leeds LS1 3AD, UK
Phone: ++44-113-247 8398
E-Mail: debbie.maturi@leeds.gov.uk
Internet: www.leedsfilm.com

**Sprockets - Toronto International Film
Festival for Children, Toronto, Canada,
April 20th to April 29th 2007**

Contact: Sprockets
Int. Film Festival Group
2, Carlton Street, Suite1600
CAN- Toronto ON -
Canada M5B 1J3
Phone: ++416-934-3281
E-Mail: sprockets@torfilmfest.ca
Internet: www.bell.ca/sprockets

Films on the Horizon

New European films for children which are ready to be discovered for your programmes. More information and more films can be found at www.ecfaweb.org. Of course we can never guarantee that we cover all important new films. Producers, distributors and sales agents are kindly invited to inform us of their new releases.



„Elias and the Royal Yacht“

Call Me Elisabeth

Feature Film, France 2005
Director: Jean-Pierre Améris
Production: Pyramide Productions
Festival: Berlin Generation
World Sales: Pyramide International
5 Rue du Chevalier de
Saint-George
F-75008 Paris
phone: ++33-1-42960220
fax: ++33-1-40200551
E-Mail: pricher@pyramidefilms.com
Internet: www.pyramidefilms.com

Desmond and the Swamp Barbarian Trap

Animation Film, Sweden 2006
Director: Magnus Carlsson
Production: The Jolly Patron AB
World Sales: NonStop Sales AB
Döbelnsgatan 24
SE-11352 Stockholm
phone: ++46-8-6739999
fax: ++46-8-6739988
E-Mail: info@nonstopsales.net
Internet: www.nonstopsales.net

Elias and the Royal Yacht

Animation, Norway 2007
Director: Espen Fykse, Lise Osvoll
Production: Filmkameratene
World Sales: Svensk Filmindustri AB
Råsundavägen 150
SE-16986 Stockholm
phone: ++46 8 680 35 00
fax: ++46 8 680 37 83
E-Mail: international@sf.se
Internet: www.sfinternational.se

The Emperor's Secret

Animation, Finland 2007
Director: Riina Hyytiä
Production: Helsinki-filmi
World Sales: NonStop Sales AB
(address see above)

Iska's Journey

Feature Film, Hungary 2007
Director: Csaba Bollók
Production: Merkelfilm
Festival: Berlin Generation
World Sales: Merkelfilm
Németvölgyi út 19
H-1026 Budapest
phone: ++36-1-214 43 21
fax: ++36-1-214 43 21
E-Mail: merkelfilm@t-online.hu

Kidz in da Hood

Feature Film, Sweden 2006
Director: Ilva Gustavsson &
Catti Edfeldt
Production: Gilda Film
Festival: Berlin Generation
World Sales: Trust Film Sales
Upplandsg. 35
SE-113 28 Stockholm
phone: ++46 833 55 76
fax: ++46 830 99 34
E-Mail: annakar@trust-film.dk
Internet: www.trust-film.dk

Onni von Sopenen

Feature Film, Finland 2006
Director: Johanna Vuoksenmaa
Production: Production House
Festival: Oulu 2006
World Sales: Production House
Höyläamöntie 18 A
SF-00380 Helsinki
phone: ++358 9 229 3260
fax: ++358 9 229 32 665
Internet: www.onnivonsopenen.fi

Silly's Sweet Summer

Feature Film, Germany 2006
Director: Johannes Schmid
Production: Kinderfilm GmbH, Schlicht
und ergreifend, BR, RBB
Festival: Berlin Generation
World Sales: Telepool
Sonnenstr. 21
D-80331 München
phone: ++49-89-558760
fax: ++49-89-55876188
E-Mail: telepool@telepool.de
Internet: www.telepool.de



„Silly's Sweet Summer“

The Ghost in the Swamp

Feature Film, Croatia 2006
Director: Branko Istvancic
Production: Interfilm, HRT
World Sales: Interfilm d. o. o.
Nova Ves 45/2
CRO-1000 Zagreb
phone: ++385-1-4667290
fax: ++385-1-4667022
E-Mail: interfilm@interfilm.hr
Internet: www.interfilm.hr
www.duhumocvari.com

Trigger

Feature Film, Norway 2006
Director: Gunnar Vikene
Production: Cinenord, Miso Film
Festival: Berlin Generation
World Sales: Svensk Filmindustri
(address see above)

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Films on the Horizon

U

Animation Film, France 2006

Director: G. Solotareff & S. Elissalde

Production: Prima Linea, Gebeka, France 3

Festival: Berlin Generation

World Sales: Celluloid Dreams

2, rue Turgot, F-75009 Paris

phone: ++33-1-49700370

fax: ++33-1-49700371

E-Mail: info@celluloid-dreams.com

Internet: www.celluloid-dreams.com



„U“

An Italian Seminar by „Cinema senza barriere“ („Cinema Without Barriers“)

„I Hear You with my Eyes, I Talk to You with my Hands“

A Journey In The Deaf's World Between Poetry, Music and Artistic Expressions, Seminar in Milano/Italy on March 17th 2007

Cinema Without Barriers is a programme of films conceived for physically challenged viewers, in particular the blind and the hard of hearing. This seminar will consider, in depth, a number of relevant fields: science; the Language of Signs; poetry; television; music for the deaf and hard of hearing; experimental approaches.

Signs are the language of the deaf and hard of hearing. Their cognitive structure was long held to be „different“. Therefore the deaf have often been educated differently, and regarded as being incapable of taking an interest or expressing creative faculties. As a result, social relations for the deaf have often been restricted to their own circle. Rarely are the deaf addressed by cultural schemes and projects, which tend to conceive music, theatre and dance as being naturally exclusive of those who cannot hear. However the deaf and hard of hearing are indeed active in all domains involving emotional and bodily feelings, even if these are thought by many to be the exclusive preserve of „normal“ people. Dirksen Bauman, professor of Deaf Studies and American Sign Language at Gallaudet University, will explore the similarities between signed language and film language. Both forms of expression function according to a visual logic

that makes use of editing, motion and a variety of camera 'shots' – close up, medium and distant. He will demonstrate how sign language poets and filmmakers are beginning to forge new ground in the interplay between these two forms of languages through a new genre of cine-poetics. Allan Johnston, producer of *Something Special*, a series of BBC which was made and designed specifically for children with learning difficulties, will present the „Deaf Children and Television Guide“ made in co-operation with the National Deaf Children's society, a practical guide for producers to help them consider the needs of their deaf viewers in the 21st century.

„Cinema senza barriere“ is a project organized by ECFA's board member Eva Schwarzwald and Romano Fattorossi for Aiace (Associazione Italiana Amici Cinema d' Essai) Milano on behalf of the Province of Milan, with the support of the Banca del Monte di Lombardia Foundation.

Information and reservations:

Aiace

via Piolti de' Bianchi, 19

20129 Milano

phone ++39 02 76115394

E-mail: info@mostrainvideo.com

Internet: www.mostrainvideo.com

Professionals' Meeting at the Malmö International Filmfestival for Children and Young People, Malmö/Sweden, March 16th and 17th:

BUFF Financing Forum 2007

BUFF-Financing Forum will provide a unique opportunity for filmmakers to present and co-finance their latest projects.

The forum will attract the attention and the participation of financiers, producers, distributors, commissioning editors, funding bodies and directors from Northern Europe. The funding forum is exclusively aimed for the production of films for children and young people up to the age of 18. The forum focuses on full length films or series aimed for cinema and/or television distribution. The accepted formats are narrative feature films or animation. The funding forum will be open for films produced in Northern Europe: Norway, Denmark, Finland, Sweden, Iceland, Poland, Belgium, Germany, The Netherlands and

the Baltic nations. The BUFF Financing Forum will help spread awareness of regional productions and co-productions that are under development. The event will support the (co)-production of cinematography work, facilitating the financing perspective for children and youth films in the northern part of Europe.

Contact: BUFF – Int. Children and Young People's Film Festival, Malmö/Sweden

phone: ++46 733 612 619

E-mail: annette.brejner@buff.se

Internet: www.financingforum.eu

The News Section: Films, Festivals, Awards

Kristiansand International Children's Film Festival, Kristiansand/Norway, April 24th to 29th 2007

Contact: Int. Children's Film Festival

Kristiansand Kino

P.O.Box 356

NO-4663 Kristiansand

Phone: ++ 47-38-10 42 05

E-Mail: d.krohn@krskino.no

Internet: www.kicff.no

International Festival of Animation Films, Stuttgart/Germany, April 26th to May 1st 2007

Contact: International Festival of

Animation Films

Film- & Medienfestival GmbH

Schloßstraße 84

D-70176 Stuttgart

Phone: ++49-711-92546100

E-Mail: trickfilm@festival-gmbh.de

Internet: www.itfs.de

„Goldener Spatz“ / „Golden Sparrow“, German Children's Film & TV-Festival at Erfurt & Gera, Germany, May 8th to 16th 2007

Contact: Stiftung „Goldener Spatz“

Reichartstr. 8

D-99094 Erfurt

Phone: ++49-361-66 386 - 0

E-Mail: info@goldenerspatz.de

Internet: www.goldenerspatz.de

International Film Festival for Children and Youth Zlín/Czech Republic, May 27th to June 2nd 2007

Contact: International Film Festival for

Children and Youth Zlín

Filmfest, s.r.o.

Filmová 174

CZ-76179 Zlín

Phone: ++420-57-7592217

E-Mail: festival@zlinfest.cz

Internet: www.zlinfest.cz

Kids Festival, Sarajevo/Bosnia-Herzegovina, June 8th to 14th 2007

Contact: Kids Festival, ViaKult Office

Halilbasica 52

71000 Sarajevo

Phone: ++387 33 232 644

E-Mail: office@viakult.org

Internet: www.kidsfest.ba

Plein la bobine - Sancy Film Festival for Young People, Massif du Sancy, La Bourboule & Le Mont-Dore / France June 16th to 20th 2007

Contact: Plein la bobine - Sancy Film

Festival for Young People

c/o Hotel de Ville

Place de la Republique

F-63150 La Bourboule

Phone: ++ 33-473-655146

E-Mail: info@pleinlabobine.com

Internet: www.pleinlabobine.com

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D-61267 Neu-Anspach
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Fax: ++49 - 69 - 631 29 22
E-Mail: RTSchoeffel@t-online.de

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Adam Graham, Leeds

ECFA's website programmer:
Udo Lange

ECFA – EUROPEAN CHILDREN'S FILM ASSOCIATION

The goal of ECFA is to support
cinema for children in its cultural,
economical, aesthetic, social,
political and educational aspects.
ECFA was founded in 1988 in
Mons/Belgium after the Confer-
ence of Troja/Portugal and brought
together a wide range of European
film professionals and associa-
tions, producers, directors, distri-
butors. ECFA's aim is to set up a
working structure in every Europe-
an country for films for children and
young people, a structure adapted
to Europe's multicultural interests.

For more informations and mem-
bership (membership-fee 200 €
per year) contact:

ECFA - European Children's
Film Association
Rue des Palais 112
B-1030 Bruxelles
Phone: ++32 - 2 - 242 54 09
Fax: ++32 - 2 - 242 74 27
E-Mail: ecfa@jekino.be
Internet: www.ecfaweb.org

The European Children's Film Distribution Network:

www.ecfaweb.org/network.htm
Databases on children's film festi-
vals, sales agents, distributors
and TV-programmers interested in
European films for children.

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Tonje Hardersen is ECFA's New President



*Mia Lindrup (right) leading the last
General Assembly in her six years
electoral period as a board member
of ECFA, among them she served for
four years as ECFA's president. In the
picture on the left: Board member
Eszter Vuojala.*

Italy) and Eszter Vuojala (Oulu/
Finland) whose electoral periods
are still on-going, ECFA has eight
board members in total.

Florence Dupont, Mia Lindrup and
Rose-Marie Strand, whose terms
as board members completed
after the maximum duration of six
years, received a warm applause
from all the members that were
present at the GA. Another former
board member, Pieter Boeckx from
Antwerp/Belgium had already left
the board previously, due to chang-
ing his job and therefore was no
longer active in the field of film
culture for children.

A discussion started when ECFA's
General Secretary Felix Vanginder-
huysen and Mia Lindrup informed
that CIFEJ had quit the co-operati-
on with ECFA at the Kids for Kids
Festival (KFKF). Upon request of
Felix Vanginderhuysen CIFEJ's
Executive Director Jo-Anne Blouin
explained some days before the
GA via e-mail that „the board of
directors of CIFEJ had decided not
to renew the collaboration with
ECFA on the KFKF project due to
the damaging campaign undertak-
en by ECFA and ECFA board mem-
bers against CIFEJ president.“ All
persons present at the GA agreed
that there was neither a „cam-
paign“ nor any other intent to
damage CIFEJ or CIFEJ's presi-
dent by ECFA. Nevertheless the
new board members will make
their attempt towards a positive

ECFA's new elected Board Members:



*Emmanuelle
Chevalier*



Charlotte Giese



Tonje Hardersen



Dimitris Spyriou

solution for this problem, because
they regard it as absolutely impor-
tant for the two international
children's film organisations to
have good relations and an effecti-
ve co-operation with each other.

Felix Vanginderhuysen felt very
sorry to add that there is another
problem for this ambitious project
KFKF: As he was informed the
main sponsor decided not to re-
new the co-operation on this pro-
ject for this year, therefore the
organizers have to find new finan-
cial sources.

During the discussion on future
projects for ECFA several mem-
bers mentioned that the most
important subject at the moment
is the distribution of films for
children in Europe and ideas on
how to improve it. ECFA has alrea-
dy been working on it: A distribu-
tion conference took place at
Cinekid Amsterdam in October
2006, another meeting of Euro-
pean children's film distributors
was scheduled during the Berlin
International Film Festival 2007
and hosted by German ECFA-mem-
ber Christian Meinke and his
MFA+ Film Distribution (see photo
below).

ECFA's General Assembly 2007
was continued – as usual – with
the party at Café am Neuen See
together with 250 people from the
children's film scene in Europe.



*Children's film distributors from Belgium, Canada, France, Germany, Greece, the Netherlands, Norway,
Poland and Sweden participated in ECFA's distributors' meeting during the Berlin Int. Film Festival.*