

## No. 2 / 2010

June

## Column

A vampire used to mean something...

I am a descendant from people from the Carpathians, ancient home of vampires. In the wooden peasant house of my paternal grandparents, bunches of herbs were hanging in the doorway, with a string of garlic in the most prominent place. For my ancestors, vampires used to mean something. They were real, or at least really believed in. They were part of an alternative human history, in which death and resurrection had their own interpretations. Nowadays, vampires have become mascots of popular culture. In stories such as 'Twilight', the vampire loses his original value, becoming a gadget in a teenage love story. Mass culture changes cultural codes. The "vegetarian" vampire in 'Twilight' (he drinks only animal blood) becomes a doctor. It wouldn't be surprising if he set up a voluntary blood donation centre in town!

The vampire means a lot, indeed, for the film industry, since he boosts box office takings. Cinema-goers, hollowed out by popular culture, want fear and sex, but not too much, and preferably in disguise. Stories are written to match the expectations, bold enough to attract the short-skirted audience and censored enough to protect them. A vampire film only works when it raises fear, therefore it is in the interest of the film industry not to educate youngsters about the marketing mechanisms of mass culture. It might turn out fear loses its appeal as soon as the audience gets used to it. Which might mean they will not buy a ticket to see the film...

Jerzy Moszkowicz

The full version of Jerzy's Devil's Advocate statement in the 'Perfect Tool' seminar can be found on [www.ecfaweb.org/projects/education/kristiansand2010a.htm](http://www.ecfaweb.org/projects/education/kristiansand2010a.htm).

## Study Guides: The Perfect Tool – Report Seminar

In cooperation with Film & Kino and with the support of the Kristiansand International Children's Film Festival, ECFA co-organized a seminar on film study guides on 30th April 2010. Easier than ever, students get access to films and to all knowledge about the medium: the 'making of' on a DVD often shows more than any of our resources can. Then why do we still need study guides? Are they really 'The Perfect Tool' for film education?

ECFA President Tonje Hardersen welcomed more than 70 participants. "It's hard to discuss something we might all agree upon." Therefore moderator Cecilie Stranger-Thorsen appointed some devil's advocates, entitled for being obstructionists and challenging the speakers with critical remarks.



The Perfect Tool seminar in Kristiansand

## Picking up skills

In her keynote speech, renowned media literacy expert Cary Bazalgette invited her audience to rethink the subject from the learners' point of view: 'Why do we think children and young people should learn about film?' We need skills to become full members of the social world, and those skills are easily picked up from the media at a very young age when learning is undeniably involved in everything we do. Therefore, film education in schools should start with reflecting and articulating about what children already know. The rules and expectations of narratives, characters, descriptive passages etc. are understood at a very young age, as a foundation for a more elaborate media education.

The IT industry makes us believe that all media skills are a purely technical matter. With this idea haunting the computer classes in school, children's skills are grossly under-challenged. A learner-centred approach would ask: 'what sense does it make to use a 20th century curriculum in a 21st century society?' which would lead us to argue for a school curriculum that includes film education as a normal part of learning.

## ECFA's congratulations to Zlin!

On behalf of ECFA, we congratulate Petr Koliha and his festival team on the 50th anniversary of the Zlin International Film Festival for Children and Youth! Petr Koliha: "The first edition of Zlin's contemporary festival took place in May 1961. That makes the festival even older than the Berlin Wall, which was built in August of that year. However, while this notorious symbol of the Cold War that divided Europe into East and West fell twenty years ago, the festival in Zlin managed to breath and expand in true freedom."

Hope to meet you all in Zlin soon, at the oldest and largest festival of its kind!

## Critically creative and creatively critical

Ian Wall (Film Education, UK; [www.mediaeducation.org](http://www.mediaeducation.org)): *'Youngsters are technology obsessed but they're missing out on the critical aspect in what they're doing. We want them to be critically creative and creatively critical.'* That requires a certain level of interactivity in study guides. Comparing the study guide on CASINO ROYAL, for which Ian Wall had access to the film's rushes and sound files, with the guide for STAR TREK, made on nothing but 9 film stills, students were keen on the highly advanced CASINO ROYAL guide while teachers often preferred the basic STAR TREK approach. Children today are 'digital natives', many of their teachers are still 'digital immigrants'. The Film Education DVDs tries to serve them both.

Wall guided the audience through an interactive study guide on CHRONICLES OF NARNIA – PRINCE CASPIAN, introducing some advanced technology. By compiling a trailer with the use of footage and images provided by the distributor, students are forced to reflect upon persuasive texts as used in film promotion campaigns.

The instruction 'write a speech' is a comfortable territory for teachers. But finding the best matching graphic design is more a pupils' thing. By the end of the day, everyone is happy.

Devil's Advocate Marjo Kovanen (Koulukino, Finland) wondered why to pick Hollywood films for writing study guides about. Ian Wall: *'No longer ask students to leave their backpack of experiences outside the classroom, but invite them to bring it in. We make them start on where they are ready to be. Teach children to ask the right questions, without indoctrination about what art and culture should be.'* Ian will go down in history as the man describing art house cinema as *'Mongolian films about dogs and camels that I can only watch in fast-forward modus'*.

Devil's Advocate Per Ericsson (Swedish Film Institute) recognized many teachers as technophobes. A survey brought up that study guides are used most frequently by the 40+ age range, they are scared to hand over the control to their pupils. To motivate them we should use the technology that they feel comfortable with. Make sure technology doesn't get in the way.

### 'Dangerous Films'

Flemming Kaspersen (Danish Film Institute) spoke about the accessibility of films (distribution) and of educational material, easy to consult.

With [www.filmstriben.dk](http://www.filmstriben.dk) (DFI's digital platform, containing 700 shorts and documentaries, covering 75 % of the Danish schools) the DFI has the ultimate distribution channel in their hands.

DFI considers short fiction films as the ideal format for film education. That was a reason for launching 'Dangerous Films': a compilation of 4 short films for children (9 – 12) using different styles of narratives and different genres.

Devil's Advocate Tonje Eikrem Jacobsen represented the voice of film clubs. As an important film exhibitor, they claim the right to get support in their educational activities too. *'Why can't film institutes provide us with ready made material or with national guidelines on how to teach film in our clubs?'* Media teacher Dagfinn Tvedt emphasised that the standards are fixed by the students, used to various types of mass media. Teacher training comes in short. *'Teachers should know how to make a film with mobile phones. It's not about fitting media education into the curriculum; it's about changing the curriculum.'*



Twilight

### Vampire values

Lisa von Hilgers represented Media-manual, a free Austrian online resource for teachers ([www.mediamanual.at](http://www.mediamanual.at)), focussing cultural education on popular culture: What do young people actually watch? How are those films culturally embedded? As illustrated by a study guide on TWILIGHT.

Again comes on the question whether or not to use commercial films for educational purposes. Greet Stevens (Open Doek, Belgium) suggests that education material should be challenging. *'I want study guides to trigger students, to broaden their horizons. Where is the challenge in learning about blockbusters? How does it stimulate their growth?'* Von Hilgers states the two do not exclude one another when working with the 'bottom-up principle': start with what they are used to and then move on towards 'the unknown'.

Devil's Advocate Jerzy Moszkowicz (Ale Kino! Poland) pleaded for respecting the original value of vampires. *'Vampires have become mascots of popular culture'* (see Column, page 1).



The Perfect Tool seminar

### 5 Questions

In the round up discussion of the seminar Cary Bazalgette broadened the idea of 'teacher training'. To achieve changes in education, it's necessary to *'teach the ones who are teaching the teachers to teach'*. Teachers of 'mother language' are the most frequent users of study guides. They know about narratives and story development. What they need to know more about is 'film language'. They want to be provided with simple lesson plans, with predetermined outcomes. When they ought to be asking children more open questions about film, listening to their responses, and building their teaching on these. Examples of open questions, as used in the British Film Institute classroom resources, are:

- Was there anything you liked?
- What caught your attention?
- Was there anything you disliked?
- Was there anything that puzzled you?
- Did you notice any patterns?

Moderator Cecilie Stranger-Thorsen concluded that the seminar's closing note on a closer co-operation would be a good lead for the future work of ECFA in this specific field, both in terms of copyright and research on teachers' needs and feedback.

Elise van Beurden & Gert Hermans

The full version of this report can be found on [www.ecfaweb.org/projects/education](http://www.ecfaweb.org/projects/education).

Young reporters from the Oulu Festival have their say about THE EAGLE HUNTER'S SON (René Bo Hansen)

*"It is different from other films, slowly flying into your heart. Go to see it if you want to widen your view on the world." – "It was so boring I almost fell asleep."*

## INTERVIEW with Christian Lo & Trine Aadalen Lo (RAFIKI) “In the eyes of children every friendship is forever”

He is a director, she is a producer and together they're the Filmbin team. After a series of short films, Christian Lo and Trine Aadalen Lo are now presenting their first feature. RAFIKI, still keeping alive the sparkles that were so distinctive for 'Baluba Runa', 'Ramp' and 'Iver', tells about 3 best friends trying to save one of them from being sent back to her African home country. With no other clue than an address, Julie and Mette sneak onto the night train, trying to find their friend Naisha.

**RAFIKI has a compact storyline: straightforward and quite cut to the bone.**

Christian Lo: “Blame it on the financial crisis. RAFIKI was made on a budget of approx. € 2 million. We didn't get as much money as we hoped for, so we had to make adjustments. During the writing process we constantly asked ourselves: ‘Do we really need this scene?’ We peeled off everything that wasn't needed.”

**For a girls movie...**

Christian: “I don't see it that way! As a child I loved those children's classics like PIPI LONGSTOCKING and RONIA THE ROBBER'S DAUGHTER and I never considered them girls movies.”  
Trine Aadalen Lo: “We didn't focus on the girlish elements, on the contrary. On the poster we've put all the boyish elements up front: a train, a snowball fight...”

**How did you balance the dynamics amongst the three girls? Especially Julie, who is the weakest link in the group, is depicted in an elaborate way.**

Christian: “In the first draft Julie was a Pipi Longstocking-type of girl: brave and cool. We realized that if we made her more shy and obedient, afraid to speak out in public, that would make her story a much bigger adventure and it would intensify the audience's level of identification. Naisha is the tough girl and Mette is the ‘comic relief character’: very ambitious and not aware of any boundaries or limitations.”

**The parents' characters are mirrored in their offspring.**

Christian: “That's how we intensified the friction between Julie and her father, who's a rather strict policeman. Julie struggles with a dilemma between doing the right thing according to dad's regulations or doing the right thing according to her heart.”

**Not one character in the film is ridiculed; everyone is treated with respect.**

Christian: “I remember how much, as a child, I hated those ridiculed bad guys in movies. It means the director doesn't believe in his own drama.”

For children the situations are much more threatening if the adults are real. The only one-dimensional character on the edge of being ridiculous is a politician.”



Rafiki

**Did you consider at any time a less happy ending?**

Christian: “That has been discussed. In reality most cases don't get a happy ending. The children in RAFIKI experience that pain of loss and farewell. But it's our motto that a young audience always deserves hope. Naisha's problem doesn't get solved permanently. They just say her case will be re-opened. So there is hope.”

**Nowhere in the film it is explained what the word ‘rafiki’ means.**

Trine: It means ‘friend’ or ‘companion’ in Swahili. But we didn't feel the need for an explanation.”

Christian: “In the eyes of children friendship is a huge thing; every friendship is forever. Adults know this doesn't always match with reality. In my opinion children should keep this strong belief alive. RAFIKI shows you should fight for the things you believe in.”

**A lot of filming was done in the snow. How did that work out?**

Christian: “Complicated. All day long the crew stood knee deep in snow and the cold made it hard to move. But snow defines where we come from. Sleigh riding is what an average Norwegian child does. So it's a natural part of telling a story taking place in Norway.”

**With Christian as director and Trine as producer Filmbin is more or less a family business.**

Trine: “With Arild Tryggstad, our editor, there is a 3rd person involved. We met at film school and filmmaking was always a part of our lives ever since. Even our son is in RAFIKI, playing the role of the baby. Luckily we shot those scenes a few days before he started learning to walk!” (GH)

The full version of this interview can be found on [www.ecfaweb.org/projects/filmmaking](http://www.ecfaweb.org/projects/filmmaking).

## The News Section: Films, Festivals, Awards

### Children Film Festival „Cine Junior“, Val-de-Marne, France

Grand Prix: „The Strength of Water“ by Armagan Ballantyne, New Zealand, 2008. Prize of CICAE: „Patchwork“ (Kurak Korpe) by Rustem Abdrashev, Kazakhstan, 2007.

Kyrnéa International prize and young Juries' awards: „The Strength of Water“. Grain a Démoudre Award: „The Girl“ by Fredrik Edfeldt, Sweden, 2008.

[www.cinemapublic.org](http://www.cinemapublic.org)

### International Filmfestival Generation, Berlin, Germany

Generation Kplus, Children's Jury: Crystal Bear for Best feature film: „Echoes of the Rainbow“ by Alex Law, Hongkong, 2009. Crystal Bear for Best short film: „Franswa Sharl“ by Hannah Hillard, Australia, 2009. Professionals' Jury: Best feature film: „Boy“ by Taika Waititi, New Zealand, 2009. Best short film: „Apollo“ by Felix Gönnert, Germany 2010. Generation 14plus, Youth Jury: Crystal Bear for Best feature film: „Neukölln Unlimited“ by Agostino Imondi & Dietmar Ratsch, Germany, 2010. Crystal Bear for Best short film: „Ask the Wind“ by Batin Ghobadi, Iran, 2009.

[www.berlinale.de](http://www.berlinale.de)

### Europees Jeugdfilmfestival Vlaanderen, Antwerp & Brugge, Belgium

Professionals Jury: Best feature film: „Max Embarrassing“ by Lotte Svendsen, Denmark, 2008. Best short film: „The Hours“ by Johan Hagelbäck, Sweden, 2008.

Children Jury – Antwerp: Best feature film: „The Crocodiles“ by Christian Ditter, Germany, 2009; Best short film: „The New Washing Machine“ by Winfried Bellman, Germany, 2008.

Children Jury – Brugge: Best feature film: „Book of Masters“ by Vadim Sokolovsky, Russia, 2009. Best short film: „Anna Lovenstein“ by Pauline Bureau, France, 2009.

Audience's Award in both Antwerp & Brugge: „The Crocodiles“.

[www.jeugdfilmfestival.be](http://www.jeugdfilmfestival.be)

### Film Festival di Cinema per Ragazzi, Vittorio Veneto, Treviso, Italy

Best film for Children: „The Crocodiles“. Best actor: Robin Walter in „The Crocodiles“. Best film for Teens (12 – 15 y): „Surprise“ by Paul Ruven, The Netherlands, 2008. Best actor: Lorenzo Vavassori in „The Physics of Water“ by Felice Farina, Italy, 2009. Best film for young people

## The News Section: Films, Festivals, Awards

(16 – 19 y): „Skirt Day“ by Jean-Paul Lilienfeld, France, 2008; Best actress: Isabelle Adjani in „Skirt Day“. Special Prizes: „The Physics of Water“; „The Foot of God“ (Piede di Dio) by Luigi Sardiello, Italy, 2009; „Hey Hey it's Esther Blueburger“ by Cathy Randall, Australia, 2008; „A Boy Called Dad“ by Brian Percival, UK, 2009, and „Pets in Pots“ by Simonka de Jong, The Netherlands, 2008.  
[www.vittoriofilmfestival.com](http://www.vittoriofilmfestival.com)

### International Children's Film Festival (FIFEM), Montreal, Canada

International Jury, Grand Prix de Montreal: „Eep“, The Netherlands, 2009. Jury's Special Prize: „Rafiki“ by Christian Lo, Norway, 2009. Children's Jury: „The Crocodiles“. Children's Special Prize: „Rafiki“. Audience's Award: „Brendan and the Secret of Kells“, Tomm Moore, Ireland / Belgium / France, 2009.  
[www.fifem.com](http://www.fifem.com)

### Youngabout - International Film Festival for Young People, Bologna, Italy

Young People's Jury: „Eli & Ben“ by Ori Ravid, Israel, 2008.  
[www.youngabout.com](http://www.youngabout.com)

### International Children's TV and Film Festival, Taipei, Taiwan

Best feature film: „The Magic Tree“ by Andrzej Maleszka, Poland, 2009  
[www.ticff.org.tw](http://www.ticff.org.tw)

### BUFF – International Children's & Young People's Film Festival, Malmö, Sweden

City of Malmö Award: „The Indian“ by Ineke Houtman, The Netherlands, 2009. Young people's jury: „LOL - Laughing Out Loud“ by Lisa Azuelos, France, 2008. Swedish Church Award for Best youth film: „Vegas“ by Gunnar Vikene, Norway, 2009. County Council of Skåne Short Film Award: „The Mouse“ by Pii Maria Gunnarsson, Denmark, 2009. Sydsvenskans's Honourary Award: Birger Larsen, director (Denmark).  
[www.buff.se](http://www.buff.se)

### Young People's Film Festival, Leeds, UK

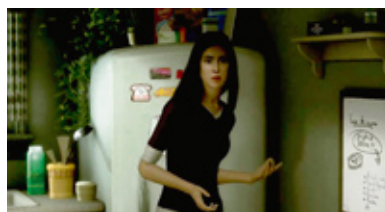
Young Jury Awards 8 - 14 y: Best feature film: „Orps – The Movie“ by Atle Knudsen, Norway, 2009. Young Jury Awards 15 - 19 y: Best feature film: „Starring Maja“ by Teresa Fabik, Sweden, 2009. Audience Award: „The Crocodiles“. [www.leedsyoungfilm.com](http://www.leedsyoungfilm.com)

## REPORT - TO GAME OR NOT TO GAME?

**To game or not to game? Could this be a question for children's film festivals in the future? Digital technology is advancing at such a rate that computer, video or the more relevant term of console gaming is much more than something to entertain a child for brief time at home. The billion-dollar industry that is gaming is at the forefront of digital technology development and has more in common with the film industry than it ever had before. With blockbusters such as AVATAR building its success on its development of 3D and digital technology it is impossible to deny that the line between video games and film is getting increasingly thin.**

This article is not intended to be for or against the inclusion of gaming into film festivals programmes but to bring about the idea to the forefront of people's minds and stir debate amongst each other.

Film Festivals are primarily set up to promote the enjoyment and cultural experiences of the moving image and, hopefully, support other artistic forms that compliment film. Most festivals include literature, graphic novels and music as part of their programmes; during my years managing a young people's film festival we actively developed the importance of literacy within our programmes. Surely, console games must be considered 'moving images' and with many films being made wholly on blue/green screen, using motion capture and shot on digital cameras the only difference could be said to be that the audience interacts with the game and not with the films overall outcome of the narrative.



Heavy Rain

I was lucky enough to interview Mark Sample, Game Director at Ubisoft Reflections who commented that *'I think it would be great for gaming to be included in programmes of international film festivals, especially for young people. The more that games crossover into these areas and show that this creative field is something to be taken notice of the better.'* *'The games industry is already working with the film industry and the connection is growing stronger by the day. Ubisoft have worked with James Cameron's AVATAR movie and created a game based on the franchise. Both the game and movie were released at the same time and enjoyed the shared marketing. Also, Ubisoft's own 'Prince of Persia' is currently being made into a movie using input from the development team on how the game's universe should work within the movie.'* (The full version of this interview can be found on [www.ecfaweb.org/projects/festivals](http://www.ecfaweb.org/projects/festivals))

It is interaction that draws the line between the gaming world and the world of film. This year sees the release of a game that could wipe out this line and change the forum of gaming and film as we know it. Quantic Dream have created the game 'Heavy Rain' which they have dubbed an 'interactive drama'. It is the explicit intention to make the line between film and video games invisible as the narrative takes precedence over everything else; this is not a game where you collect magic bananas or shoot lasers. It is essentially a 9 hour film that changes depending on the decisions you make or your proficiency in motor skills. Vgchartz.com says: *'Heavy Rain' has not started a revolution for the industry which all developers will now follow. It has, however, successfully blurred the lines between games and movies a little by offering an extremely cinematic experience'.*

Although 'Heavy Rain' is an adult game, imagine the possibilities of your festival programmes including fully interactive storytelling experiences for children as a learning tool; a medium where children can not only see the consequences of actions, like in the movies, but use their actions and decisions to learn from. Gaming can and, I believe, is just as important a medium as film with an unquestionable amount of advantages for teaching and learning. The fundamentals of how to play a game are exactly what we teach children in their developing years. Problem solving, motor skills, teamwork, character development, understanding narrative and ultimately learning from your mistakes – if at first you don't succeed try again! This can develop interest in to the technical side of the games industry, IT, engineering and many other careers that we promote as being part of the film industry.

I hope to continue the development of gaming within our industry and bring together people involved in both industries to ensure the prospective development for all of us. If you want to be part of this film festival revolution get involved by contacting me on [adamgraham12@hotmail.com](mailto:adamgraham12@hotmail.com).

Adam Graham  
The full version of this report can be found on [www.ecfaweb.org/projects/festivals](http://www.ecfaweb.org/projects/festivals).

## PRODUCTION

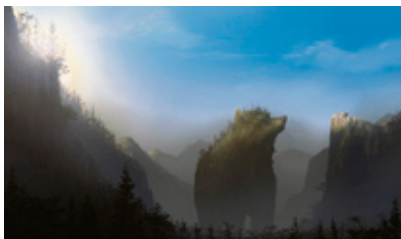
### THE GREAT BEAR

THE GREAT BEAR, a 3D-animated feature, is a Copenhagen Bombay production. In a clear, sometimes rather gloomy graphic design, the film brings to life a world of bizarre creatures dwelling a mythical forest. A giant bear is the ultimate eye-catcher in a story about Jonathan who spends every vacation with his grandfather on the edge of a vast forest. This year his sister Sophie joins him and Jonathan does whatever he can to avoid her, in which he succeeds entirely too well: Sophie is kidnapped by a 1000-year-old bear! Now Jonathan has to venture into the heart of the forest to find the bear and fulfil a pact with a mean hunter, who's out for his biggest trophy ever.

Esben Toft Jacobsen's first feature doesn't just focus on wildlife issues, but also tells about responsibilities and relationships amongst siblings. Entirely produced in Denmark and with a premier set for February 2011, THE GREAT BEAR is in the final stages of completing the animation. The teaser website, showing a first glimpse of the bear, will be out by the end of the summer. Check [www.thegreatbearmovie.com](http://www.thegreatbearmovie.com) in due time.

Copenhagen Bombay is a determined new production company with a focus on the younger audience, producing animation, live action and documentaries. Ranging from full length animated features to one-minute episodes – and everything in between – they're working on creating universes that range over several media.

The company aims at nurturing the offbeat and absurd rather than conventional family entertainment, which was already proven by THE APPLE AND THE WORM, and will surely come across again in future productions planned, like the 45' animated TIGERS AND TATTOOS (Karla von Bengtson) and the Christmas feature puppet film CHRISTMAS DIVIDED (Jacob Ley).



### Here comes Tomi Ungerer again

After the international success of THE THREE ROBBERS producer Stephan Schesch has a new adaptation of a Tomi Ungerer-novel in development. MOON MAN is based on a book that Ungerer wrote and illustrated in 1966. On bright nights innocent eyes can see the Man in the Moon laughing down. But grown-ups have forgotten to look at the moon. Until one night a comet flashes by, the Man in the Moon catches its fiery tail and is now racing towards planet Earth. The film should resemble the moon itself: one bright side shining clearly, but with a darker side hidden underneath. MOON MAN will be co-produced with French Le Pacte / Jean Labadie and is set for release by the end of 2011 for Tomi Ungerers 80th anniversary.



Moon Man

Schesch's next project could be DIE WERKSTATT DER SCHMETTERLINGE ('The Butterfly's Workshop', after a book by Gioconda Belli), a fairy tale about young Rodolfo, who lives in a world of shapes and figures but has troubles to keep up with the real world.

Contact: [stephan@schesch.de](mailto:stephan@schesch.de) - [www.schesch.de](http://www.schesch.de)

### CARLO'S CASINO



Carlo's Casino

Nice Ninja is a new production company founded by Thomas Borch Nielsen and the team behind SUNSHINE BARRY AND THE DISCO WORMS, focussing on animated projects with an international potential for a 7 – 10 year old audience and their parents. The company's first feature project is CARLO'S CASINO (by Jan Rahbek), telling about Marco Macaco, working as a beach officer in an exotic resort. Even while constantly distracted by the charms of the beautiful Lulu, Marco seems to be the only one on the island mistrusting of Carlo, who's building a giant casino on the beach. Carlo's casino appears to be a cover up for a much bigger operation in which a lot of money, a bit of love and world domination are involved.

As SUNSHINE BARRY was lifted by irresistible disco tunes, the atmosphere in CARLO'S CASINO should be defined by happy bossa nova music and by a mixture of classic slapstick and a darker Monty Python-like humour.

Contact: Nice Ninja, [thomas@niceninja.com](mailto:thomas@niceninja.com) - [www.niceninja.com](http://www.niceninja.com).

## The News Section: Films, Festivals, Awards

### International Children's Film Festival, City Montessori School, Films Division, Lucknow, India

Best feature films for children, 1st: „King Siri“ by Somaratne Dissanayake, Sri Lanka, 2009; 2nd: „Storm“ by Giacomo Campeotto, Denmark, 2009. Best animation: „Eleanor's Secret“ by Dominique Monféry, France, 2009. Special Award: „A Time to Love“ by Ebrahim Foruzesh, Iran; 2008. Audience Award: „The Magic Tree“. [www.cmsfilms.org/iecff](http://www.cmsfilms.org/iecff)

### Reel 2 Real – International Film Festival for Youth, Vancouver, Canada

Youth Jury Award: Best film for children: „The Crocodiles“. Best film for young people (13+): „French Girl“ by Souad El-Bouhati, France / Morocco, 2008; Best animation: „Lightheaded“ by Mike Dacko, USA. Adult Jury Award: „The Crocodiles“. [www.r2festival.org](http://www.r2festival.org)

### Indie Junior, Lisboa, Portugal

Audience Award for best feature film: „La Pivellina“ by Rainer Frimmel & Tizza Covi, Austria, Italy, 2009. [www.indielisboa.com](http://www.indielisboa.com)

### Sprockets – Internat. Film Festival for Children, Toronto, Canada

Audience Award: „The Crocodiles“. Young People's Jury: Best feature film (8 – 10 y): „Carlitos and the Chance of a Lifetime“ by Jesús del Cerro, Spain, 2008. Young People's Jury: Best feature film (11 – 12 y): „The Crocodiles“. Student Choice Award: „Glowing Stars“ by Lisa Siwe, Sweden, 2008. [www.sprockets.ca](http://www.sprockets.ca)

### Goldener Spatz, Deutsches Kinder-Medien-Festival Erfurt & Gera, Germany

Best feature film: „Vicky the Viking“ by Michael Bully Herbig, Germany 2009. [www.goldenerspatz.de](http://www.goldenerspatz.de)

### International Children's Film Festival, Kristiansand, Norway

Expert Jury and Audience Award: „The Magic Tree“. Prix CIFEJ: „A Brand New Life“ by Ounie Lecomte, France / South Korea, 2009. Don Quijote Award: „Fish Tank“ by Andrea Arnold, UK, 2009. [www.kicff.no](http://www.kicff.no)

### International Short Film Festival Oberhausen, Germany

Children's Jury: „Jongens zijn we“ (We Are Boys) by Tomas Kaan, The Netherlands, 2009.



Mo & Friese

## The News Section: Films, Festivals, Awards

Youth Jury: „Luzazul“ by Osiris Luciano, Mexico, 2010.  
[www.kurzfilmstage.de](http://www.kurzfilmstage.de)

### International Festival of Animated Films, Stuttgart, Germany

Tricks for Kids Award: „The Gruffelo“ by Jakob Schuh & Max Lang, UK, 2009.

Best long animation for children: „Ponyo on the Cliff by the Sea“ by Hayao Miyazaki, Japan 2008.  
[www.iffs.de](http://www.iffs.de)

## Forthcoming festivals

### International Film Festival for Children and Youth Zlín:

**50th Anniversary!**  
Zlín, Czech Republic,  
May 30th - June 6th 2010  
[www.zlinfoest.cz](http://www.zlinfoest.cz)

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

May 30th - June 6th 2010  
[www.moundfriese.de](http://www.moundfriese.de)

### Animafest - World Festival of Animated Film

Zagreb, Croatia,  
June 1st - 6th 2010  
[www.animafest.hr](http://www.animafest.hr)

### Plein la Bobine – Sancy Film Festival for Young People

Massif du Sancy, La Bourboule & Le Mont-Dore, France,  
June 12th - 17th 2010  
[www.pleinlabobine.com](http://www.pleinlabobine.com)

### International Youth Film Festival, Espinho, Portugal,

June 20th - 26th 2010  
[www.fest.pt](http://www.fest.pt)

### Filmfest – Kinderfilmfest, München/Munich, Germany,

June 25th - July 3rd 2010  
[www.filmfest-muenchen.de](http://www.filmfest-muenchen.de)

### International Youth Film Festival, Seoul, South Korea,

July 8th - 14th 2010  
[www.siyff.com](http://www.siyff.com)

## FESTIVALS

### Mo & Friese

For its 12th edition the Mo & Friese Short Film Festival (Hamburg) found a charming focus: “Whether you're junior or senior, short films are for everybody!”. In many ways the festival will prove that the relationship between grandchildren and grandparents is indeed a very special one.

The opening program 'Lifetimes' compiles 5 stories about elderly people and children learning from each other, sharing secrets and exchanging stories about vexing tooth problems. Afterwards in a 'handicraft and games party' both generations should convince each other that gaming can be fun and that knitting and crocheting are not just for old ladies. True to the motto 'Milktooth and Silver Hair' children may use their tickets to invite grandma, grandaunt or that nice old lady from the neighbourhood to the festival.

In the international High Five Competition young artists use films (max.5') to answer questions like: What is the connecting element between generations? What can they do together? What makes them sad, what makes them laugh?

Mo & Friese, 30 May – 6 June, Hamburg, Germany; [www.moundfriese.de](http://www.moundfriese.de).

### On the look out for contacts:

#### 1. AniFestROZAFa (Albania)

AniFestROZAFa is a brand new animation festival in the city of Shkodra, Albania. It will be the first international Albanian festival for animated films targeting a children's audience or produced by children. The first edition (4 – 9 October 2010) will serve as a meeting point for artists of various generations and countries.

It is the festival's aspiration to preserve the Albanian animation tradition that lasted for over 35 years, and to inspire a new generation of animators. AniFestROZAFa should be the way for youngsters to become more familiar with the contemporary concepts and production techniques and with the international animation industry.

AniFestROZAFa is currently searching for partnering organisations and festivals, hoping to get in touch with authors and producers of animated films and with animation ateliers for children.

Contact: festival president Artan Maku ([artanmaku@anifestrozafa.com](mailto:artanmaku@anifestrozafa.com)) or Ergys Faja ([ergysfaja@anifestrozafa.com](mailto:ergysfaja@anifestrozafa.com)) - [www.anifestrozafa.com](http://www.anifestrozafa.com).

#### 3. WorldKids Foundation (India)

WorldKids Foundation is a not for profit organisation, promoting universal human values and cross-cultural communications through the medium of cinema. WorldKids International Film Festival is held in cities across India and has received an attendance of over one hundred thousand children and young adults.

The WorldKids Foundation has recently initiated a school program called 'Lessons in the Dark'. Through this program, meaningful international cinema is taken straight to the classrooms with post screening, interactive sessions and discussions with students provided.

WKF is always on the look out for quality children's films and sources them from around the world through collaborations with independent filmmakers and organisations such as Kids First! (USA), CIFEJ and the National Film Board of Canada. These films would be screened for strictly non-commercial purposes at festivals, The National Centre for Performing Arts and the 'Lessons in the Dark' module at schools.

Filmmakers who wish to share their films with the Foundation can get in touch on [manju.worldkids@gmail.com](mailto:manju.worldkids@gmail.com) - [www.worldkidsfoundation.com](http://www.worldkidsfoundation.com). (Manju Singh)

#### 2. Kinokulture (Wales, UK)

Kinokulture is a not for profit organisation based in the rural communities of North Powys and North Shropshire, UK. They run practical workshops in film making, show educational screenings and program for film and cultural festivals. Kinokulture is currently developing KinoLab, an educational training initiative for young people. The aim of KinoLab is to encourage learning and creativity through the development of a touring film-program with comprehensive learning resources that can be booked by schools and youth groups. Providing opportunities to watch films and take part in workshops. By engaging them in discussions around the social and cultural issues raised and the cinematic techniques used, the hope is to inspire young people through the medium of film.

European film will be an integrated part of the KinoLab program. Film makers, producers, distributors, festival programmers and cultural organisations are invited to get involved in the development of this project by contacting [www.kinokulture.org.uk](http://www.kinokulture.org.uk). (Ruth Carter)



## The News Section: Forthcoming festivals

### Cartoon Club – International Festival of Animation Cinema and Comics, Rimini, Italy

July 9th - 31st 2010  
[www.cartoonclub.it](http://www.cartoonclub.it)

### Film Festival Giffoni Valle Piana, Salerno, Italy,

July 18th - 31st 2010  
Deadline for film entries: June 5th 2010  
[www.giffoniff.it](http://www.giffoniff.it)

### Lola Kenya Screen – Audiovisual Media Festival for Children and Youth, Nairobi, Kenya,

August 9th - 14th 2010  
[www.lolakenyascreen.org](http://www.lolakenyascreen.org)

### Kodomotachino Kinder Film Festival, Tokyo, Japan

August 19th - 22nd 2010  
[www.kinder.co.jp](http://www.kinder.co.jp)

### Nuevamarada – International Film Festival for Children and Youth Buenos Aires, Argentine,

September 2nd - 9th 2010  
[www.nuevamarada.com](http://www.nuevamarada.com)

### Lucas - International Children's Film Festival, Frankfurt/M., Germany

September 5th - 12th 2010  
[www.lucasfilmfestival.de](http://www.lucasfilmfestival.de)

### Buster - International Film Festival for Children and Youth Copenhagen, Denmark

September 10th - 20th 2010  
[www.buster.dk](http://www.buster.dk)

### KINOdiseea – International Children' Film Festival, Bucarest, Romania

September 24th - Oct. 2nd 2010  
Deadline for film entries: July 25th 2010  
[www.kinodiseea.ro](http://www.kinodiseea.ro)

### Carrousel International du Film, Rimouski, Canada

September 25th - Oct. 3rd 2010  
Deadline for film entries:  
June 30th 2010  
[www.carrousel.qc.ca](http://www.carrousel.qc.ca)

### Schlingel - International Film Festival for Children and Young Audience, Chemnitz, Germany

September 27th - Oct. 3rd 2010  
Deadline for film entries: August 1st 2010  
[www.ff-schlingel.de](http://www.ff-schlingel.de)

### Children's and Youth Film Festival „Michel“, Hamburg, Germany

Oct. 1st - 3rd 2010  
Deadline for film entries: July 30th 2010  
[www.kinderfilmfest-hamburg.de/](http://www.kinderfilmfest-hamburg.de/)

## 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](http://www.ecfaweb.org). Producers, distributors and sales agents are kindly invited to inform us of their new releases.

### The Crocodiles Strike Back!

Feature Film, Germany 2010  
Director: Christian Ditter  
Production: Rat Pack Film  
World Sales: Delphis Films Inc.  
225 Roy Street east, Montreal, Quebec  
H2W 1M5, Canada  
Phone: +1/514-843-3355  
E-Mail: [distribution@delphisfilms.com](mailto:distribution@delphisfilms.com)  
[www.delphisfilms.com](http://www.delphisfilms.com)  
[www.vorstadtkrokodile.film.de](http://www.vorstadtkrokodile.film.de)

### Fish Tank

Feature Film, UK 2009  
Director: Andrea Arnold  
Production: Kasander Ltd,  
World Sales: ContentFilm International  
19 Heddon Street, London W1B 4BG, UK  
Phone: +44/20-7851-6500  
E-Mail: [london@contentfilm.com](mailto:london@contentfilm.com)  
[www.contentfilm.com](http://www.contentfilm.com)

### Here Comes Lola

Feature Film, Germany 2009  
Director: Franziska Buch  
Production: Bavaria  
World Sales: Bavaria Film International  
Bavariafilmplatz 8  
82031 Geiselgasteig, Germany  
Phone: +49/89-64-99-2686  
E-Mail: [bavaria.international@bavaria-film.de](mailto:bavaria.international@bavaria-film.de)  
[www.bavaria-film-international.de](http://www.bavaria-film-international.de)

### In the Attic or Who Has a Birthday Today?

Animation, Czech Republic 2009  
Director: Jiri Barta  
Production: Bio Illusion  
World Sales: Eurocine 33, Champs-Élysées, 75008 Paris, France  
Phone: +33/1-42-25-64-92  
E-Mail: [eurocine@eurocine.net](mailto:eurocine@eurocine.net)  
[www.eurocine.net](http://www.eurocine.net) - [www.napude.com](http://www.napude.com)

### Little Knights

Feature Film, Czech Republic 2009  
Director: Karel Janak  
Production: Three Brothers  
World Sales: Film Europe, c/o SPI International, Branicka 209, 142 00 Praha 4, Czech Republic  
Phone: +42/0-739-59-20-40  
E-Mail: [info@filmeurope.eu](mailto:info@filmeurope.eu)  
[www.filmeurope.eu](http://www.filmeurope.eu)

### Little Sandman and the Missing Dream Dust

Animation & Feature Film, Germany 2010  
Director: Jesper Møller  
Production: Scopas Medien AG  
World Sales: Bac Films  
88, rue de la Folie-Méricourt; 750 11 Paris, France

Phone: +33/1-53-53-52-52

E-Mail: [s.moreau@bacfilms.fr](mailto:s.moreau@bacfilms.fr)  
[www.bacfilms.com/international](http://www.bacfilms.com/international)



In The Attic

### Moomins and the Comet Chase

Animation, Finland 2010  
Director: Maria Lindberg  
Production: Filmkompaniet Alpha  
World Sales: NonStop Sales AB  
Döbelnsgatan 24; 11352 Stockholm, Sweden  
Phone: +46/8-67-39-999  
E-Mail: [info@nonstopsales.net](mailto:info@nonstopsales.net)  
[www.nonstopsales.net](http://www.nonstopsales.net)

### My Good Enemy

Feature Film, Denmark 2010  
Director: Oliver Ussing  
Production: Bullitt Film ApS  
World Sales: Bullitt Film ApS  
Rådmandsgade 43 4;  
2200 København N, Denmark  
Phone: +45/26-12-5001  
E-Mail: [elise@bullittfilm.dk](mailto:elise@bullittfilm.dk)  
[www.bullittfilm.dk](http://www.bullittfilm.dk)

### Neuilly yo mama

Feature Film, France 2009  
Director: Gabriel Julien-Laferrrière  
Production: Miroir Magique !, Vito Films  
World Sales: Other Angle Pictures  
39 rue de Constantinople; 75008 Paris, France  
Phone: +33/9-54-88-02-41  
E-Mail: [otheranglepics@gmail.com](mailto:otheranglepics@gmail.com)  
[www.neuillysamere.com](http://www.neuillysamere.com)

### Ploddy the Police Car Makes a Splash

Animation, Norway 2010  
Director: Rasmus A. Sivertsen  
Production: Neofilm  
World Sales: Neofilm  
Postboks 272; 1319 Bekkestua, Norway  
Phone: +47/67-52-53-26  
E-Mail: [post@neofilm.no](mailto:post@neofilm.no)  
[www.neofilm.no](http://www.neofilm.no)

Young reporters from the Oulu Festival have their say about A CARGO TO AFRICA (Roger Cantin)

*"The sad ending made me cry." -  
"The best of it was the end. The boy's behaviour was irritating."*

# 50 FILM FESTIVAL ZLÍN

50<sup>th</sup> International Film Festival for Children and Youth

May 30 – June 6, 2010  
Zlín, Czech Republic

[www.zlinfest.cz](http://www.zlinfest.cz)

Days of Czech and Slovak Cinema  
100<sup>th</sup> anniversary of Karel Zeman's birth



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## EVENTS

### ECFA's Annual General Meeting

Almost 40 members attended ECFA's Annual General Meeting (Berlin Savoy Hotel, February 13th), to look back upon a prospering year. ECFA expressed its gratitude to Film & Kino, the Kristiansand Children's Film Festival (Norway) and Cinekid (The Netherlands) for their support in organising 2 successful seminars.

Adam Graham and Agnieszka Piechnik leaving the ECFA board (and Adam's later return) opened up the opportunity for 2 new board members. Out of 4 candidates Adam Graham and Reinhold Schöffel were (re)jected in the board.

2010 brought a closer cooperation between ECFA and the Erfurt-based Kids Regio. One recommendation in the Erfurt Declaration was the need to create a digital meeting forum for professionals in children's film industry. Why not use the ECFA website for this purpose? Website editor Reinhold Schöffel explained how the site pays attention to festivals and distribution. The lack is the production section but such a forum would only make sense if widely used.

A topic lively discussed was the possible entry of non-European members. All members at present at the AGM decided to open the membership to non-European initiatives that clearly promote European quality film for children. Every non-European demand will be discussed and decided upon by the board. Non-European members cannot become board members.

3 members of the CIFEJ board attending the annual meeting as observers, is an indication that both parties are open for cooperation. In this regard Miomir Rajcevic gave more detailed information about the evolution of the KidsForKids Festival. Local, national and continental competitions are set up under the global coordination of Jo-Anne Blouin.

The AGM closed with a look upon the plans for 2010 and an informal gathering.

### 2nd KIDS Regio Forum

On 17th March the BUFF Financing Forum in Malmö (Sweden) hosted the 2nd KIDS Regio Forum, an initiative by Film i Skåne, produced by Annette Brejner and KIDS Regio project manager Dana Messerschmidt.

The first KIDS Regio Forum raised a few questions: How do children films travel through Europe? How many children films are screened in the theatres? The European Audiovisual Observatory made a report on the circulation of children's films, finding out that not more than 1,4 % of all films in European cinemas were live action children's films. But these films get 5,3 % of the admissions. So children's films have a larger proportion of admissions compared to the percentage of the total range.

The 2nd KIDS-Regio Forum was committed to two points in the Erfurt Declaration: the financing (special national and regional schemes supporting children's films from development to distribution, stimulating co-productions, simplifying the funding regulations) and the support for new and experimental marketing and distribution strategies aimed at children. Those questions were handled in 2 workshops.

You will find a fully detailed report on both workshops plus a resume of Mike Gubbins' keynote speech on [www.ecfaweb.org/projects/festivals](http://www.ecfaweb.org/projects/festivals).

### The Children's Media Conference (Sheffield)

Big changes are happening in Sheffield. After 8 festivals, Kathy Loizou is no longer running the Showmotion Young People's Film Festival. She and colleagues in the UK children's content industries have set up a new not-for-profit company to run The Children's Media Conference, a 3 day gathering for delegates in the kids' media and entertainment (30 June – 2 July at the Showroom Cinema, Sheffield). The idea is to get together to discuss all the new trends and meet new business partners. The aim of the conference is to be forward looking, with sessions focusing on interactive and cross-platform developments.

Keynote speaker is Henry Winkler, children's author and advocate (and known as 'The Fonz' from the US 1970s TV series 'Happy Days'). More info will be put online as the conference comes nearer.

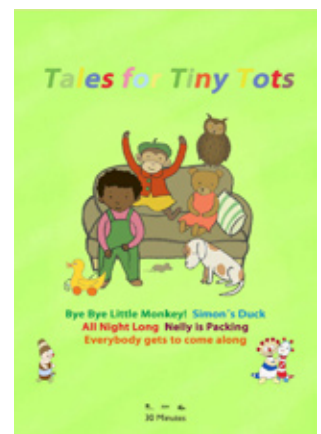
International delegates are most welcome: ECFA members can contact Kathy at [contact@thechildrensmediaconference.com](mailto:contact@thechildrensmediaconference.com). If you want to meet people in the UK kids industry it's the quickest and most cost-effective way of doing so. Delegates

and sponsors are from the BBC, Cartoon Network, CITV, Al Jazeera, Disney, HIT Entertainment, RDF and Aardman. Contact: [contact@thechildrensmediaconference.com](mailto:contact@thechildrensmediaconference.com) - [www.thechildrensmediaconference.com](http://www.thechildrensmediaconference.com).

### World Summit on Media for Children

With the Norwegian (Elisabeth Aalmo), Swedish (Bitte Eskilsson) and Danish (Line Arlien-Søborg & Martin Brandt-Pedersen) Film Institutes and the Serbian Media Education Centre (Miomir Rajcevic), ECFA will be represented on stage in the upcoming World Summit on Media for Children in Karlstad, Sweden (14 – 18 June, 2010).

You can find the complete program and all further information on [www.wskarlstad2010.se](http://www.wskarlstad2010.se).



### TALES FOR TINY TOT

LevelK is a new Danish sales and distribution company, led by Tine Klint (ex Trust Nordisk). Their first production for a (very) young audience is TALES FOR TINY TOT a compilation of 5 short rudimentary animated films. All in the same picture book style this Lisbet Gabrielsson-production tells comprehensible, simple stories: a monkey falls into a puddle, a toy duck learns how to swim and fly, little bear Nelly runs away from home... With a slow tempo, including repetition and pauses, an elegant sound design with a narrating voice and a total duration of 30 minutes, this compilation is especially adapted for the target audience named in its title: the tiniest tots, 1 – 3 years old.

Contact: [tine.klint@levelk.dk](mailto:tine.klint@levelk.dk) - [www.levelk.dk](http://www.levelk.dk).



## ECFA Journal

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European Children's Film Association  
Rue des Palais 112  
B-1030 Bruxelles  
Phone: +32 (0)2 242 54 09  
Fax: +32 (0)2 242 74 27  
E-mail: [ecfa@jekino.be](mailto:ecfa@jekino.be)  
[www.ecfaweb.org](http://www.ecfaweb.org)

Please send press releases, advertisements, questions & information to Jekino - Gert Hermans  
See address above  
E-mail: [gerth@jekino.be](mailto:gerth@jekino.be)

Contributors to this issue:  
Gert Hermans (Editor)  
Adam Graham, Reinhold Schöffel, Felix Vanginderhuysen, Jerzy Moszkowicz, Elise van Beurden, Cecillie Stranger-Thorsen, Tine Klint, Malene Iversen, Thomas Borch Nielsen, Stephan Schesch, Artan Maku, Ruth Carter, Manju Singh, Martin Pasma, Annette Brejner, Åsleik Engmark, Kathy Loizou  
Corrector: Adam Graham  
Design: Sam Geuens & Mecca Henneco  
ECFA website: Udo Lange

ECFA's goal is to support cinema for children and youth in its cultural, economical, aesthetic, social, political and educational aspects. ECFA since 1988 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  
European Children's Film Association  
Phone: +32 (0)2 242 54 09  
E-mail: [ecfa@jekino.be](mailto:ecfa@jekino.be)  
[www.ecfaweb.org](http://www.ecfaweb.org)

The European Children's Film Distribution Network:  
[www.ecfaweb.org/network.htm](http://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 THE FOCUS

### Åsleik Engmark's KNERTEN

"Finding the right car for a movie is like finding a precious pearl"

"I'm an actor; I like to talk," Åsleik Engmark says. He is also a director, so he knows what to talk about. His debut KNERTEN is the most successful children's film in years in Norway. The film will be released in Denmark, Sweden, Finland, The Netherlands, Belgium, Germany, Estonia... and a few more countries are on the waiting list.

**KNERTEN's charm is partly based on nostalgia, but somehow the film has a modern feel too. How did you avoid getting carried away by nostalgia?**

Åsleik Engmark: "Please take in to account that rural life in Norway was like 10 years behind of its time. It looks as if the story is taking place in the fifties, but actually KNERTEN takes you to the autumn of 1967 and Junior's brother Philip is the first boy in the village wearing his hair a bit longer.

For a filmmaker the sixties are an exciting era. Children find it exotic (no cells, no batteries), grandparents simply love it: "I remember those boxes", "I used to wear just the same shirt!" But the film indeed has a rather modern appeal. The editing is sharp, the animation and humour are up-to-date and so is the photography."

**You invested a lot time in finding the right accessories?**

Engmark: "Especially finding the right cars caused a lot of excitement. All my life I loved cars and finding the right car for a movie is like finding a precious pearl. I was really happy with what we found: a '59 Morris Minor and a 1967 Lotus Elan - very exclusive!"

**The film is based on a book by Anne-Cath Vestly. She's a Norwegian phenomenon but not so well known in the rest of Europe.**

Engmark: "She's Norway's equivalent for Astrid Lindgren but never gained the same international recognition; she never travelled. Anne-Cath Vestly wrote her best work in the fifties and sixties. She died in 2008 but her family was very confident with us. KNERTEN is keeping alive her legacy."

**How did you work with the animation?**

Engmark: "We had to ask ourselves the most awkward questions: What about his age? Does it show in his age rings? The tree was 79 years old but Knerten was cut from a younger branch. He has approximately 20 age rings but his mental age is like 7 years old. Trying out various options of wood we found out pinewood has a nice texture in the rind and the branches stick out in the correct angle.

We designed models for Knerten's face. Most peculiar are his eyes: he doesn't have those Disney-like big-deer-eyes. We designed his eyes in a commedia dell'arte tradition, with small eyes and high eye-brows. A pig-like nose somehow lowers

his social status. How many teeth should he have? We gave him 3 or 4... But then how to position them in the mouth?"

**Quite a responsibility is resting on the young shoulders of Adrian Grønnevik!**

Engmark: "It was a big job to find a 6 year old boy capable of pronouncing his dialogues while still having his milk teeth. We agreed upon some regulations on the set: a lot of sleep, no running around, good food, no sugar, etc. There is a scene in the film when Junior is drinking coffee with the carpenter. That was Adrian's first real cup of coffee ever and his first sugar in 4 weeks. On the way back in the car he had a sugar high; he was hyperactive and couldn't stop talking."

**You also gave him his voice.**

Engmark: "That was the easiest part of the job. The tone of Knertsen's voice is a decisive element, but I'm experienced in dubbing those slim, fast-talking, kind-of-Jewish over-active characters. I did Timon (THE LION KING), Woody (TOY STORY), Mushu (MULAN) and Mike Wazowski (MONSTERS, INC.)."

**How much of the underwear story was in the book and how much came from the dirty mind of the director?**

Engmark: "Let's say 60/40%. In the book the father was selling women's dresses, which in the sixties was a somehow weird occupation. We made him a lingerie salesman."

**Can you reveal a bit about Knerten's future?**

Engmark: "The first film, made on a € 2 million budget, turned out a huge success. The 2nd film KNERTEN TIES THE KNOT is ready, directed by Martin Lund. We have to work fast before Adrian grows up. The budget is ready to shoot a 3rd film, in which the family is about to move out of their house again." (GH)



Knerten