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NOVEMBER

EDITORIAL
Candidacies

ECFA is at the dawn of a new era. Now that a new economic and cultural balance is establishing itself in Europe, we're facing a series of trends: a growing interest in children's culture from Eastern European states, the ongoing success of Dutch children's cinema in a country where financial cut-backs were executed drastically and new developments in production and exhibition technology.

ECFA's goals and ambitions haven't changed: providing a network, convincing policy-makers, uniting forces in alternative distribution methods (which explains our interest in 'BUFF on Tour' – page 5), promoting quality productions and creating awareness of the social environment in which children grow up (through our involvement in the Rainbow project and an ECFA seminar on a social topic during the Kristiansand Festival 2013).

For all these ambitions, ECFA has been blessed with a vigorous president and a hard working board committee. Acting with decision, for 6 years Tonje Hardersen made ECFA move in the right direction. Now Tonje's term of office is coming to an end, together with the mandate of 2 more board members. After the Annual General Meeting in Berlin 2013 ECFA's ship will sail with another crew. That's why ECFA should gather a new dynamic board, aiming for equal representation on the level of experience and geography. Under the guidance of a new President, this board should lend its voice to producers, distributors, festivals and academics.

Through your votes ECFA will decide about its new board committee during the AGM in Berlin on Saturday February 9th. Please consider your candidacies!

Gert Hermans

ECFA LAUNCHES RAINBOW PROJECT IN BRUSSELS

After 3 intense years of forethought and hard work, the Rainbow project was launched in Brussels on November 14th 2012. Under the device Rights Against INTolerance Building an Open-minded World, and with ECFA as a key player, Rainbow wages the war against homophobia and sexual discrimination. As stated by European Parliament member Michael Cashman: "We have to open our hearts and minds."

A test session with Belgian teachers made clear that after a recent series of severe, violent gay-bashing incidents, the call for ready-made teacher tools is urgent. Teachers were delighted about the material provided by Rainbow. On this occasion we had to face the representatives from the subsidizing EU government and members of social action committees. The event was supported by a local partner: the Belgian union of secular humanists. "As liberal freethinkers we should be a driving force behind emancipation movements against all forms of exclusion or segregation," said their president Sylvain Peeters.



You are the stranger

Amongst the many Rainbow co-workers present for the final presentation (in spite of a railway strike causing chaos on a national scale) was Marco Mori, initiator and driving force behind Rainbow's complex organisation chart. His goals and ambitions were eloquently appreciated by Michael Cashman, co-president of the European Parliament's LGBT intergroup. "This is a tribute to educationalists. You in the frontline can liberate minds from darkness and prejudice." His passionate speech was gripping. Being a former actor, Cashman deeply moved the hearts of the crowd, and took them back in the history of broadcasting, when Britain's political establishment kicked and floundered as the first gay character appeared on screen in a prime-time soap. The then banning of teaching aids for 'promoting sexuality' is still setting an example for several countries, even in Europe. "Politicians and moral LGBT campaigners were denied their civil rights. Projects like Rainbow give us visibility and prove that we are sons and daughters of ordinary men and women, made extraordinary because of our sexuality." And what would an actor be without the words of William Shakespeare? "Imagine you are the stranger..." Michael Cashman's words were a feather in the cap of everyone involved in this project: "As a human rights campaigner, I can wish for nothing better." (For Michael Cashman's complete speech, see www.ecfaweb.org/projects/education/rainbow.htm)

The News Section: Films, Festivals, Awards

Kodomotachino Kinder Film Festival; Tokyo, Japan

Children's Jury, Best Feature: „A Letter to Momo“ by Hiroyuki Okiura, Japan, 2011; Best Short: „Julian“ by Matthew Moore, Australia, 2011.

International Jury: „Kauwboy“ by Boudewijn Koole, The Netherlands, 2012.

www.kinder.co.jp

Nuevamisra – Int. Film Festival for Children & Youth; Buenos Aires, Argentina

Signis Jury (Adults), Best Films: „Habana“ by Ián Padrón, Cuba, 2011 & „The Revolution of Juan Escopeta“ by Jorge Estrada, México, 2012.

ASIFA Award for Best Animation Technique: „Ormie“ by Rob Silvestri, Canada, 2010.

Young People & Children's Jury, Best Feature: „Cool Kids Don't Cry“ by Dennis Bots, The Netherlands, 2012. Best Animated Film: „The Revolution of Juan Escopeta“.

Animation Jury: „Lotte and the Moonstone Secret“ by Janno Pöldma & Heiki Ernits, Estonia 2011.

www.nuevamisra.com

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

Lucas Jury's (4 children & 4 adults), Best Feature: „Stay!“ („Blijf!“) by Lourens Blok, The Netherlands, 2011; Best Short: „Wild Bird“ by Jacob Bitsch, Denmark, 2012; Best Animated Film: „Pishto Goes Away“ by Sonya Kendel, Russia, 2012.

ECFA Jury: „Kauwboy“ by Boudewijn Koole, The Netherlands, 2012.

Young People's Jury: „On the Ice“ by Andrew Okpeaha MacLean, USA, 2011. Audience Award: „The Jungle Bunch – Back to the Ice Floe“ by David Alaux & Eric Tosti, France, 2011.

www.lucas-filmfestival.de

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

Children Jury, Best Film: „War of the Buttons“ by Christophe Barratier, France, 2011; Best Child Actor: Kacey Mottet Klein for „Sister“ by Ursula Meier, Switzerland, 2012.

Audience Award: „Wickie and the Treasure of the Gods“ by Christian Ditter, Germany, 2011.

International Jury, Best Film: „Sister“; Best Screenplay: „Lucky“, written & directed by Avie Luthra, South Africa, 2011.

Youth Jury, Best Film: „Giants“ by Bouli Lanners, Belgium, 2011; Best Young Actress: Julia Garner for „Electric Children“ by Rebecca Thomas, USA, 2012; Best Short: „Papa's Tango“ by

Tools for teachers

The output of the project is a series of tools for teachers and pupils, as presented by Jekino's education officer Elise Van Beurden. The DVD-Rom with 9 short films excels in diversity on the level of genres (animation, fiction, documentary), topics (lesbian, gay, families, peer groups) and multicultural diversity. With the DVD comes a booklet containing background information about the project, a glossary of LGBT related vocabulary, and a manual on creating safety in the classroom, which is a crucial condition to make the project work. The study guide that you can find on www.rainbowproject.eu introduces a variety of teaching techniques and topics: exercises in gender identification, group discussions about discrimination, examining emotional involvement through verbal or written exercises and working with visual images.

A playful toolkit targets a teenage audience, mainly through role playing in a series of settings. Real life simulations demand a thorough de-briefing, with the teachers as mediators, helping to come to conclusions and creating safety for every pupil involved. Setting out in traditional, catholic schools Luisa Bordiga (Arcilesbica, Italy) is used to working in a LGBT-hostile environment. She hopes that the EU logo on the project can convince schools to open doors that have been closed for a long time. Maybe it's a matter of finding the right perspective. As Tania Barkhuis (COC Amsterdam) observed: *“The films are much more about bullies than about LGBT people. You could consider the project just as well as a prevention campaign against bullying.”*

Debate

In the closing debate Brussels' Secretary of State for Equal Chances Bruno De Lille made a plea for teaching children respect for different ways of living together. *“In many countries we already*

Filem'On puts directors to work

Beware, you lazy directors, abusing the hospitality of children's film festivals. The Brussels Filem'On Festival has set an example that might put a drastic end to your lifestyle! Invited directors were all supposed to lead a children's workshop. Both Martin Högdahl and Janno Pöldma & Heiki Ernits fulfilled the task in their own way. While Högdahl explored the wild energy of underprivileged teenagers, Pöldma and Ernits as ideal grandfathers guided children through the basics of animation with extremely simple material: pencils, a pillow (exploring the



Michael Cashman

closed the discussion if it is necessary to teach children these values. We're through with that - the problem nowadays is acknowledged. The next step is: how will we put it out in schools? There are plenty of good teacher tools like the Rainbow project, but how do we get them out there?” Perhaps, through a very personal approach, as it was done today. Because when the final question was asked: *“Who of the people here will use the project within their network”* a substantial amount of hands were raised enthusiastically. (GH)

The Rainbow DVD + study guide are available in 7 languages:

English, Italian, French, German, Spanish, Bulgarian and Dutch. Festivals, schools, youth organisations, educators, teacher trainers, etc. from participating countries who are interested in screening and using the Rainbow material (free of charge) should contact their national Rainbow representative (see: www.rainbowproject.eu). For other countries, please contact ECFA at ecfa@jekino.be.



complexity of movements in a pillow-fight - see Heiki Ernits in picture) and a truckload of charm and patience (www.filemon.be).

INTERVIEW

Janno Pöldma & Heiki Ernits' LOTTE AND THE MOONSTONE SECRET "You know that children have unlearned the talent of climbing trees?"

For five years Europe has awaited the return of the curious and helpful doggy-girl from Gadgetville. Back home in Estonia fans didn't have to exercise the same patience, as books, musicals and a TV-series about Lotte were released. Janno Pöldma speaks with passion about his creation and about his partner in work Heiki Ernits, with whom he shares the spiritual fatherhood over Lotte.

What has happened to Lotte since LOTTE FROM GADGETVILLE?

Janno Pöldma: "She is immensely popular in Estonia. Co-script writer Andrus Kivirähk and I wrote books about her and together with a composer and Heiki Ernits I worked on the libretto for 'Lotte the Detective' and 'Lotte the Astronaut', the two most successful Estonian musicals of all time."

Which didn't leave you any time to work on a film?

Pöldma: "Usually we schedule three and a half years for one film, but due to the current economic situation it took us a bit longer. With a smaller budget, we had to do more by ourselves."

Is Lotte still the same girl or has her character evolved?

Pöldma: "Lotte never changes. Sometimes we're blamed for creating a character that never evolves, but that's how we want it. Lotte is very human; she lives all the feelings that are familiar to an average child of her age. But she's a fixed character, going against Aristotle's dramatic rules, stating that a character, by overcoming all challenges, by the end of the story has changed and become a new individual."

You replaced Aristotle's rules by your own regulations?

Pöldma: "Lotte is our life-work. That's why we take her so serious. Throughout the years we developed some inviolable dogmas. Rule 1: No violence. Rule 2: Everything is possible; you just have to believe in it. Rule 3: Pay attention to the smallest details (like the tiny creatures and insects often crawling around in the margin of our images). Rule 4: Be as curious as possible. There are no shops in Gadgetville, the things you need you have to create yourself, all food is vegetarian and there are no superheroes, only vulnerable creatures, like a Chaplin movie. Because there are no 'bad guys', there is no conflict, only problems to be solved. And of course the general rule is



to use as much fantasy and creativity to make the result as playful as possible."

How would you describe Lotte's character in one word?

Pöldma: "Lotte cares. She gives confidence. In Lotte's presence children feel secured."

She also stands very close to nature.

Pöldma: "Heiki and I find that rural feeling very important. City children often live their life indoors. We invite them to come out onto the streets and squares. Do you know that children have unlearned the talent of climbing trees, which was such an essential joy in my childhood?"

How can you get away with all that craziness? Nobody else can make children believe that fish are baking pancakes for the fishermen on the bottom of the lake.

Pöldma: "All the crazy ideas come from the unique co-operation between Heiki, co-author Andrus Kivirähk and me. When we sit together around the dinner table, there is something in the air – we only have to reach out and grab it. This, creative process that allows no compromises can't be captured in a formula."

The animation looks appealing. Has it evolved over the years on the technical level?

Pöldma: "Surely! We added a small 3D department to our studio which surely meant a progress on the visual level. But our work is still organised the same way. Heiki and I constantly consult each other and we don't find it important who's name comes on top."

The movie again is full of fantastic inventions. Do you have a favourite?

Pöldma: "I surely do! The machine that scratches your back... I'd adore it!" (GH)

The full version of this interview can be found on www.ecfaweb.org/projects/film-making/index.htm.

Michiel van Jaarsveld, The Netherlands, 2011; Best Documentary: „Through Ellen's Ears" by Saskia Gubbels, The Netherlands, 2011.

Buster Honorary Award: Jannik Hastrup. www.buster.dk

Carrousel Int. du Film – Festival Int. de Cinéma Jeunesse; Rimouski, Canada (Quebec)

Best Film -12: „Chubby Drums" by Arne Toonen, The Netherlands, 2010.

Best Film 13+: „Lessons of a Dream" by Sebastian Grobler, Germany, 2011.

Best Animated Film: „Ronald, the Barbarian" by Thorbjørn Christoffersen, Kresten Vestbjerg Andersen & Philip Einstein Lipski, Denmark, 2011.

Humanity Award: „Habanastation".

Audience Award: „Stationspiraten" by Michael Schaerer, Switzerland, 2010.

www.carrousel.qc.ca

AniFest ROZAFa– Int. Festival of Animated Films for Children & Youngsters; Shkoder, Albania

Best Animated Film: „Luminaris" by Juan Pablo Zaramella, Argentina, 2011.

www.anifestrozafa.com

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

Children Jury's Award: „Stay!" („Blijf!")

www.michel-kinderfilmfest.de

Int. Biannual Festival of Animation; Bratislava, Slovakia

Best Film: „Gruffalo's Child" by Johannes Weiland & Uwe Heidschötter, UK, 2011.

UNICEF-Award: „Private Eyes" by Nicola Lemay, Canada, 2011.

Best Film from Visegrad countries: „Who's There?" by Vanda Raýmanová, Slovakia, 2010.

Literary Fund Award: „Off To The Castle!" by Boris Šima, Slovakia, 2011.

Young Audience Award: „The Story of Bratislava Castle" by Vladimír Malík, Slovakia, 2011.

Life Work Award: Garri Bardin, Russia.

www.bab-slovakia.sk

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

European Children's Jury, Best Film: „Alfie the Little Werewolf" by Joram Lürsen, The Netherlands, 2011; Best Child Actor: Jelte Blommaert for „Come On, Eddy!" by Gert Embrechts, Belgium, 2012.

Professionals' Jury, Best Film: „Come On, Eddy!" ; Best Film for Juniors (Age 11-13): „Starry Starry Night" by Tom Shu-Yu Lin, Taiwan, China, 2011.

ECFA Jury: „The Secret" by Morten Køhler, Denmark, 2011.

Young People Jury: „Furious" by Dave Schram, The Netherlands, 2011.

www.ff-schlingel.de

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

Professional Jury & Audience Award: „Ernest & Celestine“ by Benjamin Renner, Stéphane Aubier, Vincent Patar, France, 2012.
 Children's Jury: „Milo“ by Berend & Roel Boorsma, Ireland & The Netherlands, 2012.
 Best Domestic Film, Professional Jury: „Fidgety Bram“ by Anna van der Heide, The Netherlands, 2012; Audience Award: „Teach“ by Barbara Bredero, The Netherlands, 2012.
www.cinekid.nl

Int. Film Festival for Children; Chicago, USA

Best of the Fest Award: „Zarafa“ by Remi Bezançon, France, 2011.
 Best Film for Young Children (Age 2-5): „How Shammies Guessed“ by Edmunds Jansons, Latvia, 2012.
 Liv Ullmann Peace Prize: „The Rooster Trademark Paper“ by Maryam Milani, Iran, 2012.
 Children's Jury, Best Live Action Film, 1st: „Famous Five“ by Hanna Stoll, Germany, 2012; 2nd: „Will“ by Ellen Perry, Turkey & UK, 2012. Best Live Action Short, 1st: „The Boy With Chocolate Fingers“ by Christopher Palmer, UK, 2011; 2nd: „What Makes Me Happy – Bushra's Film“ by Annie Gibbs, Bangladesh, 2012. Best Documentary, 1st: „Elisha and the Cacao Trees“ by Rohan Fernando, Belize & Canada, 2011; 2nd: „Through Ellen's Ears“ by Saskia Gubbels, The Netherlands, 2011. Best Animated Feature, 1st: „Zarafa“; 2nd: „Tad, the Lost Explorer“ by Enrique Gatu, Spain, 2012. Best Animated Short, 1st: „The Squeakiest Roar“ by Maggie Rogers, UK, 2010; 2nd: „Reloaded“ by Marieke Verbiesen, Norway, 2011.
 Youth Jury Prize, Best Film: „Westwind“ by Robert Thalheim, Germany, 2011.
 Adult Jury, Best Live Action Feature: 1st: „Ways to Live Forever“ by Gustavo Ron, Spain, 2010; 2nd: „Igor and the Cranes' Journey“ by Evgeny Ruman, Germany, Israel & Poland, 2012. Best Live Action Short, 1st: „The Other Side“ by Khen Shalem, Israel, 2011; 2nd: „Lilli“ by Jan Buttler, Germany, 2011. Best Short Documentary: „Through Ellen's Ears“. Best Animated Documentary: „Eyes on the Stars“ by Mike Rauch, USA, 2012. Best Animated Feature, 1st: „The Painting“ by Jean-François Laguionie, France, 2011; 2nd: „Lotte and the Moonstone Secret“ by Janno Pöldma & Heiki Ernits, Estonia, 2011. Best Animated Short, 1st: „Kali the Little Vampire“ by Regina Pessoa, Canada, France & Portugal, 2012; 2nd: „Missing“ by Tariq Rimawi, Jordan & UK, 2010.
www.cicff.org

Nordic Filmdays; Lübeck, Germany
 Children Jury & Experts Jury: „The Secret“ by Morten Kølert, Denmark, 2012.
www.filmtage.luebeck.de

PRODUCTION

UPSIDEdown



More than anything, 10-year-old Sascha likes going on bike rides with his neighbour Elli, working on his sound collection and fixing up bikes in his workshop. What he doesn't like is the new special school he has been sent to in order to learn how to read and write. But why is he always getting into trouble... at school, at home, even with the police? One day Sascha is caught stealing and his mother decides to seek help at the youth welfare office. Social worker Frank gets a one year assignment to help the boy. How practical to always have a personal 'bodyguard' at your disposal! Frank convinces Sascha to have a few medical tests done. The diagnosis: ADHD, an attention deficiency disorder. Sascha is prescribed pills, his school performance improves and he gets into less trouble, but his character also changes and his friendship to Elli starts to fall apart. She's the only one who always liked him for the way he was, but now Sascha even barely recognises himself anymore.

After FIDGETY BRAM another youth film guides us through the universe of a boy with ADHD and tells with great empathy about his struggle with everyday life. Made for Neue Mediopolis Filmproduktion, director and script co-author Bernd Sahling (BLINDFLYERS) is planning UPSIDEdown's release by March 2013.

Contact: Bernd Sahling, +49(0)1-732.00.45.02; BerndSahling@t-online.de

DUTCH PLANTA 4A

After the respectful Suisse remake STATIONSPIRATEN (Mike Schaerer) in November the shooting started for a Dutch version of PLANTA 4A, the Spanish instant classic (2003) by Antonio Mercero. Working title: GREETINGS FROM THE CHEMO, director is Lodewijk Crijns.

The 4th hospital floor, that's where you'll find the baldheads... as long as they are there, because the young cancer patients never miss an occasion for a nightly trip through the hospital or a wheelchair race through endless corridors. In between chemo sessions they have plenty of time for teasing nurses, which helps to forget their critical situation.

Compared to the original film, the new version gives a great importance to Gina, a beautiful young girl stationed at the 4th floor. At first Gina refuses contact with the boys, trying too hard to impress her. But when her friends drop out one after another, Gina realizes friendship with the baldheads is her only remedy.

GREETINGS FROM THE CHEMO, currently shot for BosBros, should be ready in the summer of 2013.

THE SECRET WINS ECFA AWARD



During the 17th edition of the Schlingel Festival (Chemnitz, Germany) the ECFA Award was presented to the Danish film by Morten Kølert THE SECRET, according to the jury report "an extremely touching movie, with only few settings but with a profound and humorous story about the grief of a young family." Based on a slightly lugubrious storyline (3 children keep their mum's dead body hidden in the cellar to secure the family from getting separated), the film is impregnated with a deeply humane spirit of family love and solidarity.

Contact: LevelK, +45-48-44-30-72, freja@levelk.dk, <http://levelk.dk>.

Another Schlingel highlight was BUTA (Ilgar Najaf, Azerbaijan), about the traditional lifestyle passed on from one generation to another in a remote village, where time has been standing still. The carpet-weaving handcraft adds an extra level to the story. As young actor Rafiq Azimov explained: "Tapestry stands for a rich and meaningful tradition. Carpets can have various meanings for their owners. In our family carpets stand for love, friendship and freedom." A spiritual discussion launched by exotic beauty.
 Contact: Buta Film, Asif_rustamov@yahoo.com.

FESTIVALS

BUFF on tour

BUFF Film Festival in Malmö, Sweden, every year screens more than 100 films from all over the world. Daniel Lundqvist: *"While in our opinion every child in Sweden should have the right to experience the world's best children's films, around 90% of those films will never be distributed in Sweden."* Therefore the project 'BUFF on tour' was launched, clearing the rights for 4 films from the last festival edition.



Totally True Love

BUFF is now able to offer Swedish cinemas ON THE SLY (Belgium), TOTALLY TRUE LOVE (Norway), STAY! (The Netherlands) and IRIS (Finland). The films (target age: 7-11) are available for both public and school screenings. *"We made this choice because we have seen that, besides American blockbusters, there are almost no titles available for this age group. We produced a Swedish dub of ON THE SLY and subtitled the other films. Thanks to our collaboration with Biografcentralen we can offer the films in 'Real Digital Distribution'."*

Currently more than 60 screenings are booked all over Sweden and there are new subscribers every week. BUFF will continue the project with new films after the next festival edition (March 11 – 16th 2013).

European Youth Film Festival Flanders & Giffoni Experience join forces

To celebrate its 25th anniversary, the Antwerp and Bruges based JEFF Film Festival for Children (February 9 – 17th) offers its audience a pick of Italian quality movies. Gianvincenzo Nastasi, from Giffoni's artistic direction committee, will be on the jury in Antwerp / Bruges. A selection of shorts and features will be screened both in Antwerp and Bruges.

After a successful 2011 partnership with El Meu Primer Festival (Spain) JEFF continues tackling the underrepresentation of European movies in Belgian theatres. Such partnerships are great opportunities for festivals aiming to make children meet with different cultures and countries within the framework of quality cinema. Included in this partnership, in July a JEFF delegation will attend the Giffoni Experience, carrying a suitcase packed with Belgian films.



More information about the European Youth Film Festival of Flanders: www.jeugdfilmfestival.be. More information on partnership opportunities: Ivan Lo Giudice, info@jeugdfilmfestival.be.

Kinodiseea

No ECFA Award will be handed out this year at the Kinodiseea Festival in Bucharest. Recently the festival has gone through a period of change, replacing most of the staff members. The festival's artistic director is now Ligia Kesisian Mitulescu, who's currently organising the 4th festival edition from November 16 – 21st. Check out the festival program at <http://www.kinodiseea.ro/>. Contact Kinodiseea: Ligia Kesisian Mitulescu, ligia@metropolisfilm.ro.

Shaheen Dill-Riaz wins at Doxs! Kino

Award ceremony at Doxs! Festival in Duisburg: director Shaheen Dill-Riaz wins the 'Grosse Klappe', a documentary award for socio-political documentaries for children and young people. The youth jury handed out the prize to Dill Riaz' NUMBER ONE RAKIB KHAN ('The Projectionist', Germany 2012), telling the story of 10-year-old Rakib in Bangladesh, whose passion for cinema allows him to cope with everyday life's social circumstances. "The movie's aesthetic quality offers an unpolished glimpse at many facets of a different world. Through Rakib's voice the film communicates social and family related conflicts." The Federal Agency for Civic Education endows the prize and awards the winner with €3.500.



Contact: Doxs! Dokumentarfilme für Kinder und Jugendliche, Gudrun Sommer, +49-203.283.41.64, filmwoche@stadt-duisburg.de; www.do-xs.de.

Int. Festival for Children & Youth Audience „Listapadzik“; Minsk, Belarus

Best Children's Film: „My Own Honour Bright“ by Alexandr Karpilovsky, Russia, 2012. Best Youth Film „Taking Chances“ by Nicole van Kilsdonk, The Netherlands, 2011. Best Child Actor: Rick Lens in „Kauwboy“ by Boudewijn Koole, The Netherlands, 2012. Best Adult Actor: Roman Madyanov in „My Own Honour Bright“.

Special Award for Best Film Fairy-tale: „Lotte and the Moonstone Secret“ by Janno Pöidma, Heiki Ernits, Estonia & Latvia, 2011.

„Youth on the March“-Award: „Lore“ by Cate Shortland, Australia, Germany, UK, 2012.

www.listapad.com

Doxs! – Documentaries for Children & Young People / Filmwoche; Duisburg, Germany

Best Political Documentary for Children & Young People: „The Projectionist“ by Shaheen Dill-Riaz, Germany, 2012.

www.do-xs.de

Int. Short Film Festival: KuKi – Short Films for Kids; Berlin, Germany

Best Short Film for Children, 1st: „Julian“ by Matthew Moore, Australia, 2012; 2nd: „Mina Moes“ by Mirjam de With, The Netherlands, 2011.

Best Short Film for Young People 12+: „Oliver Bump's Birthday“ by Jordan Canning, Canada, 2011;

Best Short Film for Young People 14+: „I Am John Wayne“ by Christina Choe, USA, 2012.

www.interfilm.de

Forthcoming Festivals

FICI – Festival Int. de Cine para la Infancia y la Juventud; Madrid, Spain
November 26 - 30th 2012.

www.fici.info

Int. Children's Film Festival Steiermark; Graz, Liezen, Kapfenberg & Eibiswald, Austria

November 28 - December 4th 2012
www.kinderfilmfestival.at/steiermark

Olympia Int. Film Festival for Children & Young People; Pyrgos, Greece
December 1 - 8th 2012

www.olympiafestival.wordpress.com

Int. Young Audience Film Festival Ale Kino!; Poznan, Poland

December 2 - 9th 2012

www.alekino.com

Animatka Int. Animation Film Festival; Ljubljana & Maribor, Slovenia

December 3 - 9th 2012

www.animatka.si

Sottodiciotto Filmfestival (Under 18); Torino, Italy

December 6 - 15th 2012

www.sottodiciottofilmfestival.it

Kid's Eye Film Festival; Budapest, Hungary

December 7th 2012

www.gyerekszemfilmfesztival.hu

Int. Film Festival, Section „Cinema for Children”; Dubai, United Arab Emirates

December 9 - 16th 2012

www.dubaifilmfest.com

Int. Children's Film Festival; Dhan- mondi, Dhaka, Bangladesh

January 19 - 25th 2013

www.cfs-bangladesh.com

Children's Film Festival; Seattle, USA

January 24 - February 3rd 2013

www.childrensfilmmfestalseattle.org

Youth Film Festival; Glasgow, UK

February 3 - 13th 2013

www.glasgowfilm.org/festival

Children Film Festival - Cine Junior; Val-de-Marne, France

February 13 - 26th 2013

www.cinemapublic.org

Int. Film Festival, Generation; Berlin, Germany

February 7 - 17th 2013

www.berlinale.de

Europees Jeugdfilmfestival Flanders; Antwerp & Brugge, Belgium

February 9 - 17th 2013

www.jeugdfilmfestival.be

Children's Film Festival; Providence, USA

February 14 - 19th 2013

www.providencechildrensfilmmfestival.org

Animex – Int. Festival of Animation & Computer Games; Middlesbrough, UK

February 18 - 22nd 2013

www.animex.net

Reel Fun Film Festival; Calgary, Canada

February 23 - March 3rd 2013

www.reelfunfilmfest.com

Int. Children's Film Festival; New York, USA

March 1 - 24th 2013

www.gkids.com

Int. Children's Film Festival FIFEM; Montreal, Canada

March 2 - 10th 2013

www.fifem.com

Cartoon Movie; Lyon, France

March 6 - 8th 2013

www.cartoon-media.eu

BUFF – Int. Children & Youth Film Festival; Malmö, Sweden

March 11 - 16th 2013

www.buff.se

Youngabout – Int. Film Festival for Young People; Bologna, Italy

March 18 - 24th 2013

www.youngabout.com

Funding for cultural exchange with Iceland, Norway and Liechtenstein

The EEA grants are Iceland, Liechtenstein and Norway's contribution to reducing social and economic disparities in the European Economic Area. The grants also wish to strengthen the bilateral relations with the fifteen beneficiary states in Central and Southern Europe. Environmental protection, climate change and renewable energies, civil society, children's health, cultural heritage and research and scholarships feature as key areas of support. The EEA grants are managed by the Financial Mechanism Office (FMO) in Brussels.

Through the EEA grants, the Arts Council Norway and the Directorate for Cultural Heritage are currently establishing cooperation programmes in the cultural field with countries in Central and Southern Europe. Cultural heritage and cultural exchange are two of the areas of funding and cooperation under the EEA grants. The grants offer a variety of opportunities for cultural stakeholders in Norway as well as in the beneficiary countries in Central and Southern Europe. Cultural heritage is channelled through the programme area 16 (PA 16) and cultural exchange through PA 17. The latter could be of interest to ECFA members from the beneficiary countries for cultural exchange programs: **Czech Republic, Latvia, Lithuania, Poland, Portugal, Romania, Bulgaria, Hungary, Slovakia, Slovenia and Spain.**

The programmes are expected to be open for applications in 2012/2013. Through project participation funding is available to groups, institutions and organisations in the cultural and cultural heritage sector in Norway, Iceland and Liechtenstein and in the beneficiary countries. The stakeholders in the beneficiary countries are responsible for applying and have the main responsibility for the evaluation of the projects.

More information about the grants and calls for proposal can be found at:

www.eeagrants.org or on facebook: www.facebook.com/?ref=home#!/pages/EEA-Grants-Culture/227857153961668.

Contact info Norway, Arts Council Norway: Senior Advisor Brit Holtebekk (0047-21.04.58.35) or Senior Advisor Anna Benedicte Stigen (0047-21.04.58.76);

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Visiting the Canadian National Film Board

Eva Schwarzwald reports on her visit to the Canadian National Film Board:

I was welcomed in Montreal's 'Cinérobotèque'

by Tey Cottingham, Head of Institutional &

Educational Markets and Florence François.

Since its inception in 1939 the NFB has built

on an imposing film catalogue, winning over 5000

awards, including 12 Oscars. Playing a key role in the field of cultural education

(school screenings with teaching material, conferences, workshops...), the news

came as quite a shock: the Cinérobotèque will soon be closed. A permanent ending

to the individual viewing stations providing access to over 10,000 films, two theatres,

an advisory service and video production training and animation laboratories. All the

activities will be moved to various more suburban offices.

A new strategic plan for the NFB requires some adjustments in the NFB's production chain, distribution strategy and ethical code that guide their mission. "*The success of online viewing has made the NFB less essential for reaching the audience.*" The impact of the digital revolution and the new ways of consuming images are affecting the NFB's activities, even if their democratic and social commitment is not under discussion. On the contrary: it will be supported strongly through new projects.

For instance take a look at CITIZENShift (<http://citizenshift.org>), a web-platform exploring crucial issues through films, photography, articles, blogs and podcasts. Based on social media networking it is a space for sharing opinions and exploring content provided by citizens, independent filmmakers and multimedia artists, presenting interesting tools for educators with an interest in the historical and present situation of race and racism in Canada. Equity, aboriginal culture, migration and human rights are some of the issues to deal with. "*Each new project must prove an ambition to be the best in its field, not only in Canada, but in the world!*" Another NFB strategic objective is mentoring the talent and creative skills of emerging filmmakers and aboriginal, regional, linguistic and ethno-cultural communities. According to the statistics, it seems the NFB is succeeding very well. (Eva Schwarzwald)



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

Clara and the Secret of the Bears

Feature Film, Switzerland & Germany, 2012
Director: Tobias Ineichen
Production & World Sales: HesseGreutert
Film, Badenerstrasse 129, 8004 Zürich, Switzerland
Phone: ++41-43-322-18-22
E-Mail: contact@hessegreutert.ch
www.hessegreutert.ch

Come on, Eddy!

Feature Film, Belgium, The Netherlands & Luxembourg, 2012
Director: Gert Embrechts
Production & World Sales: Ciné Cri de Coeur, Turnhoutsebaan 172, 2100 Deurne, Belgium
Phone: ++32-3-248-19-81
E-Mail: jacqueline@cridecoeur.be
www.cridecoeur.be

The Day of the Crows



Feature Film, Belgium & France, 2012
Director: Jean-Christophe Dessaint
Production: Finalement Production
World Sales: Le Pacte
5 rue Darcet, 75017 Paris, France
Phone: ++ 33-1-44-69-59-59
E-Mail: e.perlie@le-pacte.com
www.le-pacte.com

Gypsy

Feature Film, Slovak & Czech Republic, 2011
Director: Martin Sulik
Production: In Film, Titanic
World Sales: MK2 Diffusion
55, Rue Traversière, 75012 Paris, France
Phone: ++33-1-44-67-30-55
E-Mail: sales@mk2.com
www.mk2.com

Huck Finn

Feature Film, Germany, 2012
Directors: Hermine Huntgeburth
Production: Neue Schönhauser Filmproduktion GmbH
World Sales: Beta Cinema
Gruenwalder Weg 28 d
82041 Oberhaching, Germany
Phone: ++49-89-67-34-69-80
E-Mail: beta@betacinema.com
www.betacinema.com

Igor and the Cranes' Journey

Feature Film, Israel, Poland, Germany 2012
Director: Evgeny Ruman
Production: UCM United Channels Mo-

vies, Yeti Films, Ulysses Filmproduktion
World Sales: Sola Media
Filderhauptstr. 49, 70599 Stuttgart, Germany
Phone: ++49-711-479-36-66
E-Mail: post@sola-media.net
www.sola-media.net

In the Name of Sherlock Holmes

Feature Film, Hungary, 2012
Director: Zsolt Bernath
Production & World Sales: Sherlock-film Kft. Miklós u.13, 1035 Budapest, Hungary
Phone: ++36-70-36-90-493
E-Mail: sherlockfilm@gmail.com
www.sherlockfilm.hu

The Journey to the Christmas Star

Feature Film, Norway, 2012
Director: Nils Gaup
Production & World Sales: Moskus Film
Øvre Slottsgate 6, 0157 Oslo, Norway
Phone: ++47-92-06-18-92
E-Mail: post@moskusfilm.no
www.moskusfilm.no

Kitty Mama

Feature Film, Czech Republic, 2011
Director: Vit Karas
Production & World Sales: Czech Television, Kavci Hory, 14070 Praha 4
Phone: ++42-2-61-3-70-47
E-Mail: telexport@czech-tv.cz
www.czech-tv.cz/sales

The Last Island

Feature Film, Spain, 2012
Director: Dácil Pérez de Guzmán
Production & World Sales: Fausto Producciones
Republica Argentina nº15, 08023 Barcelona, Spain
Phone: ++34- 93-30-26-200
E-Mail: fausto@faustoproducciones.com
www.faustoproducciones.com;
www.laultimaisla.com

Lost Christmas

Feature Film, UK, 2012
Director: John Hay
Production & World Sales: Impact Film & Television Ltd
123 Preston Drive, Brighton, Sussex, BN1 6LE, UK
E-Mail: elliottjenkins2004@hotmail.com

My Father is Baryshnikov

Feature Film, Russia, 2011
Director: Dmitry Povolotsky
Production: Kinokompanija „Nowyje Ljudi”
World Sales: Level K
Gammel Kongevej 137 B/
1850 Frederiksberg C, Denmark

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

Phone: ++45-48-44-30-72
E-Mail: tine.klint@levelk.dk
www.levelk.dk

The Prince and the Big Gray Wolf

Animation, Russia, 2011
Directors: Wladimir Toropchin
Production & World Sales: Melnitsa Animation Studio
Melnichnaya Ul. 4, 192019 St. Petersburg, Russia
Phone: ++7-812-567-15-40
E-Mail: info@melnitsa.com
www.melnitsa.com

Shifting the Blame



Feature Film, Germany, 2012
Director: Lars-Gunnar Lotz
Production & World Sales: FFL Film- und Fernsehlabo
Hoferstr. 20, 71636 Ludwigsburg
Phone: ++49-71-41-488-84-33
E-Mail: info@ffl.de
www.ffa.de

Teach



Feature Film, The Netherlands, 2012
Director: Barbara Bredero
Production & World Sales: PV Pictures
Sumatralaan 45
1217 GP Hilversum, The Netherlands
Phone: ++31-35-677-47-76
E-Mail: mail@pvpictures.nl
www.pvpictures.nl;
www.meeskeesdefilm.nl

The Wish Fish

Feature Film, Spain, 2011
Director: Gorka Vázquez & Iván Oneka
Production & World Sales: Baleuko
Askatasun Etorbidea, 23 Bj.
48200 Durango, Bizkaia, Spain
Phone: ++94-466-86-10
E-Mail: baleuko@baleuko.com
www.baleuko.com

SHIFTING THE BLAME

SHIFTING THE BLAME (original title: *Schuld sind immer die Anderen*, Lars-Gunnar Lotz, Germany) can't be considered a children's film. But in the Schlingel Festival its impact on a teen audience was massive. In this film, about juvenile criminals searching for reconciliation, there is no hope for them being refused forgiveness. We asked director Lars-Gunnar Lotz about the origins of the story.

"My main inspiration was the 'Open Prison' project which exists now for nine years in Germany and in which I got to know many social workers and young criminals. This project is similar to the one shown in the film: the concept of living in a family with strict social rules instead of walls and fences. I was impressed by the passion the social workers put into their job and by the young boys clinging on to this rare 'second chance' in life. Of course I was also interested in the existential questions about guilt and forgiveness and how people experience it in reality."

You give the audience little hope in the end. Facing the harsh facts, in Chemnitz you left them speechless and shocked for quite a while.

Lotz: "SHIFTING THE BLAME wasn't strictly made for a young audience, but I'm happy when youngsters are watching. Telling an honest story means you also have to tell the end honestly. In my opinion, there is some hope to be found in the last scene. The main character, for the first time, is standing straight for what he has done. Every social worker would agree this is a big step to take.

On the other hand I wanted to show that forgiveness is not as easy as we often think. I invite the audience to consider

what they would do in a similar situation. After the screening I often see people wiping tears from their eyes. That's when I realise why I am making movies."

Edin Hasanovic (who just won the 'Best Actor' Award in the Sao Paolo Film Festival) plays his role with a brutal intensity and an almost bestial power.

Lotz: "We could have offered that role to a cute poster-boy, but the ones we casted were very authentic. For me it was most important that you hated the boy at first but then started sympathizing with him throughout his process of change."

Contact: FFL Film- und Fernsehlabor, +49-7141.969.102, info@ffl.de. On www.schuld-film.de you'll find the English press-kit.



Shifting the Blame

KIDS Regio panel in Brussels

"We want to reach out to the EU politicians and lobby for a better support for children's films. The quantity of children's media consumption has already often been discussed, now it's time to talk about quality and variety." That's how Viola Gabrielli justified holding a panel discussion in Brussels on September 26th, initiated by KIDS Regio and the Kindermedienland Thuringia. "In the spirit of the Erfurt Declaration, we're bringing European politicians together with the creative industry."



Alexandre Dupont-Geisselmann, Ingelore König, Dr. Helga Trüpel, Marion Walsmann, Susanne Ding & Philipp Budweg

To start the panel discussion producer Philipp Budweg (Lieblingsfilm GmbH) described the difficult financing process (€ 1.9 million) for a film about children digging for the common roots in German and Polish history that did receive no more than 15.000 admissions in German theatres. Clips from WINTERTOCHTER (Johannes Schmid, scenario developed within Erfurt's Academy of Children's

Media) guided the audience through the evening.

In the panel ECFA member Alexandre Dupont-Geisselmann acted as a spokesman for the European distributors by explaining the philosophy behind his company Farbfilm: "Slowly we have to build up an audience, considering what we can do with little money." He described some of a distributor's main challenges, such as:

- Conditioned by TV and media multi-tasking, children are no longer trained to stay focused for 90 minutes. This might be a pledge to start believing in the 45' format for the youngest audience that works so well in some European countries but can make no headway in others.
- The lack of ideas about how to use our potential in the best possible way. "That's why more than money, we need better visibility."

On a positive note Alexandre named ECFA's Distributors' Grouping as a helpful tool to synchronize the work of different European distributors.

EU representative Helga Trüpel opened with a bizarre paradox. "Now budgets are decreasing on the European and national level, still we want to do more. Because of the importance of the competencies that our children should grow up with, I'm ready to listen to all your suggestions and defend the children's

film industry within a EU context."

Meanwhile European Commissioner MEDIA Susanne Ding pictured nothing less than a wasteland. "MEDIA brought films into the cinema. But no children's films seem to find their way into our program." Ding pleaded for a better support to festivals, enabling them to work year round on a constant distribution of children's films. But voices from the floor warned her that adjusting festivals as distributors creates a 'grey zone' that might outbalance the entire industry. Greg Childs from the Children's Media Conference (Sheffield) made an impressive spontaneous closing statement: "To recognize yourself and your own stories on the screen is not a privilege, it's a right. That's why the Commission should support creative thinking instead of restricting it. For many kids screen culture is their only culture. For them 'screen time' equals 'culture time'. Therefore we're not up against Disney or Pixar, we're up against the 4 minute culture. And our weapon should not be education but entertainment. Make them have fun, and we'll be much more convincing." (GH)



ECFA NEWS

New ECFA member: Czech Television



Petr Koliha, board member of ECFA and former director of the Zlín Film Festival, has made a surprising career move: he was recently appointed director of the new children and youth channel ran by The Czech Television, a public service broadcaster in the Czech Republic. Leaving the festival in the capable hands of his successors, Petr Koliha remains on the ECFA board as representative of a new member: the Czech public television's children's channel.

How will this new channel be structured? What is the target audience and what role will you play within the Czech television landscape?

Petr Koliha: "The Czech Television is currently preparing a new channel for children and youth. We're working on a specified broadcasting schedule and are still looking for a name for the channel. Our intention is to aim our daily programming primarily at the 4 – 8 and 8 – 12 age groups. The evenings (after 8 pm) will be dedicated to the 13+ audience, after 10 pm we'll switch to 18+. Offering children an alternative to commercial TV, we want to create a program schedule that is not only attractive but also helps them to deal with the complicated world we live in. Our intention is to start broadcasting by the second half of 2013.

How does The Czech Television want to respond to the needs of young viewers?

Koliha: "Their needs are not so different from the ones of adult viewers. They just correspond with their age. The programming of the children's channel could be described as 'a social study into daily

routine'. Children want entertainment as much as adults; they are hungry for information, they have their own idols, music, fashion etc. It might sound odd but we will actually try to convince them that instead of sitting in front of the TV set, there are other ways to spend their time. Programs should be entertaining as well as educational and they should inform about culture, sport, charity and other issues. This is how we can grow into an information service. Through interaction with our audience, we want to find out what they want and how they think. Our motto is: we're doing the program for the children, not about them. The viewers, or rather parents, should be able to easily navigate through the program schedule, knowing the target audience for each slot. We intend to reach out to children not only through standard over-the-air broadcasting but also through new media. Our goal is to create an independent media place where young viewers can enjoy themselves."

What kind of cooperation are you hoping for with ECFA?

Koliha: "We would like to play a significant role on the European media market and cooperate with the key players. The European film and TV production for children and youth shall have a very important place in our broadcast. Meanwhile, one of our long-term ambitions is to have an opportunity to offer Czech children's productions to foreign festivals, introducing the new channel on an international level and becoming a respectable European TV channel. We will gladly welcome any innovative idea from the ECFA members."

Delphis is now Attraction Distribution



As of August 28th, Delphis Films has changed its name to 'Attraction Distribution' (<http://www.attractiondistribution.ca>). This new identity comes from the branding strategy by parent company 'Attraction', a fast growing Canadian media and entertainment group. Attraction Distribution will continue to offer high quality content to the global market, including family films, children's series etc.

Attraction's new phone number:
+1-514.846.12.22.

Kristiansand Festival awarded Gay Joy Prize



Danckert Monrad-Krohn

For its efforts in bringing gender roles, sexuality and homophobia under the attention of a young audience through film programming and seminars the Kristiansand International Children's Film Festival was awarded the 'Gay Joy Prize' (Homofrydprisen) by the LLH, Norway's LGBT Association. Festival manager Danckert Monrad-Krohn: "It's a beautiful recognition for both the ECFA seminar and the festival's program profile. We choose good films with strong stories and it's no coincidence that such stories often deal with different forms of love and sexuality, including homosexuality. I hope that such films can help young people find their own identity. Considered our determined choice for diversity and the dramatic suicide rates amongst gay youngsters, it is our responsibility to help them building

ECFA's AGM

During the Berlinale ECFA's members will gather in Berlin at the Annual General Meeting on Saturday February 9th at 4 pm (Vertretung des Freistaats Thüringen, Mohrenstraße 64, 10117 Berlin). Important topics on the agenda will be the election of ECFA's new President and board committee and the presentation of the Rainbow project.

ECFA AWARDS

New titles listed for the ECFA Award 2012:

- Lucas - International Children's Film Festival (Frankfurt/M., Germany): KAUW-BOY (Boudewijn Koole, The Netherlands)
- Schlingel - International Film Festival for Children and Young Audience (Chemnitz, Germany): THE SECRET (Morten Køhlert, Denmark)



The Secret



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ECFA's goal is to support cinema for children and youth in its cultural, economical, aesthetic, social, political and educational aspects. 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):
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Phone: +32 (0)2 242 54 09
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www.ecfaweb.org

The European Children's Film Distribution Network:
www.ecfaweb.org/network.htm
Databases on children's film festivals, sales agents, distributors and TV-programmers interested in European films for children.

FILM IN FOCUS

MARTIN HÖGDAHL'S ICE DRAGON: "Doing the right thing"

Long ago at the BUFF Financing Forum when Martin Högdahl pitched his project, two things stuck to my mind: children's film and heavy metal. A rare combination. But ICE DRAGON is much more than that: problems with his alcoholic dad make Mik flee to his aunt's little village. Here he makes friends, learns how to fish, builds a snow-scooter and finds peace of mind. Until one day there is a knock on the door... And Mik again is on the run.

Martin Högdahl: "I think ICE DRAGON fits very well in the Nordic storytelling tradition. It's a very Astrid Lindgren-like story."

Excuse me, but Astrid Lindgren wasn't exactly the first name popping up in my mind when watching your film...

Högdahl: "I see a lot of similarities, for instance in the build-up of the story. Many Astrid Lindgren stories are about a child, often with a working class background, living on their own in the suburbs. From there the child sets off on an adventure in a very different, rural or fairy-tale like environment. You can clearly see how much the author Mikael Engstrom and me were influenced by her."

The story takes us from one end of the country to the other. Could you more or less point out the film geographically on the map of Sweden?

Högdahl: "We start in Stockholm. Then we go far north to a little village. These are the two different worlds I played around with. Stockholm is dark and grey and claustrophobic, like a nightmare. In the little village the scenery is all white and we pushed up the colours a bit. The atmosphere changes again when he sets off into the wild. The scale of the landscape becomes bigger and the images open up. The contrast between darkness and light explains why he's fighting so hard for his new home."

Also the music strongly defines the atmosphere of the film.

Högdahl: "The soundtrack is important for the distinction between these two worlds: heavy metal in Stockholm, but upon his arrival in the village, that's when we bring in the hip hop music. For me heavy metal is a symbol of strength. I grew up in circumstances that were a bit similar to Mik and when I felt alone there was always music to listen to and films to watch. Watching them over and over again on the VCR, the characters became like friends. I wished my film to be like that: you watch it and you don't feel alone anymore and you realize that if you keep on fighting, one day things will take a better turn."

What is the role of the whales in the story?

Högdahl: "Falling into the water and drowning, from below comes a whale that pushes up Mik. That's how it should be: when someone falls, somebody



Martin Högdahl

should come up to lift him up. The whale is a symbol of the movie's theme: finding your way home, as well physically as in your heart. Whales are singing to each other over long distances. If one gets lost, the others go to find him. It's the sound of their singing that leads them home."

I never thought a whale would summarise the story so well...

Högdahl: "It is a story about the meaning of family and friendship. When the adults can no longer protect Mik, the children say: we'll do it! When setting out together into the wild, they take charge. Why? Because they're fighting for justice, they're doing the right thing."

Who is Pi, the little girl he meets?

Högdahl: "I wanted her to be half Swedish, half Thai, because of the Thai community in the north of Sweden."

A Thai community in the north of Sweden?

Högdahl: "Well... There are a lot of lonely men up there... In the book she was a corky Swedish girl, but I made her like a manga character. The actress Feline Andersson was fantastic. She's a star. She acts, writes songs, plays the guitar, she can sing and dance, she can do anything. She's going to be huge."

How about the circumstances of the shooting?

Högdahl: "Particularly the scenes in the north were tough to shoot as it was -35°. But, honestly... quite a bit of the ice was digitalized. Filming in winter in the north of Sweden with children and animals was not a good idea for a debuting filmmaker." (GH)

The full version of this interview can be found on www.ecfaweb.org/projects/film-making/index.htm.