



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

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*interviews*

**My Very Own Circus**

**Night Forest**

**Bangla Surf Girls**

**Youth Unstoppable**

**A Brixton Tale**

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# Journal

No. 4 | 2021

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*November*

*Photo: My very own circus*

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## Partner Up!

Although at the moment nothing concrete is known about the guidelines in the upcoming Call for Proposals from the Creative Europe programme, the message that film festivals can no longer apply on an individual basis caused quite a disturbance in many (children's) film festival directors' offices. Especially small and mid-sized festivals, lacking the staff to search for and deal with this kind of clustering, had reasons to be worried. Therefore the Cinemira festival, under the patronage of ECFA, organised a meeting regarding this issue on 24 October in Budapest.

*"Finding the best partners and creating a sustainable partnership suitable to each member of the network is not easy."* The "Partnering Up" meeting brought 10 children's film festival directors/programmers together to look into good and bad examples of festival partnerships, inside and outside the Media framework. The first conclusion was that launching a project partnership, simply because there might be European money available, is not a good idea. A common project should fit to the festival's profile; otherwise it would only create an overload of extra work and expenses. Of course cooperation among festivals can be inspiring and fun. But let's find ways to cooperate first, and then possibly a European application could be a later option.

Where to start? Why don't you join the online festival meeting facilitated by AleKino! Festival on 3

December? In the session *"Was It Business As Usual? European Children & Youth Film Festivals in the second pandemic year"* the future of film festivals will be widely discussed.

### ADDENDUM

This is the latest news that we received regarding this issue, one day before publishing:

The support to individual festivals will be maintained!

The Commission has decided to keep the 2-yearly system, alternating between the Call for Network and Call for Individual Support. This formula will continue on a biannual basis during the seven-year period of the programme.

The following years will be organised like this:

- 2021 Call: Individual support for 2 years (work packages for 2021 and 2022)

- 2022 Call: Network call for 2 years (2022 and 2023)

- 2023 Call: Individual support for 2 years (work packages for 2023 and 2024)

Every call will cover two years.

A festival can apply to both individual and network support and benefit from both lines of support.

—  
Felix Vanginderhuysen

## Miryam Bouchard about MY VERY OWN CIRCUS

### “Slicing tomatoes when preparing a sandwich”

When your father is a clown, does that mean your life is about nothing but fun and laughter? Not for 12 year old Laura. She is a good student and a well organised kid, dreaming of a more steady lifestyle instead of this hectic, nomadic caravan existence. For Bill it is not easy to accept how his daughter has her own dreams to fulfil, that might greatly differ from his own. *“This story is inspired by my own life. My father was an actor, clown, poet, an artist and rebellious free spirit. We toured in a modified school bus that was turned into a home. I was ‘master of ceremony’ on his one-man shows, while I dreamed about the more regular lifestyle that I saw with other kids in the schoolyard,”* says Canadian director Miryam Bouchard.

**It’s funny how Laura feels attracted to the more bourgeois things in life.** Miryam Bouchard: She doesn’t choose a bourgeois lifestyle, she simply wishes for what she doesn’t have. When trying to find their own voice, teenagers will often position themselves

opposite to their parents. Laura, my alter ego, provokes her father by deliberately acting against his values, dreaming of more traditional ideals. If her father would have gone to church every Sunday, she would have become an atheist. If her father would have lived a stable bourgeois life, she would probably have wanted to quit school and join the circus! In my case, growing up with a clown as a father, curiously enough, made me a very serious child.

**Parents imposing their values upon children is a well known dilemma in film scripts, although this time it is not about the usual values.**

Bouchard: Laura’s trajectory leads her further away from her father’s vision. Therefore she must break with the long list of regulations he imposes upon her. Bill is a self-declared freeman, but his freedom comes with plenty of rules, like not to slice tomatoes when preparing a sandwich!

**Circuses and clowns are often flashy**



**and shrill, but you took on a very different visual approach.**

Bouchard: The circus in its eldest tradition (often composed of an extended family with each member working as a Jack-of-all-trades) was a world of poetry, love, music, and magic, very far from the loud and noisy circuses as we know them, welcoming thousands of spectators in their immense tents.

**The locations in the film often look a bit alienated. Did the outside**

**world really look that weird for you?**

Bouchard: The memories that inspired me for this movie are dated back in the 80s, over 30 years ago. I did not want to make it a ‘period piece’, so I decided not to specify the year; there are no iPads, no recent cell phones, no computers, no recognisable car models... All this nourishes the fable element that I strived for.

**Instead you developed a very elaborated, stylish art direction; the col-**





### ours, the lighting...

Bouchard: Colours were important, like the faded mint green that evokes nostalgia, as if something belonging to another era. Decors were filmed in their original state, without any modification. Only the trailer and the old couple's apartment were entirely recreated. Then there is the melancholia that comes with the evenings scenes, with characters illuminated by the light of a campfire or Christmas decorations. We worked with natural lighting to reduce the set up time between each take. I wanted to spare Jasmine Lemée's (playing Laura) energy, not to impose her to long waiting periods. Bill's scenes were shot with a hand-held camera while Laura was captured in travelling shots.

### Laura's gaze is strong and her statements are short and powerful.

Bouchard: Working with a 12 year old actress often means that the first take is the best, the most natural and authentic, the 'real' one. Regardless of eventual defaults or glitches, the first take is often the one in which the actress reveals herself, like an open book.

### What are the roles of their 'silent companion' Mandeep and Laura's new teacher Patricia?

Bouchard: The presence of Mandeep and Patricia will convince Laura that it is possible to be loved and accepted as we are, on the condition that we show our true nature. Mandeep is



also Bill's silent conscience, and Patricia opens a few doors towards Laura's future.

### Can you tell us something about the moving funeral scene?

Bouchard: That's an homage to my father. When we buried him, I invited family, friends and – like in the movie – his colleagues: clowns, musicians, jugglers and fire breathers. The group of musicians performing in the funeral scenes are long-time friends who knew my father well, they were our neighbours. The eldest of the group is the one who taught me how to walk a tightrope. Getting together with these people who marked my childhood days moved me deeply. The

young girl putting a top hat on the clown's coffin is my daughter. While shooting the film, she was the same age as Jasmine. And at that moment, while recording the scene, I realised I was making the movie for her, so that she got to know a bit more about her grandfather, who left us when she was only one year old. I wanted her to know where we come from, while at the same time realising that she can become whatever she wishes.

–  
Gert Hermans  
© Zlin Film Festival

# Barbara Kronenberg about MISSION ULJA FUNK

## “Comedy comes in many disguises”

Ulja Funk... the name sounds different, cool, almost... Funky. Which is not the first impression you get when meeting this rather nerdy girl with a passion for astronomy and a habit of speaking her mind, directly addressing the camera (and the audience). Her quest is now to travel to Belarus and observe the impact of an asteroid, which she does in a stolen car, with an underage classmate behind the wheel, while being chased by a bunch of religious fanatics. MISSION ULJA FUNK, a zany adventure by German director Barbara Kronenberg, was the opening film of this year's Zlin Film Festival.

**How did you convince a producer to step in on a project as outrageous as this one?**

Barbara Kronenberg: By focusing on the humour. MISSION ULJA FUNK has been made within the Outstanding Children's Film programme, a funding model to increase the production of quality films for children in Germany. That surely was more than helpful and made the financing go much easier

and faster.

**Ulja is so straight forward in telling the truth, and totally obsessed with her mission. Did the thought of Autism Spectrum Disorder regularly cross your mind?**

Kronenberg: It is important not to define her as a child with a disorder, just because she is intelligent, stubborn, dedicated and relentless. I wanted a main character that is not the usual happy-go-lucky kind of child — it is interesting for me as a writer, but also as a human being to deal with more complex personalities. And I hope that the audience will also find this complexity interesting, and that they will empathise with someone who comes across rather unusual. The challenge was to create a character that is not very emotionally appealing and still make you sympathise with her quest.

**MISSION ULJA FUNK cracks a hard nut with the hypocrisy of organised religion. Ulja's grandmother and her circle of friends are religious fanat-**



**ics. Where did you find inspiration for that character?**

Kronenberg: In real life, I guess. It is important to provide a place for those people who might not fit into their everyday community. And especially for children it is important that they have this sense of belonging, regardless how different they might be from others. We're talking about inclusion; organised religious fanaticism can be quite excluding, despite them preaching something else.

**I never had the feeling of watching a comedy; much more of watching a**

**road movie, of which MISSION ULJA FUNK contains many classic elements.**

Kronenberg: I think comedy is my home — and it comes in many disguises. It could be a road movie, it could be a love story or it could be something entirely else. But the common denominator is comedy.

**Speaking of humour... how was it to record the singing scenes?**

Kronenberg: There was a lot of giggling going on but everyone was focused and eager. The cast loved the singing parts; they had a lot of fun recording those scenes, also because they loved the music. But what is supposed to be funny in a movie is most of the time hard work and lots of rehearsal, timing, trying, failing, repeating. So there was both giggling and sweating.

—  
Gert Hermans  
© Zlin Film Festival

# Katrin Milhahn about NIGHT FOREST

## “We did some crazy stuff”

On the first day of the summer vacation, best buddies Paul and Max sneak out of their homes and venture into the wilderness. They are on a mission to find a legendary cave hidden somewhere in the mountains. The boys follow the traces of Paul's missing father, who is seen as a madman by everyone in the village. To find the path to the cave, the boys must decrypt his notes about a local legend. As they blaze their trails through the deep forest and steep mountains, both boys experience a newfound sense of freedom and light heartedness.

At the Zlin Festival we met scriptwriter and co-director Katrin Milhahn, who made the film together with her partner André Hörmann, whom we know as the director of several interesting young audience documentaries. But NIGHT FOREST brings a different dish to the table: a classic treasure hunt, with an extra layer to it. *“We were aiming for the big adventure, larger than life. Within the Outstanding Children's Film programme, NIGHT FOREST was supposed to stand out because of*

*its exciting, adventurous feel...”*

### ... Created by light falling through the trees in vast, dark forests!

Katrin Milhahn: We discovered this exciting landscape still exists in Germany. Due to the Covid lockdown we had to give up on our initial plan to film in a state forest. Two weeks before the shooting, we still had none of the locations right. Then we found this huge forest area that belonged to the old company of river captains, who once transported timber wood from the forest over the river, a location unspoiled by human interference - this was truly wild forest! The only restriction was that we had to end the shoot five days earlier, because the hunting season was about to start.

### I suppose this location brought about a few practical challenges?

Milhahn: We often had to walk for an hour, carrying gear onto another set. One day I was attacked by wasps after stepping into a nest. And there was the waterfall... that was really steep. We did some crazy stuff and I'm sur-



prised that the producers agreed to it.

### To make the film more than just a classic treasure hunt, you needed a hint of social realism.

Milhahn: There are so many elements to the story. There is this huge legacy of old German sagas and fairy-tales. Still nowadays, caves are being discovered in the German Swabian Alps, where André grew up; such stories belong to his childhood memories. We took some elements from the original Ursulenberg saga, like a secret convent and a “zombie nun”. The treasure hunt was our common thread,

but in the end, the story is all about Paul doing justice to the memory of his father, who was diagnosed with a bipolar disorder. Paul fears he might suffer from the same conditions as his dad. Even though the film leaves that question unanswered, Paul finds peace with it, as dad told him there is great beauty to find in a lively imagination. Finally we talked a lot about the films that we loved as kids - like STAR WARS, INDIANA JONES, THE GOONIES, STAND BY ME - and tried to catch some of the spirit of those movies.



**In general there is a big fascination in you for all things shit, fart and vomit... The question that concerns us most is: was it real cow shit they were throwing?**

Milhahn: No, it wasn't. It was actually a very complicated recipe, containing -among other secret ingredients- cacao powder and straw. From my earlier experience in scriptwriting (like FORTUNE FAVORS THE BRAVE) I understood kids simply adore things like that.

**Were your actors prepared for the adventure?**

Milhahn: This was the summer of Covid! We had many things planned with the actors for them to get to know each other, and then the virus came... But when Levi Eisenblätter (Paul) and Jonas Oeßel (Max) finally met one day before the shooting, they bonded immediately. A few weeks earlier Jonas broke his foot; he arrived on set in a wheelchair. That is why we added a scene in which he hurts his foot, to cover up the real pain that you could sometimes read on his face.

**There is a striking physical nearness between the two boys, as if the border between friendship and love could be crossed at any moment.**

Milhahn: This is a film about uncondi-

tional friendship, the kind that makes you love one another, without boundaries. This physical bond – touching each other, putting a hand on each other's knee – was scripted and transmitted onto the screen, and is even intensified by the fact that they will soon move onto different paths. Class



*Katrin Milhahn*

background will make them go separate ways, and like in STAND BY ME, they are aware of that, but they've sworn not to let go of each other.

**Their treasure hunt codebook looks amazing, full of gloomy drawings**

**and intriguing details.**

Milhahn: We found this young artist who kind of locked herself in with the script and the saga and started painting. What came out was this fantastic work of art. If you could get your hands on such a book, it would feel perfectly plausible to forget about everything and just set off on a treasure hunt. Also the walls in father's study are covered with her paintings.

**Were you in any way helped by André's experience as a documentary filmmaker?**

Milhahn: Definitely. André often worked with boys of that age; he knows how to connect with them. Working in a wild forest, you constantly need to adapt to unforeseen circumstances. It made a great difference that both our DoP and director were used to working fast with a small crew.

**The directors' team was also running smoothly, with you and André being partners in real life?**

Milhahn: André and I met in film school. We have been together for 20 years now, and all we made together was one crappy student film. I guess finally we were ready for it, and we might do it again. But first André is planning a feature follow-up to

CROWLEY - EVERY COWBOY NEEDS HIS HORSE, the short documentary he made in 2015 about a young American boy embracing the cowboy lifestyle. Meanwhile the boy has finished school and has a job as a steelworker. Through him we get an insight into the lives of the average white right-wing American.

**Are we all made of stardust?**

Milhahn: I believe so. Even if NIGHT FOREST had a few Star Wars quotes (for which our legal advisor had to make sure we could use them) this one came from us.

**The film tells us not to give up on our dreams. How much do you believe in that?**

Milhahn: Every day I tell our child that everything is possible. There will always be people telling you to stop dreaming, because there are rules and restrictions, but you can prove them wrong. That is what NIGHT FOREST encourages you to do.

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**Gert Hermans**  
© Zlin Film Festival

## Elizabeth D Costa about BANGLA SURF GIRLS

“If it tastes like sand, you have to clean it”

In Cox’s Bazar, on the Bangladesh coast, a young girl is riding the waves on her surfboard, all confidence and grace. “All my dreams are about surfing”, says Shobe. But those dreams might be different from the future that is awaiting her and her friends. Now that the girls are growing up, sooner or later choices need to be made, and conflicts will be unavoidable. In the coming of age documentary BANGLA SURF GIRLS Canadian filmmaker Elizabeth D Costa captures this gang of young *surfettes* at a crucial moment in their lives.

Elizabeth D Costa: Shobe and her friends are marginalised, trying to break with the traditional woman’s lifestyle of being inside the house, taking care of the family. They have dreams! Surfing is the vehicle that makes them move forward as equal human beings in a conventional society.

**Is the Bangladesh coastline a surfer’s paradise?**

Costa: Cox’s Bazar is one of the grow-

ing tourist places in Bangladesh. This is the world’s longest sand beach; there is huge potential for this area. Surfing itself is a new concept in Bangladesh. The waves in Cox’s Bazar are perfect for beginners; this is a safe haven to strengthen the basics and slowly build up your skills. More and more locals are showing an interest in surfing; the subculture is growing.

**How did you come across these girls?**

Costa: I went to visit Cox’s Bazar and saw little girls selling jewellery or hard boiled eggs to tourists at the beachside. I was kind of sad to see them as young as 12 or 13 working so hard to make money. Then I met the same girls at the beach, carrying their surfboards. That is where my curiosity kicked in. I found out about Rashed, teaching them how to surf. I had the chance to visit the girls at home, and they welcomed me with open hearts. When I saw the contrast between these same girls in their houses and at the beachside, I knew this was a story that needed to be told. I spoke



to Canadian producer Lalita Krishna and that is how BANGLA SURF GIRLS was conceived.

**Water and salt don’t seem like a perfect match for a film crew. How did your camera survive?**

Costa: Who said it survived? I had to give up on my first ever camera, one GoPro and a tripod! This film stands on lots of sacrifices. Water and sea

salt were our enemies, and then there was the sand. Every day I had to spend approx. 3 hours cleaning every piece of equipment. After you think you have cleaned your devices, you should use the tip of your tongue, and if it still tastes like sand, you have to clean it once more. During the rainy season salt got into my main camera, and ruined the motherboard. One GoPro was washed away, and the sand that





got into the tripod ruined its stabilization system. At first, I worked with a DoP and a sound recordist, but we all felt that whenever they were around, the raw candid moments and true observations were getting interrupted. So I decided to take the camera myself. The houses had no constant electricity nor enough space, so operating as a one-person-crew was the only way to record intimate shots.

**The girls sound super convincing. How did you get them this far?**

Costa: It was a matter of trust, as well as the girls being super talkative anyway. Shobe was always confident about herself, even with the camera pointing at her. I guided them a little by saying that the film might be watched by many people so we'd better not sugarcoat anything. What they gave me was total authenticity.

**Their situation is defined by social structures like the role of the parents, relations between fathers and daughters, the judgement of the community, etc.**

Costa: The film shows you all these different sides of the community. These girls did not have any icon or idol to follow in their families when trying to break with regular norms in a male-dominated society. But in the



end, poverty is the defining factor.

**What about their mothers? Might they somehow support their daughters, and secretly be proud of them?**

Costa: It is not easy for a mother in this country to show her support in a big way. Of course they are secretly supporting them; their silence says everything. They can feel their daughters gaining freedom and independence through surfing, which in a way are the opportunities that they have always been missing.

**How difficult was it for you to stick to your neutral position? Can you imagine that at a certain moment you would have actively intervened in the lives of your characters?**

Costa: We discussed in our Chicken & Egg pictures lab about the director's role. Finding balance was indeed super difficult, as I am also acting as their big sister. I always showed them several options and the consequences of their choices. Ultimately they made their own decisions. I wanted good for them but at the same time I wanted to tell authentic stories for the world to see them.

**People watching this film might feel the urge to give a sign of support.**

Costa: We certainly want to achieve something tangible with our film. The Surf Club is dependent on sporadic funding from the US, which is not sustainable. Lalita and I have partnered with a local NGO; Jaago Foundation,

a registered charity. Through them, we have set up an endowment programme that will ensure that our girls can continue to surf, teach swimming and surfing to the younger ones, and continue their education. We hope people will learn more about this programme on [www.banglasurfgirls.com](http://www.banglasurfgirls.com) and make their contributions to ensure the security of future generations of young girls.

**Is it possible that change might come?**

Costa: Change takes time, and comes with frustrations. Shobe and Ayesha are role models, they can change the lives of future generations. The film demonstrates how small interventions can bring about a huge change.

**Does the ending feel like a victory to you, or like a defeat?**

Costa: To me, this is a 'Don't give up' moment. There is both victory and defeat, but we assure you these girls won't give up.

—  
Gert Hermans  
© Zlin Film Festival

## DESERT DOGS

Narrow streets, picturesque cliffside views, skateboarding in slow motion and the sound of the Adhan – the Muslim call to prayer. It is in this bundle of seemingly opposing imagery that we meet Aya and Ibrahim. The two young adults stray between modernity, freedom and ancient traditions, navigating their way like skateboards in the sand. *“We are all the products and victims of our own upbringing, until we reflect, refuse and rebel.”*

DESERT DOGS gives an insight into the Moroccan skateboarding scene. Among skaters, Morocco seems to become the new hub for that laid-back lifestyle. How does that fit into a country often labelled as traditional and conservative? Aya and Ibrahim stand for “the new generation of Moroccans”. Both protagonists live by their own rules, not worrying about what other people might think but pursuing what they really want. They do not try to fit in but to create their own space and identity.

Based in Rabat, Ibrahim is a student of electromechanical engineering for

automation systems. His dad was a soldier but Ibrahim refused to follow in his footsteps. Though Ibrahim understands and appreciates his family and their values he chose a different, alternative way of life. He does not want to encourage war or anything that has to do with brutality. Skating is not only his passion but a way to express himself, which is shown by vertically shot videos showcasing his skills.

Aya decided to leave Rabat and now lives in Taghazout with her friends. She leans against the traditional conventions of her family, which forces her to sleep in the streets at night or stay with her friends because she doesn't have accommodation. She doesn't allow anyone to define her limits. Skating gives her energy and makes her feel strong, free and independent. In the skate park she meets her chosen family that gives her unconditional support.

Director Samuel Morris shows the protagonists at a friend's house or the skate park, treating the camera like an additional friend to whom



they talk about their perspectives on their own terms and pace. Through landscape images and sound, the film consequently creates a tangible atmosphere, rather than showering the audience with information. Instead, DESERT DOGS offers you time to reflect and breathe the atmosphere, which is when you realise that both might be possible – tradition and change.

DESERT DOGS was nominated for the European film award GROSSE KLAPPE, a prize funded by the Federal Agency for Civic Education and given by a youth jury in the 20th doxsl!-festival.

DESERT DOGS  
 Director: Samuel Morris  
 Production company: Hillton  
 Producer: Gilles Germann  
 World sales: CUT-UP GmbH  
 Switzerland 2020, 20'

The Doxspot column is published with the help of the doxs! festival for children & youth documentaries in Duisburg and other cities in the Ruhr Area. [www.do-xs.de](http://www.do-xs.de).



# Cinemini goes Ale Kino!

## Digital training offer on early childhood education

Cinemini Europe 2, the film education initiative that has been running since January 2021, offering children aged 3 to 6, parents and educators an opportunity to discover the world of the moving image in a creative and playful way, was represented several times in ECFA's channels. Now is the time to experience Cinemini for yourself as part of the upcoming International Young Audience Film Festival Ale Kino! in Poznan (Poland, 29 November - 5 December).

On 2 and 3 December, there will be a digital training, open for everyone but aimed at film festival staff, programmers, educators and presenters. During this two day training, the Cinemini Europe 2 project, its films and its pedagogical concepts will be presented in detail and important inputs from science and practice on early childhood film education will be given. Early childhood film education can lead to the development of new target groups and awaken a passion for cinema among the very youngest. This "lunch to lunch" event is designed to

help all interested participants to take the first steps in this direction.

The teams behind Cinemini Europe and the Ale Kino! Festival are pleased to present the programme in short form here:

### 2 December - Introducing Cinemini Europe 2

14:00 - 15:30 General introduction to the project  
 15:30 - 16:00 Coffee break  
 16:00 - 17:15 Spotlights - 5 short lectures on the educational concepts and materials

### 3 December - Perspectives from science and practice

10:00 - 10:30 Open Feedback Session  
 10:30 - 11:30 Lecture: Cultural education in early childhood by Prof. Fabian Hofmann  
 11:30 - 12:00 Break  
 12:00 - 13:00 Lecture: Very young children as an audience by Roberto Frabetti

Both parts of the training are open



*Traveling through brush and ink*

to all interested participants and will take place digitally via Zoom. There is no need to register, you will find the link to the event in advance on the homepages of ECFA and Ale Kino! or via the communication channels of the institutions participating in the Cinemini Europe 2 project.

Save the date now and get acquainted with Cinemini Europe 2 and early

childhood film education!

## MINI-ZLATAN

Some films have all the aces up their sleeve: an experienced director like Christian Lo, a team of talented scriptwriters, a book by Pija Lindenbaum, an eccentric art department and a producer like Petter Lindblad who knows how to pitch convincingly. After the project was pitched at the Cinekid Industry Days two years ago, the team now returned for a presentation of **MINI-ZLATAN**, a film in its last stage of post-production.

8 year old Ella will spend a week with Tommy, her favourite uncle and best friend, actually... her only friend. When Ella gets a fortune cookie that says *"Friends are the flowers in the garden of life"* she confesses to Tommy: *"I only have one flower in my garden, and that is you!"*

In comes Steve, Tommy's new boyfriend who unexpectedly came over from the Netherlands and is about to ruin all the quality time that Ella had planned. The rest of the week is all about trying to get rid of Steve. Together with Otto, a boy in her class, Ella comes up with all sorts of crazy plans to chase away the intruder but

nothing goes according to plan. The more she tries, the more Tommy realises that Steve is the right man for him. He is even planning to propose to him, and Ella and Tommy have their first quarrel ever!

Then one day, Steve is gone. Ella's plan succeeded, but left Tommy completely heartbroken. She realises this is all her fault, and sets off on a new mission: to bring Steve back, in time for the great proposal. Then Ella realises she has learned a lot about the importance of friends. They truly are the flowers in the garden of life!

### Where the story comes from

Petter Lindblad: In 2016 we premiered at the Berlinale with **SIV SLEEPS ASTRAY**, a live action adaptation of a book for young children by Pija Lindenbaum. Afterwards we wanted to continue working with her. We went through the almost 30 titles in Pija's biography, looking for the one with the most potential. That was **MINI-ZLATAN**, targeting the younger audience but with a wider appeal to grown-ups and the potential of a true



family film. As a bonus, it had this LG-BTQ theme in the background, which is never emphasised but simply there.

The book has no more than 20 pages, with little text and plenty of illustrations. Sara Sjö (co-producer & script author): We needed to discover the story that was hidden in the pictures. I truly loved the characters and enjoyed further developing them. There were only a few – Ella, Tommy and Steve – so we added some extra characters to the script.

### Who is in the team

With Petter Lindblad (Snowcloud) and Sara Sjö as producers, among the

partners are Filmbin (Norway), Viking Films (the Netherlands), Scandinavian Film Distribution, SVT, Creative Europe Media, the Swedish and Norwegian Film Institutes and the Nordic Film Fund.

Lindblad: A lot of children's films were recently produced in Sweden, the competition in finding production support was tough. Finally we could greenlight the project with a € 1.9 million budget.

Three different writers were on the script, with Ella Lemhagen launching the first draft, Janne Vierth working on a second version, and then Sara Sjö taking a new grip on the pro-



ject. Director Christian Lo already has three successful features (RAFIKI, THE TOUGH GUYS, LOS BANDO), all of them targeting a young audience.

### Where exactly they are now

Lindblad: Pitching the project here at Cinekid was a key moment; this is where the team was presented. Pitching helps you to find partners, who then in return help you to produce a more viable product.

We started editing already on the fifth day of the shoot. With the editor working simultaneously, we could constantly track the elements that were missing, and even write and add a new scene on the spot.

We're currently deep into post-production – we locked the edit and will now go into colour grading and mixing sound. We already had several test screenings for audiences aged 5-9 and received very positive feedback. The Swedish premiere is planned for March 2022, and we hope the film will also get a life internationally. Dutch Features is handling world sales.

### How to deal with a pandemic situation



Lindblad: Covid never stopped the project, but did slow it down. The most problematic was finding the team. As soon as restrictions loosened up a bit, lots of films and TV series immediately went into production; the employment rate among film people was maximum. We found a bunch of great crew members, but little experienced in the positions that we got them into. Which required extra effort from the senior team members to support them.

Regarding the pandemic, we spoke with other producers and everybody was taking different measures. We decided to have bi-weekly covid tests – 800 in total! We had covid coordinators on the set, separate toilets,

face masks, we limited the amount of visitors, etc. Fortunately covid never found its way to our set!

### What more aces there are in the hole

- Sjöö: Through her use of colours, Pija Lindenbaum always creates a sort of 'heightened universe' that we wanted to visualise in the film, lifting up the scenery a bit in a Wes Andersen kind of way. Similar inspirations came from films like LITTLE MISS SUNSHINE and MATILDA.
- Lindblad: Tommy's apartment was built up in a studio. Due to the fact that we could use all the building material from the LASSE-MAJA set – they had just finished their shoot when we arrived – we could afford

an apartment twice the size of what was initially budgeted, with space for tracking shots and a mild Wes Andersen flavour in the design of the wallpaper.

- Sjöö: Both Christian Lo and I are into romantic comedies. LOVE ACTUALLY became another source of inspiration.
- Lindblad: Being used to working in animation, I was surprised how many extras we called to arms for one shoot. I guess we had at least 120 extras on the set, together creating a nice, diverse atmosphere.
- Lindblad: Part of the exterior scenes were shot in Gröna Lund, the amusement park in Stockholm that was closed for the season, so we roamed around there pretty much on our own.
- Lindblad: In the film we meet Tommy at the moment he is preparing a "hair show". Which required the presence of the coolest bunch of drag queens and exuberant hair fashion models.
- Lindblad: Inger Nilsson, whom we knew back in the days as Pippi Longstocking, is playing Ella's grandmother.

*Note:  
Pictures are not yet colour graded*

## Cinarts, connecting art and cinema

Cinarts is a pan-European project that connects cinema and visual arts, fostering the strong link that has always existed between these two. Cinarts does not start from illustrative references or iconographic similarities but focuses on how cinema and the arts, throughout their history and their reflections on their own languages, have been addressing similar questions and topics.

The aim of the Cinarts platform is to place cinema, and the huge contribution it makes to the representation of the world, within the framework of the arts, highlighting the role of film heritage throughout the 20th century. As an educational tool for teachers and students, Cinarts investigates the wide visual universe narrated by cinema in relation to the efforts and needs of art: cinema as a new language that is finally able to effectively show and tell what Aumont (The Endless Eye, 1998) defines as “the revolution of the sight”.

### Ten questions

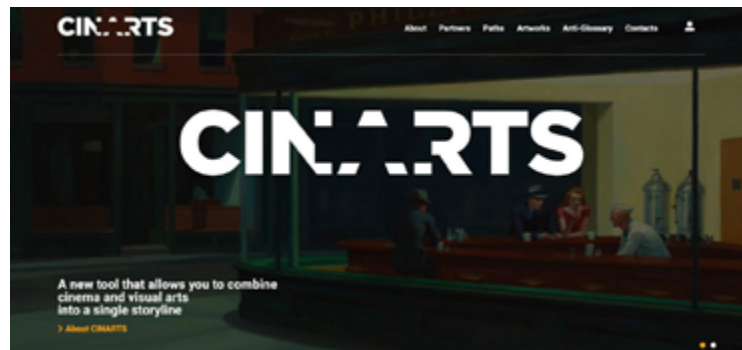
The platform, that is based precise-

ly on these premises, has been constructed through “Paths” that take their inspiration from the common phenomenological approach of cinema and visual art. Ten questions are therefore the starting point for ten paths that analyse, through the comparison between a film and a work of art, the specific way in which these two languages reflect on certain topics.

*Can a work of art represent who you are? How can we share with others what we experience in our inner world? Can reality be magic?* These are just some of the questions from which the paths are structured in a synchronic way through the analysis of the historical and social contexts in which the works were produced.

### Treasure chest

In addition, the paths offer other possible answers to those questions through “other views”, which are made up of the comparison or analysis of other works of art and other heritage films that have in some way reflected on similar topics. These films



have been conserved and preserved in the project partners' film archives, which are the treasure chests of our memory; conserving and preserving cinema means above all continuing to keep it alive and to make it known, offering audiences a chance to get enriched by its beauty.

Each pathway also includes didactic activities designed to experiment and reflect on the topics at school. Those activities ask the same questions about oneself and about the world that have always concerned humanity and that have found a possible answer in art and cinema.

The final event of the Cinarts project will be held in Bologna on 14 December 2021 and will be live streamed for teachers, students and people passionate about cinema and visual arts. *Cinarts was conducted by the Fondazione Cineteca di Bologna and developed with the invaluable partnership of Cinemateca Portuguesa, Hungarian Film Fund, Cinémathèque Royale de Belgique, Les enfants de cinéma (then Passeurs d'Images) and BAM! Strategie culturali.*

–  
Simone Fratini (Cineteca di Bologna)

[Check the Cinarts platform](#)

# Youth Cinema Network Conference 2021



Youth Cinema Network (YCN) is a worldwide network of 27 youth film festivals, 11 organisations and 10 film & media educators from more than 20 countries worldwide. Founded in Tromsø in 2012, the once informal network has grown quite big in members over the years, and is now in a process of formalisation. For this year's annual conference, YCN went back to the place where it all started.

YCN's objectives are:

- to share knowledge, best practice and information through a database of media educators and festivals by hosting an annual conference, identifying funding trends and opportunities, enabling partnerships and collaborations and by publishing news and research online;
- to advocate for youth cinema by stimulating intercultural dialogue, interpreting EU legislations, creating international strategies and by presenting local best practice globally;
- to support the distribution of films made by young people through the dissemination of films from the

member organisations;

- to promote and develop film & media education by sharing and exploring new and creative learning approaches and by organising events and workshops dedicated to young filmmakers;
- to celebrate excellence among emerging filmmakers by hosting the annual Youth Cinema Network Award which is given in three age groups (0–14, 15–19 and 20–27).

Members of the network meet annually within the framework of a conference organised by one of the member festivals. Last year's event was held online in two parts (May, September). One can easily conclude that similar online meetings will become more and more a complementary part of YCN in the future.

The 2021 YCN Conference edition (12-14 November) was held both on and offline, in the framework of the Nordic Youth Film Festival in Tromsø, bringing the event back to the place where it all started in 2012.

Over the course of two days, youth

film production was discussed among European colleagues. Among the presentations were talks about young filmmakers' production in Iceland and Tivbit's profound support for young Norwegians in Tromsø. *"Their insights highlighted possibilities for growth and development in the North"* mentions Ciarda Tobin (Fresh Film Festival). On the second day Arne Papenhagen (FiSH, Germany) chaired a panel on the importance of "Distributing youth film under the 'new normal' circumstances." In the panel were young filmmaker Chris Hartung and Philipp Aubel (Werkstatt Junge Filmszene, Germany), Katja Morand (Jugendfilmtage, Switzerland) and Stine Wangler (Kurzfilm Agentur Hamburg, Germany). Ciardo Tobin: *"They explored topics of analogue and digital distribution and illustrated the possibilities for young filmmakers who want to share their work worldwide."*

In 2022 YCN members will meet again in Karlovac during the Four River Film Festival. A number of events are planned on the occasion of YCN's 10th anniversary. We'll keep you posted!



—  
Marija Ratkovic Vidakovic

The Youngsters Making Film column is curated by YCN (Youth Cinema Network), a worldwide network of youth film festivals, organisations and film & media educators. YCN focusses on films made by young people, using their right to express themselves through moving images. For more info about Youth Cinema Network, check [www.youthcinemanetwork.org](http://www.youthcinemanetwork.org).

## 10 Songs for Charity



Feature, the Netherlands, Belgium, 2021

Directed by Karin Junger  
 Prod.: De Productie  
 World Sales: M-Appeal  
 Phone: ++49-30-61-50-75-05  
[sales@m-appeal.com](mailto:sales@m-appeal.com)  
[www.m-appeal.com](http://www.m-appeal.com)

## Best Birthday Ever

Animation, Germany, the Netherlands, Sweden, 2021

Directed by Michael Ekbladh  
 Prod.: Submarine, Alexandra Schatz Filmprod., Slugger Film  
 World Sales: SC Films Int'l  
 Phone: ++44-20-72-87-19-00  
[info@scfilmsinternational.com](mailto:info@scfilmsinternational.com)  
[www.scfilmsinternational.com](http://www.scfilmsinternational.com)

## Birta

Feature Film, Iceland, 2021  
 Directed by Bragi Thor Hinriksson  
 Prod.: H.M.S. Productions  
 World Sales: Studio Hamburg  
 Phone: ++354-5-62-35-80

[info@icelandicfilmcentre.is](mailto:info@icelandicfilmcentre.is)  
[www.studio-hamburg-enterprises.de](http://www.studio-hamburg-enterprises.de)

## Charly Cooper – The Egg Mystery



Feature Film, the Netherlands, 2021  
 Directed by Mans & Derk van de Berg  
 Prod.: NOBS Entertainment  
 World Sales: Incredible Film  
 Phone: ++31-6-53-94-89-86  
[danielle@incrediblefilm.nl](mailto:danielle@incrediblefilm.nl)  
[www.incrediblefilm.nl](http://www.incrediblefilm.nl)  
[www.berendbotjefilm.nl](http://www.berendbotjefilm.nl)

## A Colourful Dream

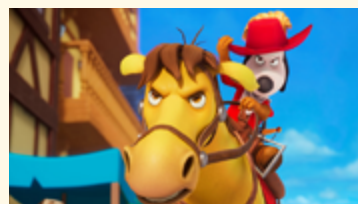
Animation, Czech Republic, 2021  
 Directed by Jan Balej  
 Prod. & World Sales: Hafan Film  
 Phone: ++420-2-22-72-41-62  
[hafan.film@seznam.cz](mailto:hafan.film@seznam.cz)  
[www.business.facebook.com/hafan-film/](http://www.business.facebook.com/hafan-film/)

## Coppelia

Animation, the Netherlands, Belgium, 2021  
 Directed by Jeff Tudor & Steven de

Beul & Ben Tesseur  
 Prod.: Submarine, 3 minutes West, Lunanime, ...  
 World Sales: Urban Distribution Int'l  
 Phone: ++33-1-48-70-46-56  
[contact@urbandistrib.com](mailto:contact@urbandistrib.com)  
[www.urbandistrib.com](http://www.urbandistrib.com)

## Dogtania and the three Muskehounds



Animation, Spain, 2021  
 Directed by Toni Garcia  
 Prod.: Apolo Films, Cosmos-Maya  
 World Sales: Charades Int'l Sales  
 Phone: ++33-6-29-87-45-04  
[sales@charades.eu](mailto:sales@charades.eu)  
[www.dogtanianthemovie.com](http://www.dogtanianthemovie.com)

## Golden Land

Documentary, Finland 2021  
 Directed by Inka Achté  
 Prod.: Napafilms  
 World Sales: Cat&Docs  
 Phone: ++33-1-44-61-77-48  
[info@catndocs.com](mailto:info@catndocs.com)  
[www.catndocs.com](http://www.catndocs.com)

## Hello World

Documentary, Norway 2021  
 Directed by Kenneth Elvebakk  
 Prod.: Bautafilm, Fuglene, SVT...  
 World Sales: Bautafilm  
 Phone: ++467-07-44-44-72  
[info@bautafilm.se](mailto:info@bautafilm.se)  
[www.bautafilm.se](http://www.bautafilm.se)

## The Horizon

Feature Film, France, 2021  
 Directed by Emilie Carpentier  
 Prod.: Elzévir Films  
 World Sales: Les Films du Losange  
 Phone: ++33-1-44-43-87-10  
[sales@filmsdulosange.fr](mailto:sales@filmsdulosange.fr)  
[www.filmsdulosange.com](http://www.filmsdulosange.com)

## Lame-Os



Feature Film, Latvia, Czech Republic, 2021  
 Directed by Marta Elina Martinsone  
 Prod.: Ego Media, 8 Heads Prod., Tet Studio  
 World Sales: Ego Media  
 Phone: ++371-67-29-17-20  
[guntis@egomedia.lv](mailto:guntis@egomedia.lv)





[www.egomedia.lv](http://www.egomedia.lv)

## Lingui, the Sacred Bonds

Feature Film, Chad, France, Germany, 2021

Directed by Mahamat-Saleh Haroun  
Prod.: Goi-goi Prod., Pili Films, Beluga Tree,...

World Sales: Films Boutique  
Phone: ++49-30-69-53-78-50  
[info@filmsboutique.com](mailto:info@filmsboutique.com)  
[www.filmsboutique.com](http://www.filmsboutique.com)

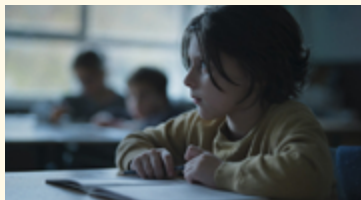
## My Brothers and I

Feature Film, France, 2021

Directed by Yohan Manca  
Prod.: A Single Man Prod., Ad Vitam, JM Films

World Sales: Charades Int'l Sales  
Phone: ++33-6-29-87-45-04  
[sales@charades.eu](mailto:sales@charades.eu)  
[www.charades.eu](http://www.charades.eu)

## Playground



Feature Film, Belgium, 2021

Directed by Laura Wandel  
Prod.: Dragons Films, Lunanime

World Sales: Indie Sales  
Phone: ++33-1-44-83-02-27  
[info@indiesales.eu](mailto:info@indiesales.eu)  
[www.indiesales.eu](http://www.indiesales.eu)

## Raspberries with Mustard



Feature Film, Germany, Luxembourg, Switzerland, ... 2021

Directed by Ruth Olshan  
Prod.: Zischlermann Filmprod., Amour Fou, Turnus Film,...

World Sales: Incredible Film  
Phone: ++31-6-53-94-89-86  
[danielle@incrediblefilm.nl](mailto:danielle@incrediblefilm.nl)  
[www.incrediblefilm.nl](http://www.incrediblefilm.nl)

## Shadow Game

Documentary, the Netherlands, 2021

Directed by Eefje Blankevoort, & Els van Driel

Prod.: Prospektor, Witfilm  
World Sales: Cinema Delicatessen  
Phone: ++31-204-20-71-23  
[info@cinemadelicatessen.nl](mailto:info@cinemadelicatessen.nl)  
[www.cinemadelicatessen.nl](http://www.cinemadelicatessen.nl)

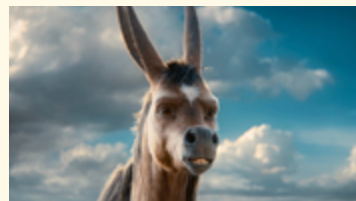
## Sune – Mission Midsummer

Feature Film, Sweden, 2021

Directed by Erland Beskow  
Prod.: Unlimited Stories, SVT, Nordisk Film

World Sales: Global Screen  
Phone: ++49-89-24-41-29-55-00  
[info@globalscreen.de](mailto:info@globalscreen.de)  
[www.globalscreen.de](http://www.globalscreen.de)

## Upon the Magic Roads



Feature Film, Russia, 2021

Directed by Oleg Pogodin  
Prod.: CTB, CGF, TV Kanal Rossiya  
World Sales: Luminescence  
[juraj@luminescencefilm.com](mailto:juraj@luminescencefilm.com)  
[www.luminescencefilm.com](http://www.luminescencefilm.com)

## Vinski and the Invisibility Powder

Feature Film, Finland, 2021

Directed by Juha Wuolijoki  
Prod. & World Sales: Snapper Films  
Phone: ++358-10-231-07-10  
[snapper@snapperfilms.com](mailto:snapper@snapperfilms.com)  
[www.snapperfilms.com](http://www.snapperfilms.com)

## Where Is Anne Frank



Animation, Belgium, the Netherlands, 2021

Directed by Ari Folman  
Prod.: Purple Whale Films, Submarine  
World Sales: Wild Bunch  
Phone: ++33-1-43-13-22-54  
[fbeauville@wildbunch.eu](mailto:fbeauville@wildbunch.eu)  
[www.wildbunch.biz](http://www.wildbunch.biz)

## Willi and the Wonder Toad

Hybrid Docufiction, Germany, 2021

Directed by Markus Dietrich  
Prod.: Filmtank, Interactive Media Foundation  
World Sales: Filmtank  
Phone: ++49-404-31-86-10  
[filmtank@filmtank.de](mailto:filmtank@filmtank.de)  
[www.filmtank.de](http://www.filmtank.de)

**More information on all these films you will find on our website:**

[www.ecfaweb.org/european-childrens-film-network/feature-films](http://www.ecfaweb.org/european-childrens-film-network/feature-films)

## MARYANNE REDPATH



### Personal impression by Xiaojuan Zhou

I can't claim that I know her well, this mentor. However, her team has selected a number of our films over the years. I have witnessed first-hand how she treats films, with lots of love. I have seen how she received filmmakers from around the world with tremendous respect and warmth. I've sat on the stairs in the Zoo Palast cinema to catch an otherwise obscure film with local kids glued to the seats of the big auditorium. She reminds me of the gentle people I met in her home country, New Zealand. Like me, Maryanne is an immigrant. She joined the Berlinale in the early 1990s and became the head of its Generation section in 2008. For all these years, this highly educated (PhD in Drama) and determined lady has

kept the Generation brand both prestigious and innovative. In popular words, she keeps pushing the envelope. Maryanne,

lets sing along to THE SOUND OF MUSIC, on the hillsides of the Alps (or, closer to me, Vermont), one day!



THE SOUND OF MUSIC

## THE 'MEET THE MENTORS' Q&A

*Maryanne Redpath, Head of the Generation section of the Berlin Int'l Film Festival*

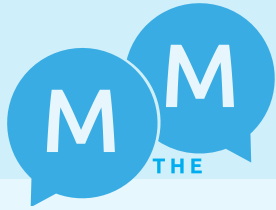
### Can you describe your childhood and early exposure to movies?

Marianne Redpath: I grew up in Aotearoa, New Zealand. My parents and in particular my Grandmother took me to the movies in the early sixties, long before we had a television in the house. Back then, musicals such as MARY POPPINS, MY FAIR LADY and THE SOUND OF MUSIC inspired my young and vivid imagination. I remember seeing 101 DALMATIANS which – me being an animal lover – scared the living daylight out of me. I was not aware of it then, but I had become hooked on the magic of cinema.

### Who, fictional or real, inspired you the most?

Redpath: I admit to having admired Julie Andrews. She could sing, dance, she knew about things. She was anti-authoritarian in those roles, which appealed as I have always been a rules-challenger myself. When I was a bit older, I went to the theater in our local town, with friends and without parental supervision. There was only one cinema and we watched whatever we could, from early Tarzan





movies to Elvis Presley films to classics like LAWRENCE OF ARABIA, DOCTOR ZHIVAGO or EASY RIDER. Omar Sharif was an early love of mine, as was Jane Fonda! I became hungry to explore worlds beyond my own.

### What do you think are “the films that matter” (to quote a Generation slogan) to children?

Redpath: When a film matters to someone, it is always in the eye of the beholder and independent of age. There are so many aspects – cultural, political, psychological, geographical and social themes – which inform the individual viewers and shape their opinions about a film. As do the way in which a film has been made, the way in which the story is told, the rhythm, the choice of image and sound and how all that cleverly interweaves with



the content itself. Whether an open or a happy ending, fast or slow paced, funny, challenging, emotionally devastating, realism or fantasy or a combination and often with blurred edges, a film must extend an invitation, throw a challenge and make itself meaningful and important enough for audiences to immerse themselves and spend time with it. Also, the degree of respect with which young people are portrayed or treated, is in my opinion a key factor to whether a film can qualify to truly matter.

Another Generation slogan is: This is no time for ordinary cinema! In

my selection for Generation, I have searched for films that I believe have that potential. For young audiences who deserve the best and who are also the toughest critics – as well for anyone else. When selecting, I need to experience a sense of surprise or discovery for myself, in order to become aware of the potential for young audiences. I am happy to discover when a certain film truly and deeply means something to the festival audiences – and occasionally I get a surprise I didn't expect.

**Some Generation films are very arthouse driven, but I saw for my-**

**self in festival screenings how much Berlin kids enjoyed them. How did you manage to do just that?**

Redpath: Included in the Generation selection are arthouse, coming of age, children's and youth film, romantic comedy and other such labels and all their hybrids. The Generation audiences have themselves always demanded to be challenged, which is part of the liberating experience of programming for them.

While we do select some outstanding children's films, many titles in the Generation programme have not been created primarily with young audiences in mind. The secret to our 'success', meaning that every (normal) year we attract around 70,000 viewers into the Generation cinemas, can be explained partly through our inclusive approach. For example, the age recommendations we make specify from which age we believe a particular film may be appreciated, not be too traumatizing. The age recommendations are upwardly open, which means our audience demographic is very broad, even if we are focussing on the younger audiences. It is a common misunderstanding to presume that adults only accompany children to Generation screenings. It always makes me smile to hear adults admit they have just seen a really great film



- for themselves.

In particular I try to listen carefully to the young audiences, and to learn from them. That is the best way to find out what actually matters to them. In film, in life. They have an amazing ability to articulate the most surprising thoughts and feelings about a film and to ask clever questions. The children's and youth juries never fail to amaze me in their choice of winning films.

#### How do you see the role of festivals in the value chain of children's cinema?

Redpath: An important aspect in terms of Generation's value is that the programme is embedded in the structures of a major festival, the Berlinale. This year we decided to embrace public screenings for our Summer Special event instead of going digital, and we have been delighted to screen films on 17 open air screens around Berlin. After many months of exploring different festival forms, we were happy and relieved to get away from small screens into a relatively social situation. In normal years, the event character plays an important role in each film's reception. The Generation screenings provide a great chance for production companies, buyers and



101 DALMATIANS

sellors to discover the potential of young audiences for their production which goes beyond what they may expect, and to consider this in their marketing strategies. Many have called our work at Generation game-changing. I like to think that is true.

**Apart from other things, you have taught art lessons for Aboriginal youngsters and continued as head curator of the Berlinale Special Series: NATive – A Journey into Indigenous Cinema.**

Redpath: I sometimes ask myself this question: How does one actually make the jump from 'teaching' art to desert children in Australia to curat-

ing an important platform for Indigenous cinema and its makers? Creating Berlinale NATive was a huge learning curve, both institutionally as well as in the wider sense and much bigger than me as an individual. It has been a very humbling experience and I learned to accept that there are many things I simply cannot 'know' or define in the western sense. Also, I was confronted by my own white privilege as well as that of my institution, time and time again.

First Nations people worldwide have an intrinsic sense of home and country, of the importance of family, connectivity, collectivity, history and

belonging and most are carrying the trauma of brutal colonising practices. My passion - if you could call it that - is neither ethnological nor anthropological, but has always been political.

As a footnote, the film industry desperately needs fresh new stories and ways for these to be told on-screen. Indigenous people have been telling their awesome stories for thousands of years, in myriads of ways. Overcoming great obstacles and re-appropriating their own imagery to make the jump to authentic eye opening and entertaining on screen storytelling, covering a huge range of genres, styles and epochs, Indigenous-made cinema is a blessing for the industry and for audiences worldwide. It sometimes feels like what we have all been waiting for.

**Some say that what's national is also international. What's your take on that statement?**

Redpath: In my opinion, some films actually only work well on a national or local level. That is fine, especially if that particular audience is what the film is originally intended for. In order for a film to move beyond national boundaries is sometimes a case of luck (being at the right place at the right time), good resources



(industry-wise) and/or a specific film has universal or other qualities that will work so well further afield. For a film to travel, the question of language-version has to be addressed – whether subtitles, dubbing, or voice-over should be used. That depends very much on standard practices. In Generation Kplus we screen films in their original language with live German voice-over and English subtitles. In Generation 14plus we throw audiences in the deep end with original language and English subtitles only. It seems to work even if there's no perfect solution.

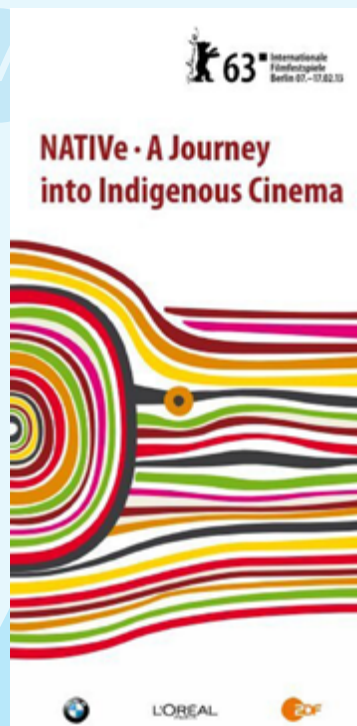
### What would be your advice to film makers who wish to make great children's films?

Redpath: Throw away the recipe! Make your film misbehave a bit. Stay away from clichés. Strive for healthy gender models. A good film for a young audience is not necessarily one with a beginning, a middle and a happy end. Make the film you want to make and which you feel passionate about. Think about adults or young adults seeing and enjoying your film, with or without an alibi child. Remember, children love laughing, crying and being made to think by films, just as adults do. Go and see loads of films with young protagonists which ha-

ven't necessarily been made for a young audience. Don't make children 'act' if you can help it. Guide them to be themselves. Allow for tenderness, ambiguity, insecurities but treat them respectfully. Look for authenticity in their on-screen presence. Above all, listen to what young people have to say about their concerns and what matters for them and embed that in your film. In the end you may not want to call your film a 'children's film' – this label is unimportant for the young audience. In terms of how a film can be marketed, that is another thing completely and quite challenging to do well without some kind of defining label.

### You grew up in New Zealand and emigrated to Germany as an adult. How does your immigration experience affect the way you approach films or form your world view?

Redpath: I have not always taken the easy path... there have been obstructions along my journey and lessons to learn, sometimes the hard way. My optimism has never been completely destroyed – I keep on learning, being flexible, accepting where necessary, living not only for myself and never ever losing my sense of humour. I have never let myself be assimilated, always managed to hold on to some



kind of essence of myself and where I come from. I have three home countries as well as the one inside myself. I never forget that I have always been in a position of privilege in making my own choices. My migration experiences were not forced upon me. I count

my blessings in that respect.

### What's on your bucket List, professionally and personally?

Redpath: To continue as long as I can in my various roles at the festival, at the same time to begin taking things a little easier after over three decades of really hard work there  
 To continue to love what I do  
 To continue to be a game-changer  
 To continue with consultation work in my various areas of expertise  
 To continue to embrace diverse and inclusive practices – both in the workplace and content-driven  
 To journey to places I have never been before, when it is safe to do so  
 To finally be able to accept invitations for jury work and visit festivals around the world, big and small  
 To dabble in various art forms – photography, writing etc.  
 To rediscover what it means to have a real holiday  
 To go to the movies in a real cinema and not having to judge the film  
 To nurture my garden and watch it grow, including taking time to smell the roses  
 To spend more quality time with my precious family, far and wide  
 To never stopping learning and gaining new skills  
 To never stop moving.

# Slater Jewell-Kemker about YOUTH UNSTOPPABLE

## “We also need a more angry voice”

In her first feature documentary **YOUTH UNSTOPPABLE**, Canadian activist Slater Jewell-Kemker paints a portrait of the global “youth for climate” movement. Since she first took part in a UN climate conference as a youth delegate at the age of 15, she has been capturing her impressions on camera over a period of 12 years. The result is a unique chronicle of the development of a political mass movement.

The film has been released in Germany as a part of the BJJ’s 50th anniversary celebration campaign. In an ECFA Journal interview in November 2020 BJJ (Bundesverband Jugend und Film) manager Reinhold Schöffel described the film as *“the perfect embodiment of our vision on cinema. It’s all about empowerment and launching dialogues between different generations. This is a perfect example of how we understand film culture: motivating people to communicate, discuss and make a stand.”* One year later, we ask director Slater Jewell-Kemker to strike a balance.

Slater Jewell-Kemker: **YOUTH UNSTOPPABLE** has been shown at over 100 festivals in more than 80 countries. There was an inspiring word of mouth. The film mostly reached out to young people and ordinary citizens, influencing them and establishing connections, which has really amazed me.

### In what sense?

Jewell-Kemker: When making a film, you hope that it will leave an impression. The way the film was received by young people made my 15 years of blood, sweat and tears, justified and worthwhile.

### When did it become clear that you had the right material for a feature documentary in your hands?

Jewell-Kemker: After my experience as a youth delegate in Japan and working with other young climate activists, I realised in 2008 that their voices cannot be heard in mainstream media. The voices of the next generation are not taken seriously. So I wanted to try to capture their stories. Film-



making is storytelling and therefore also a way of connecting with people. It was clear to me that when it comes to climate protection, we absolutely need a more creative, optimistic, but also a more angry voice.

### What was your most intense experience while working on this film?

Jewell-Kemker: There were two. As a filmmaker, it was when shooting with my friend Alina outside of Kathmandu, Nepal, in a small village that had been flooded and destroyed by heavy monsoon rains. As I was filming, I suddenly understood the full scope of the disaster, but also realised my privileges, in terms of filming the scenery and

then returning home. I couldn’t come to terms with the idea that I would return to my previous life, just like this.

### And the other moment?

Jewell-Kemker: That happened when visiting my mother’s family in Alberta, Canada, home of the oil sands industry. My uncle’s job is to persuade farmers and indigenous communities to sell their land or to sign leases with the company so that they can lay their pipelines across the country. That means there will be oil spills. A part of my family refused to speak with me. I know that my relatives are involved in an energy production that is directly linked to the climate crisis, but they



didn't give me the chance to discuss it with them. Apparently there are many people who don't want to talk nor think about the climate crisis; nevertheless, they all strive to ensure for their children to grow up healthy and under the best possible circumstances. This also applies to my uncle and his family.

**The film shows two encounters with the famous environmental activist Jean-Michel Cousteau, whom you address as "my childhood hero".**

Jewell-Kemker: Knowing that someone in his position was interested in what I said and did, meant a lot to me. I understood that many young people, scientists, artists and activists have been in this movement for decades; on this long journey a deeper connection is created when trying to help one another. Cousteau recognising me and approving my commitment gave me so much energy. Things will never be the way they used to be, but to keep on moving forward, what we need is that sense of community.

**At the end of the film you notice how a new generation of climate activists has grown up. To whom would you hand over the torch today that Cousteau symbolically handed to you as a 15-year-old?**

Jewell-Kemker: It can't be one single person. We now have a generation of youth climate activists who realise they are part of a larger network. We need a variety of voices, from indigenous communities to the queer community to all nations on earth.

**Can committed young filmmakers change the world?**

Jewell-Kemker: Definitely. I firmly believe that films are one of the most important and powerful tools at our disposal. Whenever people are scared and don't know where to look, they tend to isolate themselves. As we move towards a world that will be forever changed by rising temperatures, we need to remember that as humans we are supposed to support one another.

**Did you ever doubt your mission?**

Jewell-Kemker: There definitely were difficult moments, including burnout, exhaustion and emotional overload. When dealing with an overwhelming subject like this, you sometimes feel like nothing else matters in life. I should have taken better care of myself. I've discovered that only when I'm physically, mentally and emotionally healthy, I can do the best possible job. But I have learned that this race can't be run in a day, we'll have to carry



it with us for the rest of our lives.

**With a new wind blowing from the US?**

Jewell-Kemker: I hope the current US administration is able to do more than any before, pushing forward strong protection measures that are no longer tied to the wishes of the industry, which wants to carry on as it always did. We can no longer deny that climate events on the other side of the world would affect us, as we have seen with bush fires, droughts and floods. I expect Biden to be a strong president who can stand up against the stakeholders of the status quo.

**The climate protection project is uncompleted, many goals have not**

**been achieved yet. Should we call out for yet another film?**

Jewell-Kemker: My life has changed as a result of my commitment. As much as I've tried to turn away from it, it's part of my life. My next project will likely have something to do with indigenous communities that have been, and still are, affected by the relationship between colonialism and energy production. I feel like I can use my status in these matters for something that transcends the entertainment industry.

–  
Reinhard Kleber  
© Filmdienst

## The LUCAS Festival: “We’re obsessed by trying out new stuff”

The LUCAS International Festival for Young Film Lovers in Frankfurt (Germany) is different from most festivals you might know. In the way they organise things differently (like mixing children and adults in one jury), set different goals (in compiling their programme) and invest in participation. *“Towards participation our approach is radical. It is not implemented in specific parts of the festival, it is implemented throughout the entire festival structure, spreading out like a mushroom field,”* says festival co-worker Wilke Bitter. On the occasion of the 44th edition, early October, I tried to find out with him and festival director Julia Fleißig what the LUCAS profile exactly is about.

Julia Fleißig: We’re curating several small film programmes, both thematically and aesthetically, competitive or not, offering young people an overview of what is going on in the world. Around that we have constructed a framework of discussing and intensively working with films. There, already in an early stage, we get children, youth and young adults involved, meeting them at eye level.

This encounter is not based on theories or strategies, it is based on a tradition that we further develop. In the end, it is always the young people who are deciding, encouraged by our team and often by their teachers.

**When asking you about the LUCAS profile, unavoidably you end up with participation.**

Wilke Bitter: Because you can’t think about LUCAS without it. Together with the team we work towards a contemporary and representative programme that gets its shape through a creative process with young people. Fleißig: Programming and participation are always entangled. As a festival team, we partly give up our decisive powers. Of course the first selection – we’re talking about watching hundreds of films – is in the hands of an adult selection committee. But the kids are involved on all levels where it is possible and responsible – we wouldn’t ask them to fill out funding application forms!

**LUCAS is not the kind of festival chasing the big premieres.**

Fleißig: We do have some – in the



Stadtteil Jury

short film competition all titles are German premieres – but it is not the cornerstone of our work. When establishing the festival profile, we focus on quality, we want our programme to stand out. We don’t have a hundred titles in our catalogue; our catalogue is small and considerably compiled and stimulates thinking out-of-the-box. A film like this year’s SWEET THING (by Alexandre Rockwell) you wouldn’t find easily in many young audience festivals.

**It is even in the name of the festival... “for film lovers”.**

Bitter: Visiting LUCAS is a way to get to know more about film. You don’t just watch a movie, you watch it in an active way, which motivates you to become a cinema lover. That is what being a cinephile is all about.

Fleißig: This name marked a new start for the festival. The German name “Junge Filmfans” carries the risk of exclusion – as if we’re only there for the fans – whereas the true goal of the festival is to include people. That







Q&amp;A

is why I prefer the English name “for young film lovers”.

### **You granted young people control over the festival.**

Fleißig: It is not about giving up responsibilities, it is about inviting young people. We’ve given up on the decision making, and there never was an anxiety to do so.

Bitter: Giving up sounds scary. It is part of a process; we take them there, we guide them. With our Young Euro-

pean Cinephiles projects, we give the control into the hands of the youngsters, but it is not about ‘power’, it is about empowerment. We offer them security, while it is our mission to handle the insecurity at our side. And by framing it with education, we make it even less scary.

### **How would you describe this educational frame?**

Bitter: It depends upon the age group, and the outcome each project is sup-

posed to have. We’re not a film education organisation, we’re a festival that happens to have a strong educational drive. With young kids we start at a basic level, not with an information overload, but with the pure experience of watching, and expressing what they feel, in whatever way that may be. On the other end of the spectrum are the teenage Young European Cinephiles. We offer them a stage to present their choices, which comes with certain responsibilities. You have to stand for what you choose. Often they work in close collaboration with their teachers, as this project takes place during school hours. That is why we always make sure to combine the programme with a few elements from the school curriculum.

### **Here’s another cliché: If the kids do all the work, that means less work for you.**

Fleißig: Sure, let them do it while we take a rest! Seriously, I guess it would be easier and more practical if we did it the traditional way, but we decided to do it differently.

### **It seems kind of hard for you to accept the credits as ‘true pioneers’.**

Bitter: Maybe we will accept your compliment in another 20 years, once we’ve really explored every single



Young European Cinephiles

option in the participation spectrum. Actually it’s all about trying out new stuff. We’re a small team, we’re too few to always do the same jobs. Of course we have our standards to maintain, but basically we’re totally addicted to trying out new things.

### **Like the “Stadtteil Jury”?**

Bitter: The right translation would be something like “the City Boroughs Jury”, reaching out to youth centres and youth clubs, to see what relation-



ship they can develop with the festival programme. We go where they are, and find them. We already had this target group curating our open air screenings, and they were radical! Now we address them with a new jury project, and it is great fun!

### **This could influence the profile of your future audience?**

**Bitter:** It is a matter of mobility. Frankfurt has many different communities and we want them all to know that they're welcome. The festival doesn't have a standard they have to live up to. There is this festival, and the only barrier is that you might not know about it... yet.

### **Is there a strategy on how to do this? Many festivals are searching for a way to lower that threshold.**

**Bitter:** It is not a strategy. We try to detect the dynamics in the city, scanning different areas, considering how to address them. More than a strategy, it is a gut feeling that was never boiled down to a theory; it is about going through the city, noticing what is going on.

**Fleißig:** It is always about the exchange, about bringing different audiences together and launching a dialogue. This policy is not only included in the festival, but also in The House.



It's a general attempt to make this an open and inclusive film institute or film museum.

### **You call it "The House"?**

**Fleißig:** The DFF – Deutsches Film Institute and Film Museum – is the mothership, where more than 200 people are working for the archive, the cinema, the internet projects, the Go East Festival, the Fassbinder Centre etc. The LUCAS festival is one department, one project of the DFF.

### **Is the educational profile more with**

### **the festival or with the DFF?**

**Fleißig:** With both, I guess, as we're so closely connected. We present cinema, keeping the medium alive, which is a mission rooted in my heart. I used to have a cinema in a small region where all the time I realised: our audience is getting old, the young people don't find their way into the cinema. Which is one of the reasons why in Frankfurt we started the school cinema weeks, which have now grown big, attracting thousands of kids. The DFF has been doing film literacy forever. In the earlier days we didn't dare to

name it as such, but now we do. Years ago, we had panels about diversity in children's films. We had a panel about film marketing when people still thought it was about selling our souls. We don't have a secret recipe – we discuss it, and then we do it. My approach in general is: let's not talk about it again, we've discussed it all before, now let's try to get the money and do it.

**The most fantastic experience for me this year in LUCAS was sitting together with these amazing young jury members. What a fantastic constellation! You're the only ones that I know off, bringing youngsters and adults together in one jury.**

**Fleißig:** Those young people apply for this post, we invite them, discuss with them, and carefully select them. Every year our jury members tell us what a great experience it was – I can't understand why other festivals aren't doing the same. It might be less difficult than one might think to profoundly share perspectives with the youngest kids, and with teenagers it always works. Meeting people from different walks of life is interesting for everyone involved.

–  
**Gert Hermans**

# Susanne Kim about CABINETS OF WONDER

“Whenever I feel stressed, I watch guinea pigs”

How to summarise CABINETS OF WONDER in a few sentences? It's more than 'just a film'. It feels like a poem, or an opera, or a combination of both. German director Susanne Kim: *“I would describe it as a very free documentary, playing with fictional elements, staging, poetry, sounds, music... the things that children include intuitively in everything they do. It is a cinematic journey into the inner worlds of children, into their cabinets of wonder.”*

Wisdom connects with his Cameroun great-grandfather, who was a lion hunter. Ever since Roya crossed the ocean as a refugee on her way to Germany, she dreams of being a mermaid. Joline refuses to grow up, while Elias, diagnosed with autism, dreams of his perfect friend, a voice box that offers him comfort, empathy and shelter. But how to bring these feelings and memories to life in a movie?

**It feels like every single image, every detail of the film was well-thoughought.**

Susanne Kim: We developed the film together with the children. For every child we searched for the right method to make them come across vulnerable, strong and beautiful - just as they are. We built a voice box for Elias, impersonating his perfect companion. Wisdom's anecdote about his great-grandfather defeating a lion reflects his everyday struggles with racism, or with the feeling of not belonging here. For Joline, who escapes into a childlike world, we came up with blue bugs, crawling and tickling her. Roya, who wants to dwell in memories without being traumatised time and time again, became a mermaid. The children wrote their own songs, built masks and props, and came up with ideas, like Wisdom's raft or Roya's balloon. I then merged them with my visual ideas and luckily had a great team, constructing tree houses, lion tongues, giant bugs and everything I could think of.

**What did your storyboard look like?**

Kim: There is a white wall in my room; whenever I think about a new film, it

fills up bit by bit with pictures, objects and notes that I find in books, magazines, on the web, at flea markets. When immersing yourself deeply into something, it will come to find you everywhere. The result becomes one big collage. That's how I see my films, as collages.

**Apparently the film comes with a VR installation.**

Kim: Elias had put me up to this VR experience; I hadn't dealt with virtual reality before, but he had. It immediately made sense to me that through a pair of VR glasses you can enter the planet inside his head with all its air conditioning fans, guinea pigs and voice boxes. We then created a virtual world for all four protagonists, where you can sit on Wisdom's raft, make Joline's blue bugs play a tune or experience Roya's dream. We're not simply reproducing the film's images, but creating another level of understanding. You can play, puzzle, interact. It is like a physical experience; you really have the feeling of riding on a river or sitting in a boat. But VR and film also



Director Susanne Kim & Art director Franziska Junge

work independently from each other.

**I'm all the time searching for little pieces of information to complete the puzzle; every association leads to the next one.**

Kim: CABINETS OF WONDER is indeed designed as a kind of scavenger hunt, so it is okay if you feel challenged. In my experience, some adults need time to understand what the film





“means”, while children don’t even question our way of storytelling. This is not a conventional documentary; I wanted to offer children a wider diversity in visual languages and artistic approaches.

**I suppose every child on earth has a story of its own. Why did you finally select these children?**

Kim: I wasn’t looking for specific stories, but for specific children. I spent time in youth clubs, after-school classes and playgrounds, we even had a casting call. In the end, the ones who

somehow caught my eye emerged quite organically.

**They offer us an insight into their lives by showing us their most vulnerable side.**

Kim: The children in the film are emotionally very smart; they know that being vulnerable is not a weakness. The experiences they already had (and that have hurt them deeply), they transform them into a message: you are okay the way you are, let others be the way they are too. It was important not to expose them as victims. Through connecting different images, I wanted to open doors and windows, and develop a sense of community.

**Many of these children’s problems are caused by society’s expectations.**

Kim: That was indeed one of the basic ideas behind the project: children’s lives are dominated by categorisations such as “autism” or “immigrant” or even “school results”, and the associated expectations and prejudices of adults. As a child, you can’t influence much of it, you are dependent.

**Even if we’re dealing with serious problems, how can you not laugh about children running around in**



**some sort of giant insect costumes?**

Kim: I especially had to laugh when they started discussing politics, about “which side Mrs. Merkel is on”.

**What is the story behind the mysterious presence of those guinea pigs?**

Kim: Wisdom and Elias both have guinea pigs, and so does my daughter. Those creatures are fantastic. Whenever I feel stressed, I observe them for 10 minutes while they eat away, yawn, poop and jump around like little “popcorns”. After that, you just can’t be in a bad mood any longer. We all agree

that in a child’s world, there should be plenty of such little creatures.

–

Gert Hermans  
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# Rupert Baynham & Bertrand Desrochers about A BRIXTON TALE

## We're shouting at them: don't do it!"

Leah has a talent for visual arts, documenting her life with clips and stories shot with her small handycam. One day in the streets of Brixton, she catches the introverted Benji in her lens and sparks are flying between them. His powerful presence will lift up her next cinema project; her promoter at school sees a bright future shining on the horizon. But Leah's portrayal of Benji is driving a wedge between the two, as Leah isn't able to face the consequences of her ambition. Meanwhile Benji's best friend Archie is taking a turn for the worse... .

A *BRIXTON TALE* tells a grim story; not a film about life in one of the colourful districts of town, but about the impossibility of escaping it, crossing the unbridgeable gap between different lifestyles. Filmmakers Rupert Baynham (scriptwriter, UK), Darragh Carey (director, Ireland) and Bertrand Desrochers (director, Canada) come from three different countries and met at the London Film School. In Zlin, Baynham and Desrochers attend the first live festival screening of their

debut film together, celebrating their happy reunion with an interview.

### Can you briefly outline the genesis of this film in a simple timeline?

Bertrand Desrochers: A *BRIXTON TALE* is based on Rupert's graduation script. After graduation we made a few short films together, and then thought doing a feature film would be easy; "it might take us about a year..." That wasn't exactly correct. We spent a whole year finalising the script. In November 2017 we had a crazy 18 day shoot; undoubtedly the most intense period of my life. We used all the production money for the shoot, so we needed to find more, turning our poor scriptwriter into a producer. Then the pandemic came, which created an extra challenge for the three of us, living in different countries. But here we are, living the dream at the Zlin Film Festival! Last time when I met Rupert in person, he was still single; now he is a father!

### How difficult was it to overcome the Brixton slang language barrier?



Rupert Baynham & Bertrand Desrochers

Desrochers: I lived in Brixton while working a whole year long with people from the estate, who got involved with the writing or the acting. When the shoot began, people from the community were with us both in front and behind the camera.

### What makes this story so different from most other suburban cinema?

Rupert Baynham: I went to a quite *Hogwartsy* public school, where everyone seemed to be obsessed

with street culture, with films that were gritty and edgy and street. They would put on the accent and wear the clothes but they would be terrified being seen on a Brixton estate. The film is about that gaze, about looking at this world and fetishizing it, but not understanding the implications. Leah falls into that trap, exploiting the community through her eyes and her lens. It's not about the grim lifestyle, more so were we interested in how privileged people fetishize it. We



were interested in the perception of gangsterism, rather than in gangsterism itself.

**I asked Rupert a few days ago to suggest to me one nasty question that would really piss you off, and this was his suggestion: What gives you, as a Quebecois, the right to film a story set in Brixton?**

Desrochers: It's a legitimate question though. Quebec has a tradition of people making socio-realistic films in their own backyard. One of the reasons why I went to study in London was to get in contact with other countries and make films not only about

my siblings and parents.

**Money has been an issue for this film.**

Baynham: It has taken us three years to finish post-production, because we spent all the money on the bloody shoot, without leftovers. We have been pulling a lot of favours.

Desrochers: The budget was so low that we only had 18 days to shoot. When we came in we had 100 scenes written, and when we came out we had 89 scenes captured. Almost every day we had to re-write, considering which scene we could remove while still telling the story.



Baynham: As a writer I was upset. The opening scenes, introducing us to Leah and her world simply disappeared.

**The gaps that we might find in the script are exactly the gaps you had in the budget?**

Desrochers: From one scene to another we had these ellipses in the storyline; something has happened, and you have to figure out what it is. It challenges the audience to try and understand what happened. You can tell a simple story but since you're not giving away all the information, you make the audience work for their meal. The gap in the budget forced us to go even further down that road.

**When the protagonists need the advice from an outsider, Leah turns to her art teacher...**

Desrochers: Usually we see the mentor figure as someone giving the right advice. But what if a mentor turns out not to be right? What if Yoda is giving bad advice? Leah looks up to her teacher, who is the kind of person she wants to become herself, someone who has made it in the arts.

**... Whereas Benji turns to his cousin.**

Desrochers: Dexter Padmore (playing Benji's cousin Darius) was one of our

script consultants; he told us about his darker past, when he told the people who walked in his footsteps: "Don't make the choices that I made; I don't want you to make the same mistakes." Our young characters are often in situations in which they can make choices, and they definitely make the wrong ones, in front of our eyes, while we're shouting at them: don't do it!

**Then there's Archie, the third side of the triangle. I recognised his archetype so well from my youth. There was always this kind of guy around who was fun to hang out with, until it turned out he had a special talent for messing things up. Craig Middleburg looks like the kind of guy that is tiresome to work with.**

Desrochers: Not at all. It was all in the acting. Craig is also big into magic. One of our producers saw him in a music video and told me: this is our man! Together they form a trio for whom life is nothing but fun and games. Until it all starts going downhill, and Benji is losing his best friend. We don't pick up on it, it's somewhere in the back of the narrative. This is Benji's and Leah's story, but it can't be told without Archie's downfall, which is directly connected to it.



**You make it sound like “following your instinct” but I guess there might have been a certain cinematographic strategy behind all this.**

Desrochers: Kristof Brandl is a brilliant young cinematographer from Montreal; this was his first feature. Working on the script for a year, we collected a file of references, watching hundreds of films by directors like Kieslowski, Fassbinder, Lynn Ramsey... We deconstructed scenes on private Vimeo – the angle, the camera movement, the lenses – and developed our own vocabulary that we later shared with the cinematographer, the production designer and with the whole team.

**This sounds like a pretty random question, but I can't get rid of the image of that poor fox. Where did he come from?**

Desrochers: You can't script a fox like this! Lots of foxes are living in London. One day on the set, this really poor fox came out, I think it got burned. We started filming it, but then never picked up on it again. Until the editor watched all our footage. He realised this fox belonged somewhere in the film, and found the right place for it.

**Lily Newmark (playing Leah) is a**



**rising star, but what about Ola Orebiyi (playing Benji)? He is really something! I was stunned by the closing scene. Nothing happens, but everything is there in the way he walks.**

Baynham: We were the first ones to give Ola a job, but in 10 years he'll be playing blockbusters. We grabbed him before he became too big. It wasn't us – with or without us, he would have gone up anyway. Now he got a role in CHERRY (by the Russo Brothers) and in LIMBO (by Ben Sharrock). I should have asked for his autograph.

Desrochers: They both worked in very different ways. Leah is more of a method actor, always in her character, whereas Ola lives such a transi-

tion throughout the movie, that the most important thing was to tell him every time where exactly we were in the story. We had to speak to both of them in a different language.

**This film says something about cameras being everywhere, intruding in our privacy.**

Desrochers: One of the story consultants from Brixton told us: “On the estates, there are cameras everywhere, watching us all the time. You can make a TV series about our lives based on that footage.” We explored the relationship between the image of yourself that you put online and the person you really are. You build up a persona, selecting the images of something that you want to be and

then you try to imitate that person to try and become that person that you've created online. There is a dialogue between the person you are, the person you want to be and the image you've created. This is what happens to Benji. He is not a gangster, but by being represented as such, he becomes something that he is not.

**I was often impressed by the sound of street noises in the background. We do not only see how the city is alive, we can also hear it.**

Desrochers: Screen Scene is a superb Irish post production studio. There is this time – quality – money triangle, and there are only two variables you can choose. We wanted quality and we didn't have the money so we chose to use time. This is why it took us three years. Screen Scene was willing to help us, but since we didn't have the money to make them deliver tomorrow, we had to fit our project into their schedule. Everybody involved in this project has really put their heart to it and went further than they were expected.

–  
Gert Hermans  
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## ECFA Journal

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ECFA's goal is to support cinema for children and youth in its cultural, economic, aesthetic, social, political and educational aspects. Since 1988 ECFA brings together a wide range of European film professionals and associations, producers, directors, distributors. ECFA aims to set up a working structure in every European country for films for children and young people, a structure adapted to Europe's multicultural interests.

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