2015

CHILDREN'S FILM FIRST CONFERENCE

SEPTEMBER 2015 BRUSSELS, BELGIUM

The Children's Film First (CFF) project was commissioned by ECFA with the support of the Creative Europe funding programme. The project was based on three local initiatives: seminars in Chemnitz, Bari and St. Quentin, which provided CFF with enough inspiration for a final conference in Brussels on the 24th September.
This was how sessions with local teachers and educators grew into a project with a pan-European relevance and brought together many partners in a digital and cinematographic world.
A successful project and an exciting ride for everyone involved!

ECFA would like to thank the Creative Europe programme for their support and encouragement.

FOREWORD

The Children's Film First project was inspired by the desire to improve the practice and status of those working in film education and children's film.

ECFA (European Children's Film Association, www.ecfaweb.org) was formed in 1988 and since that time has grown to an organisation with over 100 members. This growth in membership is evidence not only of the growth of the children's film sector across Europe, but is also evidence of the desire of sector members to meet to exchange ideas, build alliances and cooperate with new partners.

ECFA saw the need to build on this confidence by kick-starting a new era for professionals in film literacy for children. We asked ourselves: others have their own markets, or conferences, or festivals – look at Berlinale, Cannes, MIPCom, MIPJunior, Cartoon Forum, Annecy et al – so why can't we have a regular European-wide conference for children's films professionals?

The CFF project was the first step in this process: we now have a new Euro-wide database for professionals on the ECFA website and we organised the CFF conference in September, which was in turn inspired by local initiatives in France, Germany and Italy. And we felt it was especially important to look at how we can work with digital media.

The content of the CFF conference is outlined in detail in this report. The report is an aide-memoire for those of us who were there and a briefing for those who couldn't attend.

This content is only the beginning of our collective journey in developing our skills and practice so that we can continue to inspire young people in their creativity.

Kathy Loizou
Director, The Children's Media Conference
Director, Children's Film First Conference
Board Member, ECFA

CREATIVE EUROPE

THE IMPORTANCE OF MEDIA EDUCATION FROM A EUROPEAN PERSPECTIVE

The CFF project was supported by the Creative Europe programme and therefore needed to reflect Europe's policy towards children and media. It was important when delivering this pan-European event, to hear a representative voice from the European Parliament.
The conference welcome began with Julie Ward MEP (Member of Parliament) who's career has always been in line with the ambitions that ECFA and the European children's industry are striving for.

Julie Ward (Labour Member of the European Parliament for the North West of England) is a writer, theatre-maker, cultural activist and active campaigner for human rights issues. Her welcome speech showed how Julie is connected to our sector, not only as an artist, but also as a member of the Parliament's Committee on Culture and Education and as a champion for several objectives that are dear to our hearts:
- children's rights (as co-founder of the Parliamentary Intergroup on Children's Rights)
- gender equality (as a member of the Women's Rights Committee)
- citizenship for young people.

Julie emphasised the importance of language. Young people speak their own language, and understanding this language would help us to better understand their needs. People have faced torture and prison for using media to communicate, therefore teaching youngsters how to use media is of primary importance!

Matteo Zacchetti, who is in charge of the Audience Development and Film Literacy initiative within the Creative Europe Programme, stated his pride about Europe's policy in media education. This policy is at the core of today's event, which will help us to build a platform for educators, teachers and children to use.

Julie Ward MEP

Matteo Zacchetti

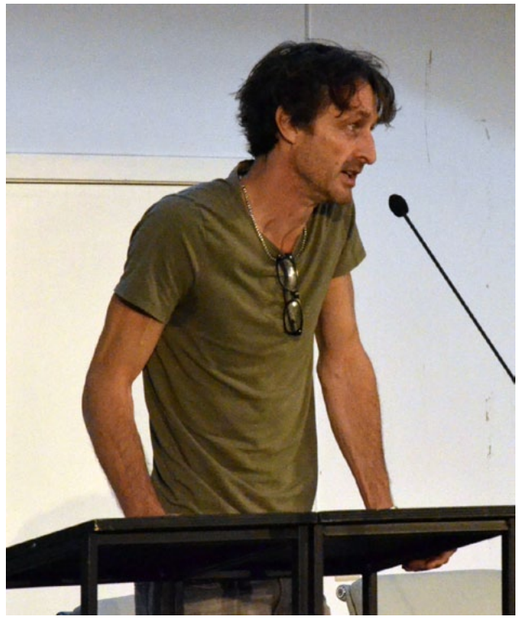
KEYNOTE SPEECH
BOUDEWIJN KOOLE: THE ARTIST ON THE ANTHILL

Boudewijn Koole (Netherlands) is known as the director of several (youth) documentaries and of the wonderful fiction film KAUWBOY, but also as an inspired and enthused motivator, encouraging us to look at the world of children from a different perspective.

In his keynote speech, Boudewijn told us about the anthill where 92% of the colony has no concern other than building, working and foraging. While 8% of the ants appear to do nothing. They wander off and look at the sky. Could it be that they are artists? Could it be that they are the creative force behind the ant society? Their activities might seem completely useless, but they are needed to break with common conventions, to find
creative solutions, and to encourage the ants to think differently.

We all have to face changes throughout our lives: our identity changes as our children leave home, as our job conditions evolve, as our parents age. However, who is good at change? Children are the experts! For them every situation is new, and they constantly have to adapt. Children are not a homogenous group, but one thing they all have in common: a lack of experience. They are all seeing things for the very first time (as was illustrated by two documentary clips in which we discovered 'new' aspects of the world, while experiencing the world through the eyes of a child). Also artists are good at change. That's why we need the 8% of wandering ants. That's why artists and children can share the same perspective and that's why the common question *'what is a children's film?'* suddenly sounds silly.

A huge responsibility is on the shoulders of educators, as education often means teaching children to fear. We possibly shape children too easily as one of the 92%, while children must be offered the chance to be one of the 8%. We need the 92% to create space for things to happen, perhaps one of the 8% artists and potential young artists will bring back the answers to our most pressing questions.



Boudewijn Koole

PANEL DISCUSSION: ACCESS TO CHILDREN'S FILM

Panel:
*- **Edward Fletcher**, Managing Director, Soda Pictures (UK)*
*- **Matthieu Zeller**, Producer, 'Octopolis' and Former EVP International Marketing, Distribution & Business Development, StudioCanal (France)*
*- **Anja Horckmans**, Communications & Marketing Manager, Jekino (Belgium)*
*- **Reinhold T Schöffel**, CEO, German Federation of Young Audiences' Film Clubs BJF (Germany)*
*Moderator was today's host **Tonje Hardersen**, Director of the Norwegian Film Festival.*

Edward Fletcher explained Children's Cinema Club, a virtual film festival for children across the UK. In regards to film festivals and marketing, Edward pointed out the majority of adults marketed to are also parents, therefore partnerships are needed to reach this audience. For instance:
- Children's Cinema Club's partnership with film education charity Into Film, helps with film accessibility.
- BJF's partnership with Schlingel helped raise the profile of film, enhancing a cultural awareness in Germany. The result: a wider variety of children's film in German-speaking countries in turn provides more recognition, and engagement with the political climate supporting film funding for children.
Anja Horckmans: "Festivals help increase the experience of film for children. In general cinemas are interested in the educational angle and are keen to host and partner."

Watching and experiencing films together in a group should be maintained and promoted. VOD privatises this pastime. Matthieu Zeller: "Statistics from a US study explain that children between the age of 0-8 have free access to handheld devices and in turn, to content. With the Netflix culture, parents are more inclined to share content with children. The job for marketing these days will in turn be to help parents make the best choice."

Every exhibitioner though has its own strengths:
- Theatrical distribution: audience experience and targeted marketing.
- Non-theatrical distribution allows for an educational angle as well getting feedback on what children like to see.
- Television allows for broadcasting publicity.
- Home distribution contributes to licensing and assists in longer film life.
- International film festivals reach out to children and young people on a personal level.

Living in a world where content is easily accessible, isn't there a need for new ways in getting content out there via distributors? Anja: "Within Jekino, the combination of education and distribution is strong. The educational work adds to the distribution model and makes it stronger."

Reinhold commented that's it's all about accessibility vs. visibility. Questioning the role of the distributor in a changing cinema landscape, marketing could be the key word: making quality more visible. Creative marketing is needed, focusing on what is special about film and about watching films together in a group as a joint cultural experience. Maybe, as Tonje added, lowering the ticket price could work in getting families back into cinemas.

However with a more international approach and more European collaboration, do projects risk losing their originality? Matthieu disagreed: European films can, and are, seen around the world. The cultural diversity in Europe gives the distribution companies an edge. However, we in Europe praise and celebrate these differences but they are not widely understood in the US.

A general comment from the audience raised the important message that children are not consumers but "trust-sumers" and should be treated as such.

from left to right: Edward Fletcher, Anja Horckmans, Matthieu Zeller & Reinhold T Schöffel

YOUNG JURORS AND CURATORS
"Young people's involvement increases credibility and the reach of your event"

Speakers:
- ***Iris Verhoeven**, Director, European Youth Film Festival (Belgium)*
- ***Bettina Buchler**, Director – German Board of Film Recommendation (FBW)*
- ***Gritt Langer**, Project Coordinator, Schlingel IFF (Germany)*

Iris Verhoeven testified about how to involve youngsters in the festival organisation, especially in the film section for teenagers, which in the JEFF Festival (a festival FOR and BY youngsters) goes by the name 'Cut the Crap'. According to Iris, it's all about finding the right balance between a 'bottom-up' and a 'top-down' approach.

Iris mentioned that "The festival's group of young volunteers is our cultural connection to youngsters." Allowing an event to reflect their culture makes it easier for them to relate to and to take full responsibility. They've set up Facebook and Instagram accounts, they blog, make trailers, talk to film directors in Q & A's, organise parties, concerts, etc. Through positive word of mouth, the attendance in this section has doubled within one year. It's a positive 'peer to peer learning' experience for young volunteers, who develop their critical notion and ability to speak up in public and improve their social skills and self-esteem. On the negative side there are extra costs, extra work overload and extra planning
(*"they don't read their emails!"*).

Iris Verhoeven

Based on her experiences, Iris offered the crowd a set of 'golden rules', the team's mantras that were easily recognised by everyone who ever worked with young people:
- Facilitate your volunteers: say 'yes' to their ideas, praise them and feed them!
- Allow them a part of the festival ownership, make them festival ambassadors through T-shirts, badges, etc.
Accepting them in the role of festival VIPs, makes them proud of their festival.
- Learn to 'let go': don't be obsessed with quota, delegate, avoid a 'been there done that' attitude, put co-programming decisions into their hands.
- Enjoy the ride!

Bettina Buchler and the German Board of Film Recommendation (FBW) installed a system of "badging" to offer a sense of orientation to adolescent viewers in search of good films. The recommendations are made by eight juries of young people across Germany who judge films in the lead-up to their release.

Working with one of those juries, Gritt Langer summed up their main objectives:
- To learn about young people's criteria and preferences
- Encourage evaluations written by the young people
- Enhance discussion about film
- Bring attention to outstanding films

Bettina Buchler & Gritt Langer

Gritt made a plea to grown-ups about strictly reducing the staff's involvement in the discussion process. This allows young jurors to come to their own conclusions and take full ownership. Meanwhile many of the jurors have become young experts, solidifying a passion within them for future years. The first year the project needs a substantial investment for staffing, website/social presence, press conferences, etc. but this budget will reduce in the following years.

It is clear that behind the scenes work for young people is useful for self-development and broadens horizons. It was equally clear that such in depth engagement brought a new, relevant perspective to the activities of these organisations. You could feel how many delegates in the audiences were ready to take home Iris' inspiring recommendations and implement them in their own festival.

FOUNDATIONS FOR FILM LITERACY
From Words to Actions

Speakers:
- ***Marta Nieto Postigo**, Content Team, Drac Màgic (Spain/Catalonia)*
- ***Mark Reid**, Head of Education, BFI (UK)*

There are so many different approaches to film education. Wouldn't it be useful to provide educators with a model or set of principles? Creative Europe enabled a group of practitioners to develop a document that might provide a clearer sense of film education for policy makers and new entrants to the film education sector. Two seminars took place, focusing on the question: "*What are the outcomes of film education*?" The resulting document, 'A Framework for Film Education', is based on the familiar three-Cs approach:
- critical
- creative
- cultural

Mark Reid stressed the importance of thinking about what is specific to film. He suggested we express the educational aims through the cultural aims. We need to demonstrate that film can do this rather than simply claim it. Therefore the framework is orientated to an idea of film for children as an entitlement with a strong emphasis on engagement with film as pleasurable. Another important element is the celebration of diversity, difference, multiple approaches and commonalities.
This document is available online: www.bfi.org.uk/screeningliteracy.

from left to right: Mark Reid, Corinna Downing & Marta Nieto Postigo

Marta Nieto Postigo pointed out the need to work flexibly with schools who, despite their interest, don't have the money to go to the cinema. Therefore, Marta's approach is to take activity into the schools, offering a range of adaptable workshops. Like one involving the use of iPads. Interestingly, Marta found teachers had access to iPads (though not bus fares to cinemas!) but were not making full use of them. The project gave children film-making opportunities which encouraged them to experiment, use intuition and audio visual languages.

Her work led Marta to some interesting observations:
- The children were empowered by taking on industry roles and tried to exert an influence on their environment.
- It was important to work within the financial / time constraints of the school and to show flexibility.
- The short film 'A la Cucina' helped delegates further understand the value of the work to children.
- Children described the tactile or sensory nature of the experience, as shown in a powerful image of one small girl 'directing' some taller boys in their football film.

Although Marta stressed the importance of implementing projects on a local basis, everyone agreed that cross European collaboration and funding could be a substantial support for such projects, as there is a need to gain support and funding for our work.

THE CHILDREN'S FILM FIRST DATABASES

Lunch time guided the guests to different floors of the magnificent Brussels KVS (Royal Flemish Theatre) building. A splendid setting for an event like that of today.

Afterwards, Günther Kinstler introduced the audience to another substantial part of the Children's Film First project: three new databases created in the last year and made available through ECFA's website www.ecfaweb.org.

Those new databases include:

1.Children's Literacy Professionals – containing information about the roles of, and contact details for, people in a range of disciplines connected to film literacy for young people in Europe. Designed to facilitate partnership building and knowledge sharing.

2. Feature Film Study Guides – lists the study guides (in their original language) available for a range of European films (currently 107 titles). Where permissions are available the guides are embedded in the CFF database.

3. Short Films – sometimes with study guides.

Günther Kinstler

CREATIVE PRACTICE PRESENTATIONS 1
Bringing the magic of post-production to life

Speakers:
*- **Romuald Beugnon & Pierre-Alexandre Vigor**, Director & Project Manager, MashUp Table (France)*
*- **Jacques van de Veerdonk**, Director, Watch That Sound (Netherlands)*

The MashUp Table is a portable on-the-spot-editing device.
Starting with a basic frame, all sorts of sounds, voices and layers can be added. Besides being exciting to every aspirant veejay, the MashUp Table also playfully introduces an audience to the essential building blocks of cinema and is a useful resource, rich with assets and an engaging pedagogical structure, enabling learners to experience the decision making processes involved in editing film. Romuald Beugnon presented an interactive walk-through of the MashUp Table software: "All this is based on 'learn through doing'.
I wanted to make editing playful with lots of opportunities for learners to practise techniques. The software was designed to respond to some of the pedagogical and practical challenges of teaching film editing."

Delegates were impressed by the resource and the way it can be applied across age groups, and clamoured to buy the software until "order was restored".

Romuald Beugnon & Pierre-Alexandre Vigor

The MashUp Table

Jacques van de Veerdonk suggested that children are the best sound designers in the world. They are often making sounds with their toys while playing, and seem to understand the way that sound works mixed with moving images. With great passion he spoke about the importance of sound and about how sound interferes with our daily lives on every level, noticed and unnoticed.

Children were hugely motivated by the opportunities they were given to create Foley sound but also composed music. In essence they follow the same processes as a composer. In just a few minutes, Jacques showed delegates how the software worked. The project is free (open source), and Jacques described how it makes copyright free material available.

Delegates again put the software through its paces and found that the resource was very rich and had been built to address many issues such as cost, copyright, file compatibility and server issues.

Watch that Sound

Jacques van de Veerdonk

CREATIVE PRACTICE PRESENTATIONS 2
Old Films / New Audiences

Speakers:
*- **Claire Oliver**, Programme Coordinator, Into Film (UK)*
*- **Florine Wiebenga**, Education Manager, Eye Institute (Netherlands)*

Into Film (the partnership of two previous film education charities: First Light and Film Club) places film in the heart of young people's learning. Into Film is made of 4 strands:

- Film Clubs
- Professional Development
- Into Film Festival
- Youth-led content (interviews with film professionals)

Claire Oliver presented a recent research project, purposed to discover film-watching habits of young people from disadvantaged backgrounds. Kids were grouped into several categories:
- Kids newly arrived to the UK were watching WADJDA and THE SECRET LIFE OF KELLS.
- Kids with special educational needs were watching DUCK SOUP and A CAT IN PARIS.
- Kids and young people living in rural areas were watching A TOWN OF RUNNERS and LIFE IN A DAY

The researched outcome of the film screenings and workshops indicated improved literacy and an improved attitude to learning. The Film Club's facilitated discussions led to better cultural understanding, illustrating the statement that art increases empathy.

Claire Oliver

Florine Wiebenga

The EFM (Eye Film Museum) advises external companies in promoting film education and aims to stimulate co-operation in film literacy development. EFM targets film education teachers, pupils, families and young people. Through projects like Film Gems, which boosts engagement with old films, and the online and offline Movie Zone platform, EFM encourages filmmaking amongst these audiences. Florine Wiebenga is keen to bring back the fun element of film, making the consumption of old films possible to the younger generation by updating the format and delivery.

EFM brings together TV and film through the web series
'Max and Billy's Drill Machine Girl'. Each episode
highlights a filmmaking element such as sound or make-up, and the end result is a fully-produced youth-made film.

CREATIVE PRACTICE WORKSHOPS
iPads and Green Screens / Poetry and Mobile Phones

**No more sitting and listening, enough of powerpoints and statistics...
Time for a hands-on learning experience.
Whilst one half of the audience got involved with green screentechnology, the other half got carried away into a world of instant poetry.**

Speakers:
*- **Blossom Carrasco**, Lead Tutor, London Connected Learning Centre (UK)*
*- **Kim Morrison**, Project Manager, London Connected Learning Centre (UK)*
*- **Rosa Ferro**, Artistic Director, Il Nuovo Fantarca (Italy)*
*- **Giacomo Verde**, cross media artist and director of 'Video Poetry Cell' project (Italy)*

With their projects linked with the curriculum, LCLC (The London Connected Learning Centre) offers their service to schools, focusing on early years to 18 year olds. Blossom Carrasco & Kim Morrison talked through some previous projects that received great feedback from teachers. Filmmaking projects have helped enhance the engagement level of children, and through production involvement, well-equipped teachers have created enjoyable lessons.

Blossom Carrasco & Kim Morrison

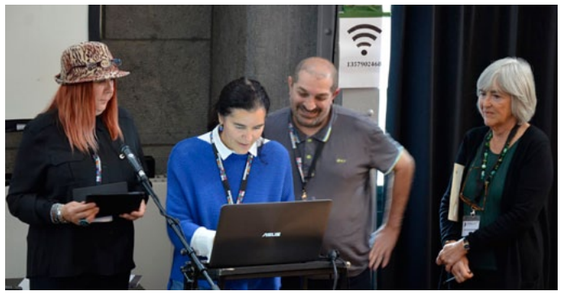
The audience then broke up into groups of 4 and was talked through the process of using the Green Screen app for practical learning (available through the Apple Store). Delegates tried their hand at movie-making in a lively end to the day (see photos).

CPW Green Screen app for practical learning

Meanwhile in the other room, mobile phones and poetry were brought together by Il Nuovo Fantarca, a social cooperative working in media studies and video art. Through workshops they explore the creative possibilities of shooting first and scripting later, using phones and free downloadable film-making programmes. Even in a school environment. Rosa Ferro remarked that "If schools forbid smart phones, teachers will never understand their value to young people." The language used by young people for texting as a profound treat for the Italian language, combined with the fact that teachers had difficulties engaging young people with poetry, are the basis of the 'Words and Pictures' project. The examples demonstrated how using images helped young people begin to engage with symbolism.

Rosa emphasised that mobile film poems are not necessarily narrative and create a space for a different aesthetic. The production activity (capturing and editing films with their phones) is followed up by a written composition activity, which attempts to enable the students to transfer their new skills. Rosa stressed the need to stand back from teaching and let young people learn for themselves – make the experience playful!

Delegates were invited to participate in a practical activity. This involved suggestions of words or phrases to accompany images. Rosa and Giacomo Verde entered the words into the software. Delegates tentatively tried out the approach and the value of the collaborative nature of the activity became more apparent. A poem was jointly written to accompany a short film clip. Rosa Ferro: "The process offers young people a different way to show how they understand the world. Those young people from disadvantaged backgrounds made films that were just as creative and beautiful as any other"... to the surprise of their teachers. One teacher commented: *"The students' language was always there."*



CPW mobile phone & poetry

Rosa Ferro & Giacomo Verde

CPW mobile phone & poetry

PLENARY CLOSING SESSION

Speakers:
*- **Céline Ravenel**, President ECFA and Artistic Director of Cine-Jeune .*
*- **Kathy Loizou**, Vice President ECFA and Director of the Children's Media Conference*

ECFA (European Children's Film Association), the driving force behind today's event, was presented by President Céline Ravenel: a network for professionals that work with quality films for children and young people. ECFA aims at securing children's access to the best possible film culture and to increase an awareness of the need for good media politics throughout Europe. With almost 100 members, ECFA has become Europe's leading organisation in this sector.

Many ECFA members organise events, seminars or festivals where colleagues can learn from the best practice of their peers, while ECFA's website www.ecfaweb.org offers a growing range of resources to support work relating to children and film. These have even been enhanced through the CFF project. According to Céline, ECFA is keen to build a program of work in the future, which engages children in (European) film and film education.

Céline Ravenel

Kathy Loizou

Kathy Loizou then explained the background to the CFF project which was funded by Creative Europe, whom she warmly thanked for their support. Echoing the words of Matteo Zacchetti, Katy emphasised that it is a right for children to see films from their own context and perspective as well as from around the world. She described the purpose of the CFF conference to highlight good practice, promoting film for children through film education and she also highlighted the economic imperative to develop future audiences for European film.

Kathy outlined previous European seminars which enabled the CFF / ECFA team to identify examples of good practice. Three local seminars organised by renowned film festivals provided the CFF project with sessions and inspiration. These local seminars were held in:
- Chemnitz (Germany): 'Film Literacy for Educators and Teachers' (October 15th 2014)
- Bari (Italy): 'I Film in Tasca (Pocket films) – filmmaking & media studies through creative use of mobile phones' (October - November 2014)
- St. Quentin (France): 'Digital Tools – A New Educational Approach' (April 21st 2015)
Reports from these seminars can be found on http://www.childrensfilmfirst.com/about/.

Kathy described her own experience of the conference as "inspiring". Having met with colleagues (old and new) she welcomed those delegates who have been working in this sector for many years and praised their "sticking power" despite the paucity of support and funding. Considering the impact of CFF's first edition, perhaps Creative Europe might be interested in a bid to research this further. Based on today's experience, all the required skills are there to organise an equally relevant second edition of this event. ECFA is prepared to take a strategic role onwards!

Contributors to this document were Toyin Ayinde (blogger), Becky Parry (blogger),
Greg Childs (CMC Editorial Director), Sam Geuens (photographer) and Gert Hermans (reporter).
Design: Mecca Henneco & Sam Geuens

Toyin Aynde – Events Coordinator, Into Film (UK)

Toyin Ayinde is the Events Coordinator for Into Film, which puts film at the heart of children and young people's learning, and she takes lead in promoting the UK-wide film education charity in conferences, exhibitions and festivals throughout the UK.

Previously, Toyin has written for local London press and an online film magazine, Studio, Britain's first women's film magazine.

Romuald Beugnon – Director, Mash Up Table (France)

Coming from a family of six generations of magicians, Romuald Beugnon knows a thing or two about the art of surprise. A graduate of film school La Fémis, he has made several short films: 'Béa, Pulsion scopique', 'Reconstitution', 'Aspirez' and the feature film 'Vous êtes de la police?' – a comedy released in 2007 with Jean-Pierre Cassel, Philippe Nahon, Jean- Claude Brialy, Micheline Presle, Yolande Moreau, Maryline Canto and Firmine Richard. Romuald is also a VJ and a teacher in the art of image. He is the inventor of Mashup Table, a simple and fun tool that brings back a physical and creative dimension to assembly.

Bettina Buchler – Director, FBW German Film and Media Review Youth Film Jury (Germany)

Bettina Buchler studied Comparative Literature in Mainz and Tucson/USA. As a student she was an honorary film classifier at the FSK (Film Classification Board). In 2008 she took the position of director of the German Board of Film Recommendation (FBW), which is a common public authority of all federal states in Germany, financed by fees. The independent FBW-jury evaluates the quality of German and international films, made for cinema or home entertainment, with a seal of approval. In 2014 the FBW established the JUGEND FILMJURY, which is a separate jury evaluating films made especially for children and adolescents, from the perspective of the target audience. The project aims at strengthening media competence and increasing attention for high quality films.

Blossom Carrasco – Lead Tutor, London Connected Learning Centre (UK)

Blossom is lead tutor on all aspects of web design, animation and filmmaking at LCLC. Specialisms include: supporting schools in using blogs, running teacher and pupil sessions on digital art, photography, web design, games design, animation and filmmaking.

From animation with under 5s, to film master classes for A level students, Blossom supports schools in all aspects of digital media provision. Blossom is a practising graphic designer and artist.

Corinna Downing – Education Manager for the London Film Festival, BFI (UK)

Corinna has specialised in film education for children and young people since 1995. She freelances for national and local education, cultural and arts organisations, and has held senior roles for the Barbican's London Children's Film Festival, BAFTA Learning and Events and Into Film, focusing on selecting material for audiences and educators, liaising with education and industry partners and writing resources. She currently works mainly for the British Film Institute as Education Programmer for the London Film Festival and BFI Media Conference.

CONTRIBUTORS

Rosa Ferro – Artistic Director, Il Nuovo Fantarca (Italy)

Artistic Director of a Children's Film Festival in Bari (South Italy) organised by Il Nuovo Fantarca, Rosa is also a video and documentary maker. She has set up video production labs and numerous social media projects for minors as well as image education, media literacy, and training courses for students and teachers, educators, professionals and broadcasters working on the streets, in social centres, in schools, in Roma camps and in prisons for minors.

Edward Fletcher – Co-Founder and MD, Soda Pictures (UK/Canada)

Edward Fletcher is the co-founder and Managing Director for Soda Pictures – an Anglo-Canadian independent film distributor. The company releases 25+ films a year and has a library of over 300 films from all corners of the world.

Led by Soda Pictures (in partnership with Children's Film Festivals UK wide, Into Film and created with the support from BFI) Children's Cinema Club is an imaginative and ambitious nationwide initiative to find the best of independent children's films from across the international community and bring those works to UK family audiences.

Tonje Hardersen – Director, Norwegian Film Festival (Norway)

Tonje Hardersen majored in Film Studies and has since worked for the Norwegian Federation of Film Societies and the distribution company Arthaus. She was President of ECFA from 2007 – 2013. Currently she works part time as a Film Adviser at the industry organisation Film & Kino where she supports importation and distribution of quality children's films in Norway as well as several school cinema activities, and part time as festival director for the Norwegian int. Film Festival Haugesund.

Anja Horckmans – Communication and Marketing Manager, Jekino (Belgium)

Anja Horckmans currently works as a Communication and Marketing Manager at Jekino, a children's film distributor. After finishing her studies in communication and marketing, she learned about the film distribution business at Columbia-Tristar-20th Century Fox where she did press and promotion for blockbusters. But arthouse films are her true passion. ABC Distribution engaged her for the startup of their Belgian branch, following which she began working for Jekino. She is passionate about culture and entertainment for children and families.

Günther Kinstler – Children and Youth Film Adviser (Germany)

Günther studied education at the University of Bonn with the main emphasis on media education. He currently works as a freelancer for different organisations such as ECFA, BJF in the fields of project management, media and adult education and organises events, festivals and film programs. Günther is also Director of the International Children's Filmfest Bonn since 2008 and Artistic Director of the Children's Filmfest Cinepänz Cologne since 2011.

CONTRIBUTORS

Boudewijn Koole – Director 'Kauwboy' (Netherlands)

Boudewijn Koole is creative producer at Witfilm. He is an advisor and coach to filmmakers during the development, shooting and editing of their films. Boudewijn has been a documentary filmmaker ever since his studies at the University of Delft. He made several, mainly youth, documentaries, such as 'Tommie, Pierlala' and 'In Belfast staat een Muur'. More recently he added a focus on directing and writing fiction film. His last fiction film, 'Kauwboy' (Little Bird) was very successful. 'Kauwboy' (Little Bird) was sold to 14 countries and won more than 30 prizes worldwide, including the Discovery Award of the European Film Academy and the First Feature Award at the Berlinale 2012.

Gritt Langer – Project Coordinator, SCHLINGEL IFF (Germany)

Gritt Langer studied English Linguistics, Intercultural Communication and Education at Chemnitz University, Germany and Brock University, Canada.

Before joining SCHLINGEL International Film Festival for Children and Young Audiences (Chemnitz) in 2012 she worked as a freelance English trainer and was involved in various international projects of the University.

She is responsible for the festival's partnerships with local schools and coordinates film literacy projects during the festival and throughout the year. In close cooperation with Bettina Buchler she organises and supervises the Chemnitz group of the FBW Jugend Filmjury. Gritt is further involved in SCHLINGEL's international activities and represents the festival at matinee events abroad.

Kim Morrison – Project Manager, London Connected Learning Centre (UK)

Kim is a project manager at London Connected Learning Centre (CLC), developing and running a range of technology and cultural programmes for young people, their teachers and their families in partnership with organisations such as IBM, the Royal Shakespeare Company, the British Film Institute, and the Royal Festival Hall.

Kim has a background in Community Arts and Theatre and works with Fractured Lines producing International Festival 14/48.

Marta Nieto Postigo – Content Team, Drac Màgic (Spain)

Marta has a Degree in Humanities from the University of Barcelona (UAB), a Postgraduate Training for Teachers of Spanish as a foreign language (ELE) from the University of Barcelona (UB) and a Masters in Edition by UAB. From 2009 to 2012 she was part of the team at BccN Barcelona Creative Commons Film Festival.

Marta collaborates regularly with the radical entertainment and guerrilla communications festival The Influencers. She has worked for various publishing projects as a translator, editor and proofreader. She has been part of the content team at Drac Màgic since 2012, working in the promotion of audiovisual media, which mainly develops programme scheduling, content development, training and team coordination.

Claire Oliver – Programme Coordinator, Into Film (UK)

Claire was the Inclusion Support Manager at Into Film, overseeing three UK wide projects funded by the Paul Hamlyn Foundation. Following this, Claire took on the role of Programme Coordinator for Into Film and continues to disseminate learnings from the projects across the whole Into Film Programme fulfilling her specialist areas of responsibility accessibility and best practice.

Prior to Into Film, Claire worked with young people for over 8 years, teaching pre-school and facilitating workshops. As a trained actress having performed in film, TV, theatre and radio, Claire is passionate about arts in education.

Dr Becky Parry – Lecturer, Education and Childhood Studies, University of Leeds (UK)

Dr Becky Parry is the author of 'Children, Film and Literacy' published by Palgrave Macmillan and a lecturer in Childhood and Education at the University of Leeds. Becky's research interests are focused on children's viewing, making and sharing of moving image narratives. She is also a consultant for CapeUK, focusing on cultural and creative education. Becky has also worked in film exhibition and as a teacher. Becky is keen to develop links with colleagues who are interested in children's film (and television drama) and film education.

Céline Ravenel – Artistic Director, Ciné-Jeune Film Festival & President, ECFA (France)

Céline Ravenel studied Cinema, Art and Communication in France. For two years she worked as a special effects artist for a cinema and audiovisual company in Paris. Following that she spent seven years organising the Très Court International Film Festival in Reims. In 2005, she became the artistic director of Ciné-Jeune Film Festival in Saint-Quentin and 25 other places, the first festival for young people in France, founded in 1983 (Laon). And she has developed various Film Education activities for children and teenagers. She is also the President of art and cultural association 'Linfraviolet' which is about Cinema and Movement in Reims. She is currently the President of the ECFA (European Children's Film Association) and gives lectures about Media Literacy in different European seminars.

Ciné-Jeune is the first festival created in France for young people and the largest in the area. Since 1983 there have been 1 200 guests and 4 000 movies. And per year 20 000 spectators and 25 screening venues and also a lot of Media Literacy activity year round. Ciné-Jeune is member of ECFA and different professional networks. https://cinejeune02.wordpress.com/

Mark Reid – Head of Education, BFI (UK)

Mark Reid looks after film education programmes at BFI Southbank in London, England. He originally trained in, and then taught, English and Media, before joining BFI in 1998 as their Teacher Development Officer, where he set up MA programmes for media and film teachers. In 2006 he took over leadership of the Education teams at BFI, focusing on building programmes at BFI Southbank.

In 2012 he led a research team in a survey of film education in Europe, published as 'Screening Literacy', and most recently he co-ordinated the EC-funded project that created the 'Framework for Film Education in Europe'. For the last year 6 years he has been leading the UKs participation in the international film education programme le Cinema, 'Cent Ans de Jeunesse'.

CONTRIBUTORS

Reinhold T. Schöffel – MD ,Bundesverband Jugend und Film (BJF) (Germany)

Reinhold T. Schöffel has been active in film cultural events and projects since the late 1970s, as a film journalist, a programmer for several film festivals, and until 1994, as the organiser of Internationale Grenzland-Filmtage in Selb.

Schöffel holds a diploma in media literacy and he has been Managing Director of Frankfurt-based Bundesverband Jugend und Film e.V. (www.BJF.info) since 1990, probably the biggest film cultural organisation for children and young people in Europe. Among several other activities BJF provides film clubs for children and young people with it's own non-profit-distribution that covers a repertoire of more than 500 selected films for young audiences. BJF also started 'Durchblick-Filme' offering arthouse-films for young people with bonus materials for the use of these films in educative and cultural screenings. Schöffel has been the editor of the European Children's Film Association (ECFA) website www.ECFAweb.org since 2000. From 2000 until 2009 Schöffel also edited the organisation's newsletter 'ECFA-Journal'. Between 2010 and 2015 Schöffel also served as a board member of ECFA.

Jacques Van de Veerdonk – Director, Watch That Sound (Netherlands)

Handing over the idea to children that creating sound and music in all media makes anything possible, Jacques van de Veerdonk studied composition and music education at Rotterdam University. He is a musician, composer, secondary school music teacher, media and composition teacher at Codarts institute of the arts, and his projects have featured at the International Film Festival Rotterdam, Cinekid, CarifestaXI, Unicef Inspire2Connect and ArsElectronica Linz. Jacques is the initiator of Watch That Sound, a popular project that stimulates the creative audiovisual competences of children through innovative methods of co-creation and cultural exchange.

Giacomo Verde – Cross media artist and director of 'Video Poetry Cell' project (Italy)

Since the 1970s, Giacomo Verde has crossed different arts such as theatre, poetry, video, literature, music, shows and exhibitions. He is the inventor of 'tele-racconto' – a mix of theatre and video art in which he has directed several shows. He is one of the first artists in Italy to create interactive artwork and net-art. Giacomo experiments with 'tekno-anthropo-logical' mutations and his constant is creating connections between different artistic genres. One of his latest projects is 'Videopoetry Cell' in which poetry is made using images captured on a smartphone.

Iris Verhoeven – Director, European Film Festival (Belgium)

Iris has been the Director of the European Youth Film Festival in Flanders, Belgium (Het Jeugdfilmfestival) for the last eight years. She is responsible for the business management and the medialab. Het Jeugdfilmfestival is the most important festival for children and youth in Belgium and takes place in Antwerp, Bruges and Ghent. The festival has initiated the online platform Film Fun in Bed, a project for children in hospitals. Before the festival she worked at the University of Antwerp researching on museums for contemporary art and the audiovisual field. Previously she was the director of a cultural centre in Antwerp. She is a member of the board of directors of oKo (Flemish Federation of Employers in the arts sector). Iris studied Comparative Cultural Sciences and Cultural Management and resided two years in Barcelona, studying Catalan language and art.

Pierre-Alexandre Vigor – Project Manager, MashUp Table (France)

Pierre-Alexandre is a former Professor of History and Geography, and is passionate about the communication of knowledge. He has worked in the games world for over 20 years and brings an educational and fun approach to the MashUp Table project.

Julie Ward – MEP, North West of England (UK)

Julie Ward is a writer, theatre-maker and cultural activist who began her working life on the factory floor before becoming a community arts worker. Since May 2014, she is a Labour Member of the European Parliament (MEP) for the North West of England. She is a member of the Parliament's committee on Culture and Education, is Co-founder of the parliamentary intergroup on children's rights, and is a member of the Regional Development committee and the Women's Rights and Gender Equality Committee. Julie is also a children's rights champion and an active campaigner on human rights issues.

Florine Wiebenga – Head of Communication, EYE Filmmuseum (Netherlands)

Florine Wiebenga is Head of Education at EYE Filmmuseum Amsterdam (NL). She studied Theatre, Film and Television Science at the University of Utrecht (1996 – 2002) and Stockholm University (2000). After her Masters in Film she started working in film education. She has also studied Educational Sciences at the University of Utrecht (2005-2008) and University of Amsterdam (2008-2009). Since 2005 Wiebenga has participated in a number of national projects around media literacy (2005) initiated by Mediawijzer.net. Currently she's involved in several European projects (ABCinema, Wrap!). Her focus is: peer education, innovative learning strategies, formal and informal learning.

Matteo Zacchetti – DG Connect unit 'Media Support Programmes', European Commission

Matteo was born in Genoa (Italy) in 1966. He has worked at the European Commission since 1995. Matteo spent almost all his professional life in the media or dealing with media related issues both in the private sector (NBC Super Channel ltd.) and at the European Commission where he has been working for almost 20 years on different policy aspects of the audio-visual media.

He is currently in charge of the Audience Development and Film Literacy initiative within the Creative Europe MEDIA Programme. He has been Visiting Professor in the School of International Relations of the University of Southern California, Los Angeles. He holds a degree in Economics from the University of Genoa.

Matthieu Zeller – Producer, Octopolis (France)

Graduating from Sciences Po and HEC, Matthieu spent 17 years at L'Oreal, in marketing and general management positions for luxury brands. He joined Studiocanal in 2012 as Deputy General Manager, in charge of international marketing, distribution and development.

He developed the international and family footprint of the company, overseeing marketing and distribution for movies such as 'Paddington' (produced by David Heyman), 'Shaun the Sheep' (Aardman Animation), 'The House of Magic' and 'Sammy 2' (nWave Pictures). Since 2015, he has created his own consulting and production company. He is currently developing new European animated feature films for the international market.

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