

PINOCCHIO

*A CILECT Project on
Teaching how to make films and TV programmes for children*

Report from

Caterina d'Amico - Chair

SNC, Rome, Italy

Stanislav Semerdjiev – Vice-Chair

NAFTA, Sofia, Bulgaria

Göran Gunér – Vice-Chair

DI, Stockholm, Sweden

CONTENTS

Introduction (*prepared by Caterina d'Amico*)

Part 1

Research among CILECT schools (**prepared by Stanislav Semerdjiev**)

Part 2

Past and future activities (**prepared by Stanislav Semerdjiev**)

Appendix 1

Toward an essential bibliography on children and the audio-visual
(**prepared by Caterina d'Amico**)

Appendix 2

Catalogue of children's film festivals (**prepared by Stanislav Semerdjiev**)

INTRODUCTION

On November 28, 1989, the United Nations adopted the ***Convention on the Rights of the Child***. This was in response to a generalised situation in which the children of the world were not being adequately provided for.

In the preamble to the Convention, it is stated that States Parties to the Convention consider that "recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world. "Children thus have dignity and equal and inalienable rights, as do adults. It stated that "childhood is entitled to special care and assistance" and that "the child should be fully prepared to live an individual life in society...".

The Convention states that children have a place of privilege, that they have rights because they are people, and that the adults who care for them have an obligation to inform children of these rights. If children are to be protected, they are also to be encouraged. They have a right to be consulted, and to play a part in decisions which will affect them. The tone of the Convention is not the tone of paternalism, in which adults dominate the life of the child; it is the tone of empowerment wherein adult and child work together toward the child's increasing maturity, well-being and fulfilment.

Certain articles of the Convention speak in general about the rights of each child: the right to a name, to a nationality, to a family, to health care, etc. Other articles speak more specifically.

The following articles address themselves to issues concerning children, film and television.

Article 3,1

In all actions concerning children, whether undertaken by public or private social welfare institutions, courts of law, administrative authorities or legislative bodies, the best interest of the child shall be a primary consideration.

Article 4

States Parties shall undertake all appropriate legislative, administrative, and other measures for the implementation of the rights recognised in the present Convention. With regard to economic, social and cultural rights, States Parties shall undertake such measures to the maximum extent of their available resources and, where needed, within the framework of international co-operation.

Article 13, 1

The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.

Article 17

States Parties recognise the important function performed by the mass media and shall ensure that the child has access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health. To this end, States Parties shall:

- a) encourage the mass media to disseminate information and material of social and cultural benefit to the child and in accordance with the spirit of article 29; (art. 29 addresses education)

CILECT CONGRESS 2000

- b) encourage international co-operation in the production, exchange and dissemination of such information and material from a diversity of cultural, national and international sources
- c) encourage the production and dissemination of children's books
- d) encourage the mass media to have particular regard to the linguistic needs of the children who belongs to a minority group or who is indigenous
- e) encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being, bearing in mind the provisions of articles 13 and 18 (art. 18 addresses parental responsibility)

Article 31

1. States Parties recognise the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.
2. States Parties shall respect and promote the right of the child to participate fully in culture and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

At the World Summit on Children and Television held in March 1995 in Melbourne, Australia, people gathered from all over to articulate a ***Children's Charter***. This Charter took the spirit of the U.N. Convention and drafted specific objectives for the use of television as a conveyer of programmes to children:

1. Children should have programmes of high quality which are made specifically for them, and which do not exploit them. This programmes, in addition to entertaining, should allow children to develop physically, mentally and socially to their fullest potential.
2. Children should hear, see and express themselves, their culture, their languages and their life experiences, through television programmes which affirm their sense of self, community and place.
3. Children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background.
4. Children's programmes should be wide-ranging in genre and content, but should not include gratuitous scenes of violence and sex.
5. Children's programmes should be aired in regular slots at times when children are available to view, and/or distributed via other widely accessible media or technologies.
6. Sufficient funds must be made available to make these programmes to the highest possible standards.
7. Governments, production, distribution and funding organisations should recognise both the importance and vulnerability of indigenous children's television and take steps to support and protect it.

This appeal addressed to governments, production, distribution and funding organisations should concern also training institutions. In fact, we have come to believe that when film and tv schools want to play a role in the preservation of cultures, then they must also teach how to make films and TV programs for children.

In Part 1 of this Report, dedicated to the Research among CILECT schools, you will find an outline of the curricula already implemented in some schools, that could be taken as models to a complete course.

We suggest that schools that do not want or cannot establish a full course, consider at least the possibility of offering a workshop to students/writers, directors and producers, to focus their attention on the audio-visual product for children. In the **Workshop** the following issues should be explored:

1. Different age groups (up to 3 years; 3 to 6; 6 to 9; 9 to 12; 12 to 16) require different approaches not only in terms of content but also in terms of language and formats.
2. How to combine education and entertainment, knowing that it is not always possible.
3. How to build a story with a double level of appreciation.
4. The transition from slapstick to comedy.
5. How to work with children: how to choose them, how to direct them; but also how to interview them in order to collect material to develop.
6. Current laws and regulations, on censorship but also on working with children.
7. Conditions of producing and distributing audio-visual products for children. Grants and other mechanisms of financing.
8. How to deal with imported products: dubbing, subtitling, voice over.

This is the conclusion we came to after a number of meetings, that we detail here also to remember and thank the various institutions that made them possible.

- **Meeting in Malmö (March 24-25, 1998)**

Caterina d'Amico, Stan Semerdjiev, Göran Gunér and Swedish experts
with the support of DI-Stockholm and SNC-Rome

- **Meeting in Amsterdam (March 25-27, 1998)**

Caterina d'Amico, Pierre Aghte and Dutch experts
with the support of SNC-Rome and FOCAL-Lausanne

- **Meeting in Dakar (September 28 – October 5, 1998)**

Caterina d'Amico, Pierre Aghte and West African filmmakers and TV commissioners
With the support of FOCAL-Lausanne

- **Meeting in Rome (October 22-25, 1998)**

Caterina d'Amico, Stan Semerdjiev and Italian experts
with the support of GEECT

- **Meeting in Rome (November 5, 1999)**

Caterina d'Amico, Göran Gunér and Kjell Grede
with the support of SNC-Rome and DI-Stockholm

- **Meeting in Rome (February 28-29, 2000)**

Caterina d'Amico, Stan Semerdjiev and Göran Gunér
with the support of SNC-Rome

- **Pilot Children's Film &TV Lab (March 20 - 23, 2000)**

Göran Gunér and British experts
with the support of Performing Arts Labs- Bore Place

We also wish to thank all the schools that have contributed to our research, Elisabeth Lysander who has given us most valuable inputs, and CIFEJ – International Centre of Films for Children and Young People, Montreal.

CILECT CONGRESS 2000

PART 1

RESEARCH AMONG CILECT SCHOOLS

In September 1998 Stan Semerdjiev asked all CILECT schools to send him information on the following issues:

1. Existing training in the school oriented towards teaching the students how to create film/tv production for children.
2. A list of the best 3 to 5 made for children films/tv programs produced by the school in the last 10 years.
3. Names of professors or professionals from the school/country who could be contacted as experts in one of the following fields of the production made for children - fiction, tv, interactive media, producing, distribution, media effects, animation, documentary, etc.
4. Titles of books or other materials in the related field considered by the school relevant for film students.
5. Important festivals for children's production considered by the school important and useful for students interested in the related field.

In March 2000 the request was circulated again.

103 schools were contacted. 34 schools responded.

Statistical Survey of the schools' answers:

ANSWERS	TOTAL	YES	~ %
EXISTING TRAINING	34	4	12
FILM TITLES	34	16	47
PROPOSED EXPERTS	34	21	62
PROPOSED BOOKS	34	7	21
PROPOSED FESTIVALS	34	19	56

CILECT CONGRESS 2000

Answers detailed by the school:

COUNTRY	SCHOOL	1	2	3	4	5
ARGENTINA	Universidad del Cine	NO	NO	NO	NO	NO
AUSTRALIA	AFTRS	NO	YES	YES	NO	YES
BELGIUM	IAD	NO	YES	NO	NO	NO
BELGIUM	INSAS	NO	NO	NO	NO	NO
BULGARIA	NATFA	YES	YES	YES	YES	YES
BULGARIA	NBU	NO	NO	YES	YES	YES
CHINA	HKAPA	NO	NO	NO	NO	YES
DENMARK	DDF	NO	NO	YES	NO	NO
FINLAND	UAD-Media Centre LUME	NO	YES	YES	NO	NO
GERMANY	WF – Universität Hamburg	NO	YES	NO	NO	YES
GERMANY	DFFB	NO	NO	NO	NO	NO
GERMANY	HFF/M	NO	NO	YES	YES	NO
GERMANY	HFF/B	YES	YES	YES	NO	YES
GERMANY	Kunsthochschule für Medien	NO	NO	NO	NO	NO
GHANA	NAFTI	NO	YES	YES	NO	YES
HUNGARY	SFF	NO	NO	YES	NO	NO
INDIA	FTII	NO	YES	YES	NO	YES
ISRAEL	JSFS	NO	YES	NO	NO	YES
ISRAEL	TAU	NO	YES	YES	NO	YES
ITALY	SNC	NO	YES	YES	YES	YES
NETHERLANDS	NFTA	NO	YES	YES	NO	YES
NORWAY	DNF	NO	NO	YES	NO	NO
RUSSIA	VGIK	NO	YES	YES	NO	YES
SLOVENIA	AGRFT	NO	YES	YES	YES	YES
SPAIN	EAV	NO	NO	NO	NO	NO
SWEDEN	DI	NO	YES	YES	YES	YES
SWEDEN	Göteborg University	NO	NO	YES	NO	YES
SWITZERLAND	FOCAL	YES	NO	NO	NO	NO
SWITZERLAND	IAB	YES	NO	YES	NO	NO
USA	CALARTS	NO	NO	NO	NO	YES
USA	Columbia College Chicago	NO	NO	NO	NO	YES
USA	FSU	NO	YES	NO	NO	NO
USA	NYU	NO	NO	YES	NO	YES
USA	Stanford University	NO	NO	YES	YES	NO

The answers in detail:

1) The schools that have some training toward teaching the students how to create film/tv for children are only four:

NATFA - BULGARIA

HFF/B - GERMANY

FOCAL - SWITZERLAND

SWITZERLAND - IAB

The NATFA special course includes several different subjects:

1. History of Literature for Children – 2 semesters
2. History of Drama/Puppet Theatre for Children – 2 semesters
3. History of Fiction Films for Children – 1 semester
4. History of Animation Films for Children – 1 semester
5. History of Myths and Folklore – 2 semesters
6. Psychology of the Child – 2 semesters
7. Sociological/Ethical Problems of the Children's Audience – 1 semester
8. Directing Children for Film and TV – 1 semester
9. Writing Film, TV and Interactive Products for Children – 1 semester
10. Producing Film, TV and Interactive Products for Children – 1 semester

The students who want to specialise may listen to all courses or to some of them (but at least 6) in the duration of one/two years. At the same time most of the courses are also available for students who are not specialising in the field but are just studying under other programs such as Animation, Screenwriting, Directing, etc. in the Film/TV Dept. or Dramatic Acting/Directing, Puppet Theatre Acting/Directing, Art Direction, etc. in the Theatre Dept.

The students who specialise in the field graduate with a screenplay/film targeted at children's audience.

The IAB Children's Programme includes the following subjects:

1. Context
 - Childhood - children's literature, films, radio, parental/teacher expectation
 - the current competitive situation in television
 - does children's television has a future ?
2. History
 - Europe and particularly UK
 - North America
 - Australasia
 - the developing world
3. Programmes
 - pre-school animation and puppets
 - news
 - information

- documentaries
- natural history
- drama and entertainment
- 4. Entertainment or education
 - the role of school broadcasting
 - edutainment/education
 - the concerns of the developing world
 - international versus national concerns
 - the implications of new technology, CD ROM; CDI, etc
- 5. The financing of children's programmes
 - licensing and merchandising
 - advertising and sponsorship
 - co-production and co-financing
 - the international market place
 - the child as a consumer
 - the ethical problem
- 6. The politics of Children's Television
 - the Public service ethics
 - where in the schedule
 - the art of scheduling
 - alternative means of delivery
 - niche channels
- 7. How far you should go ?
 - the effects of television on young people
 - regulation
 - parent power versus children power

FOCAL's Workshop is detailed in Part 2 of this Report, under the title AFRICA & PINOCCHIO.

Note: we have received the **HFF/B Children's Programme**, but it has disappeared from our files.

2) Students' films and tv programmes for children:

TITLE	DIRECTOR	PROPOSED BY
A Few Small Drama - 1994, 16mm, colour, sound, 9'	Sasha Hadden	AFTRS – AUSTRALIA
Homard, Champagne, Ravioli (Lobster, Champagne, Ravioli) –1992, fiction, 16mm-blown-up 35, 4'15"	Jean-Philippe Luxen	IAD – BELGIUM
La Ballade de Billie (Billie's Ballad) –1989, fiction, 16mm, 12'40"	Genevieve Mersch	IAD – BELGIUM
L'Autre Silence (The Other Silence) – 1993, doc.,Beta SP	Ines Rabadan	IAD – BELGIUM
Nathan – 1995, fiction, 16mm-blown-up 35mm	Vincent Lannoo	IAD – BELGIUM
Ram Dam – 1998, TV program, 22'30"	Stephanie De Smedt	IAD – BELGIUM
Why – 1994, fiction, 35 mm, b/w, sound, 12'	Alexander Kossev	NATFA – BULGARIA
Mud – 1997, fiction, 35 mm, b/w, sound, 25'	Ivaylo Simidchiev	NATFA – BULGARIA
The Little Lover – 1998, fiction, 35mm, color, sound, 25'	Fanny Kolarova	NATFA – BULGARIA
Wrestlers – 1995, documentary	Roosa Toivonen	UIAH – FINLAND
Noblesse Obligue - 1998, new media interactive play	Kepa Lehtinen	UIAH – FINLAND
Johannes 10-11 Year – 1995, fiction	Klaus Haro	UIAH – FINLAND
Restless Feet – 1996, tv-series, 10parts	Kaija Juurikkala	UIAH – FINLAND
Bear it and Grin – 1997, animation	Ismo Virtanen	UIAH – FINLAND
Anja, Bine and the Gravedigger		WFUH – GERMANY
Emmy's Birthday		WFUH – GERMANY
Lonely on Mars		WFUH – GERMANY
Die Untote vom 1. Stock		WFUH – GERMANY
Jan-Yusuf		WFUH – GERMANY
Reeno, Naughty Girl – 9'6"		NAFTI – GHANA
Whose Fault – 8'52"		NAFTI – GHANA
Brush Strokes - TV Program, 17'16"	Abiko Eghagha	NAFTI – GHANA
They Play to Learn – Beta SP	Mohammed Imoro	NAFTI – GHANA
Nyame's Great Secret - animation	Kusi-Appouh	NAFTI – GHANA
Trees for Life – animation	Angelina Quansah	NAFTI – GHANA
Sea Horses - 1998, fiction, 16mm, colour, 17'30"	Nir Bergman	JSFS – ISRAEL
Bedouin Sand - 1997, fiction, 16 mm colour, 17'10"	Omri Levy	JSFS – ISRAEL
Personal Goals – 1996, fiction, 16mm., color, 16'30"	Ran Carmeli	JSFS – ISRAEL

CILECT CONGRESS 2000

The Other Cheek – 1999, fiction, 16mm, colour, 15'	Yuval Zafrir	JSFS – ISRAEL
Aakanksha	Firoza Wadia	FTII – INDIA
Rapet	Putul Purohit	FTII – INDIA
Aksharam	G.R. Menon	FTII – INDIA
Punnaravritti	Imo Singh	FTII – INDIA
Il Sig. Acca viene a Roma – 1990, docu-fiction	Emanuela Del Monaco	SNC – ITALY
Ciuf Ciuf – 1990, animation	Francesco Martini	SNC – ITALY
Arturo perplesso davanti alla casa abbandonata sul mare – 1991, fiction	Marilisa Calò	SNC – ITALY
Le belle prove – 1992, fiction	Gianni Zanasi	SNC – ITALY
Le parole di Ottavio – 1994, fiction	Sebastiano Calabrò	SNC – ITALY
Looking death window – 1999, animation	Alessandro Rak	SNC – ITALY
Igra Kolu - 1995	Martijn Hullegie	NFTA – NETHERLANDS
The Meaning of the Night - 1995	Mostafa Kalantari	NFTA – NETHERLANDS
Tranenthee (Tears Tea) – 1999	Kathelijne Hoeneveld	NFTA – NETHERLANDS
Peter's Girlfriend - 1999	Bart Timmer	NFTA – NETHERLANDS
The Flight from Björkelund – 1996	Cecilie Levy	NFTA – NETHERLANDS
My Mother Has a Gun Too – 1996	Mischa Kamp	NFTA – NETHERLANDS
Little Horse	Borut Blažič	AGRFT – SLOVENIA
One More Day	Urška Kos	AGRFT – SLOVENIA
Children on the Street	Varja Močnik	AGRFT – SLOVENIA
Breakages	Janez Lapažne	AGRFT – SLOVENIA
Why Didn't I Shoot Them All	Miha Hojčič	AGRFT – SLOVENIA
In the Kindergarten	Varja Močnik	AGRFT – SLOVENIA
The Raid of the Pirates	Varja Močnik	AGRFT – SLOVENIA
Major and Minor Miracles - 1999	Marcus Olsson	DI – SWEDEN
Happy Birthday - 1999	Lisa Siwe	DI – SWEDEN
Close Encounter – 1997, fiction, 25'24"	Geir Hansteen Jørgensen	DI – SWEDEN
Showdown in the Underworld - 1995	Lukas Moodyson	DI – SWEDEN
A Saturday - 1993	Nina Grünfeld	DI – SWEDEN
The Castle - 1995	Tove Thorbjörnsson	DI – SWEDEN
Noah's Ark - animation	Frida Englund	DI – SWEDEN
Tracks – 1997, TV series	Lisa Siwe, Miko Lasic, Marcus Olsson	DI – SWEDEN
Paul McCall – 1995, fiction, 16mm, color, sound,	Benjamin Hershleder	FSU – USA
Gravity – 1997, fiction, 16mm, color, sound, 13'	Mary Brunner	FSU – USA

CILECT CONGRESS 2000

Ethan's Tuesday – 1997, fiction, 16mm, color, sound, 19'	Amy Dean	FSU – USA
The Clearing – 1991, fiction, 16mm, color, sound,		FSU – USA
Lena's Spaghetti – 1994, fiction, 16mm, color, sound, 23'	Joseph Greco	FSU – USA
Coolbreeze and Buzz – 1995, fiction, 16mm, color, sound, 24'	Lani Sciandra	FSU – USA
Five Spot – 1994, fiction, 16mm, color, sound, 15'	Jeff Dark	FSU – USA
Lou Ann Naramore – 1996, fiction, 16mm, color, sound, 18'	Keyth Scales	FSU – USA
Paper Roses – 1997, fiction, 16mm, color, sound, 12'	Aloura Melissa Charles	FSU – USA

Note: the films signalled by TAU – Israel and VGIK – Russia are not included because they were announced, but were never received. On the contrary, the films signalled by HFF/B – Germany were received, but disappeared from our files.

3) Experts in audio-visual production for children:

NAME	POSITION	PROPOSED BY
Charlotte Denward	TV Distributor, Expert, Swedish Film Institute, SWEDEN	DI – SWEDEN Goteborg University – SWEDEN NATFA – BULGARIA SNC – ITALY
Elisabeth Lysander	Ex-Vice-President of CIFEJ, Expert, Swedish Film Institute, SWEDEN	DI – SWEDEN NATFA – BULGARIA SNC – ITALY
Ingrid Edström	Expert, SWEDEN	DI – SWEDEN NATFA – BULGARIA SNC – ITALY
Patricia Edgar	Executive Director - Australian Children's Film and TV Foundation, AUSTRALIA	AFTRS – AUSTRALIA Stanford University - USA
Ivanka Grubcheva	Fiction Film Director, BULGARIA	NATFA – BULGARIA NBU - BULGARIA
Marko Stoychev	Screenwriter, BULGARIA	NATFA – BULGARIA NBU - BULGARIA
Dieter Wiedemann	Professor of Film and TV for Children – HFF/B, GERMANY	HFF/B – GERMANY HFF/M - GERMANY
Tammy Burnstock	Executive Director - Australian Broadcasting Corp. (Children's Dpt.) AUSTRALIA	AFTRS – AUSTRALIA
Mario Andreacchio	Film Director, AUSTRALIA	AFTRS – AUSTRALIA
Ivan Nichev	Fiction Film Director, Professor of Directing – NATFA, BULGARIA	NATFA – BULGARIA
Nadezhda Mihaylova	Professor of Animation – NATFA, BULGARIA	NATFA – BULGARIA
Alexander Grozev	Executive Manager, Varna Children's Film Festival, BULGARIA	NATFA – BULGARIA
Alexander Hadjihristov	Documentary Film Director, President, Bulgarian Children's Forum, BULGARIA	NATFA – BULGARIA
Tanya Bogomilova	Producer, President, Bulgarian Cinema Foundation, BULGARIA	NATFA – BULGARIA
Sevdaliv Genov	TV Producer/Screenwriter, Bulgarian National TV – BULGARIA	NBU – BULGARIA
Arne Bro	Professor of Documentary Film – DDK, DENMARK	DDK – DENMARK
Gunnar Wille	Professor of Animation & Interactive Media – DDK, DENMARK	DDK – DENMARK
Ole John	Professor of Producing – DDK,	DDK – DENMARK

CILECT CONGRESS 2000

	DENMARK	
Mogens Rukov	Professor of Screenwriting – DDK, DENMARK	DDK – DENMARK
Per Nielsen	Manager – DFI, DENMARK	DDK – DENMARK
Peter Engel	Manager – DFI, DENMARK	DDK – DENMARK
Charlotte Giese	Expert – DFI, DENMARK	DFI – DENMARK
Kaija Juurikkala	Fiction Film Director, FINLAND	UIAH – FINLAND
Wallace Bampoe-Addo	TV Director, GHANA	NAFTI – GHANA
Dinah Amo	TV Director, GHANA	NAFTI – GHANA
Yaw Berko Nuako	Fiction Film Director, GHANA	NAFTI – GHANA
Jonathan Assan	TV Director, GHANA	NAFTI – GHANA
Kofi Middleton-Mends	Professor – NAFTI, GHANA	NAFTI – GHANA
Marian Mensah	Environmental Concerns Centre, GHANA	NAFTI – GHANA
Andras Solyom	Fiction Film Director, HUNGARY	SFF – HUNGARY
Janos Rozsa	Fiction Film Director, HUNGARY	SFF – HUNGARY
Katalin Ranodi	CIFEJ Representative, HUNGARY	SFF – HUNGARY
Sai Paranjape	Fiction Film Director, Chair of the Children's Film Society, INDIA	FTII – INDIA
Manjul Sinha	TV Series Director, INDIA	FTII – INDIA
Santosh Sivan	Fiction Film Director, INDIA	FTII – INDIA
Chandita Mukherjee	Documentary Film Director, INDIA	FTII – INDIA
A.K. Bir	Fiction Film Director, INDIA	FTII – INDIA
Alessandra Guarino	Expert, SNC, ITALY	SNC – ITALY
Umberto Marino	Screenwriter, ITALY	SNC – ITALY
Mela Cecchi	TV Screenwriter, RAI, ITALY	SNC – ITALY
Arminia Maida	TV Expert, RAI, ITALY	SNC – ITALY
Ben Sombogaart	Fiction Film Director, NETHERLANDS	NFTA – NETHERLANDS
Rimko Haanstra	Fiction Film Director, NETHERLANDS	NFTA – NETHERLANDS
Andre Van Duuren	Fiction Film Director, NETHERLANDS	NFTA – NETHERLANDS
Ineke Houtman	Fiction Film Director, NETHERLANDS	NFTA – NETHERLANDS
Rita Horst	Fiction Film Director, NETHERLANDS	NFTA – NETHERLANDS
Burny Bos	Fiction Film Producer, Bos Bros, NETHERLANDS	NFTA – NETHERLANDS
Danielle Lunenburg	TV Film producer, VPRO TV, NETHERLANDS	NFTA – NETHERLANDS
Marcus Vlaar	Animation Director, Hootchie Cootchie Cartoons, NETHERLANDS	NFTA – NETHERLANDS
Andre Dragu	Interactive Media Director, NETHERLANDS	NFTA – NETHERLANDS
Leontine Petit	Documentary Film Director, Lemming Film, NETHERLANDS	NFTA – NETHERLANDS
Ally Derks	Executive Manager, IDFA,	NFTA – NETHERLANDS

CILECT CONGRESS 2000

	NETHERLANDS	
Lian Torun	Fiction Film Director/Writer, NORWAY	DNF – NORWAY
Kira Paramonova	Professor of Screenwriting, VGIK, Ex-vice-president of SIFEJ, RUSSIA	VGIK – RUSSIA
Janez Lombergar	Managing Director, TV Slovenia, Youth Dpt., SLOVENIA	AGRFT – SLOVENIA
Jane Kavcic	Fiction Film Director, SLOVENIA	AGRFT – SLOVENIA
Reidar Johnsson	Screenwriter/Director, Expert, Swedish Film Institute, SWEDEN	DI – SWEDEN
Bitte Eskilsson	Expert, Swedish Film Institute, SWEDEN	Goteborg University – SWEDEN
Yvonne Leff	Distributor, FilmCentrum, SWEDEN	Goteborg University – SWEDEN
Lisbeth Gabrielsson	Producer, SWEDEN	Goteborg University – SWEDEN
Clive Van der Burgh	Professor of TV for Children – Ryerson Polytechnic University, CANADA	IAB – SWITZERLAND
Donald Roberts	Professor of Media Effects and Children, Stanford University, USA	Stanford University - USA
Milton Chen	Executive Director, George Lucas Educational Foundation, USA	Stanford University - USA
Milos Stehlik	Executive Director – Chicago Children’s Film Festival, USA	NYU – USA

NOTE: the experts proposed by TAU-Israel are not included because they were announced, but were never received.

4) Books on children and the audio-visual:

The titles of books proposed by SNC-Italy; HHF/Munich-Germany and Stanford University-USA are included in the bibliography attached to this Report as Appendix 1.

The books proposed by NATFA-Bulgaria, NBU-Bulgaria and AGRFT-Slovenia are in Slavic, so we have decided to keep them in a separate list, available on request. The titles of books proposed by DI-Sweden are not included in the bibliography because they were announced, but were never received.

CILECT CONGRESS 2000

5) Festivals of children's film and/or TV programs:

NAME	PROPOSED BY
Chicago International Children's Film Festival, USA	AFTRS – AUSTRALIA NATFA – BULGARIA NBU-BULGARIA JSFS – ISRAEL SNC – ITALY DI - SWEDEN NYU – USA CCC – USA
International Film Festival for Children and Youth – Zlin, Czech Republic	NATFA – BULGARIA JSFS – ISRAEL SNC – ITALY DI - SWEDEN
BUFF Malmö Children's Film Festival, Sweden	NATFA – BULGARIA HKAPA – CHINA DI – SWEDEN Goteborg University – SWEDEN
Internationale Filmfestspiele Berlin, Germany	NATFA – BULGARIA NBU - BULGARIA JSFS – ISRAEL DI – SWEDEN
Prix Jeunesse, Germany	AFTRS – AUSTRALIA NATFA – BULGARIA DI - SWEDEN
Laon Festival International du Cinéma Jeune Public, France	NATFA – BULGARIA HKAPA – CHINA DI - SWEDEN
Oulu International Children's Film Festival, Finland	NATFA – BULGARIA HKAPA – CHINA DI - SWEDEN
Sprockets: Toronto International Film Festival for Children, Canada	NATFA – BULGARIA JSFS – ISRAEL DI - SWEDEN
Giffoni Children's Film Festival, Giffoni Valle Piana, Italy	NATFA – BULGARIA SNC – ITALY DI - SWEDEN
CINEKID, Netherlands	SNC –ITALY NFTA – NETHERLANDS DI - SWEDEN
Olympia International Film Festival for Children & Youth, Greece	JSFS – ISRAEL DI - SWEDEN
Mumbai International Children's Film Festival, India	FTII – INDIA JSFS - ISRAEL
Cinemagic International Film Festival for Young People, Belfast, Northern Ireland	NATFA – BULGARIA DI - SWEDEN
Junior Dublin Film Festival, Ireland	NATFA – BULGARIA DI - SWEDEN
International Young Film Festival, Bellinzona, Switzerland	NATFA – BULGARIA DI - SWEDEN
European Youth Film Festival Antwerpen, Flandres, Belgium	NATFA – BULGARIA

CILECT CONGRESS 2000

	DI - SWEDEN
Kinderfilmfestival, Frankfurt, Germany	NATFA – BULGARIA DI - SWEDEN
International Children Film Festival Ale Kino, Poland	NATFA – BULGARIA DI - SWEDEN
Deutsches Kinderfilmfestival, Gera, Germany	NATFA – BULGARIA DI - SWEDEN
Montreal International Children Film Festival, Canada	NATFA – BULGARIA DI - SWEDEN
Cairo International Festival for Children Films, Egypt	NATFA – BULGARIA DI - SWEDEN
Cannes Junior, France	NATFA – BULGARIA DI - SWEDEN
Varna International Festival of Films for Children, Bulgaria	NATFA – BULGARIA NBU - BULGARIA
Atom Awards, Australia	AFTRS – AUSTRALIA
New York International Children’s Film Festival, USA	NATFA – BULGARIA
Slavutich International Children’s Film Festival, Winnipeg, Canada	NATFA – BULGARIA
International Festival of Film & Video for Children & Young Adults, Iran	NATFA – BULGARIA
Ulisses International Children’s Festival, Portugal	NATFA – BULGARIA
Erich Kastner Preis for Children’s TV, Germany	HFF/B – GERMANY
The Millennium International Children’s Conference on the Environment, Eastbourne, England	NAFTI - GHANA
“The Golden Fish” Children’s Animation Film Festival, Russia	VGIK – RUSSIA
Ljubljana Festival of Alternative film, Slovenia	AGRFT – SLOVENIA
Festival International de Cine para Niños, Mexico City, Mexico	DI - SWEDEN
Seoul International Family Film Festival, South Korea	DI - SWEDEN
Vienna International Film Festival for Children, Austria	DI – SWEDEN
Kinderfilmfestival, Graz, Austria	DI - SWEDEN
Le Carrousel International du Film de Rimouski, Canada	DI - SWEDEN
The Youth Film Festival Warsaw, Poland	DI - SWEDEN
Barne-og Ungdomsfilmfestivalen i Sandnes, Norway	DI - SWEDEN

CILECT CONGRESS 2000

International Children Film Festival Aubervilliers, France	DI – SWEDEN
Cologne Children’s Filmfestival, Cologne, Germany	DI - SWEDEN
Kintop for Kids – Dresden Children’s film Fest, Germany	DI – SWEDEN
International Film Festival Cinema Jove, Valencià, Spain	DI - SWEDEN
Les 400 Coups, Montréal, Canada	DI - SWEDEN
Freeze Frame Int’l Kids Film Festival, Winnipeg, Canada	DI - SWEDEN
Prix Danube, Bratislava, Slovak Republic	DI - SWEDEN
The Nordic Festival for Children’s TV	DI - SWEDEN
Hiroshima International Animation Film Festival, Japan	CALARTS - USA

NOTE: The festivals proposed by TAU-Israel are not included because they were announced, but were never received.

PART 2

Past and future activities

Over the two years of the PINOCCHIO Project, we have been involved in promoting initiatives that have been supported by various institutions; this very fact proves the interest raised by the issue of our investigation.

THE SANDANSKI CONFERENCE (Stanislav Semerdjiev)

A 2-days conference was held in the city of Sandanski, Bulgaria during the days of the Second Balkan Festival of Kids' Films & TV Programs (24-28 September 1998). And we definitely have to say here that it wouldn't have been possible if not for the help and efforts of Dr. Vyara Gancheva from the Institute of Sociology in the Bulgarian Academy of Sciences who secured it both financially and organisationally; and Mr. Alexander Mihailov, President of the Rolan Bykov Foundation, who personally took care so that this important part of the festival be responded properly by the national media.

The first day of the conference was dedicated to questions concerning the problems of making audio-visual production for kids in *multi-ethnic* societies. Between the various issues discussed were:

1. Kids' programs in the "mother's tongue" should be produced but they should be distributed preferably in regional/specialised channels and not in the national ones.
2. The storytelling structure "good/bad" often leads children to xenophobic views. There are many cases in which the bad guys are from a minority – racial (black, gypsies, arabs, etc.), religious (muslim/orthodox in orthodox/muslim countries), poor ("don't do that as I would disinherit you" in folktales or "if you don't eat your meal, I'll send you to live with those poor children there" in modern stories), etc.
3. It is often difficult for kids to identify themselves with characters who do not belong to their own cultural sphere (also produced by people who are not an integral part of it). The moral messages then remain "cold" to them. But also, will it be better to leave the production of programs for the ethnic minority only in the hands of the minority itself?! Wouldn't this be a type of a ghetto instead of freedom?!

The second day was dedicated to questions concerning the *imagerial and thematic* sides of the production for kids:

1. There should be a different pace and rhythm scheme in kids' programs respecting the different ages of the addressees. This means also different levels of information, of meanings, etc.
2. Entertainment should not leave completely out of TV programming the pure educational products which are vital for children in families where TV means both parents and teachers.
3. In the kids' products it would be often very helpful if the storytelling structures resemble the games' structures as children love mystery and multiplicity of choices; plus the imagery should implant as much as possible computer graphics and SPFX.

Also lots of other topics were raised:

1. Differences of financing of kids' products in the different countries.
2. Probably a special educational discipline in "film/TV" for school-teachers should be established so that they could be at ease when topics connected with the audio-visual media are discussed in school.

3. Amateur *children's studios* should be encouraged as this gives lots of opportunities for education from an early age.
4. *Children's Juries* should be an integral part of any Children's Film/TV Festival as they are a wonderful corrective for Adults' Juries.
5. There should be a pan-European law on the *usage of children* in films/TV.

A special mentioning deserves the idea of the Chief Editors in the national TV stations of the Balkan Countries and their colleagues from several other TV stations in Europe to organise the program "BRIDGES" which makes it possible to produce and integrate different, both culturally and in terms of genre, films for children in a chain of series which are distributed in all the participants' countries.

THE AVATAR SEMINAR (Stanislav Semerdjiev)

The First National Seminar AVATAR dedicated to the education of teachers and students who want to learn the basics of creating interactive products was held between 19-23 April 1999 in the American Cultural Center, Sofia, Bulgaria.

It was organised by the Bulgarian Cinema Foundation and the major sponsors and co-organisers were the National Academy for Theatre and Film Arts (NAFTFIZ), The Media Development Center, DUGA Entertainment Film Company, Spectrum-92 Film Company and SONY – Bulgaria.

The seminar featured lectures/practical exercises (aimed at a selected group of 30 students) and discussions (free audience participation) in the three fundamental fields: Producing, Screenwriting and Directing.

A special section on **Children's Products** was initiated. The key speakers in it were Halle Eavelyn (President, HyperBole Studios, Seattle, USA), Greg Roach (Director, *The "X-Files" Game*) and Martin Thau (Screenwriter, HFF/M, Germany)

The discussions concentrated on several important questions:

- how could children's **education** benefit from the new possibilities created by edutainment, for example: the *artificial life* experiences which duplicate the laws of biology, geology or physics inside the computer, the *virtual toys*, etc.;
- how should violence and sex be treated in **computer games** and what type of games should be produced for the different age groups: Adventure, RPG, Action, Strategy, Simulation, Platform;
- what opportunities are created for children's learning through the variety of **interfaces** which strive to overcome the problems caused by the traditional mouse (point-and-click), keyboard or joystick/joypad interfaces;
- do the existing **platforms** enhance children's abilities to be creative
- what **role** (author, editor, actor) **and POV** (1st, 2nd, 3rd) should the child be assigned to in interactive products, so that those products turn into a stimulus for its personal character development instead of a hindrance:
- how could the **verb/tool set** be enriched in order to give the child a better understanding of the psychology of the experience and a closer feeling for reality.

The practical exercises ended with a presentation of **eight projects** developed by the working groups and targeted at the 9-12 and 13-16 age groups. A publication containing all the lectures and the projects' descriptions is under preparation.

AFRICA & PINOCCHIO (Caterina d'Amico)

At the end of my first report on PINOCCHIO, that was published in the CILECT Newsletter N°29, July 1998, I wrote:

“We could design a short workshop for professionals, which we could use as a test. To be effective, we should hold the workshop as a pilot, but in several parts of the world, in different cultures. Then we could get results that are interesting to compare.

Dream with me for a moment. Imagine an intensive workshop for professionals – maybe a week long. Imagine that we hold it in Europe, in Asia, in Africa, in Latin America, in the United States and in Australia. And then we check what worked where.

I believe that such a project is feasible, and that we could find support to carry it through.

I already have contacts with CINEKID, a children's film festival held in Amsterdam; they are considering the idea of holding it there. I have also contacts with FOCAL, who may sponsor it in Senegal. And I believe we could design it in India, in a way that it meets the requirements of the new European funded Co-operation Program with India.”

By January 1999 we had made such progress that I could write in CILECT Newsletter N°30:

I have had the opportunity to construct the basic foundations for a workshop on how to make films for children to be held in Africa. This happened thanks to Pierre Agthe, director of FOCAL, who has just supported a writing workshop promoted by the *Cinéastes Sénégalais Associés* and conducted in Dakar by Swiss writer/director Denis Rabaglia. The writing workshop was a great success, and left the participants with an appetite for more initiatives of that kind; so Pierre Agthe launched the idea of a project that was baptised AFRICA & PINOCCHIO, and was outlined in a two-day working session that took place in Dakar. The participants were Pierre Agthe from FOCAL, myself representing CILECT, Denis Rabaglia, and a group of government officials, film makers, broadcasters and regional officials in Francophone Africa. According to the project plan the local institutions will be involved in promoting a set of nine TV movies of 26 minutes, to be produced and broadcast in the Francophone countries of West Africa. FOCAL and CILECT will provide a training module for their producers, writers and directors that will accompany the development of the nine projects.

The training module is still to be perfected, but will probably be divided in four phases that will take place between September 1999 and September 2000, during the Festivals of Namur, Belgium and Ouagadougou, Burkina Faso.”

Since then many things happened.

The content and structure of the foreseen training module was discussed at length by Pierre Agthe, FOCAL experts and myself. Only on one aspect of the chosen pedagogy I was not in agreement with the others: while they insisted in foreseeing only training for producers and writers, I insisted that training for directors was as essential. It is true that most of the participants would probably be writers/directors, still the training module focused only on script development: not one word on the images, nor on the vital issue of how to work with children.

I lost my battle. But it is no surprise: also the MEDIA Training Programme has always concentrated on producers and writers, forgetting that cinema is images.

In spite of that failure, I think that the final training module detailed here below is an excellent one, and I am very happy that the first two sessions have already been completed.

CILECT CONGRESS 2000

The child in African culture <i>Producers and Writers:</i>	1	1 expert in African culture 1 African storyteller
Analysis of the 8 treatment from the POV of the producer and of the writer (2 treatments a day)	4	Pedro Pimenta and Denis Rabaglia
The collection: a first draft	0.5	Pedro Pimenta and Denis Rabaglia
Sum up and evaluation of Sessions 1 and 2	0.5	representatives of the organizers
Homework <i>Producers:</i> preparation of a working plan, a budget, a financial plan and a contract for the author <i>Writers:</i> preparation of the screenplay's first draft		
Ségou, MALI August 19 -- 27 2000 <u>Session 3: Keeping the Line</u> <i>Producers and Writers</i>	9	
Analysis of the 8 screenplays from the POV of the producer and of the writer (1 screenplay a day)	8	Pedro Pimenta and Denis Rabaglia
The collection: final outline	0.5	Pedro Pimenta and Denis Rabaglia
The development: a state of mind (conclusion for the Writers)	0.5	Pedro Pimenta and Denis Rabaglia
Homework <i>Producers:</i> preparation of a production dossier and a pitch <i>Writers:</i> preparation of the second draft		
Toulouse, FRANCE October 23 -- 28 2000 Session 4: The Final Package <i>Producers only</i>	5	
Individual feedbacks on each project	1.5	Pedro Pimenta and Denis Rabaglia
Sumup given by the mentors (conclusion for the Producers)	0.5	Pedro Pimenta and Denis Rabaglia
Pitch to market representatives (4 projects a day)	2	2 TV representatives 2 NGO representatives 2 representatives of public funding bodies
Final evaluation and perspectives	1	representatives of the organizers
Total	32	

THE KJELL GREDE PROJECT (Göran Gunér)

The Kjell Grede Project started when he, Caterina d'Amico and I met in Rome early November 99. We decided to investigate the conditions about how to raise our ambitions, thus not restricting ourselves only to the domain of filmschools but also to promote a European coproduction initiative on a high artistic level and with a real commercial potential. Since then I have investigated the possibilities to reach that far, largely together with Ingrid Edström. I have also taken part in different activities, among them a Nordic seminar on dramaturgy and script development in general; a seminar on working for children in tv and radio with participants and lecturers from Sweden, Finland and Denmark; the **Performing Arts Lab** on New Writing for Children's Film and Television.

Performing Arts Labs Ltd. Is a charitable trust, established in 1990 to create a unique form of training for exceptionally talented writers for the stage, screen, opera, dance and interactive media. It provides 8 annual 10-day residential experimental courses which give the writers opportunities to exchange expertise and ideas with leading professionals from a variety of disciplines. A Lab Director is appointed to each Lab with knowledge and experience of their field, free to design and shape his or her Lab within the parameters of 'process not product'.

Labs are designed to be a collaborative process between Lab Directors, the mentors and participants. The detailed structure of each Lab depends on the mix of participants, their interests and the needs of the works-in-progress.

Whilst there are no lectures or formal training procedures in the Labs, there is a strong mentoring element, driven by the specific needs of the projects as they develop. These are identified through daily morning group 'tutorials' and through the work-in-progress itself. As the works develop during the Lab, participants discover each other's work – and ways of working. The work-in-progress itself teaches the participants valuable lessons in the craft of story-telling structure, plot, characterisation, etc.

Visiting professional, who have achieved success in their field, are invited to attend each Lab for a short time to view the process and share their experiences with the participants. Producers and commissioners are also invited to see the work with a view to moving it on to the next stage of development.

I visited Susan Benn's Lab at Bore Place in Kent, March 21-23. This is an old farm or rather estate in a wonderful rural environment used by Susan from the very start of her lab activities 10 years ago. This lab dealt with development of scripts for children's film and was the first in this area – a pilot. When I arrived the lab had been going on for about a week. There was a very positive creative atmosphere and the mentors were high quality – professionals from tv, film and writing. The level of the participants was quite varied: some were quite young and unexperienced – yet talented as it seemed, some were older and came from writing or drawing of books for kids.

At this first lab on children's films Jenny Thompson was the Artistic Director. Jenny is an experienced tv producer/director and she was the Programme Executive for the second World Summit on Television for Children in London 1999 with responsibility for the conference programme.

I like Susan and her attitude to development of ideas in various fields of art from dance and opera to children's films. I think we should keep good contacts with her to find better ways of creative learning.

At the beginning of April- just a month ago – in the last meeting I had with Kjell Grede and Ingrid Edström, we decided to be more realistic and to work in a longer perspective. This means that our plans now include:

1. A screening and planning day May 30 (immediately after Ebeltoft) where feature films and tv-drama for Kids 7-12 is shown to a small group of Swedish

CILECT CONGRESS 2000

experts/commissioning editors from film and tv (they have accepted). The aim is to look at themes, quality level etc. and to discuss the next step and how to get there.

2. A Nordic-European seminar on Drama for children 7-12, training to make better films and how to promote this genre among young talents.
3. A manifestation – “festival” in Sweden related to Sweden chairing EU in 2001. This idea is now being discussed with the managing director of the Swedish Film Institute and the Ministry of Culture. Labs or screen seminars on children’s films supported by Media Plus. Partners: Susan Benn’s PAL and/or North by Northwest, Copenhagen
4. A special training – triangle? – children’s film project for younger producers, directors, writers in order to make some of the best projects developed as scripts in step 4. come true.

This plan is quite ambitious too – but not unrealistic if we work hard on it.

APPENDIX 1

**TOWARD AN ESSENTIAL BIBLIOGRAPHY
ON
CHILDREN AND THE AUDIO-VISUAL**

This bibliography is the result of a first research. We invite all the CILECT members to contribute to it.

NOTE: We have just received through Henry Beitrose the following communication.

It has been announced the release of The George Lucas Educational Foundation's spring 2000 "Edutopia" newsletter on "Bridging The Digital Divide".

"Edutopia: Bridging the Digital Divide" highlights successful efforts to increase access to educational technology especially in schools and technology centers. The issue also addresses other important aspects of the "Divide", including content and literacy. Online versions of "Edutopia": http://www.glef.org/edutopia/newletters/spring_2000/index.html. To receive a complimentary copy of the print version (English only), call (415) 507-0399.

The George Lucas Educational Foundation's focus on the Digital Divide will continue with three new online features in May. The first in the series, posted May 1, is "Student Creators": an exploration of three Web-based initiatives that help young people create their own online content.

For more information about The George Lucas Educational Foundation, including details about the newly available "Learn&Live CD-ROM", visit our Web site at <http://www.glef.org>, or contact Mark Sargent, Communications Director, msargent@glef.org.

GENERAL

A reversed image of reality? - Educating for an Audiovisual world, Audiovisual Eureka Newsletter, n.11 June 1994

Famiglia e mass media nella formazione del bambino, Cidi, Bari 1982

Growing, in "Cable and satellite Europe", n. 165, Sep. 1997

I bambini e la TV: amica, maestra, compagni di giochi. O grande nemica, in "Gulliver", n.10, 1982

Il bambino tecnologico, Nuova Italia, Firenze 1985

Latte e TV: i ragazzi davanti al video, Comitato per la Cinematografia, Passo Corese 1989

Mass media ed età evolutiva, numero monografico di "Ikon", 1982

Acquaviva S., De Sandre I., Sarpellon G., *Televisione e immagine del mondo nella prima infanzia*, ERI, Torino 1978

Anderson D., Bryant J. (ed.), *Children's Understanding of television*, Academic Press, New York 1983

Anderson D.R. ed al., *The effects of tv programs: comprehensibility on preschool children's visual attention to television*, in "Child Development", n.52, 1981

Anderson D.R., Collins P.A., 1944 – *The impact on children's education. Television's influence on cognitive development*, (Green Library, Stanford)

Anolli L., *Massmedia e preadolescenza. Un contributo empirico*, in "Ikon", n.4-5, 1983

Anteleo R., *Largo ai piccoli*, in "Millecanali", n. 269, 1998

- Antiseri D., *L'analisi di Popper in dieci punti*, in "Reset", n. 30, 1996
- Asa Berger A., *Tecniche di analisi dei mass media*, ERI, Torino 1984
- Avery R.K., Pepper R., *The politics of interconnection: a history of public television at the national level*, National Association of Educational Broadcasters, Washington DC 1979
- Azzaroni G., Gatamorta P., *Ipotesi per la realizzazione del documentario*, in "Comunicazione Visiva", n.1, 1977
- Bachmair B., *Cosa fa la tv ai bambini?*, Leumann, Elle DiCi, 1997
- Barker M., *Action: the story of a violent comic*, Titan Books, 1991
- Barker M., *Comics: ideology, power and the critics*, Manchester University Press, 1989
- Barnouw E., *The image empire: a history of broadcasting in the United States from 1953*, Oxford University Press, New York 1970
- Bazalgette C., Bevort E., Savino J. (edss.) *New directions: media education worldwide*, British Film Institute, Clemi, Unesco, London – Paris 1992
- Bazalgette C., Buckingham D. (ed.), *In front of the children: screen entertainment and young audiences*, British Film Institute, London 1995
- Begleitforschung zur ZDF-Nachrichtensendung für Kinder "Logo", *Konzeption und erste Ergebnisse*, in "Media Perspektiven", 7/1989
- Bertolini P., Manini M. (a cura di), *I figli della TV. Una ricerca su bambini e televisione*, Nuova Italia, Firenze 1988
- Bertolini P., *Ragazzi, genitori e televisione*, in "Orientamenti Pedagogici", n.5, 1982
- Bertolini P., *Televisione e adolescenza*, in "Orientamenti Pedagogici", n. 5, 183
- Bertondini A., *Immagine femminile e stereotipia: nella narrativa per "gioviette", nel fotoromanzo, nella stampa femminile, nei mass media*, in S. Ulivieri (a cura di), *Educazione e ruolo femminile*, La Nuova Italia, Firenze 1992
- Beseghi E. (a cura di), *Lo specchio di Biancaneve. I bambini nei media alle soglie del duemila*, Eit, Teramo 1990
- Beseghi E. (a cura di), *Ombre rosa. Le bambine tra libri, fumetti e altri media*, Giunti & Lisciani, Teramo 1987
- Bianchi J., Bourgeois H., *Les médias côté public*, Centurion, Paris 1992 (trad. it. *I mass media dalla parte del pubblico: il gioco della ricezione*, Elle Di Ci, Leumann 1995)
- Bini G., *I danni della televisione*, in "Riforma della scuola", n. 7/8, 1991
- Bizio S., *Non solo Disney tra le nuove star*, in "La Repubblica", 15 settembre 1998
- Blin B., *Télévision et enfants*, Conseil de l'Europe, Comité Directeur sur la Politique Sociale, Projets Politiques de l'Enfance, Strasburgo, Dicembre 1994
- Blumler J. G., Biltereyst D., *L'avenir de la television pour la jeunesse*, 1997
- Böhme-Dürr K., *Das Kenn' ich schon aus den echten Nachrichten. Ergebnisse einer Pilotstudie*, in "TelevIZion", 6/1993/1
- Boiardi M., *Il ruolo della fruizione televisiva nella socializzazione preadolescenziale*, in "Ikon", n. 4-5, 1982

- Bolognese M., *Interculturalità simbolica. Cinema e fiaba*, in "Ciemme" n.103
- Bonacina, Frediani, *Bambini e tivù*, Il Sabato, Milano 1987
- Brown R. (ed.), *Children and television*, McMillian Collier, London 1989
- Buckingham D., *1954 – Moving images: understanding children's emotional responses to television*, (Green Library, Stanford)
- Buckingham D., *Children talking television: the marketing of television literacy*, Falmer 1993
- Buckingham D., *Reading audiences: young people and the media*, Manchester University Press, 1993
- Cacciari S., *Perché ai bambini piacciono i cartoni animati*, in "Infanzia", n.5, Gennaio 1990
- Cambi F., *Rodari pedagoga*, Editori Riuniti, Roma 1990
- Candia R., *L'ha detto Beep Beep. Discorsività e simulazione nel disegno animato*, in "Ciemme" n.98
- Candida R., *Shakespeare in animazione*, in "Ciemme" n.106
- Cantor M.G., *Prime time television: Content and control*, Sage, Beverly Hills 1980
- Canziani F., *Ragazzi e comprensione del linguaggio televisivo*, Rai – Servizio Opinioni, n. 201, 1973
- Capecchi S., *Bambini e bambine davanti alla televisione : tv e socializzazione al genere*, 1995
- Cappello G., Ottaviano C., *Navigando tra i flussi della neotelevisione : il palinsesto di Telepiù bambini*, 1996
- Caprettini G.P., *Totem e tivù. Cronache dell'immaginario televisivo*, Marsilio, Venezia 1994
- Carli R. (a cura di), *I bambini e la televisione. La fruizione televisiva infantile nella programmazione multirete*, Rai, Roma 1981
- Carli R., Ancona L., *La dinamica della partecipazione cinematografica*, Vita e Pensiero, Milano 1968
- Carminati G. (a cura di), *I bambini e la televisione. La fruizione televisiva infantile nella programmazione multirete*, Rai, Roma 1980
- Cavazleri M., *Dreamworks' vs Disney*, in "Ciemme" n.127
- Cazeneuve J., *I poteri della televisione*, Armando, Roma 1973
- Cazeneuve J., *Sociologia della radiotelevisione*, D'Anna, Messina-Firenze 1975
- CENSIS. *Bambini 2-6 anni nuove linee di responsabilità per le trasmissioni TV*, Censis, Roma 1989
- Ciminelli S., *Maschio e femmina anche sui teleschermi*, in "Il giornale dei Genitori", n. 178/79, 1990
- Committee on Social Issues, Group for the Advancement of Psychiatry, *The child and television drama: the psychosocial impact of cumulative viewing*, (Green Library, Stanford)
- Comstock G., *Television in America*, Sage, Beverly Hills 1980
- Comstock G.A., Paik H., *Television and the american child*, (Green Library, Stanford)

- Comstock G.A., Scharrer E., *Television: what's on, who's watching, and what it means*, (Green Library, Stanford)
- D'Amato M., *La telefantasia: istruzioni per l'uso*, in "Scuola Democratica", n.4, 1990
- D'Amato Marina, *Lo schermo incantato: trent'anni di TV per ragazzi*, Editori Riuniti, Roma 1989
- D'Amato Marina, *Per amore, per gioco, per forza: televisione dei bambini e dei ragazzi*, ERI, Torino 1988
- De Luca C. (a cura di), *Se la fantasia cavalca con la ragione. Prolungamenti degli itinerari suggeriti dall'opera di Gianni Rodari*, Juvenilia, Bergamo 1983
- Detti E., Maragliano R., *La TV di testo: pedagogie del piccolo schermo*, Editori Riuniti, Roma 1992
- Di Martino A., *Cinema dell'infanzia*, in "Ciemme" n.106
- Dorr A., Graves S.B., Phelps E., *Television literacy for young children*, in "Journal of Communication", n.30, 1980
- Dorr A., *Television and children*, Sage Publications, Beverly Hills 1986. Edizione italiana: *Televisione e bambini: un mezzo speciale per un pubblico speciale*, Nuova ERI, Torino 1990
- Exner C. (ed.), *50 Kinderfilm-Klassiker*, KJF, Remscheid 1995
- Farnè R., *Immaginare oltre lo schermo. Introduzione al cinema di animazione*, in in "Ciemme" n.98
- Farnè R., *Tv e cinema. Quale educazione?*, Cappelli, Bologna 1981
- Furu T., *Television and children's life*, Radio and Television Culture Res. Inst., Japan Broadcasting, Tokio 1972
- Furu T., *The functions of television for children*, Radio and Television Culture Res. Inst., Japan Broadcasting, Tokio 1975
- Gamaleri G., *Televisione e diritti della persona*, SEI, Torino 1996
- Giannattelli R., Rivoltella P.C., *Le impronte di Robinson: mass media, cultura popolare, educazione*, Leumann, Rivoli 1995
- Giannetta R., *Il mito di Ulisse: appunti per un cortometraggio sperimentale*, , in "Comunicazione Visiva", n.1, 1977
- Girardo M., *Cattiva maestra tv. Che cosa ha veramente detto Popper*, in "Comunicazioni Sociali", anno 21 n.2
- Gitlin T., *Inside prime time*, Pantheon, New York 1983
- Gordon Berry L., Keiko Asamen J. *Children and Television*, Sage Publication, London 1993
- Greenfield P.M., Cocking R.R. (edss.), *Interacting with video*, (Green Library, Stanford)
- Greenfield P.M., *Mente e media. Gli effetti della televisione, dei computer e dei videogiochi sui bambini*, Armando, Roma 1985
- Grussu S., Pagliarini C., *Ragazzi di città. I bisogni educativi extrascolastici tra i 6 e i 14 anni*, Giunti & Lisciani, Teramo 1987
- Gunter B., *Children and Television: the one eyed monster?*, Routledge, London 1990

- Gunter B., *The cathartic potential of television drama*, in "Bullettens of the British Psychological Society"
- Gunter B., McAleer J., *Children and television*, Routledge, London 1997
- Halloran J., Elliott P.R.C., *La television pour l'enfance et la jeunesse*, UER, Geneve 1970
- Hickethier K., *Phasenbildung in der Fernsehgeschichte – Ein Diskussionsvorschlag*, in Erlinger H.D., Dirk Ulf Stötzel (edss.), *Geschichte des Kinderfernsehens in der bundesrepublik Deutschland*, Berlin 1991
- Hodge R., Tripp D., *Children and television a semiotic approach*, Polity Press, Cambridge 1986
- Hubert P., *La television des enfants*, A. Colin, Paris 1981
- Laporta R., *Cinema ed eta' evolutiva*, La nuova Italia, Firenze 1957
- Lastrego C., Testa F., *Dalla televisione al libro*, Einaudi, Torino 1988
- Laurenzi L., *Quello zoo immaginario dei bimbi teledipendenti*, in "La Repubblica", 28-29 Gennaio 1990
- Livi Antonio (a cura di), *I ragazzi e la televisione: problemi e proposte di difesa sociale dei minori*, Dante Alighieri, Roma 1991
- Lodi M., *Grammatica della tv*, in "Riforma della scuola", n.1/2, 1991
- Lucrat L. *Violence a la télévision: l'enfant fasciné*, Siras-Alternative, Parigi 1994
- Lumbelli L., *La comunicazione filmica. Ricerche psicopedagogiche*, Nuova Italia, Firenze 1974
- Luna F., *Tv e bambini*, in "Comunicazioni Sociali", n.2, 1981
- Lurcat L., *Il bambino e la televisione (a 5 anni solo con Goldrake)*, tr.it., Armando, Roma 1985
- Macario L., *Il mostro tv*, in "Orientamenti Pedagogici", n. 3, 1980
- Mandler J.M., *Quattro argomenti per eliminare la televisione*, tr.it., Dedalo, Bari 1982
- Mangini G., *Scrivere per lo sguardo*, in "Ciemme" n.108
- Manna E., *Età evolutiva e televisione*, ERI, Torino 1982
- Manna E., *Infanzia e tv. Avvio di una nuova fase*, in "Ciemme" n.93-94
- Manna E., *Una programmazione internazionale della tv per l'infanzia*, in "Ciemme" n.98
- Maran P., *I ragazzi davanti e dentro all'immagine*, in "Ciemme" n.90-91
- Maran P., *Televisione e ragazzi*, in "Ciemme" n.93-94
- Marchi Demiro, *Giovani e Mass Media*, Nuova fortezza, Livorno 1994
- Mariet F., *Lasciateli guardare la tv. Il nuovo spirito televisivo*, Anicia, Roma 1993
- Mattusch U., *Nachrichten im Kinderprogramm*, in Erlinger H.D. u.a., *Handbuch des Kinderfernsehens*
- Mattush U., *Mattush U., Logo 90. Wettertest – Test zur Untersuchung des Stellenwertes der Wettebeiträge in den "Logo" – Kindernachrichten. Uveröffentlichte Untersuchung i.A. der ZDF-Medienforschung*, Mainz 1989
- Mattush U., *Nachrichten für Kinder Stationen einer Entwicklung*, in Erlinger H.D., Mattush U. (edss.), *Kinderfernsehen III*, Essen 1991

- Mazza V., *Televisione e sviluppo cognitivo: indirizzi e contributi recenti della ricerca*, in "Ikon", n.15, 1987
- McLuhan M., *Gli strumenti del comunicare*, il Saggiatore-Garzanti, Milano 1967
- Menduini E., *La tv e i bambini*, in "Riforma della Scuola", n. 7-8, 1991
- Menduini E., *La tv e i bambini. Solo progresso o solo pericolo?*, in "Riforma della Scuola", n.7/8, 1991
- Montagner H., *Il bambino e la comunicazione come gesti atteggiamenti vocalizzi diventano messaggi*, Borla, Roma 1980
- Monteleone M., *I ragazzi dello schermo*, in "Rivista del Cinematografo", n.12 Dic. 1996
- Morcellini M., *La tv fa bene ai bambini*, Meltemi, Roma 1999
- Moro W., *Didattica della comunicazione visiva*, Nuova Italia, Firenze 1985
- Müller S., *Logo – Kinder wollen ernst genommen werden*, in "ZDF Jahrbuch 1989"
- Natta E., *Senza padre*, in "Rivista del Cinematografo", n.12 Dic. 1996
- Oliverio Ferraris Anna, *Insegnare la TV*, Valore Scuola, Roma 1994
- Oliverio Ferraris Anna, *TV per un figlio*, Laterza, Roma 1995
- Ottaviano C., Rivoltella P.C., *Arrivederci ragazzi. Studi sul rapporto tra televisione e minori*, Vita e Pensiero, Milano 1997
- Palmer E. L., *Television & America's children a crisis of neglect*, New York Oxford University press 1988
- Passow A.H., *Influenze positive e negative della città sul bambino*, in "Scuola e Città", n.10, 1979
- Pearl, Bouthilet, Lazar (ed.), *Television and Behavior. Ten years of scientific progress and implications for the eighties*, National Institute of Mental Health, Rockville 1982
- Popper K.R., Condry J., *Cattiva Maestra Televisione*, a cura di F. Ermani, Reser, Milano 1994
- Porro R., *Infanzia e mass media*, Franco Angeli, Milano 1984
- Potter J., Warren R., *Considering policies to protect children from tv violence*, in "Journal of communication", n. 4, Aut. 1996
- Quarti R., *Cartoni animati comico aggressivi e comportamento infantile*, in "Ikon", n. 4-5, 1982
- Rizzo R., *Il ritorno di Indiana Jones*, in "Ciemme" n.108
- Russo M. (a cura di), *Il bambino tecnologico*, La Nuova Italia, Firenze 1986
- Scarpellini M., *Una tutela più forte*, in "Millecanali", n. 264, 1998
- Schmidbauer M., *Geschichte des Kinderfernsehens in der Bundesrepublik Deutschland. Eine Dokumentation*, München 1985
- Schmidbauer M., *Kein Abladeplatz für Sensationen und Katastrophen*, in "Televizlon", 6/1993/1
- Scrocco F., *Quando la pubblicità televisiva fa male ai bambini. Atti della giornata di studio Sacis 11.12.1984*, S.I. Sacis, Roma 1985

- Serenellini M., *La mia gabbianella solo per voi bambini, intervista ad Enzo D'Alò*, in "La Repubblica", 26 agosto 1998
- Serenellini M., *La risposta italiana al monopolio Disney*, in "La Repubblica", 26 agosto 1998
- Serra I., Maran P., *Mass media e bambini, ovvero l'Albero Azzurro*, in "Ciemme" n.92
- Serra M., *Cinema e fiaba. Le didattiche possibili*, in "Ciemme" n.103
- Servizio opinioni RAI, *Bambini e tv*, RAI, Roma 1989
- Servizio opinioni RAI, *Indagine orientativa per la realizzazione di una trasmissione televisiva per i bambini in età prescolastica*, RAI, Roma 1966
- Siniscalco M., *Televisione e età cognitiva*, in "Scuola e Città", n. 3-4, 1985
- Siniscalco M.T., *Aspetti cognitivi della fruizione televisiva*, in "Scuola e Città", n.4, 1988
- Staples T., *All Pals Together: The Story of Children's Cinema*, Edinburgh University Press, 1997
- Statera G., *I minori in Italia. Primo rapporto sulla condizione sociale dei minori*, Angeli, Milano, 1988
- Statera G., Bentivegna S., Morcellini M., *Crescere con lo spot. Pubblicità televisiva e socializzazione infantile*, Nuova ERI, Roma 1990
- Studi analisi e ricerche di mercato, *La tv per bambini e ragazzi pareri aspettative suggerimenti e spunti di riflessione*, RAI, Roma 1995
- Surgeon General's Scientific Advisory Committee on Television and Social Behavior (United States), *Television and growing up. The impact of television violence: report to the Surgeon General*, (Green Library, Stanford)
- Swan K., Meskill C., DeMaio S. (edss.), *Social learning from broadcast television*, (Green Library, Stanford)
- Toniato F., *La televisione e il bambino*, in "Ciemme" n.96
- Trisciuzzi L., Olivieri S., *Il bambino televisivo*, Giunti-Lisciani, Teramo 1993
- Turow J., *Meia industries: the production of news and entertainment*, Longman, New York 1984
- Valentini M. (a cura di), *Bambini e TV*, Rai, Servizio Opinioni, Roma 1989
- Valeri M., Betti C., *I mass media e l'educazione*, Le Monnier, Firenze 1976
- Van Evra J.P., *Television and child development*, (Green Library, Stanford)
- Villa M., *Struttura semiologica dei nippo cartoons*, in "Ikon", n.6, 1983
- Weigelr Jessorr H., *Television and adolescent conventionalcy*, Public Opinion Q, London 1973
- Wolf M., *Gli effetti sociali dei media*, Bompiani, Milano 1992
- Wolff U.W., *Medien: Konsum, Rezeption, Auswirkungen bei Kindern und Jugendlichen: eine Spezialbibliographie deutschsprachiger psychologischer Literature*, (Green Library, Stanford)
- Wood D., Wylie D., *Educational telecommunications*, Wadsworth, Belmont CA 1977
- Zane P., *Lettura psicologica della fiaba e della versione cinematografica*, in "Ciemme" n.103
- Zeruneith I., *Wide eyed. Films for children and young people in the Nordic countries 1977-1993*, Tiderne Skifter, Copenhagen 1995

Zillmann D., Bryant J., Huston A.C. (edss.), *Media, children and the family: social scientific, psychodynamic, and clinical perspectives*, (Green Library, Stanford)

LEGISLATION, REGULATION, SELF-REGULATION

The European Film Production Guide: finance, tax, legislation, Arthur Andersen & Co., Routledge (London) 1996

Codice di autoregolamentazione SACIS (a cura della stessa società)

Bazalgette C., *Teaching children about the cinema*, Council of Europe: Council for Co-operation – Culture Committee

Caretti P., *Diritto pubblico dell'informazione, stampa, radiotelevisione, teatro e cinema*, Il Mulino, Bologna 1994

Council of Europe, *Cinema for children and adolescents*, Council for Co-operation, Strasbourg 1987

Gerhartinger H.F., *Follow-up to recommendation R(90)10 on Cinema for children and adolescents. Proposals to the meeting of the Committee of governmental on cinema*, Council of Europe

Ghidini G., *Codice delle telecomunicazioni*, 1999

Irving J., Tadors C., *Creating a space for children – Volume 2, Children's film and television in Central and Eastern Europe*, CIFEJ, Montreal 1997

Irving J., Tadors C., *Creating a space for children, Children's film and television in EU Countries*, CIFEJ, Montreal 1996

Radicati di Borzolo L., *Codice delle telecomunicazioni: disciplina comunitaria e nazionale*, 1998

Robillard S., *Television in Europe: Regulatory bodies. Status, functions and powers in 35 European countries*, John Libbey, London 1995

Zaccari Roberto (a cura di), *Leggi in materia di informazione e comunicazione*, CEDAM, Padova 1996

REVIEWS, MAGAZINES, BULLETINS

KIDS tv Magazine

CIFEJ info
Montréal (Québec) Canada

Journal of Educational Multimedia and Hypermedia
JEMH provides a forum to present and discuss research, development and applications of multimedia and hypermedia in education.

Journal of Educational Psychology

EDUCATION TO MEDIA – THE USE OF MEDIA IN SCHOOLS

AA.VV., *Ma che cosa ce ne facciamo. Esperienza dell'uso del videotape nella scuola*, in "Comunicazione Visiva", n. 1, 1977

Ardizzone P., *Televisione e processi formativi: per una pedagogia dei mass-media*, Unicopli, 1997

Bartolini D., Masacci A., *Ma questa televisione è amica dei nostri bambini?*, in "Scuola Materna", aprile 1984

Bastianich G. (a cura di), *Immagine per immagine*, Azzurra Editrice, Milano

Burasco Mario, *Cinema e TV Luoghi di educazione*, C.G.S., Roma 1989

Carluccio G., *Cinema e racconto. Lo spazio e il tempo*, Loesher, Torino 1988

Cazzaniga G., Di Capua M., *Ideare e fare video*, Ediesse, Roma 1986

Costa A., *Saper vedere il cinema*, Bompiani, Milano 1985

Lodi M., *Grammatica della tv*, in "Riforma della scuola", n. 1-2, 1991

Luna E., *La televisione a scuola*, in "Ciemme", n. 74

Luponio R., *E se insegnassimo a fare cinema d'animazione a scuola?*, in "Ciemme" n.98

Maisetti M., Zanottini, *A scuola col cinema d'animazione*, Marsilio, Padova 1979

Mariaena G., *Audiovisivi e film didattico*, in "Audiovisivi" n.6 1989

Mariaena G., *Possibilità didattiche e limiti dei film uniconcettuali*, in "Audiovisivi" n.6 1987

Marzi P.D., *Il cinema nuovo sapere nella scuola*, in "Ciemme" n.127

Maspero V., *Fare disegni animati*, Ottaviano, Milano, 1982

Moro Walter, *Insegnare TV a scuola*, Nuova Italia, Firenze 1991

Moscato A., *Il film in funzione interdisciplinare*, in "Ciemme", n. 74

Mura A., *Cinedidattica e audiovisivi nelle scuole italiane*, in "Audiovisivi", n.5, 1987

Pavesi M., *Cinema: istruzioni per l'uso*, Castoro, Milano 1996

Siniscalco M., *Preadolescenti e informazione televisiva*, in "Scuola e Città", n. 5-6, 1988

Spini S., *Televisione e problemi educativi*, La Scuola, Brescia 1995

Spini Sergio, *Televisione e problemi educativi*, La Scuola, Brescia 1995

Trimarchi G., *Audiovisivi e tecnologie didattiche*, in "Ikon", n. 12, 1982

APPENDIX 2

CATALOGUE OF CHILDREN'S FILM FESTIVALS

NOTE: we deliberately left all TV festivals out of this list, as this is meant to be a film festival catalogue. But maybe it is worth mentioning that there is a World Summit on the issue of TV production for children that is held every second year. In 1999 it was held in London, UK; in 2001 it will be held in Thessaloniki, Greece. The International Public Television Screening Conference organised yearly by INPUT includes also children's films. December 12 is the International Day of Children's Broadcasting.

We also deliberately left out the festivals dedicated only to animated films.

JANUARY

KidFilm Festival - USA

2917 Swiss Avenue, Dallas, Texas 75204 USA

festival director: Ann Alexander

festival programmer: Alonso Duralde

tel.: +1.214.821.6300

fax: +1.214.821.6364

website: www.usafilmfestival.com

Organized by the USA Film Festival, a major showcase for new and significant American work. Entries must be under 60 minutes in length and are judged by a nationally-renowned, four member Jury of filmmakers, critics and scholars, who award cash prizes based on originality of concept, style and technical execution. Professional and non-professional film and video makers may enter. All entries must be submitted in the completed form in which they will be judged. A non-refundable entry fee of \$50 US must accompany each entry. The film or video must have been completed in the USA in the previous year. Eligible finished formats are 16mm and 35mm film, as well as conventional VHS or s" videocassettes in the standard American NTSC format. In memory of USAFF consultant and long time Competition chairman Charles Samu, the Jury selects at least one work from all entries that best represents a standard of excellence for audiences of all ages. Candidates may include, but are not limited to, works made specifically for young people. A special section for **student** films exists.

FEBRUARY

Internationale Filmfestspiele Berlin - GERMANY

(Children's films section)

Potsdamer Strasse 5 D

10785 Berlin

contact: Renate Zylla

tel.: +49.30.25920

fax: +49.30.25920299

e-mail: info@berlinale.de

website: www.berlinale.de

The Kinderfilmfest has been a section of the Berlin International Film Festival since 1978. It has been under the patronage of UNICEF since 1982 and is the only children's film festival worldwide under the auspices of an "A" Festival. The competition program of the Kinderfilmfest consists of features and shorts in both animation and live-action suitable for children between the ages of 4 and 14. Every year more than 200 films are entered for participation. Two Juries judge the competition program: the Children's Jury, 11 boys and girls between the ages of 11 and 14 honour their favourite with the "Crystal Bear"; an international Jury of experts presents the award of the German Child Support Organisation for the Best Feature and the Best Short. The films are screened in original version with English subtitles. There is a live voice-over in German from

CILECT CONGRESS 2000

qualified speakers so the children can understand the dialogues. The Kinderfilmfest films are portrayed in all publications of the Berlin International Film Festival. The Kinderfilmfest presents exhibitions and workshops, especially in the area of animation film. Since 1996 there has been a podium whereby a round of experts has discussed different aspects concerning the situation and production of children's films.

Submission of a film must be made on the official Festival entry form, duly completed and sent with a synopsis and the complete cast and credits. The cost of transport, including customs fees, insurance of prints or videocassettes must be entirely borne by the producers or the responsible authorities. No entry is considered until the fee of DM 200 for registration has been paid. Short films are exempt from this fee. For a selection screening, films must be submitted in their original language. Films in German, French and English may be submitted without subtitles, but films in another language should either be subtitled or accompanied by a complete dialogue list in one of the three accepted languages. In exceptional circumstances, work prints and double-headed prints may be accepted. For videocassettes, the systems VHS or Beta SP are preferable. The PAL, SECAM, or NTSC (not on Beta SP) systems are acceptable.

New York International Children's Film Festival - USA

New York International Children's Film Festival
532 La Guardia Place #329
New York, NY. 10012
tel.: +1.212.528.0500
fax: +1.212.528.8317
E-mail: emily@gkids.com
website: www.gkids.com

The New York International Children's Film Festival (NYICFF) is an annual festival sponsored by the cartoon Network, Time Warner, the New York University and others. It is aimed at selecting films and videos for children ages 3-16 competing in three categories: live action, animation and documentary. The selection of films and videos is made by the NYICFF Selection Committee. Films and videos may be screened one or multiple times over the course of the festival at venues to be determined by NYICFF. Audience members complete ballots to determine festival winners in several categories. Entries must be submitted on 1/2" VHS videotape (NTSC is preferred, but PAL and SECAM are also accepted) subtitled or dubbed in English. To be eligible, films or videos must be completed 18 months before the festival. There is no fee for entry. Roundtrip shipping costs, insurance and customs fees are paid by entrant. Once entered, films and videos may not be withdrawn from participation in NYICFF.

Europees Jeugdfilmfestival Vlaanderen - BELGIUM

Antwerpen
contact: Katrijn Korten
tel.: +32.3.2326409
fax: +32.3.2131492
e-mail: kidfilm@glo.be

MARCH

Cairo International Film Festival for Children - EGYPT

17 Kasr El Nil Street
202 Cairo
festival director: [Hussein Famhi](mailto:Hussein.Famhi)
tel.: +20.2.392.3562/202.392.3962
fax: +20.2.393.8979
e-mail: info@cairofilmfestival99.com
website: www.cairofilmfestival99.com

Organized by the Arab Artists Union along with the Egyptian Cultural Development Fund and the Arab Council for Childhood and Development.

CILECT CONGRESS 2000

Malmö International Children's and Youth Film Festival (BUFF) - SWEDEN

P. O. box: 179, 20121 Malmö
festival director: Ola Tedin
tel.: +46.40.307822
fax: +46.40.305322
e-mail: buff@kajen.com
website: www.kajen.com/buff

Founded in Malmö, Sweden, in 1984 and organized together with the Swedish Film Institute as the official festival in Sweden on film for children and youth. Since 1992 a similar BUFF festival in Copenhagen, Denmark, is held in co-operation with the Danish Film Institute.

IL CORTO DEI CORTI: rassegna di cinema dei e per i ragazzi - ITALY

c/o cinema Palma, via Garibaldi 60
00069 Trevignano Romano, Roma
director: Nadia Maialetti
tel.: +39.06.9999832
fax: +39.06.9999832
e-mail: cittadella@edl.it

Festival International du Cinéma Jeune Public - FRANCE

BP 526, 8 rue Cereurier

Laon Cedex 02001
contact: Florence Dupont
tel.: +33.3.23793937
fax: +33.3.23793932
e-mail: ficjp@aisne.com
website: www.aisne.com@festival_cinema_jeune_public

GOLDENER SPATZ German Children's Film & Television Festival -GERMANY

(biannual)

Amthorstrasse 11,

D - 07545 Gera
tel.: +49.365.8004874
fax: +49.365.8001344
e-mail: gold-spa@gera-web.de
website: www.goldenerspatz.gera.de

The festival exists since 1979 and is organized by the town of Gera and the Media Authorities of Thuringia (TLM) together with ARD (MDR), ZDF, RTL, Nickelodeon, Pub-Casters and Commercial Channels. Every two years it offers an overview of German and co-produced children's films and TV-contributions. It asks the children's opinion about the program which has been put together for them. The main prizes - Golden Sparrows - are given away by a young jury composed of children from all over Germany. The competition is organized in 6 categories: Fiction (long and short), Animation (long and short), Documentaries and Entertainment shows. There are discussions, debates and workshops after the films and a recognized professional conference with over 150 participants each year.

APRIL

Sprockets: Toronto International Film Festival for Children - CANADA
website: www.bell.ca/en/minisite/events/filmfest/sprockets

For a full week the Sprockets film festival screens Canadian and international movies, shorts and cartoons for children. Sprockets is organized by the same crew who put together the mammoth

CILECT CONGRESS 2000

Toronto International Film Festival every September and, since its launch in 1998, has lived up to the same high standards set by its big brother. Every Sprockets festival is divided into two programs, one for the public and one for educators. Aimed at kids from age 4 to 12. A series of workshops for kids interested in the movie-making process are also organized. All Sprockets films are screened in their original language, and subtitles are read out loud by a reader.

Oster Kinder Filmfest - GERMANY

Warendorfer str. 47
D-48145 Münster
contact: Cinema Filmtheater GmbH
tel.: +49.251.30307
fax: +49.251.30308

International Children Film Festival Ale Kino - POLAND

National Centre of Art For Children and Young People
Św. Marcin 80/82
61-809 Poznań
contact: Jerzy Moszkowicz
tel.: +48.61.8536090
fax: +48.61.8528580
e-mail: alekino@sylaba.pl
website: www.alekino.sylaba.pl

Organized since 1982 the festival has two sections: domestic and international and in both of them it features live action and animation films. It also has a number of non-competition presentations and promotions of films for children and holds a discussion forum for filmmakers, distributors, critics, teachers and young viewers. There a lots of special shows in the informative section as well as film workshops for children. Films should be made not earlier than 12 months before the festival.

MAY

Cannes Junior - FRANCE

contact: Jean Burtschell
tel.: +33.1.48877752
Website: www.mipcom.com

International Film Festival for Children and Youth – CZECH REPUBLIC

Zlin
contact: Jan Gogola
tel.: +420.67.527404; +420.67.527217; +420.67.527401
fax: +420.67.527442
e-mail: festival@zln.cz
website: www.ateliery.cz/festival

There are three competition categories (Feature Films for Children up to 12 years old; Feature Films for Youth from 13-18 years old and Animated Films for Children and Youth). There is also a non-competitive presentation including documentary films and television programs with the theme of children and youth, and a section for **student** films covered by a special edition of the festival.

Participants may enter if their film is produced 18 months before the festival. Selection copies may be presented on VHS, BETACAM or U MATIC (PAL, NTSC) but competition entries must be supplied on 35 mm or 16 mm film copy and subtitled or accompanied by a dialogue list in English. For every feature film chosen to compete in the festival, a two-member delegation receives an invitation to spend three days covered fully by the organizers. There are two juries for each category: professional and children. A special JUNIOR MARKET is organized in cooperation with EUREKA AUDIOVISUAL, where the selling and buying of the films runs parallel to the festival.

CILECT CONGRESS 2000

Varna International Festival of Films for Children and Teenagers - BULGARIA

31 Liuben Karavelov Str.
Sofia 1000
festival director and programmer: Alexander Grozev
tel.: +359.2.665.564
fax: +359.2.802.391

Exists since 1996 and features films for youths age 3-16 in the fiction, documentary and animation categories. Prizes are given by a children's jury. Applications should be supplied with a dialog list if films are not subtitled. Selection process is on VHS or Betacam, but film prints should be only on 35 mm. Different side activities are organized together with thematic panoramas of directors and cinematographies.

JUNE

Children's Film Festival Munich – GERMANY

Werner Friedmann Bogen 18
D-80933 Munich
contact: Christel + Hans Strobel
tel.: +49.89.1491453
fax: +49.89.1494836

Prix Jeunesse International - GERMANY

(biannual)
Bayerischer Rundfunk
D-80300 Munich
contact: Ursula von Zallinger
tel.: +49.89.59002058
fax: +49.89.59003053
e-mail: prixjeunesse@papyrus.de
website: www.prixjeunesse.de

PRIX JEUNESSE INTERNATIONAL, established in 1964, is the premier worldwide festival for children's television presented by nationwide terrestrial and cable, and international satellite, telecasters. The entry time per telecaster is 60 minutes; however, if a telecaster enters both its own and independent productions, total entry time is extended to a maximum of 80 minutes. Neither a telecaster's own entries, nor the independently-produced works it submits, may exceed 60 minutes. Programmes that are in-house produced, home-commissioned or co-produced as a major production partner, but not acquired can be entered. Entries must be at least four minutes long; transmitted for the first time not earlier than 24 months prior to the competition; including no more than 50% acquired or exchange material. PRIX JEUNESSE does not accept: school programmes; programmes that violate the principles of the General Declaration of Human Rights; programmes that incorporate advertising or product placement in their content. The categories are fiction, non fiction and light entertainment divided into the age groups of up to 6, 6-11 and 11-15. A special feature of PRIX JEUNESSE is that most prizes are chosen by voters, and any participant may apply to vote. From any organisation, there is a limit of four voters overall and two voters in each category. Voters score each program on four criteria: Idea, Realisation, Script and Target Audience. An entry's final score is the average of all voters across all criteria. All finalists are discussed, after they are screened, in sessions chaired by experienced moderators and conducted in the four contest languages (French, German, Spanish and English). The different groups' views are summarised in two plenary sessions.

JULY

International Film Festival for Children & Young People - URUGUAY

Cinamateca Uruguay
1311 Lorenzo Carnelli
11200 Montevideo
festival director and programmer: Ricardo Casas

CILECT CONGRESS 2000

tel.: +598.2.408.2460/+598.2.409.5795

fax: +598.2.409.4572

e-mail: cinemuy@chasque.apc.org

DIVERCINE 2000 is developed by Cinemateca Uruguay, with the sponsorship and collaboration of the Organization of American States (OAS), through the Inter-American Children's Institute (IIN) and the OAS Offices in Argentina, Bolivia, Mexico, Peru, Uruguay and Venezuela, as well as the United Nations Children's Fund (UNICEF). It takes place every year since 1991 and its sections are scattered around the whole of Latin America: Argentina, Bolivia, Brazil, Colombia, Chile, Mexico, Peru, Uruguay, Venezuela. To be admitted in the contest films should be in U-Matic Pal video format, or else in NTSC and VHS, S-VHS or Betacam SP. They must be between 1 and 110 minutes long and must have never been shown in Uruguay. Categories include: short or full-length films and videos, in fiction, animation and documentary. There are also prizes of UNESCO, UNICEF PRIZE, OCIC, etc. The official prizes are awarded by a five-member Jury appointed by the Festival organizers and made up of film experts, artists and educators. A Jury made up of Plan Deni students (between the ages of 6 and 13) will award the best short and full-length films. A CHILDREN'S JURY AWARD is given based on the votes by the children attending the Festival screenings. Applications must include: a complete technical information, a five-line informative synopsis of the film or video, a dialogue list in English and a VHS copy.

Giffoni Children's Film Festival - ITALY

Piazza Umberto 1

84095 Giffoni Valle Piana

Contact: Claudio Gubitosi

tel: +39-089.868 544

fax: +39-089.866 111

e-mail: giffonif@giffoniff.it

website: www.giffoniff.it

The Giffoni Film Festival exists since 1970 and is organized by the non-profit Autonomous Association of the International Festival of Cinema for Children and Young People of Giffoni, with the support of the Campania Region, the Ministry for Culture and Cultural Activities, the Province of Salerno, the Municipality of Giffoni Valle Piana, the Chamber of Commerce, the E.U. Media Programme, the Carisal Foundation and the collaboration of the Ministry of Education.

There are 4 competitive sections: feature-length films in 35 mm format for audiences from 12 to 14 years of age; short films (fiction) in 35 mm format, for audiences from 12 to 14 years of age; feature-length films in 35 mm format animated short films in 35 mm and video formats for audiences from 8 to 12 years of age; and feature-length films and short films (fictions) in 35mm format for audience from 15 to 19 years of age. There are also several non-competitive sections.

Films for pre-selection must be on VHS PAL or NTSC tapes and should be sent, together with the compiled entry form and a press-kit, exclusively via courier or EMS SpeedPost. Dispatch costs of all the materials for the selection are at the expense of the participants. To be eligible films should be produced not earlier than 30 months before the festival and preferably should have never been previously screened. All juries are composed by children in the age limit of the category.

AUGUST

The National Children's Film Festival - USA

National Children's Film Festival

600 North Alabama Street, Suite B

Indianapolis, Indiana 46204

Executive Director: Gina Woods

tel.: +1.317.464.1360

fax: +1.317.464.1450

Email: ncff@childrensfilmfest.org

Website: www.childrensfilmfest.org

(NCFE) is an international festival dedicated to young people (9-18 years of age) creating their own films and videos, expressing what is of interest and significance to them. It is supported by the Association of Youth Museums, the American Association of School Administrators; The National Association of Secondary School Principals, Regal Cinemas and Leo Burnett USA,

CILECT CONGRESS 2000

UNICEF, HBO, The Turner Broadcasting System, The Sundance Institute and many other organizations.

There are three grade categories for participants: elementary, junior high/middle school, and high school. The entries can be drama, documentary, comedy, animation, computer animation, or combined. Films are judged based on how well the message gets across. Adult actors may participate but the entire film/video must be conceived and produced by a student with minimal adult input. There is a maximum length of 15 minutes. Music videos are allowed if the video contains a narrative or story. Films not originally produced in English must be subtitled in English. Eligible tape formats include Hi-8, S-VHS, VHS, 3 /4", Beta SP, Super 8, 16mm, and Digital Video. The entry must have been completed no earlier than 18 months before the festival.

SEPTEMBER

International Kinder & Jugend Film Festival LUCAS - GERMANY

Deutsches Filmuseum
Schaumainkai 41,
D-60596 Frankfurt am Main
Contact: Walter Schobert
tel.: +49.69.620167 ; +49-69-2123 88 35
fax: +49.69.6032185 ; +49-69-21 23 78 81
Lucas Award and Prix Cifej

Slavutich International Children's Film and TV Festival - UKRAINE

Mezhdunarodnii Festival Detskogo Tvorchestva, Televideniya i Pressii
255190 Slavutich
tel. 4479 208 98
fax: 4479 230 10

Held since 1992 in memoriam of the children of Chernobyl. Aimed at kids ages 6-18. Besides the official competition there are workshops and special screenings of films made by children.

OCTOBER

CINEKID International Film and Television Festival for children and young adults – NETHERLANDS

c/o Cinekid Weteringschans 249
1017 XJ Amsterdam
festival director: Sannette Naeyé
tel.: +31.20.6247110
fax: +31.20.6209965
e-mail: engel2x@xs4all.nl
film programmer: Harry Peters
c/o Cinekid Ganzenmarkt 16
3512 GD Utrecht
tel.: +31.30.2332328
fax: +31.30.2334018
e-mail: hpf@xs4all.nl
Cinekid Award (Dfl 5,000)

The Chicago International Children's Film Festival (CICFF) - USA

c/o Facets Multimedia
1517 West Fullerton Avenue
Chicago, Illinois 60614
Tel: +1.773.281.9075
Fax: +1.773.929.0266
e-mail: kidsfest@facets.org
Website: <http://www.cicff.org>

CILECT CONGRESS 2000

The CICFF is the largest competitive festival of children's films and videos in North America. The Festival programs over 200 of the best live action and animated shorts and features, created for children ages 3-13. The Festival has a local, national, and global impact, as it is the point of entry for international children's films into the United States. Entries must have a production copyright date of 18 months before the festival, and be dubbed or subtitled in English. Categories include: Live-Action Features or Shorts, Animated Features or Shorts, Live-Action or Animated Television Series, and Child Produced Features or Shorts. Preview tapes on NTSC or PAL.

International Children and Youth Film Festival (BUFF) - NORWAY

P.O. box: 14, N-4301 Sandnes
festival director: Eli Stangeland
tel.: +47.51.683734
fax: +47.51.683720
e-mail: buff@netpower.no

A co-operate project with BUFF in Malmo, organized for the first time in 1998.

International Festival of Film & Video for Children and Young Adults - IRAN

(biannual)
Farhang Cinema, Dr. Shariati Ave.
Gholhak, Tehran 19139
festival director: S. Daad
festival programmer: Jamal Omid
tel.: +98.21.200.2088/89/90
fax: +98.21.267.082

NOVEMBER

Oulu International Children's Film Festival - FINLAND

Hallituskatu 7, Oulu 90100
Festival director: Pentti Kejonen
tel.: +358.8.8811294
fax: +358.8.8811290

The main programme comprises screenings of new children's films from all over the world. The review of the latest Finnish children's film releases is a forum for film-makers to meet and consider issues related to the production of films for children. In addition to the screenings, the Festival programme includes meetings with directors, as well as exhibitions and seminars. The Oulu Festival has grown into one of the world's most prestigious film festivals for children. Since 1992 a jury of children has awarded a prize of 3000 ECUs and the Kaleva newspaper's Starboy figurine to the director of the best film in the main programme.

Ulisses International Children's Festival - PORTUGAL

IAT/Travessa da Saúde 2A
1400 Lisboa
contact: Leslie Sullivan
tel.: +351.21.302.03.30
fax: +351.21.302.05.76

Gijon International Film Festival for Young People - SPAIN

Po Begoña No 24 entlo
33205 Gijon
festival director and programmer: Jose Luis Cienfuegos
tel.: +34.98.534.3739
fax: +34.98.535.4152
e-mail: festcine@airastuz.es

Film Festival Ragazzi Bellinzona - SWITZERLAND

c/o Espocentro, casella postale 1119
CH - 6500 Bellinzona 2
tel.: +41.91.8252893; +41.91.8253511
fax: +41.91.8253611

Augsburger Kinderfilmfest - GERMANY

Filmburo Augsburg
Schroeckstrasse 8
D-86152 Augsburg
contact: Ellen Gratza
tel.: +49.821.3491060
fax: +49.821.3495218
e-mail: filmbuero@t-online.de
Dragons of the Augsburg Children Juries

Junior Dublin Film Festival – IRELAND

c/o Irish Film Centre
Eustache Street
Dublin 2
festival director and programmer: Alan Robinson
tel.: +353.1.671.4095
fax: +353.1.677.8755

Olympia International Film Festival for Children and Young People - GREECE

18 Rodos str.
GR - 11252, Athen
contact: Euridice Ioannidi
tel.: +30.1.8564470
fax: +30.1.8562344
e-mail: filmfest@pyrgos.netor.gr
e-mail: evrid@hellasnet.gr

Biennale Cinema Ragazzi – ITALY

vicolo Scaramucci 4
56125 Pisa
tel.: +39.050.502640
fax: +39.050.20143
e-mail: arsenale@alfea.it
website: www.alfea.it/arsenalecinema

DECEMBER

Cinemagic International Film Festival for Young People (Belfast) - UK

21 Ormeau Ave
Belfast BT2 8HD
Northern Ireland, UK
Contact: Shona McCarthy
tel: +44.1232.232444
fax: +44.1232.239918
e-mail: cinemagic@nerve-centre.org.uk
website: www.nerve-centre.org.uk
Cinemagic Young Jury Award (J1,000)

and also, without date

Kidscreen (Como) - BELGIUM

Rue Royale St Marie 2
B-1030 Brussels
Contact: Felix van Ginderhuysen
tel: +32-2 219 48 96
fax: +32-2 219 58 60

Children's International Film Festival in Artek - RUSSIA

8 Eisenshtein Street, Suite 204
Moscow 129226
Contact: Marlen Khutziev
tel: +7-095-181 0451
fax: +7-095-181 1841

Scottish International Children's Festival - SCOTLAND

45a George Street
Edinburgh EH2 2HT
Tel.: +44.131.225 8050
Fax: +44.131.225 6440
Email: info@sicf.ednet.co.uk

The Nordic Children's Film Festival (biannual)

The Festival was first held in Stockholm in 1968, and has today grown into a significant event held every other year in one of the Nordic countries. In October 1998 it was held in Reykjavik. The Nordic Children's Film Festival screens a variety of Nordic productions: feature films, shorts, documentaries and animations. Furthermore, the Festival is an important forum for Nordic film makers to meet, view and discuss their work.

plus

- **Atom Awards, AUSTRALIA**
- **Kinderfilfestival, Graz, AUSTRIA**
- **Vienna International Film Festival for Children, AUSTRIA**
- **Montreal International Children Film Festival, CANADA**
- **Les 400 Coups, Montréal, CANADA**
- **Le Carrousel International du Film de Rimouski, Rimouski, CANADA**
- **Freeze Frame International Festival of Films for Kids of All Ages, Winnipeg, CANADA**
- **International Children Film Festival Aubervilliers, FRANCE**
- **Cologne Children's Filmfestival, Cologne, GERMANY**
- **Kintop for Kids – Dresden Children's Film Fest, GERMANY**
- **Erich Kastner Preis for Children's TV, GERMANY**
- **Mumbai International Children's Film Festival, INDIA**
- **Festival International de Cine para Niños, Mexico City, MEXICO**
- **The Youth Film Festival Warsaw, POLAND**
- **Prix Danube, Bratislava, SLOVAK REPUBLIC**
- **Ljubljana Festival of Alternative Film, SLOVENIA**
- **Seoul International Family Film Festival, SOUTH COREA**

Report of STANISLAV SEMERDJIEV

General Assembly, Melbourne

6-13 April 2002

P I N O C C H I O - 2

Audiovisual Products for Children:

The Spiritual Alternative for the Third Millenium

Educational Modules for CILECT Schools' Graduates

1. INTRODUCTION

(for all who have forgotten or who have never heard about the PINOCCHIO Project)

Now, looking from the time distance, I understand what a long journey we, in CILECT, and particularly in PINOCCHIO, have all gone through. And I, personally, never knew what I was stepping in when I quietly proposed that maybe we could spend some time to find out how to teach our students to produce good audiovisual products for kids. Probably, if I knew what I was up to I would have never begun this. And - I would have never felt so delighted and charmed. And - I would have never been able to meet so many wonderful people. And most of all – I would have never been able to understand what my own daughter really likes or feels. For this last reason only it would have been worth while spending five years of my creative life.

But in a nutshell: **where were we then and where are we now?**

Five years ago we had no idea how many films or hours of TV programs per year are produced for children, how many festivals for such products exist, what are the good ones, who are the people that run them, are there students' sections in them, etc. We were completely unaware how many experts were there in the world, how to find them and how to use them. We didn't know what kind of research and/or pragmatic literature exists and in what way we could benefit from it. There was not even one member school where we could go and ask for a collection of students' or professional examples of good children's audiovisual products. We were unaware how we should educate the students in our schools who might be interested in launching a career in children's films and/or TV and what perspectives are there in front of them.

PINOCCHIO-1 (1997-2000) made a huge step in the direction of laying out the logistic, organizational and documentation foundations for the later development of the project. Most importantly, it laid down a strategic goal: ***to stimulate the member schools of CILECT to establish specialized educational module(s) that could help their students to successfully create audiovisual products for children.***

PINOCCHIO-2 (2000-2002) had to reach further. What we felt as essential for the successful development of the above goal were three major **tasks**:

1. To found a **CAPTAIN (Children's Audiovisual Production Tutors & Advisors International Network)** that could provide qualified services to anyone interested in getting individual and/or specific practical help (inside or even outside CILECT).
2. To create a **PINOCCHIO RIP (Representative Information Pool)** comprised of libraries of respective audiovisual products and printed teaching materials, referative bibliographies and filmographies as well as regularly updated information for festivals, conferences, workshops, symposia, master-classes and other related initiatives.
3. To establish a **Teaching Curriculum** that could suit either short courses or a special **Master's Degree** for students who would want to launch a career in the field of audiovisual production for children.

We worked hard to achieve results. And if I am allowed to say it here: **PINOCCHIO** (2002 and further) is already able to walk by himself. He made tons of friends (whom he believes to not be cats and foxes) and he also learnt the vital lesson of his 100-years older printed brother: "if you want to be OK – stay close to your loving CILECT-father". You know what that means:)

2. CAPTAIN

2.1 STAN'S JOURNEYS (Stanislav Semerdjiev, Chair)

After the Ebelfoft'2000 Congress it was extremely important to me not to lose the pace. We had managed to obtain some information and to meet some people, we had begun to create libraries of films and books, we had promoted the idea of education on a more serious basis to some schools and we have tested some of our teaching ideas to some students. But this had to be transformed into a solid background.

Therefore, I immediately began searching for partners who could also invest in our activities.

BULGARIA: Naturally I began with my own country which has long ago created traditions in the field of audiovisual production for children but in the last decade the enormous economic difficulties and the political turmoil completely stopped any activities in the direction. I had to try and revive some of them. I managed to contact some major institutions like the Ministry of Education & Science and the Ministry of Culture as well as The Committee for The Rights of the Children and the Bulgarian Children's Forum (NGOs with a lot of popularity).

I didn't get much financial help but I got lots of advice and the necessary official backing for my future meetings with the people who have the money – SCHENKER, The Union of Bulgarian Filmmakers, Boyana Film Company, The Rotary Club – Dupnitsa, The National Film Centre, Film House Duga, Idolo Club and the Bulgarian Cinema Foundation. They all expressed the firm belief that the idea to develop such educational initiatives needs support and next thing we did was to sit down and calculate how much, when and how... So, I could sleep calmly – the first workshop (planned for 2001) was to happen.

NORDIC AND DUTCH EXPERIENCES: Interestingly enough while researching possible financing sources for the second workshop which we have planned to be in Sweden, Goran Guner, the Vice Chair, has managed to organize trips to the Nordic Children's Film Festival in Haugesund and to CINEKID in Amsterdam.

Haugesund turned out to be an interesting place where one could peacefully talk about children and education, see films and meet tons of experts together. A most useful contact which later turned to be a great help in promoting PINOCCHIO was Lennart Strom – the Executive Director of the BUFF Film Festival in Malmo.

Directors such as Caecilia Holbek Trier, Lisbeth Gabrielsson, Ingebjorg Torgeresen, Harald Hamrell, Asa Sjoström and many others were open to discussions and gave us valuable opinions on topics such as: what is a children's film, how should a child actor be directed, how the product could be distributed successfully, is it possible to make co-productions not only between the Nordic countries but also on a larger scale, how to intrigue a child, genre and character building in children's films, etc. Comparisons between edutainment and entertainment prevailed and an urge to build several layers of possibilities for the involvement of the young audience was refrained by everyone.

I have to specially underline here the help we got throughout the festival both from Malte Wadman, Rector of the Norwegian Film School and from VP CILECT/TDC Henning Camre. (Maybe this is the right place to also say that during the whole two-year period Henning was one of those few people who quickly and effectively helped whenever I asked him for help. Thank you, Henning!)

A meeting in Amsterdam in October 2000 with CILECT's long-serving member Rolf Orthel in his capacity of Chair to the SOURCES programs led to hopes that Children's screenplay development might become a part of their later workshops.

This happened indeed. SOURCES already initiated three such workshops in Sweden and Finland and thanks to Dr. Renate Gompper and Marion Gompper – the two ladies behind the stage who manage to skillfully run tens of workshops simultaneously (!) - I was invited to all three of them. This was an extremely positive promotion for PINOCCHIO and CILECT as at each one of the workshops

there were literally bunches of people demanding information about us and our activities. They also suggested ways of obtaining crucial practical knowledge as well as formulated their own necessities for training. I have to admit here that out of these workshops also sprang many new possibilities for contacts in different countries. My experience there straightened my faith in the correctness of the direction we had chosen.

CINEKID was too hectic but anyway we managed to get hold of Harry Peters, the most important person there for years, and Signe Zeilich-Jensen – his right hand (or at least one of them). Lots of useful advice on every topic, lots of practical information, and - we were introduced to directors, producers and writers of all genres – Ben Sombogaart, Burny Bos and many others (see names in the end). Documentary, animation and fiction, age groups approaches, laws and regulations, censorship, grants and other mechanisms of financing, music and dances, sexual differences that have impact on the perception – it was all there and all into our discussions.

For a while I had to return to my everyday routine as Christmas was coming but the year further was already planned well. And when everything seemed fine, I heard from Goran again: Dramatiska Institutet is pulling out of PINOCCHIO!

It is not my job to comment this and I had no time to grieve over it. The only thing I had to do was to find a new partner. It took quite some time – also because I decided not to go for an educational institution but for a production company, and also because I wanted it to be from the Nordic region – the region that produces the major part of children's films in Europe. I spent the whole year searching for the right one and in the end I found it – this happened to be Film I Skane, a Swedish company which recently decided to turn all of its production to the children's market. Together with Ralf Ivarsson, its Director and Lisa Nyed – his first AD - we formed a new strategy for holding up the next PINOCCHIO Workshops and even for integrating them in a whole continuous training program. (See further in the report) I also found the right tutors. Their names can be found further in the report but I am happy to announce one of them here, as we are in Australia - the well known guru and expert from the Australian Children's Film/TV Foundation – Dr. Patricia Edgar.

All this was a very important result but this wasn't all for the 2001-2. As I said – promoting PINOCCHIO and creating a network was as important. The Oulu Festival and the BUFF Festival were two of the forums where I found really precious contacts and participation in them turned out to be well rewarded.

In Oulu'2001 festival director Pentti Kejonen, POEM Director Markku Flink, writer/directors Sakari and Hanna Kirijavainen, Saara Cantell and Joonas Tena, Laon film festival President Raymond Lefevre and Vice-President Paul Ben-Said and many others consulted me in regard to organization of festivals, TV and film production in Finland, France, Sweden, Canada, etc.

And BUFF'2002 was another major event for PINOCCHIO as I was invited by the above mentioned Lennart Strom and Ralf Ivarsson to provide a special lecture under the title **Children's or Childish: Adults' views on children from a historical perspective. Cognition development as a story decoding factor. Screenwriting problems in children's films discussed in the light of current sociological research.** It inevitably had to include all our achievements and this was the best place to check whether we have managed to develop a good training program. I pitched all the ideas from the still hot Workshop 1 (March 2002, Sofia, Bulgaria). Response was great.

TURKEY AND INDIA: Sounds exotic after the section on Europe but I have to say that in those two countries the PINOCCHIO ideas and platform were heartily accepted and developed. Although Turkey is not a member of CILECT yet (I am working on changing that) it has a powerful education scheme in the film/TV field and lots of it is connected with children's production. I managed to contact with probably the most important schools in the country – Istanbul University and Mimar Sinan University. Prof.Dr. Sami Sekeroglu, Prof.Dr. Simten Gundesh, Alev Idrisoglu, Selcuk Hunerli, Jem Odman and many others contributed enormously to the ideas of the project by providing both research literature and films. In May/June 2001 we exchanged students and films for similar

panorama events in Istanbul and Sofia and a major part of the stuff shown there was exactly: children's films. A continuation of the same events is planned for the respective period in 2002 and further years. Meetings with famous directors added flavor to the screenings and obtaining precious Turkish children's films enriched the library we are creating.

India was unexpected. It wouldn't have happened hadn't it been for our friend from FTII-Pune, Dr. Mohan Agashe, who has suggested to Sai Paranjpey, the President of the Children's Film Society in India, the idea of inviting me to the well known festival in Hyderabad. As a member of the International Jury I had the opportunity to really get acquainted with almost everything new and valuable that has been created in the children's area in the last two years. Hyderabad's slate included more than 160 films from all genres as well as several panoramas and tributes. Never in my life have I seen such a quantity of children gathered at one place. Just for information I would like to cite that the festival calculated more than 1 000 000 admissions at its theatres during the festival week. And one other important thing – Sai Paranjpey, a director herself, embraced my proposal for opening a special students' section in the next edition of the festival. She is also ready to introduce a special CILECT or PINOCCHIO award (if we wish to provide any funds for it) and to place it under the jurisdiction of the Children's jury (very important if we want popularity!). Producer DVS Raju, Chinese director Huang Shu Qin, Iranian director Ebrahim Fourouzesh, Egyptian animator Zienab Zamzam and producer Layaly Badr and tens of directors, actors, writers and cinematographers from India and the whole of Asia shared their experiences and knowledge with me. India was truly a jewel in the crown.

BULGARIA again. One can be sure that after all these meetings I came to Bulgaria full of energy to finally hold the long intended workshop. Most of you know how depressed I was after I didn't receive enough applications. And maybe if it wasn't for my friends from the Executive – Wolfgang Langsfeld, Don Zirpola, Henry Verhasselt and Henning Camre (again!) - who all demanded that I hold it, I would have still grieved. It turned out to be a revelation and a test for every step up to now. But anyone interested will find out more information about it in the special section in this report. (And in the special booklet which is to be published after the follow up session in Sweden in July.) As for now I stop here and acknowledge once again the enormous help of the following experts in the audio-visual production for children:

Anette Funch Thomassen	Programme Director, North by Northwest, DENMARK
Anne Ingvar	Producer, Felicia Film, SWEDEN
Alev Idrisoglu	Vice-dean, Film/TV dept., Mimar Sinan Univ., Istanbul, TURKEY
Asa Sjoström	Director, SWEDEN
Ayse Buchara	Director/Writer, GERMANY
Ben Sombogaart	Fiction Film Director, NETHERLANDS
Bitte Eskilsson	Expert, Swedish Film Institute, SWEDEN
Burny Bos	Producer, NETHERLANDS
Caecilia Holbek Trier	Director, DENMARK
Cecilia Forgren	Producer, SWEDEN
Charlotte Denward	TV Distributor, Expert, Swedish Film Institute, SWEDEN
Charlotte Giese	Danish Film Center, Children's Dept., DENMARK
Dr. Renate Gompfer	Director, SOURCES, GERMANY
DVS Raju	Producer, INDIA
Ebrahim Forouzesh	Director, IRAN
Elisabeth Lysander	Swedish Film Institute, SWEDEN
Ella Lemhagen	Director, SWEDEN

Felix Vanginderheusen	Distributor, Head ECFA, BELGIUM
Harry Peters	Director, CINEKID, Amsterdam, NETHERLANDS
Hanna Kirijavainen	Writer/Director, FINLAND
Harald Hamrell	Director, SWEDEN
Huang Shu Qin	Director, CHINA
Ingebjorg Torgeresen	Director, NORWAY
Ingela Magner	Writer/Director, SWEDEN
Ingrid Edström	Expert Production and Distribution, SWEDEN
Irene Wellersdorff	Head of Production, Kinderkanal, GERMANY
Jem Odman	Prof., Film/TV dept., Mimar Sinan Univeristy, Istanbul, TURKEY
Ivanka Grubcheva	Fiction Film Director, BULGARIA
Joonas Tena	Writer/Director, FINLAND
Kalle Fürst	Head, Children's Dept. NBK, NORWAY
Kine Aune	Animator, SWEDEN
Kjell Grede	Director DI, SWEDEN
Klaus Haro	Director, FINLAND
Lars Petersson	Producer/Director/Writer – Film Form AB, SWEDEN
Layaly Badr	Vice President, Art Teens Channel, EGYPT
Lennart Strom	Director, BUFF, SWEDEN
Lisbeth Gabrielsson	Producer/Director, SWEDEN
Lise Lense-Möller	EAVE, SWITZERLAND, DDF, DENMARK
Mari Marten-Bias Wahlgren	Director, SWEDEN
Mariana Evstatieva-Biolcheva	Fiction Film Director, BULGARIA
Marion Gompper	Vice-Director, SOURCES, GERMANY
Markku Flink	Director, POEM, FINLAND
Marko Stoychev	Screenwriter, BULGARIA
Martin Thau	Writer, Executive Director - Drehbuchwerkstatt Munchen, GERMANY
Mogens Rukov	Professor of Screenwriting – DDK, DENMARK
Monica Boracco	Writer/Director, Norwegian film center, NORWAY
Nikolaj Scherfig	Writer, DENMARK
Ola Tedin	Ex-Director, BUFF, SWEDEN
Patricia Edgar	Executive Director - Australian Children's Film and TV Foundation, AUSTRALIA
Paul Ben-Said	Vice-President, Children's IFF, Laon, FRANCE
Pentti Kejonen	Director, Children's IFF, Oulu, FINLAND
Rada Moskova	Screenwriter, BULGARIA
Ralf Ivarsson	Director, Film I Skane, SWEDEN
Raymond Lefevre	President, Children's IFF, Laon, FRANCE

Richard Simkin	BBC, UK
Roger Cantin	Director, CANADA
Rolf Orthel	Chairman, SOURCES, NETHERLANDS
Rosa M Gonzales	UNESCO, FRANCE
Rosmarie Strand	Swedish Film Institute, SWEDEN
Rumen Nikolov	Producer/Writer, Bulgarian National TV – Children’s Programs Department
Saara Cantell	Writer/Director, FINLAND
Sai Paranjpey	Fiction Film Director, Chair of the Children’s Film Society, INDIA
Sakari Kirijavainen	Director, FINLAND
Sami Sekeroglu	Prof.Dr., Dean, Film and TV School, Mimar Sinan University, Istanbul, TURKEY
Selcuk Hunerli	Animation Prof., Film/TV Dept. Istanbul University, TURKEY
S��verine Gautier	Executive Manager, le Conservatoire Europ��en d’Ecriture Audiovisuelle, FRANCE
Signe Zeilich-Jensen	CINEKID Amsterdam, NETHERLANDS
Simten Gundesh	Prof.Dr.Documentary, Chair Film/TV dept., Istanbul Univeristy, TURKEY
Susan Benn	PAL Labs, Kent, UK
Suzanne M��ller	Head of EBU’s Children Dept. GERMANY
Ursula von Zallinger	General Secretary of Prix Jeunesse, GERMANY
Zienab Zamzam	Animator, Chairman of EDIA, EGYPT

2.2 GORAN'S JOURNEYS (Göran Gunér, Vice Chair)

Those of you who have read my part of the PINOCCHIO report for Ebeltoft'2000 will remember that I concentrated it mainly around the visits I had in England at the PAL Labs and on the ambitious Kjell Grede Project. I had no time to really summarize my other meetings and I was not sure what effect they could have on the report. Now I feel it's the right time to include them together with the follow-ups they lead to.

UK: Just a few weeks before Ebeltoft I had an inspiring meeting in London with Richard Simkin, previously active with childrens' programming at BBC. He told me about EBU's drama exchange activities where you have to face the problems of languages in the different member countries. The solution is to use storytelling with voice over, which facilitates the making of versions for different audiences. Simkin recommended us to contact Anna Hume, former head of Childrens' Dpt at the BBC now leading the Childrens' Film Foundation and he mentioned Marilyn Fox of Granada TV, Philippe Jacot, EBU and Theresa Plummer Andrews - head of acquisitions and coproduction at the BBC. In Ireland a possible contact would be Kevin Linehan from Dublin – head Children's Film Unit. And in France – maybe Pierre Marchand, active at Gallimard's dpt for books for children. Finally: the new head of BBC Greg Dyke who was just about to launch a concentration on quality.

NORWAY: A couple of weeks later I went off again to gather information. To prepare this trip I had a meeting with Kalle Fürst from NRK, the Norwegian Broadcasting company, where Kalle is the head of children's department. He is also the vice chairman in the EBU exchange of childrens' films. He told us that EBU:s drama cooperation is based on 15 min long fiction stories for children 6 – 9 years old. Each year 13 such films are made. Only 2-3 of the turn out to be pretty good. There is a three year plan for this European cooperation. In the near future they will make 25 min films instead of 15.

GERMANY: I headed for Munich to meet with Ursula von Zallinger, general secretary of Prix Jeunesse, a biannual festival for children's TV from all over the world. Ursula von Zallinger also mentioned some experts for us to contact: Danielle Lunenburg Dutch TV-station NHS VPRO and the Dutch Production company run by Burny Bos.

I continued to Mainz where I met Suzanne Müller, head of EBU's drama exchange for children and also one of the persons responsible for the newly established Kinderkanal, a special channel for children. Suzanne Müller mentioned an ongoing cooperation with Reinhard Hauff and his students at the German Film und Fernseh Akademie in Berlin. She also mentioned Nathalie Labourdette, active at EBU Geneva and Séverine Gautier from the Pygmalion project in Paris – see more below.

I also talked with Irene Wellersdorff, head of production at Kinderkanal, which has proven to be very popular among kids – more popular than the commercial "Nickelodeon." Kinderkanal is financed by a raise of license-fees that was made possible after the politicians were made aware of the need of quality tv for children. Thus Kinderkanal has a yearly budget of 45mill. USD. The channel transmits daily between 06.00 – 19.00. Irene Wellersdorff said there was a lack both of good drama and documentaries for children.

BELGIUM: Next stop was Brussels and a meeting with Felix Vanginderheusen, film distributor, specialised in childrens' films and the head of the European organisation for childrens' Film festivals ECFA. ECFA organises conferences, has exchange of information about good films for children and has a simple member newsletter. ECFA has tried to influence the Media Programme and has managed to get a short sentence into the directives: priority should be given to children and the young. The main yearly seminar allways takes place in Como, Italy. Vanginderheusen recommended Bernie Bos (again!), the Danish producer Per Holst and the Italian director Gianni Amelio.

Finally I also had a meeting with Neill MacCall at the main MEDIA office. He was a nice man but did not understand why children's films should be of special interest.

NETHERLANDS: In Amsterdam I met with Signe Zeilich-Jensen of Cinekid and Jeanne Wikler from Maurits Binger Instituut. Jeanne then was absolutely sure that there is not a good future for European cooperation about children's films. There is simply too little money to earn in this area and thus no incentive for the industry. This did not prevent the Maurits Binger Instituut not much later to establish training programmes for kids' films!

Almost simultaneously with the Ebeltoft Congress the Nordic Council of Ministers granted USD 15.000 to my application which planned the arranging of a Nordic European Seminar on children's films and on how to develop training and curricula in this field at film schools. This made possible further investigations, often together with Stanislav Semerdjiev – Chair of the Pinocchio Project.

GERMANY: In June I went to Prix Jeunesse again - a very interesting experience and a chance to once again meet with many of those here mentioned. I got plenty of documentation there – the most precious though was the thick file we got containing information about all the films and programmes screened. The level of quality of the winning films was quite high, but there was only a thin layer of that standard. Was this the best from all over the world? Is there not more made aimed at children and made with ambition, money and talent?

NORWAY/NETHERLANDS: The same question Stanislav and I put to ourselves after having visited the screening of Nordic Children's films in Haugesund, Norway in August 2000 and Cinekid in Amsterdam in October 2000. We saw that the best production conditions are offered in the Nordic Countries and in the Netherlands. The consequence is a fairly high quality level and a reasonable though not sufficient number of good films.

It was at this time that I understood there was no use of arranging a seminar on training activities for children's films. We learnt enough through the contacts and journeys we took and were able to formulate the principles for a curriculum.

We tried to get financing from the Nordic Council of Ministers to organize one of two or three workshops in Sweden. Our application was rejected – the Council found our project too international to be funded through them.

From this I found big difficulties for us in Sweden to house an international workshop and together with Kjell Grede we decided to withdraw Dramatiska Institutet from this way of developing Cilect's Pinocchio project and instead contribute to the promotion of the making and training of/for children's films on a more pure Nordic basis.

FRANCE: The last journey to investigate possible sources of international financing for Pinocchio was made by me in December 2000. I then visited UNESCO in Paris where I met with Rosa M Gonzales (r.gonzales@unesco.org) . She took great interest in our project but had to say that she and UNESCO only could support third world countries include. to some extent Eastern Europe.

In Paris I also met with Séverine Gautier, from Le Conservatoire Européen d'écriture Audiovisuelle. Séverine was nice, effective and clever – I was very impressed by how she was managing the Pygmalion project – a script training programme aimed at tv-series for the young. Now they were in their second phase.

These two last meetings did not help us further for Pinocchio but they were a valuable addition to our list of useful contacts.

SWEDEN: Although we were already withdrawing from CILECT's PINOCCHIO my interest in the field was still very high so in January 2001 I attended the large conference organized by the Swedish government about children and media in Stockholm. Since the conference was more about the harmful sides of contemporary media it did not give us much to use for Pinocchio. But violence in media, media concentration and advertising aimed at children are very important issues to consider as special parts of the training. This conference produced some valuable documents that I have saved. Statistics and other facts are collected and evaluated through Nordicom which houses the UNESCO International Clearinghouse on children and violence on the screen.

Sadly enough, this was actually the last thing I did in my capacity as a Vice-Chair... But I hope I will be able to be of help to any of you who would need my advice or contacts through me. And I know that PINOCCHIO will continue with or without me – this is what makes me at least a little more cheerful.

NB: Here are some useful addresses:

The American Center for Children and Media E-mail: dkleeman@mcs.com

CIFEJ - international organization for children's films www.media-awareness.ca

ECTC. European Children's Television Centre www.children's-media.org

Egmont Media www.egmont.com

Parent Power www.fau.org.uk

EU Net ArtEuropean Network of Art Organisations for children www.eunetart.org

Swedish Film Institute www.sfi.se

Danish Film Institute www.dfi.dk

Norwegian Film Institute www.nfi.no

Swedish Education Broadcasting www.ur.se

Valhalla, Nordic Network for Children's & Youth Culture www.valhalla.norden.org

UNICEF www.unicef.org

TVE Children www.tve.org

3. RIP

In all my meetings with experts – professional practitioners, researchers and educators – I always asked these three questions:

1. **Which fiction films/TV programs are the most important to be shown to our students?**
2. **Which children’s film/TV festivals are the most useful for showing our students’ productions?**
3. **Which research publications on children’s perception/psychology are the most practical for our students and professors?**

The three different tables that I propose to you now may not be called “sociologically representative” as the research process has not been carried out using the well known tools of the much respected science.

These tables are the result of hundreds of conversations – sometimes not even making the 268 interviewees aware that their opinions would become part of some systematized scientific research. Nevertheless I am convinced that they contain quite precious information and above all – that this information conveys the extremely positive personal aura of the people who have spent lots and lots of years in the field (and in some cases – almost a whole productive life).

3.1 The Most Important **100** Children’s Fiction Films Ever (*appendix 1*)

Children’s Films (for all the age groups between 3-12) undoubtedly are a **subgenre** of the much broader genre of the Family (General Audience) Films. Basically it is close to impossible that a child of that age would watch alone **unless** it lives in a dysfunctioning family or by chance has an opportunity to skip away from parent/guardian control.

Therefore from the very beginning of the research I knew that when looking for **classical film examples** (in the case of creating the RIP) or for **would-be film classics** (in the case of organizing workshops and stimulating the development of scripts) I had to put some distinct criteria that underline the above differentiation.

Well, one has to admit that it is a difficult task to define what a child appreciates and wants to watch. A more difficult one it is to find out what would the child’s memory preserve, what would affect it to the extent which would (de)form all its future adult life. How can we skip the facts:

- that our childhood games were deeply affected both by the life of Pippi Longstockings and that of Robinson Crusoe;
- that we were swirling in the most flamboyant fantasies with Peter Pan and Mary Poppins but our imagination was not less triggered by the worlds of Superman, Luke Skywalker and Indiana Jones;
- that we cried as bitter as we could both for Oliver Twist’s and the Little Mermaid’s unhappy fates but also at Don Quixote’s and Spartacus’s tragic endings;
- that our hearts were beating intensely with the desire to find out what would happen to Remi or Maugli but they were trembling not less powerfully at every move of Robin Hood, d’Artagnan, Fanfan the Tulip and the Count of Monte Christo;
- that we were singing happily with Dorothy in the wonderful land of Oz but we were also dancing and kissing to death under the melodies of Grease and Saturday Night Fever;
- that we were laughing with the mischievous Max and Moritz till we had to run to the toilet but that we had no less fun with Tartaren de Tarascon or Baron von Munchausen.

The careful reader though will easily find out that this selection DOES NOT include (no matter how popular they might be with children's audience!) ANY films in which **the protagonist is an adult**.

The arguments for such a decision lie down not in the lack of appreciation for those films but in the firm belief that The PINOCCHIO Project (and CILECT) should **support and encourage** the production of films in which the world is seen **through a CHILD'S POV**.

Although without whatsoever doubt that they enormously enrich the treasury of the Children's Films sub-genre any films which one could label as **animation or documentary** had to also be completely excluded from the proposed selection for the obvious reason that at this stage of its development the PINOCCHIO-2 Project was only directed towards the stimulation of fiction film/TV making.

It is reasonable here to note too that maybe some of the films proposed in this selection should not be shown to our children of today. There is a high risk that they would find them boring and probably even incomprehensible. But I am more than convinced that **our students** (even the ones who don't intend to start a career in children's film/TV making) **MUST** watch at least some of them.

Only thus we can give them a chance to understand that films intended for the target group of children should not be considered as second-rate production either in quality or content (this is exactly what 95% of them think right now!); and also – that there is a great potential audience neglected. An audience which, if reached, could later become the most dedicated adult fans of their future products for adults.

And finally, it is also important to point out that in order to be selected in this list films had to stand to several criteria, amongst which the most important ones were:

- ✓ **Comprehensibility** (i.e. the plot is clear and understandable for the children from the intended target age group)
- ✓ **Involvement** (i.e. the plot is not told in a didactic way but allows children to also entertain themselves while watching the film)
- ✓ **Uniqueness** (i.e. the plot strives to preserve its national identity in the global world)
- ✓ **Spirituality** (i.e. the plot encourages children to perceive human existence from a positive POV) and
- ✓ **Aesthetical Film Quality** (i.e. the imagery is powerful and the plot allows possibilities for the personal growth of children).

3.2 The Most Useful **20** Children's International Film & TV Festivals (*appendix 2*)

Out of more than 120 existing internationally children's film festivals (most of which I presented in my last report very briefly) in this selection we have the 20 best. Recommendations were extremely precisely valued in order to not let personal emotions take over rational qualities.

It took a lot of time to find out the correct information and especially to contact all of the people who are in charge and verify it. But it was worth. This list is reliable and updated to the highest possible option.

3.3 The Additional Bibliography (*appendix 3*)

In the Ebeltoft'2000 Report there was a quite large and well sectioned bibliography. A minor fault of it was that it didn't have too many books in other languages than English, French and Italian. It also didn't present much of the literature on the problems of TV Children's production.

This compilation does not repeat any of the entries in the previous list but only adds recent and omitted studies, pragmatic handbooks and sociological researches.

3.4 The Video Library of Professional Films (*appendix 4*)

It is necessary to underline here that this library was compiled both by Goran Guner and me in different ways (we never managed to find time to synchronize them:) Nevertheless you will find out that it is useful, informative and most of all – if any of you needs a tape we can provide it!

NB: Unfortunately time was short to furnish you with the catalog of the students films we obtained after Ebeltoft'2000. It will come to you later by mail.

4. WORKSHOP 1: BULGARIA (2-9 MARCH 2002)

Goal of Workshop 1:

Workshop 1 aimed at providing a chance for aspiring screenwriting students from CILECT schools around the world, interested in a career as authors of audiovisual scripts for children, to meet with like fellows, exchange creative ideas and get valuable script-doctoring of their projects by renowned tutors and experts in the field.

Participation in Workshop 1:

Workshop 1 allowed the participation of **10 projects** presented by CILECT schools students. Projects had to stand to the *Projects' Eligibility Requirements (A)* and to the *Fundamental Aesthetic Criteria (B)*. Students had to stand to the *Students' Eligibility Requirements (C)*.

A. Projects' Eligibility Requirements:

- ✓ ONLY projects for **TV novels/series/serials** and **full-length fiction films** were eligible for participation (i.e. projects for animation, documentaries, educational/informational TV programs, entertainment TV shows, TV commercials, interactive products, etc. were NOT eligible). Projects had to be submitted in the form of a **synopsis** (max.10 pages) in English.
- ✓ ONLY **original** texts were eligible for participation (i.e. texts based on fairytales, books, plays, articles or cinematic works were NOT eligible). There were NO **genre** limitations.
- ✓ ONLY projects oriented towards the **7-12 age target audience** were eligible for participation.
- ✓ ONLY projects, which were officially submitted by a CILECT school, were eligible for participation.

B. Fundamental Aesthetic Criteria:

- ❑ **Comprehensibility** (i.e. the premise is clear and understandable for children)
- ❑ **Involvement** (i.e. the plot allows possibilities for the personal growth of children)
- ❑ **Spirituality** (i.e. the plot encourages children to perceive human existence from a positive POV)
- ❑ **Uniqueness** (i.e. the plot strives to preserve its national identity in the global world).

C. Students' Eligibility Requirements:

- ONLY CILECT schools' students in **Screenwriting** were eligible for participation. (NB: In specific cases students of *Directing* or *Producing* could be admitted.)
- ONLY fluently **speaking AND writing in English** students were eligible for participation.
- ONLY students who have filled in the **Statement of Purpose** (100 words max.) defining how they understand the meaning of the workshop's title "*Audiovisual Products for Children: The Spiritual Alternative for the Third Millenium*" were eligible for participation.

Hospitality at Workshop 1:

PINOCCHIO **fully** covered the accommodation (hotels and meals) of the selected participants but did **NOT** cover travel expenses.

Fees for Participation in Workshop 1:

Selected participants were allowed against a participation fee of **200 EUR**.

WORKSHOP 1: P R O G R A M

(2 March 2002, Saturday)

20.00 Welcome Dinner

(3 March 2002, Sunday)

09.30-13.00 Presentation: PINOCCHIO. Participants. Projects. (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Group workshops (incl. coffee-break)

20.00 Dinner

(4 March 2002, Monday)

09.30-13.00 Group workshops (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Group workshops (incl. coffee-break)

20.00 Dinner

(5 March 2002, Tuesday)

09.30-13.00 Seminar: Audiovisual Reality/Semiotics & Children's Perception

13.00-14.30 Lunch

14.30-18.00 Group workshops (incl. coffee-break)

20.00 Dinner

(6 March 2002, Wednesday)

09.30-13.00 Guests of Honor Discussion(incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Group workshops (incl. coffee-break)

20.00 Dinner

(7 March 2002, Thursday)

09.30-13.00 Individual Consultations (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Individual Consultations (incl. coffee-break)

20.00 Dinner

(8 March 2002, Friday)

09.30-13.00 Project Presentations (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Final Discussion. Summary. Perspectives. (incl. coffee-break)

20.00 Farewell Dinner

ADVISOR	COUNTRY	SCHOOL
STANISLAV SEMERDJIEV	BULGARIA	HFF/M
MARTIN THAU	GERMANY	NATFA

PARTICIPANT	COUNTRY	SCHOOL	PROJECT	TITLE
CATH MOORE	AUSTRALIA	AFTRS	SERIES	KNOME'S DIGIT
RUM MALMROS	DENMARK	DDF	FILM	THE LUNCH-BOX GENIE
JACOB WEINREICH	DENMARK	DDF	FILM	THE HERO
UMESH KULKARNI	INDIA	FTII	FILM	TREE STORY
CARSTEN MAAZ	GERMANY	HFF/M	SERIES	FRIENDSHIP
MISCHA KAMP	NETHERLAND S	NFTVA	SERIAL	I'VE GOT SOMETHING
BENGISU GENÇAY	TURKEY	IU	SERIES	FIVE OF THE LAKE
TONGUC SEZEN	TURKEY	IU	SERIES	FIVE OF THE LAKE
IVA MITROVIC	YUGOSLAVIA	FDU	FILM	MRS.MATIC'S HISTORY CLUB
RALITZA MANCHEVA	BULGARIA	NATFA	FILM	DUMBHEADS

LECTURERS:

Audiovisual Reality & Children's Perception

Associate Prof.Dr. Christo Kaftandjiev (Helsinki University)

Audiovisual Semiotics & Children's Perception

Assistant Prof.Dr. Kamelia Hancheva (Sofia University)

GUESTS OF HONOR:

Mr. Marko Stoychev

Screenwriter (author of over 15 children's films and winner of over 30 festival awards)

Mrs. Rada Moskova

Screenwriter (author of over 10 children's films and winner of over 15 festival awards)

Mr. Rumen Nikolov

Screenwriter/Producer, Bulgarian National TV (Head, Children's Dept.)

5. MFA DEGREE IN CHILDREN'S FILM/TV PRODUCTION (APPENDIX 5)

This proposal takes care of almost all available programs I could find in our member schools and it includes in itself suggestions by participants in SOURCES workshops, the PINOCCHIO Workshop 1 and other meetings. It obviously is quite ambitious at a first glance but actually the only thing it needs in order to become a reality is some space, devoted tutors and aspiring student. And as long as I know – CILECT has those all:)

6. WORKSHOP 2: SWEDEN (29 JUNE – 7 JULY 2002)

Goal of Workshop 2:

Workshop 2 aims at providing the grounds for projects in advanced development to achieve the highest possible level in order to succeed in finding financial resources for their eventual practical realization as well as to attract broad professional attention by arranging for their authors meetings with top industry experts.

Participation in Workshop 2:

Workshop 2 allows the participation of the **best projects** selected out of the ones developed in Phase 1 but it is also open to **new projects** as long as they stand to the *Projects' Eligibility Requirements (A)*. Students have to stand to the *Students' Eligibility Requirements (B)*.

A. Projects' Eligibility Requirements:

- ✓ ONLY projects presented as a **complete package** are eligible for participation. The package has to be written in English and MUST include:
 - a) the finished screenplay;
 - b) the director's audiovisual explication (4-12 pages);
 - c) the detailed budget and production schedule;
 - d) the financing and marketing strategies.
- ✓ ONLY projects presented by **SPD teams** (Screenwriter & Producer & Director) are eligible for participation.
(NB: In rare and specific cases one student may fulfil two roles in a team.)

B. Students' Eligibility Requirements:

- ONLY CILECT schools' students in **Screenwriting, Producing and Directing** are eligible for participation.
(NB: In rare and specific cases professional producers or directors may also be admitted.)
- ONLY fluently **speaking AND writing in English** students are eligible for participation.
- ONLY students who have filled in the **Statement of Purpose** (100 words max.) defining how they understand the meaning of the workshop's title "*Audiovisual Products for Children: The Spiritual Alternative for the Third Millenium*" are eligible for participation.

The Applications Deadline for All Projects in Workshop 2 Is:

24 MAY 2002

Hospitality at Workshop 2:

PINOCCHIO **fully** covers the accommodation (hotels and meals) of the selected participants but **NOT** cover travel expenses.

Fees for Participation in Workshop 2:

- Selected **student** participants may be allowed against a participation fee of **200 EUR**.
- **Professional producers/directors** as well as teachers and/or students willing to participate as **observers** may be allowed on a limited basis and against a participation fee of **450 EUR** (including full accommodation).

WORKSHOP 2: P R O G R A M

(29 June 2002, Saturday)

20.00 Welcome Dinner

(30 June 2002, Sunday)

09.30-13.00 Presentation: PINOCCHIO. Participants. Projects. (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Group workshops (incl. coffee-break)

20.00 Dinner

(1 July 2002, Monday)

09.30-13.00 Discussion: Children's Film/TV Financing (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Group workshops (incl. coffee-break)

20.00 Dinner

(2 July 2002, Tuesday)

09.30-13.00 Discussion: Directing the Child Actor (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Group workshops (incl. coffee-break)

20.00 Dinner

(3 July 2002, Wednesday)

09.30-13.00 Discussion: Children's Film/TV Marketing (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Group workshops (incl. coffee-break)

20.00 Dinner

(4 July 2002, Thursday)

09.30-13.00 Individual Consultations (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Individual Consultations (incl. coffee-break)

20.00 Dinner

(5 July 2002, Friday)

09.30-13.00 Project Presentations (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 Project Presentations (incl. coffee-break)

20.00 Dinner

(6 July 2002, Friday)

09.30-13.00 **Project Presentations** (incl. coffee-break)

13.00-14.30 Lunch

14.30-18.00 **Final Discussion. Summary. Perspectives.** (incl. coffee-break)

20.00 Farewell Dinner

7. FINANCIAL REPORT

THE MOST USEFUL **20** INTERNATIONAL CHILDREN'S FILM & TV FESTIVALS

	1	2	3	4	5
Month	OCTOBER	FEBRUARY	JUNE	MARCH	OCTOBER
Special Name		Golden Bear	Prix Jeunesse	Cine Jeune de Laon	CINEKID
Country	USA	GERMANY	GERMANY	FRANCE	NETHERLANDS
City	Chicago	Berlin	Munich	Laon	Amsterdam
Tel	+1.773.281.90.75	+49.30.25.920	+49.89.5900.2058	+33.3.23.79.39.37	+31.20.531.7890
Fax	+1.773.929.02.66	+49.30.25.920.299	+49.89.5900.3053	+33.3.23.79.39.32	+31.20.531.7899
E-mail	kidsfest@facets.org	info@berlinale.de	wvz@prixjeunesse.de	cinejeunelaon@wanadoo.fr	h.peters@cinекid.nl
Website	www.cicff.org	www.berlinale.de	www.prixjeunesse.de	www.cinejeunelaon.org	www.cinекid.nl
Contact	Laura Kaiser	Renate Zylla	Ursula von Zallinger	Anne-Elvire Buciuni	Harry Peters
Regularity	ANNUAL	ANNUAL	BIANNUAL	ANNUAL	ANNUAL
Int'l Media Coverage	Huge	Huge	Huge	Huge	Huge
Formats	35, 16, Beta SP	35, 16	Beta SP	35, 16	35,16
Genres	All	All	All	Fiction, animation	Fiction
Length	Feature (over 60') Short (under 60')	Feature (over 60') Short (under 30')	5' to 60'	Feature	Feature (over 60) Shorts – info only
Subtitles	English	English	English	English	English
Dialog List	NO	English	NO	English	English
Fee	Feature: 75 USD Short: 35 USD	Feature: 105 EUR Short: NONE	NO	NO	NO
Cash Prizes	YES	NO	NO	NO	2 500 EUR
Hospitality	NO	NO	NO	YES	YES
Market	NO	YES	NO	NO	YES
Students' Section	NO	NO	NO	NO	NO
Special Rules	N/A	Films not shown in Germany	Films entered by national telecasters	N/A	N/A

THE MOST USEFUL **20** INTERNATIONAL CHILDREN'S FILM & TV FESTIVALS

	6	7	8	9	10
Month	MARCH	MAY	JULY	MARCH	NOVEMBER
Special Name		Golden Slipper	Golden Gryphon	BUFF	Golden Elephant
Country	USA	CZECH REPUBLIC	ITALY	SWEDEN	INDIA
City	New York	Zlin	Giffoni	Malmo	Hyderabad
Tel	+1.212.528.0500	+42.67.75.92.224	+39.89.868.544	+46.40.30.91.64	+91.22.6204189
Fax	+1.212.528.8317	+42.67.75.92.442	+39.89.866.111	+46.40.30.53.22	+91.22.6204449
E-mail	info@gkids.com	marcela.lhotska@ateliery.cz	c.gubitosi@giffoniff.it	info@buff.nu	cfsi1@rediffmail.com
Website	www.gkids.com	www.ateliery.cz	www.giffoniff.it	www.buff.nu	www.chidrensfilm.org
Contact	Eric Beckman	Marcela Lhotska	Claudio Gubitosi	Lennart Strom	Sai Paranjpye
Regularity	ANNUAL	ANNUAL	ANNUAL	ANNUAL	BIANNUAL
Formats	35, 16, Beta SP	35, 16, Beta SP	35, Beta SP	35, 16, Beta SP	35, 16, Beta SP
Int'l Media Coverage	Very good	Moderate	Very good	Very good	Moderate
Genres	All	Fiction, animation	Fiction, animation	All	All
Length	Feature (over 40') Short (under 40')	Any	Feature Short	Any	Any
Subtitles	English	English	English	English	English
Dialog List	NO	YES	NO	English	English
Fee	Student: 25 USD	NO	NO	NO	NO
Cash Prizes	YES	NO	NO	5 000 EUR	NO
Hospitality	NO	YES	YES	YES	YES
Market	NO	YES	NO	NO	NO
Students' Section	YES	YES	NO	NO	YES
Special Rules	N/A	N/A	Non-screened films preferred	N/A	N/A

THE MOST USEFUL **20** INTERNATIONAL CHILDREN'S FILM & TV FESTIVALS

	11	12	13	14	15
Month	SEPTEMBER	MARCH	NOVEMBER	NOVEMBER	JUNE
Special Name	LUCAS			Castellinaria	Golden Goat
Country	GERMANY	EGYPT	SPAIN	SWITZERLAND	POLAND
City	Frankfurt on Main	Cairo	Gijon	Bellinzona	Poznan
Tel	+49.69.21233369		+34.9.8534.3739	+41.91.825.35.11	+48.61.853.60.90
Fax	+49.69.21237881		+34.9.8535.4152	+41.91.825.36.11	+48.61.852.85.80
E-mail	schobert@deutsches-filmmuseum.de		festcine@las.es	info@castellinaria.ch	alekino@sylaba.pl
Website	www.deutsches-filmmuseum.de/lucas		festivalgijon@telecabel.es	www.castellinaria.ch	www.alekino.sylaba.pl
Contact	Walter Schobert			Giancarlo Zappoli	Jerzy Moszkovicz
Regularity	BIANNUAL		ANNUAL	ANNUAL	BIANNUAL
Int'l Media Coverage	Very good		Moderate	Moderate	Moderate
Formats	35		35, 16	35, 16	35
Genres	Fiction		Fiction	Fiction	Fiction, animation
Length	Feature		Feature (over 60') Short (under 60')	Feature (over 60') Short (under 30')	Any
Subtitles	English		Engl., Fr., Spanish	NO	English
Dialog List	German, English		Engl., Fr., Spanish	English, French, Italian	YES
Fee	NO		NO	NO	NO
Cash Prizes	YES		30 000 EUR(total)	8 000 CHF (total)	NO
Hospitality	YES		YES	YES	YES
Market	NO		NO	NO	NO
Students' Section	NO		YES	NO	NO
Special Rules	N/A		Films not shown in Spain	Features (only) not shown in Switzerland	N/A

THE MOST USEFUL **20** INTERNATIONAL CHILDREN'S FILM & TV FESTIVALS

	16	17	18	19	20
Month	DECEMBER	NOVEMBER	JULY	MAY	APRIL
Special Name	Cinemagic	Star Boy	DiverCine	Ulisses	Sprockets
Country	UNITED KINGDOM	FINLAND	URUGUAY	PORTUGAL	CANADA
City	Belfast	Oulu	Montevideo	Sintra	Toronto
Tel	+44.28.90311900	+358.8.8811.293	+598.2.412.85.16	+351.21.910.71.10	+1.416.967.7371
Fax	+44.28.90319709	+358.8.8811.290	+598.2.419.45.72	+351.21.910.71.15	+1.416.967.9477
E-mail	joan@cinemagic.org.uk	oek@oufilmcenter.inet.fi	cinemuy@chasque.apc.org	ulisses@ulissesfest.com	sprocket@torfilmfest.ca
Website	www.cinemagic.org.uk	www.ouka.fi/lef	www.cinematec.org.uy	www.ulisses.fest.com	www.bell.ca/filmfest/sprockets2001
Contact	Joan Burney	Pentti Kejonen	Ricardo Casas	Leslie Sullivan	Jane Schoettle
Regularity	ANNUAL	ANNUAL	ANNUAL	ANNUAL	ANNUAL
Int'l Media Coverage	Very good	Moderate	Moderate	Moderate	Very good
Formats	35, 16	35, 16	U-matic,BetaSP,SVHS	35, 16, Beta SP	All
Genres	Fiction	Fiction	All	All	All
Length	Feature Short	Over 45'	1'-110'	Any	Any
Subtitles	English	English	NO	English	English
Dialog List	English	German, English	English	English	NO
Fee	NO	NO	NO	25 EUR	NO
Cash Prizes	NO	NO	NO	YES	NO
Hospitality	NO	YES	YES	YES	NO
Market	NO	NO	NO	NO	NO
Students' Section	NO	NO	NO	NO	NO
Special Rules	N/A	N/A	Not shown in Uruguay	N/A	N/A