



CENTRE INTERNATIONAL DU FILM POUR L'ENFANCE ET LA JEUNESSE • INTERNATIONAL CENTRE OF FILMS FOR CHILDREN AND YOUNG PEOPLE

REPORT OF THE SECRETARIAT

November 1994-96

This period has seen continued growth in the membership of CIFEJ, in its visibility around the world, and in the effectiveness of its activities. It has also seen the completion of the large Teen Video Stories project, and the return of the secretariat staff from three people to two. Seven years after moving the head-office to Canada, it is time for CIFEJ to consider the many options open to it, as an international non-governmental organization, and to articulate a firm plan for its development in the coming years.

MEMBERSHIP

From 113 members in 1994, membership has risen to 157 in 1996, and the number of countries represented has increased from 45 to 52.

Unlike the early days, when the "one member, one country" rule pertained and groups were members for life, membership in CIFEJ is now more fluid. Of the above number, 10 have become inactive; CIFEJ has had no news from them in two years. Half of these are non-government organizations (NGOs). A few groups, not included above, have resigned. The changes to the statutes which will be considered during the extra-ordinary general assembly in Poznan are made to facilitate the secretariat's dealing with this evolving membership.

There are, also, CIFEJ "groupies": organizations which are not ready to join but with whom we have an on-going relationship and who request services from us. Over the years, some of these groups have eventually applied for membership and we continue to give service as we are able to all who request it.

Geography

The geographical balance is more even now than two years ago, reflecting the increased concern about appropriate production for children all around the world.

Although western European remains a stronghold with 52 members, central and eastern Europe has grown to 15 members; Russia is once again represented, this time by four members.

The area where Europe and Asia meet has been the location of significant growth. Kazakstan and Turkmenistan join Palestine as new regions, and that mid-section is now strong with 13 members, the largest group coming from Iran.

In Asia and Australia-New Zealand there are now 26 members; the Philippines and Korea are new to the CIFEJ roster, but Japan is still notable by its absence in the organization.

Africa is still weak, both in numbers and in the vigor of its participation, though the islands of La Reunion and Mauritius are present.

Across the ocean Latin American membership is growing slowly. Here, new members tend to come from state organizations or televisions. Only one new country, Chile, has been added.

Membership in the United States has doubled in two years, and combined with Canada (which still boasts the largest number of members) contributes 23 members to CIFEJ.

Occupational Profile

The tendency in CIFEJ membership is away from the NGOs which made up the bulk of membership in the early years, and toward the private sector. Groups whose interest is limited to film are also less represented than those which also encompass television and video.

These changes are simply reflective of global movements. On the one hand, public support is falling away from NGOs. On the other hand, the demarcation between film and video is blurring, and the technological progress announced by digitization will further reduce the distinction between them.

The numbers of television stations and festivals among the members have both doubled in two years: the former, up to 18 from 9, and the latter up to 26 from 13.

Producers and distributors have increased in strength, moving from 36 members to 53. The universal interest in media education is seen in the rise from just a few members to 10 currently. Among these members we find individuals who, on their own or at universities, are interested in media issues.

Specialized groups, a varied bunch ranging from film institutes to funding agencies and former national centres, are 34 in number.

ON-GOING ACTIVITIES

The secretariat undertakes several activities each year which serve to link the members to each other and to the events which should be of interest to them: the Who's Who, the news bulletin CIFEJ info, the Overview and the awarding of the CIFEJ Prizes. New since last year is the creation and maintenance of the CIFEJ website on the Internet.

The Who's Who

Membership has grown so regularly that the Who's Who has been updated twice a year during this period. Containing not only an exhaustive list of CIFEJ members but also a description of their activities, this is the best and most accurate way of portraying the strength and variety of our members. It is used by the secretariat to introduce people to the organization, and to answer queries. We are grateful that members now respond quickly to requests to up-date the material therein.

CIFEJ info

In appearance a modest monthly publication, CIFEJ info represents the intellectual centre of our work. It allows us to gather news, sort through events and policies, and distill the pertinent information for our members. It also allows us to publish lists of prize winners, current productions, and recent books and studies.

In this way, we can bring news of the World Summit for Television and Children (Australia-'95) and the Asian Summit (Philippines-'96) to the

attention of the members. Gatherings like the one in the Balkans are covered, and news from the European Union is circulated. Reports are published on CIFEJ projects like the Latin American Tour and Teen Video Stories.

CIFEJ info is a unique source of information and one which is sent to prospective members and interested others on a routine basis.

The Overview

Without a doubt, the Overview is the most prestigious of the CIFEJ publications, and the one with the largest circulation. It is also unique, being the only repertory in the world which we know of that gathers both information on production for children and young people and information on the companies which do business in this area.

It is also an expensive publication, and one which has yet to live up to its potential as a financial motor for the organization. One of the important issues facing the general assembly of 1996 will be the future of the Overview and the organization's ability to assure its profitability.

<http://www.odyssee.net/~cifej>

This is the address of our web site, a place which anyone in the world can consult if they have access to the Internet. What do they see there? First, in French and English, the information given in our brochure about the purpose and goals of CIFEJ, its mandate and its structure. We also post two issues of CIFEJ info, two months after it first appears, and up-date this once a month. The newsletter concerning Teen Video Stories is there, along with some pictures. In fact, we can post anything we like. To date, over 10,000 people have visited the CIFEJ website, and it has brought us e-mail of surprising variety.

The CIFEJ Prize

Each year several CIFEJ Prizes of excellence are awarded to films and programmes in a variety of festivals, approved by the Board of Directors of CIFEJ. The winners are chosen by a jury of three persons, and a medal and certificate are given to the director of the production. The following are a list of prize winners and jury members over the last two years.

(See chart on page 4)

CIFEJ PRIZE WINNERS

1994

LAON (INTERNATIONAL FILM FESTIVAL FOR YOUNG PEOPLE)

The Golden Ball (Le ballon d'or) by Cheick Doukouré (France, 1993). Feature film.

Jury Per Nielsen (Denmark)
Robert Roy (Canada)
Patrick Lassemillante (La Réunion - France)

FRANKFURT (INTERNATIONAL CHILDREN'S FILM FESTIVAL)

Brothers in Luohe Town (Luo He Zhen de Xiong Di) by Su Zhou (People's Republic of China, 1993). Feature film.

Jury Andreas Mittrenga (Germany)
Layali Bader (Syria)
Charlotta Denward (Sweden)

1995

FRANKFURT (LUCAS 95)

Henry & Verlin by Gary Ledbetter (Canada, 1994). Feature film.

Jury Fereshteh Ta'er-Poor (Islamic Republic of Iran)
Jerzy Moszkowicz (Poland)
Albert Schwarzer (Germany)

BRATISLAVA (PRIX DANUBE)

The Baskets (Kurvene) by Niels Snedevig (Denmark, 1993). Television.

Jury Ben Klokman (Netherlands)
Birgit Stroem (Norway)
Katarina Minichova (Slovak Republic)

HYDERABAD (INTERNATIONAL FILM FESTIVAL FOR CHILDREN AND YOUNG PEOPLE)

Pom Poko (Heisei Tanuki-Gassen Pom Poko) by Isao Takahata (Japan, 1994). Animation.

Jury Amala Akkineni (India)
Elizabeth Shepherd (U.S.A.)
Maria Zvereva (Russia)

OULU (INTERNATIONAL CHILDREN'S FILM FESTIVAL)

Henry and Verlin by Gary Ledbetter (Canada, 1994). Feature film.

Jury Kaisu Isto (Finland)
Eva Faerevaag (Norway)

1996

LAON (INTERNATIONAL FILM FESTIVAL FOR YOUNG PEOPLE)

Clockwork Mice by Vadim Jean (United Kingdom, 1995). Feature film.

Jury Jerzy Moszkowicz (Poland)
Luz Alvarez (Argentina)
Hélène Faber (La Martinique - France)

POZNAN (ALE KINO!)

Crows (Wrany) by Dorota Kedzierzawska (Poland, 1994). Feature film.

Jury Charlotte Giese (Denmark)
Domenico Lucchini (Switzerland)
Andrzej Kolodynski (Poland)

FRANKFURT (LUCAS 96)

Clockwork Mice by Vadim Jean (United Kingdom, 1995). Feature film.

Jury Barbara Kirchner (Germany)
Micha Schiwow (France)
Lennart Ström (Sweden)

OULU (INTERNATIONAL CHILDREN'S FILM FESTIVAL)

Long Live the Queen (Lang Leve De Koningin) by Esmé Lammers (Netherlands, 1994-95). Feature film.

Jury Liisa Helminen (Finland)
Hans Ströbel (Germany)
Thom Palmén (Sweden)

SPECIAL PROJECTS

Three special projects dominated the last two years: Teen Video Stories; the study on Western European legislation and regulations, and its presentation to the European Union in Brussels; and the second edition of the Latin American Tour.

Teen Video Stories

This large project, wholly financed by the Partners for Children Fund of the ministry of Health in Canada, ran from March 1994 through March 1996. It was done in partnership with director-producer Ole Gjerstad. Like ripples in a pool, CIFEJ is still feeling its effects and is aware of the potential which remains to be explored.

The project got its impetus from the Tenth Muse competitions which CIFEJ had run in former years. Members wanted to find a non-competitive formula which would encourage children to use visual media. CIFEJ entered into a partnership with the Goethe Institut of Montreal in 1992 to run a pilot video workshop which served as the model for Teen Video Stories (TVS).

Already thoroughly reported in CIFEJ info, TVS was a series of five video workshops in as many different countries. In each nine adolescents at risk, i.e., in difficult circumstances, worked full-time for one month to make individual videos which spoke from their hearts. The finished videos are each about three minutes long.

Local results

TVS had repercussions on many levels.

1. The children grew immeasurably during the experience and came from it more confident, more out-spoken and more thoughtful about the way media works and can be made to work for them. Several will no doubt have a future in media.
2. Our partners--in the Canadian Arctic, Peru, Mozambique, the Philippines and Poland--now have one good experience working with young people and video, and can continue to use the equipment to make more. To date, this is an unexplored opportunity for CIFEJ.
3. Our partners have obtained commitments from local broadcasters to use the material from the workshops. Produced in our offices in Montreal, a one-hour TVS compilation entitled Big Shots is now ready for broadcast. Already, in Poznan, Poland, the videos will be used on 15 December 1996 during the International Day of Children's Broadcasting. Vision TV in Toronto, which originally advanced funds to assure Big Shots' completion, will broadcast it in February 1997.

Results for CIFEJ

1. The most unexpected, surprising and gratifying result for CIFEJ is the 14-minute programme, Secret Stories. Commissioned by UNICEF for the International Day of Children's Broadcasting in 1995, it is the story of the workshop in the Philippines. It was produced by Mr. Gjerstad in conjunction with the Inuit Broadcasting Corporation for CIFEJ. It has gone on to win the UNESCO Prize at Prix Jeunesse International (1996) where it finished third in its category, and recently won first prize in its category at the World Video and Multimedia Forum in Cologne, Germany, organized by the International Catholic Organization for Cinema and Audiovisual.

2. A guidebook to the experience, entitled Action!, has been written to answer the

question about "how" we organized TVS. It contains everything: staff requirements, budgets, equipment lists, video exercises for the kids, evaluation sheets and a detailed journal of the daily TVS experience in Taloyoak, Canada, written by the videomaker who helped there.

3. Taken together, Secret Stories, Big Shots and Action! present a commercial opportunity which had not been foreseen. Broadcasters can purchase the tapes, use them "as is" or edit them down to use just single video stories, for instance, inside a magazine programme. World sales agents, MediaMax of Montreal, are handling the sales and representing CIFEJ at international markets. The sales of Action! will be handled at the Secretariat.

4. Pascal Boutroy, the project director for TVS, has left CIFEJ to continue the TVS experience on his own in Winnipeg. With the blessing of CIFEJ and the material from the workshops, he is producing a CD-Rom about TVS in conjunction with Janice Epp, the videomaker who worked in Taloyoak and the Philippines. He is also planning workshops with native groups. Mr. Boutroy's new company is a member of CIFEJ, and we hope other members will also get involved in giving TVS a longer life.

5. TVS gave the Secretariat two years in which finances were not a problem. The project, itself, paid for the third staff person at the Secretariat, and the administrative fees paid from the project to CIFEJ allowed for a comfortable sharing of overhead costs. This respite allowed the Secretariat to show what work it was able to accomplish when financial worries were not prominent.

Creating a Space for Children

This was an accidental project: one which truly responded to a need. During a trip to explore the organization of the European Commission in Brussels, the executive director was invited to make a formal presentation at a later date to the European Union's Parliamentary Committee on Youth, Education, Culture and Media. The subject was the importance of creating a space for children in the television programming in Europe.

Having no hard data, the Secretariat gathered information on legislation and regulations in the 15 countries of the EU and Norway, publishing the results in *Creating a Space for Children: Children's Film and Television in EU Countries*.

With the study, the Secretariat organized and headed a delegation of ten representatives of groups working in children's films and television. On 22 February 1996, the Committee gave the delegation two hours in which the importance of more and better television production for children was the order of the day.

In response to this presentation and other initiatives, the Media II Programme of the European Commission was modified to give priority to production for children.

The Secretariat is currently expanding this initiative to cover Central and Eastern Europe, knowing there is a need for such a compilation in all the regions of the world.

The Latin American Tour

The first Tour, in 1993, was so successful the participants asked that it be repeated. In 1995 four features and nine shorts from six countries were to be circulated in six festivals in order that children might see films from other countries, made expressly for kids.

One of the goals of the Secretariat was to help the participants, this time around, take responsibility for the Tour, reducing the role of the Secretariat as coordinator. In keeping with our general philosophy, we hope that the members will take hold of the pilot projects initiated by the Secretariat so that we may remain free to explore new endeavours.

Forces combined to make this second Tour difficult: inadequate support and finances for the partners, scheduling problems, the unwieldy and expensive shipping of 35mm films and the resultant problems. Ultimately, the lack of communication between the partners and with the Secretariat resulted in the films being "lost" for a period of time and never reaching

the final festival in Cuba.

All the partners put in much work and good will to make this Tour successful, and many children did get to see the films and have a unique experience. A most positive result came from Mexico. The festival there, a first-time participant in the Tour, organized a successful second festival in 1996, all on its own. This is the sort of "ripple effect" we hope for. Despite these successes, there is a need to rethink the formula before launching a third edition of the Tour.

The Astral Communications Kit

The search for a logo and a new "look" for CIFEJ had been going on for a long time. The cost of revamping all our material had always seemed prohibitive.

The secretariat approached Harold Greenberg, the president of Astral Communications, a Montreal company with a broad range of film and television interests. We made with a specific request for a grant to allow us to develop a new image. Mr. Greenberg agreed to help, both with the image, and with a plan for the long-term financing of CIFEJ.

Over the next months, we worked closely with Pierre Caron, vice-president of TVEC, one of Astral's companies, and with Marc Pichette who assisted him. Together, they raised over \$5,000 from independent producers in Montreal to help pay for this campaign and the development of the material. We are proud of the logo, which at once represents children's hands in the classic pose of an aperture reading and in a gesture of "hands-around-the-world".

We are grateful to Astral and especially to Mr. Greenberg who died before the project was quite finished. We hope that others in the film and television industry who, like him, have seen great growth and change during their lifetimes, will be willing to work with CIFEJ toward the goal of long-term financing of the organization.

REPRESENTATION

Travel has many benefits for the Secretariat. It expands our knowledge of situations in the world affecting children and media, making our work more pertinent. It exposes others, through meetings and panels and discussions, to our work and builds partnerships. It allows us to participate in creating a healthier media environment, and sometimes to affect basic changes in that environment.

The following is a list of trips taken by the secretary general and the staff of the secretariat during the last two years with some notion of the object of the travel.

Toronto, Canada: Executive Director, 28 February 1995, day trip. Visited three television stations. Two became members.

Melbourne, Australia: Executive Director, 8-18 March, World Summit on Television and Children. Spoke on panel, many contacts. Trip paid by External Affairs, government of Canada and World Summit.

Brussels, Belgium: Executive Director, 23 June - 1 July. Meetings at the European Commission, European Parliament.

Mexico City, Mexico: Secretary General, 4-11 August. First Festival Internacional de Cine para Niños and meetings with television organizations. Two new members. Trip paid by External Affairs, Canada.

Namur, Belgium: Secretary General and Executive Director, 4-7 October. Participation in

CIFEJ European regional meeting.

- Como, Italy:** Executive Director, 3-9 November. Kidscreen, animator of three panels. Trip paid by ECFA.
- Hyderabad, India:** Secretary General and Executive Director, 12-22 November. International Film Festival of India and CIFEJ Board meeting.
- Brussels, Belgium:** Executive Director, 18-23 February 1996. Presentation before the EU Parliamentary Committee on Youth, Culture, Education and Media.
- Paris, France:** Executive Director, 23-30 March. CIFEJ Board meeting. Also visits at UNESCO.
- Amalfi, Italy:** Executive Director, 16-23 April. Cartoons on the Bay. Asked to draft Charter on Violence in Cartoons. Trip paid by RAI.
- Munich, Germany:** Executive Director, 5-14 June, Prix Jeunesse International. Many contacts, UNESCO Prize for "Secret Stories"
- New York City, USA:** Executive Director, 26-28 June. Visit to three companies and Soros Foundation. One new member.
- Albena, Bulgaria,** Head of Operations, 31 May-10 June. Jury member for the Golden Antenna Festival. Trip paid by Bulgarian National Television.
- Plovdiv, Bulgaria:** Executive Director, 18-25 October. Attendance at the Golden Chest Festival. Trip paid by Bulgarian National Television.

REFLECTIONS FROM THE EXECUTIVE DIRECTOR

History

When I came to CIFEJ six years ago, the Board of Directors was looking for an administrative secretary who would work alone, full-time, in an office, handling correspondence for the organization. This was all the budget would allow for.

I asked them to let me hire a colleague to work with me. The colleague, the junior staff member, would work full-time while I, costing more, would work three days a week. I promised to find the money to finance the office.

This was risky business, but it seemed to me then that it would be the only way of seeing what sort of work CIFEJ could do. A professional staff, modern equipment, and a branching out to embrace television for children as well as film seemed to be three elements which would renew CIFEJ and take it into the next century.

The results

Six years later, I think we have proved the point. Let's look at the CIFEJ mandate:

To exchange information on production and distribution we publish The Overview. To find research concerning the influence of production on children we participated at the founding meeting of the Research Forum, headquartered in Australia. (This group is still working on ways to promote exchange of this information.) Our duty to gather legislation and regulations is partially met by Creating a Space for Children, and the current compilation of information in Eastern Europe. The development of media literacy got a big boost from Teen Video Stories while the promotion and exchange of films was central to the Latin American Tour. The encouragement of new members and the coordination of contacts and exchanges is on-going, and CIFEJ info is precious in this regard.

Throughout this period, we have stuck close to our mandate, and experimented with various projects. The only limits have been the resources at hand to give them shape.

Today

Now we can point to our efforts over the last years and say that every one of our projects has been original and necessary. There is no other yearly listing of childrens' productions, no other group gathering legislative information on children's media around the world, no group promoting exchanges like the Latin American Tour.

Now we can point to our membership and state that no other international non-governmental organization brings together members from such diverse backgrounds into a single effort for the welfare of children, faced with the on-slaught of film, television and modern media.

Now we can point to this work and outline our future. Ideally, a CIFEJ office would have a staff of four: an executive director, a membership and correspondence person to keep things rolling smoothly, a archival/database person to keep the information in useable form, and a projects coordinator to work continually on advancing our mandate and financing our projects.

The Strategy

How, you may ask, do we get from here to there? The question has been on my mind, now, for over four years. The board has tried to deal with it. It has occupied many of the meetings in Montreal with Rock Demers and Robert Roy, the treasurer and secretary general of CIFEJ. We have looked for solutions by talking to professional fund-raisers, both in Canada and Europe. I have thought of projects which could generate funds. All these efforts have led to one conclusion; we will simply have to raise a large amount of money ourselves.

Rock Demers has written a formal proposal for consideration at the general assembly 1996. His goal is an Endowment Fund which would generate revenue to make up for the difference between our base revenue (dues from members and a grant from the host government) and the needs of a four-person office. If the proposal is accepted, and if we are successful in raising a considerable sum, CIFEJ would be sheltered from the vagaries of annual granting agencies. Project money would still be necessary, but the secretariat could work in the calm assurance that operating funds were secure.

If we give over the next year to making this effort, then we will be able to truly plan for the long-term. This seems, to me, the best way to ensure that CIFEJ will continue its effort on behalf of children around the world as they meet and use the media being offered them.

This is an ambitious project, and I wouldn't undertake it if I didn't think it had a chance of succeeding. It will require, however, the whole-hearted support of all the members. It will require great creativity and teamwork. It will appear, sometimes, like a fool's quest, and I will need to know that the membership is behind the effort.

This issue--the financial welfare and the long-term stability of CIFEJ--will be a central matter at the general assembly in Poznan. We at the secretariat look forward to facing this new challenge.

Connie Tadros, Executive Director December 1996

PARTICIPANTS AT POZNAN / PARTICIPANTS À POZNAN

Albania / Albanie

Ylli Pepo

Argentina / Argentine

Alejandro Malowicki Producciones, Alejandro Malowicki
Luz Alvarez

Austria / Autriche

Aktion Film Österreich, Michael Roth
Ingrid Geretschlaeger

Belgium / Belgique

Centre belge du film pour l'enfance et la Jeunesse, Roland Perrault

Bulgaria / Bulgarie

Bulgarian National Television, Zoya Kasamakova
Children's Book & Film Foundation, Marko Stoychev

Canada

Alliance for Children and Television, Judith Pyke
Les 400 Coups, Rémi Boucher
Robert Roy
Storyline FX, Pascal Boutroy
Vision TV, Fil Fraser

Colombia / Colombie

LEDISI, Maria Josefa Dominguez and Ines Rincon

Denmark / Danemark

Statens Filmcentral, Charlotte Giese

France

Festival international du Cinéma jeune public de Laon, Raymond Lefevre

Germany / Allemagne

Kinder-und Jugendfilmzentrum in Deutschland, Beate Hanspach and Horst Schäfer
Förderverein Deutscher Kinderfilm e.v., Beate Hanspach

Hungary / Hongrie

Kati Ranody

India / Inde

Movieman, Vinod Ganatra
Vishnu Mathur

Islamic Republic of Iran / République islamique d'Iran

House of Children's Literature and Art (Khaneh), Fereshteh Ta'er-Poor
Institute for Intellectual Development of Children and Young People, Mohsen Chiniforooshan
Rooz Films, Vahid Nikkhan-Azad

Mauritius / Maurice (île)

Mauritius Film Development Corporation, Devendra Maulloo

Mexico / Mexique

Liset Cotera

Netherlands / Pays Bas

Ben Klokman
National Institute for Children & Youth Film, Harry Peters

Norway / Norvège

Det Norsk Filminstitut, Eva Faerevaag
Norsk Kino-Og Filmfond, Ove Watne
Renate Svardal

People's Republic of China / République populaire de Chine

Chinese Children Youth Film & TV Centre, Dou Chun Qi and Zhao Dong (translator/traductrice)

Poland / Pologne

Ogólnopolski Ośrodek Sztuki Dla, Jerzy Moszkowicz

Slovak Republic / Rép

Prix Danube, Mikulas Gavala

Slovenia / Slovénie

Mirjana Borcic
Radio Televizija Slovenija, Metka Dedakovic

Spain / Espagne

Cinètic, Sefa Ponsati Blancos

Sweden / Suède

Svenska Filminstitutet, Elisabeth Lysander

U.S.A. / États-Unis

Center for Children's Media, Cheryl Hirshman
Chicago International Children's Film Festival, Elizabeth Shepherd
Andrew Chudzinski

United Kingdom / Royaume-Uni

Children's Film Unit, Brianna Perkins

OBSERVERS AT POZNAN / OBSERVATEURS À POZNAN

Hungary

Magyar Televizio and EBU, Eszter Farkas

Poland

Jerzy Kolodynski - Colloquium / Colloque
Krzysztof Zanussi - Colloquium / Colloque

Romania

PRO TV, Ruxandra Ion

Sweden

Ingrid Edstrom - Colloquium / Colloque

United Kingdom

World Summit, Eina McHugh

U.S.A.

Marsha Wiener
George Gerbner - Colloquium / Colloque

FRANCE

UNICEF-Paris, Boyan Radoykov

UNESCO

SECRETARIAT / SÉCRETARIAT

Connie Tadros, Executive Director / Directrice exécutive
Jamie Gaetz, Head of Operations / Chargée des opérations



CENTRE INTERNATIONAL DU FILM POUR L'ENFANCE ET LA JEUNESSE • INTERNATIONAL CENTRE OF FILMS FOR CHILDREN AND YOUNG PEOPLE

President's Address

Dear Colleagues and Friends,

After having been president of CIFEJ for six years, it's time to take a closer look at this period.

I was elected in 1990, when Norway organised the general assembly in Kristiansand. At that time we had only one member per country, a so-called National Centre. Although we were in contact with 70 such groups, only 32 participated in the general assembly as active members.

Our secretariat was located in Paris. Although we had received financial support from the French government for many years, this grant had ceased and we were solely dependent on membership fees. Monique Grégoire, our "déléguée générale," worked voluntarily and the office in Paris was very modest. Several members were actively involved and shared the work and responsibility with Mme. Grégoire.

Clearly, it was high time to look for another country to host and support CIFEJ. After the general assembly there were three offers: from Namur in Belgium, from Poland and Canada. Poland very quickly withdrew and the new executive committee's first duty was to look for a new office and a staff for the secretariat.

At that time Rock Demers was already an active supporter of CIFEJ and thanks to his contacts and knowledge, CIFEJ obtained a grant from the Minister of Communication in Canada. After having visited Namur and Montreal, the decision to move to Canada was easily taken. Rock Demers helped again, this time in finding the right people to work for us. Since then Connie Tadros has been the primus motor in Montreal.

CIFEJ has organized general assemblies in Beijing ('91), in Montreal-Rimouski ('92) and in Vienna ('94). It became clear that we had to modify our statutes so groups more diversified than the National Centres could join us. CIFEJ was moving to cover television and video as well as film. To this end, there was an Extraordinary General Assembly held in Berlin ('93).

With an efficient secretariat, revamped statutes, and a revitalized spirit, CIFEJ has continued to grow and today counts 157 members in 53 countries. This is proof enough that, even after 40 years, CIFEJ still fills an important role, one needed by those interested in children, film and television.

The number of festivals for children and young people has grown during this time, but all agree there are not enough suitable films to go around. Also, the very good films which do make it to the screen have a difficult time finding distributors in the world market and children do not have the diversity they deserve. This will, in fact, be the subject of our colloquium tomorrow.

The work of the secretariat increases as the number of members does, and now many members keep in regular touch with us, supplying the information we need to be able to render service. I think we can all be proud of what has been achieved: publications which improve each time they appear, and a variety of projects to fill different needs.

Our directory of our membership, entitled Who's Who, is a useful tool: a pool of information about people and institutions concerned with films and television for children and young people. The Overview is another prestigious publication which is most useful for broadcasters and programmers. Here they find products from all over the world to fill many hours of transmission. Special mention goes to Creating a Space for Children which was presented to the European Parliamentary Committee on Youth, Culture, Education and Media in Brussels last February. That led to an integration in the Media Programme II of the position that productions for children would have priority over others. Lastly, but certainly not least, our news bulletin CIFEJ info is always the most important link between our members. It is a monthly reminder that CIFEJ is there, gathering information and sharing it. Members, in return, must not forget to let the secretariat know about new events, productions and policies.

Our projects have touched many. Twice CIFEJ has strongly assisted the Latin American Tour, enabling children in

that part of the world to see films from other places for the first time. To date, the largest project was Teen Video Stories. Although it was financed entirely by the Canadian government, it benefited young people at risk in five different countries, and was carried out by people working closely with the secretariat.

Through these activities CIFEJ has become more visible! Many know of our work and ask us for letters of moral support or recommendation. My impression is that we now count when we "address the House." Most recently, a generous grant from the Open Society Institute in Hungary, a part of the Soros Foundation, confirms this impression; we will now be able to continue our study of legislation in the countries of Central and Eastern Europe.

I am happy that all this has happened during my presidency. But I know that all this has only been achieved by team work and pulling together... together with my colleagues on the board, Connie Tadros, Pascal Boutroy (who was with us from 1990 to 1995) and Jamie Gaetz.

I often get asked: "How can you be president of an international organization located in Canada while you live in Norway. "Fax" is the magic word and it has been indispensable in the contacts with the secretariat. But nothing replaces meeting face to face or having a board meeting in Montreal to see how they work. And meeting with members! Some of you I have met during my travels and some of you, here, I have not seen since Vienna. Still others I only know by name. I hope that membership will continue to grow until there are no white spots on the map because modern media is present everywhere, and there is work to be done with children and young people in this environment.

So please, be active in the regional meetings Monday. Let us know what you expect from CIFEJ and CIFEJ will give you back support.

I have spoken about our success, but I am aware that many members face huge problems when they go to carry out their work for children. In many countries cultural budgets are cut to a minimum in spite of governments' statements that children are their highest priority. Many seem to forget that children not only need food and clothes, but food for their "souls" as well.

It is necessary that CIFEJ continue its work for the benefit of children around the world. This task I pass on to the new board.

As this is my last address as president of CIFEJ, I would like to thank you here and now for everything you have given to CIFEJ, and for your support to me. A special thank-you goes to my colleagues on the board, without whom it would have been difficult to act as president. And thanks to Jerzy Moszcwicz and his staff who have worked so hard to prepare this general assembly. Last but not least, thanks to the staff in Montreal for whom CIFEJ has become a calling and not just a job. A special thanks goes to Rock Demers and Robert Roy who, because of their close relationship to the secretariat, have devoted an extra amount of their spare time to CIFEJ.

So finally, let us start to work and enjoy being together. Tomorrow, during the colloquium, we will all discuss our common goal: to make a diversity of culture accessible to children of the whole world. By sharing our experiences and opinions, I hope we will find a deeper understanding of the work of CIFEJ.

My report of board meetings and travels is attached.

1) The first meeting of the new board took place in Vienna right after the last assembly. Two vice-presidents, Elisabeth Lysander (Sweden) and Bijay Madhou (Mauritius) were appointed. Rock Demers continued as treasurer. We decided to meet at least twice a year to outline future activities and ways through which the goals of CIFEJ could be reached. The second meeting was planned for Paris.

2) For personal reasons, this meeting was moved to Montreal. The most important item on the agenda was the first regional meeting in Europe. Mr. Ceuterick (Belgium) was present, and it was decided that the president and vice-president Elisabeth Lysander would take the main responsibility for the meeting. The Prize of Prizes was discussed, but funding had not yet been found.

3) The third board meeting in 1995 was in Hyderabad, India during the film festival. For the first time, Vishnu Mathur (India) and Bijay Madhou (Mauritius) were able to be with us. Vishnu took up the question of a regional centre to serve all Asia. This will be followed up. Connie Tadros and Robert Roy had several meetings with people of wealth and influence to try to raise money for the foundation. But a lack of promotional material and a five-year plan made it difficult to achieve.

4) The first board meeting in 1996 took place in Paris where finances and the draft of a five-year plan were discussed. Still, there was no news about the Prize of Prizes. Jerzy Moszcwicz offered to organize the G.A. in Poznan, but at the members' own cost. The board was grateful for the offer because it had proved quite hard to find a host for the assembly.

In general, although we agreed to meet at least twice a year, it proved difficult, mainly because the board members

lack the necessary financial support. As CIFEJ continues to work internationally, travel money should be provided for all the board members. Otherwise only representatives from rich countries, companies and institutions will be able to be active. We know, however, that the input from less well-off countries is crucial to the fulfilment of the mandate of CIFEJ. To ameliorate the financial situation of CIFEJ is still a central issue.

Travels:

Berlin Film Festival 1995: Meeting with members and the president of ECFA, Domenico Lucchini. The two presidents agreed to exchange news and to cooperate when possible. They promised to invite each other as observers to the general assemblies of the organizations and other events.

Beijing International Film Festival 1995: Invited to participate in a seminar. Talked about the situation of films for children around the world. Received thorough information about the conditions in China concerning production and distribution. Had contact with a representative from Japan and with producers from Taiwan.

Isfahan International Film Festival 1995: Invited to serve on the jury. Press conference and interviews to inform about CIFEJ.

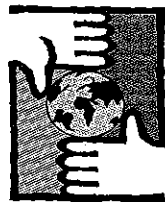
Berlin Film Festival 1996: Confirmed the importance of Berlin as a meeting place for those concerned about children's films. Participated in a meeting about conditions for German producers, their future and the reorganization of production funding.

Munich - Prix Jeunesse International 1996: Invited as board member. Several meetings with Jerzy Moszcowicz, Mikulas Gavala and Connie Tadros to plan the next general assembly and seminar.

Copenhagen - Nordic Film Festival 1996. Some new international contacts who wish to join CIFEJ.

Although I spent a lot of time and energy to plan the regional meeting in Namur, I could not attend for personal reasons. As neither Elisabeth Lysander nor I myself had the opportunity to meet the organizers beforehand in Namur, it proved to be very complicated to organize such an event via fax and phone only. In planning the next regional meetings, these difficulties should be taken into consideration.

Renate Svardal, December 1996.



CIFEJ

KIDS CONSUME, BUT IS THEIR DIET HEALTHY?

A look at cross-cultural issues
in film and television
for children and young people

Leader of discussions: **Krzysztof Zanussi**

8 December 1996

Centrum Szkoleniowe Instytutu
Ochrony Roslin
ul. Miczurina 20
Poznan, Poland

9:00 a.m. Introduction

9:15 a.m. In film and television, how do you
make a good diet for kids?

Panelists: **Ingrid Edstrom** (Sweden)
Andrzej Kolodynski (Poland)
Vishnu Mathur (India)
Discussion

10:15 a.m. Coffee break

10:30 a.m. Are these ingredients appetizing,
suitable and/or healthy?
Why? Or why not? On what does
it depend?

Clips from films and television programmes for
children; discussion about the appropriateness of
the content.

12:00 Lunch break

2:00 p.m. View from the United States: Is the
USA force-feeding the rest of the world?

Speaker: **George Gerbner** (U.S.A.)
Discussion

2:45 p.m. View from elsewhere: What are the
other reasons kids don't have a
well-rounded film and television diet?

Panelists: **Luz Alvarez** (Argentina)
Fil Fraser (Canada)
Mikulas Gavala (Slovakia)
Hamid Mohebbi (Iran)

3:45 p.m. Coffee break

4:00 p.m. What kind of stuff do the kids really
consume? What would they like to
have offered to them? And does a
media experience -- in this case
Teen Video Stories -- influence their
tastes or habits?

Panelists: **Andrew Chudzinski** and kids from
TVS-Poznan

Participants

Luz Alvarez

A graduate of the Latin American Institute for
Educational Communications of Mexico, Ms.
Alvarez holds the professor's Chair of Picture and
Sound Design at Buenos Aires University,
Argentina. She works as a scriptwriter and director
and, in 1992, had a grant to do research about
film and television for children in Canada. From
1993-1996 she was in charge of the Local
Productions Department at Infinito, a documentary
television channel and, at present, also serves as a
consultant for a cable channel in Brazil.

Andrew Chudzinski

Having served as the video-maker during the Teen
Video Stories workshop in Poznan in 1995, Mr.
Chudzinski is CIFEJ's most recent member. A
graduate in Speech, Radio, TV and Film from
Northwestern University, he also holds a M.A. from
the University of Southern California. He is a winner
of the Stephen J. Cannell Writing Award, and has
received director assistantships on feature films of
Andrzej Wajda and Krzysztof Zanussi.

Ingrid Edstrom

Currently teaching at the National Film School of
Denmark, Ms. Edstrom has held many prominent
positions in her native Sweden. Trained in theatre,
she has worked with children and productions for
children during her 30-year career at Swedish
Television, and headed up the European
Broadcasting Union Working Party for Children and
Youth ('85-'87). Recently, she has been artistic
director of the Swedish National Theatre Centre and
Managing Director of the Swedish Film Institute.

Fil Fraser

As President of Vision TV, Mr. Fraser has a mandate
to "portray the strength and integrity of Canada's
religious and cultural heritages" by providing an
alternative service which emphasizes spiritual,
ethical and moral values. Previous to joining Vision,
he worked as a journalist, a radio and TV pro-
gramme director, and a producer of feature films.
He founded the Banff Television Festival, and has
served on many policy committees at both the
provincial and federal level. From 1989-92 he
served as Chief Commissioner of the Alberta
Human Rights Commission and has been invested
as a Member of The Order of Canada.

Mikulas Gavala

A graduate of the University of Economics in
Bratislava, Mr. Gavala joined Slovak Television in
1974. After working for nine years in programme
sales and coproductions, he became Secretary
General of Prix Danube, a biennial competition of
children's programmes, a post he still occupies. As
well, he is responsible for international relations
and relations with festivals for Slovak Television.

George Gerbner

From 1964 to 1989, Dr. Gerbner was professor
and dean of the Annenberg School for
Communication at the University of Pennsylvania. A
prolific writer and speaker with a special interest in
children and media, he is a primary cultural critic of
American media. In 1991, he founded the Cultural
Environment Movement, a broad coalition to work
for fairness, diversity and cultural integrity in
mainstream media. Among his many posts, he
serves on the advisory board for Hungarian
Television.

Andrzej Kolodynski

Editor-in-chief of the film magazine Kino, Dr.
Kolodynski lives in Warsaw and works as an active
film critic. A student of Polish literature and film, he
has held jobs in the film industry. As well, he has
written several books on the documentary form,
science fiction and horror. He is a past programme
director of the Festival of Short Films in Krakow and
has cooperated for many years with the Children's
Film Festival in Poznan.

Vishnu Mathur

A graduate of the Film and Television Institute of
India, Mr. Mathur has produced and directed many
short films and documentaries as well as the feature
film "Pahala Adhyay (Chapter One)". He has
worked for the Films Division of the Government of
India and served on the script committee of the
National Centre of Films for Children and Young
People of India. Currently, he is working on a series
of short films about childhood called "Gentle
Breeze."

Hamid Mohebbi

As Managing Director of Cima Film Company,
founded in 1994, Mr. Mohebbi oversees the
production of television programmes and feature
films in Iran. He is also the director of the Tehran
International Market, organized by CFC, a
subsidiary of the Islamic Republic of Iran
Broadcasting. Prior to joining CFC, he was London
bureau chief for the IRIB for six years, and director
of the Film Production Department at the Iranian
Ministry of Culture for another six years.

Krzysztof Zanussi

"Zanussi has long been considered, along with
Wajda and Kieslowsky, one of the three major
figures of Polish post-World War II cinema," says
Canadian film professor Marc Gervais. "Ever the
man of conscience and consciousness... he creates
films of a demanding intellectual appeal." Active for
more than 30 years, Mr. Zanussi now runs his own
film company, Film Studio "Tor", and has just
completed a film about his own childhood, "Cwal"
or "In Full Gallop."

Our thanks to the following for their support of
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The CRB Foundation-Heritage Project (Montreal)
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LES ENFANTS EN MANGENT, MAIS LEUR ALIMENTATION EST-ELLE SAINNE?

Problèmes interculturels dans le domaine du film et de la télévision pour l'enfance et la jeunesse

Animateur des discussions:
Krzysztof Zanussi

8 décembre 1996

Centrum Szkoleniowe Instytutu
Ochrony Roslin
ul. Miczurina 20
Poznan, Poland

9 h 00 Ouverture
9 h 15 Dans les films et à la télévision, comment donner aux enfants une bonne alimentation?

Panel: **Ingrid Edstrom** (Suède)
Andrzej Kolodynski (Pologne)
Vishnu Mathur (Inde)
Discussion

10 h 15 Pause-café
10 h 30 Ces ingrédients sont-ils appétissants, adéquats et/ou sains? Pourquoi? De quoi cela dépend-il?

Extraits de films et d'émissions pour enfants; discussion sur la pertinence de leur contenu.

12 h 00 Déjeuner
14 h 00 Un point de vue américain: Les États-Unis sont-ils en train de gaver le reste du monde?

Conférencier: **George Gerbner** (États-Unis)
Discussion

14 h 45 Des points de vue d'ailleurs: Pour quelles autres raisons les enfants n'ont-ils pas un régime équilibré de film et de télévision?

Panel: **Luz Alvarez** (Argentine)
Fil Fraser (Canada)
Mikulas Gavala (Slovaquie)
Hamid Mohebbi (Iran)

15 h 45 Pause-café
16 h 00 Qu'est-ce que les enfants consomment vraiment? Qu'aimeraient-ils qu'on leur offre? Et une expérience des médias -- dans ce cas-ci, Histoires d'ados -- influence-t-elle leurs goûts ou leurs habitudes?

Panel: **Andrew Chudzinski** et des enfants de TVS-Poznan

Participants

Luz Alvarez
Diplômée de l'Institut latino-américain des communications éducatives du Mexique, Mme Alvarez occupe le poste de professeur de conception visuelle et sonore à l'Université de Buenos Aires, en Argentine. Elle travaille comme scénariste et réalisatrice et, en 1992, elle a reçu une subvention pour faire une recherche sur le film et la télévision pour enfants au Canada. De 1993 à 1996, elle dirigeait le service des productions locales à la chaîne de télévision documentaire Infinito. Aujourd'hui, elle agit aussi comme conseillère auprès d'une chaîne de câble au Brésil.

Andrew Chudzinski
Ayant participé à titre de vidéaste à l'atelier Histoires d'ados de Poznan en 1995, M. Chudzinski est le plus récent membre du CIFEJ. Diplômé en communication orale, radio, télévision et cinéma de Northwestern University, il détient aussi une maîtrise ès arts de la University of Southern California. Il est récipiendaire du Stephen J. Cannell Writing Award, et il a été choisi comme stagiaire à la réalisation pour des longs métrages d'Andrzej Wajda et de Krzysztof Zanussi.

Ingrid Edstrom
Mme Edstrom a occupé plusieurs postes importants en Suède, son pays d'origine, et enseigne aujourd'hui à l'École nationale du film du Danemark. Après des études en théâtre, elle a travaillé avec les enfants et dans des productions pour enfants pendant ses 30 ans de carrière à la Télévision suédoise, et elle a dirigé le Groupe de travail sur l'enfance et la jeunesse de l'Union européenne de radiodiffusion (1985-1987). Plus récemment, elle a été directrice artistique du Centre national de théâtre de Suède et directrice générale de l'Institut suédois du Film.

Fil Fraser

En tant que président de Vision TV, M. Fraser a pour mandat de "présenter la force et l'intégrité du patrimoine religieux et culturel du Canada" en fournissant un service original qui met l'accent sur les valeurs spirituelles, éthiques et morales. Avant d'arriver chez Vision TV, il a été journaliste, réalisateur à la radio et à la télévision et producteur de longs métrages. Il a fondé le Festival de télévision de Banff et a siégé à plusieurs comités aux niveaux provincial et fédéral. De 1989 à 1992, il était commissaire principal à la Commission des droits humains de l'Alberta. Il a été décoré de l'Ordre du Canada.

Mikulas Gavala

Diplômé de l'Université des sciences économiques de Bratislava, M. Gavala a commencé à travailler à la Télévision slovaque en 1974. Après neuf ans aux services des ventes et des coproductions, il est devenu secrétaire général du Prix Danube, un concours d'émissions pour enfants tenu deux fois par an, poste qu'il occupe toujours. Il est également responsable des relations internationales et des relations avec les festivals à la Télévision slovaque.

George Gerbner

De 1964 à 1989, le Dr Gerbner était professeur et doyen de la Annenberg School for Communication à l'Université de Pennsylvanie. Conférencier et auteur prolifique s'intéressant particulièrement aux enfants et aux médias, il est un important critique culturel des médias américains. En 1991, il a fondé le Cultural Environment Movement, une coalition oeuvrant en faveur de l'équité, de la diversité et de l'intégrité culturelle dans les médias. Parmi les nombreux postes qu'il occupe, mentionnons celui de conseiller auprès de la Télévision hongroise.

Andrzej Kolodynski

Rédacteur en chef du magazine cinématographique Kino, le Dr Kolodynski vit à Varsovie et exerce le métier de critique de cinéma. Après avoir étudié la littérature et le cinéma polonais, il a travaillé dans l'industrie du film. Il a également écrit plusieurs livres sur le documentaire, la science-fiction et l'horreur. Il a été directeur de la programmation au Festival du court métrage de Cracovie et a collaboré pendant plusieurs années au Festival du film pour enfants de Poznan.

Vishnu Mathur

Diplômé de l'Institut du film et de la télévision de l'Inde, M. Mathur a produit et réalisé plusieurs courts métrages et documentaires, de même que le long métrage "Pahala Adhyay (Chapitre un)". Il a travaillé au Département du film du gouvernement indien et a siégé au comité des scénarios du Centre national du film pour l'enfance et la jeunesse de l'Inde. Il travaille présentement à une série de courts métrages sur l'enfance intitulée "Gentle Breeze".

Hamid Mohebbi

En tant que directeur général de Cima Film Company (CFC), fondée en 1994, M. Mohebbi supervise la production d'émissions de télévision et de longs métrages en Iran. Il est également directeur du Marché international de Téhéran, organisé par CFC, une filiale de Islamic Republic of Iran Broadcasting (IRIB). Avant de travailler pour CFC, il a dirigé pendant six ans le bureau d'IRIB à Londres et, pendant six autres années, le Service de la production cinématographique au ministère iranien de la Culture.

Krzysztof Zanussi

"Zanussi est considéré depuis longtemps, avec Wajda et Kieslowsky, comme une des trois figures majeures du cinéma polonais d'après-guerre", selon le professeur de cinéma canadien Marc Gervais. "Toujours conscient et consciencieux... il crée des films d'un attrait intellectuel exigeant." Avec plus de 30 ans de carrière, M. Zanussi dirige aujourd'hui sa propre entreprise cinématographique, Film Studio "Tor", et vient de compléter un film sur sa propre enfance, Cwal ou Au grand galop.

Nous tenons à remercier les organismes suivants pour l'aide apportée à l'organisation de ce colloque:

- The CRB Foundation-Heritage Project (Montréal)
- The Nordisk Film- & Tv Fond (Oslo)
- Prix Jeunesse International (Munich)

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