

poezije i najnagrađivanijemu hrvatskome dječjem piscu Zvonimiru Balogu (30. svibnja 1932. – 2. studenoga 2014.). Manifestacija *Peti hrvatski biennale ilustracije* dosljedno prati početni koncept koji se sastoji od realizacije određene ideje, predstavljanja izabranih majstora ilustracije te sljedećih godina zasebnim izložbama daje priliku publici upoznati se s cjelokupnim opusom prvonagrađenoga autora. Na protekla četiri bijenala to su bili Svjetlan Junaković (2007., Hrvatska), Dušan Kallay (2009., Slovačka Republika), Alenka Sottler (2011., Slovenija) i Tomislav Torjanac (2013., Hrvatska). Tijekom narednih dviju godina, do sljedećega bijenala, možemo stoga očekivati predstavljanje Balogova opusa.

Iako se glavni program održavao u Galeriji Klovićevi dvori, također treba istaknuti i izložbu plakata kluba Močvara održanu u sklopu manifestacije, na kojoj su ilustracije predstavljene u Kuli Lotrščak od 17. lipnja do 13. srpnja 2014. godine. Ta izložba uključila je mali, probrani izbor plakata Kluba koji je u proteklih petnaest godina rada, pored važnoga kulturnoga i socijalnoga utjecaja, svoju prepoznatljivost u javnosti izgradio upravo uz pomoć jedinstvenoga oblikovanja promotivnih tiskovnih vizualnih materijala, odnosno plakata. Mnogi izloženi plakati prepoznati su i na međunarodnoj razini – neki od njih objavljeni su u raznim inozemnim publikacijama kao plakati svjetske klupske scene.

Ponuđenim bogatstvom kulturnih, likovnih i edukativnih sadržaja međunarodna izložba *Peti hrvatski biennale ilustracije* privukla je pozornost brojnih posjetitelja, a važnošću sadržaja itekako je doprinijela promoviranju vizualne kulture te ilustracije kao vrijedne i jedinstvene likovne discipline.

Vedran Markulin

European Conference on Children's Film (ECCF) and the KIDS Regio Forum

Erfurt, Germany, 18 June and 19 – 20 June 2014

The first *European Conference on Children's Film – Spotlight on Children's Film Research* took place on 18 June 2014 in Erfurt, Germany, and was followed by the KIDS Regio Forum which took place from 19 to 20 June also in Erfurt. The first conference was of a scholarly and academic nature, focusing on research questions regarding the status and different aspects of (mostly European) children's films. The conference was organised through the collaboration of the University of Erfurt and Eberhard Karls University Tübingen. The papers at the conference were presented by 12 scholars from 8 countries (Germany, Sweden, Denmark, Croatia, Great Britain, Netherlands, France and Italy) and from 11 different European academic institutions.

The conference started with the welcoming note by Prof. Dr. Sven Jöckel from the University of Erfurt, Faculty of Philosophy (Department of Media and Communication) and was followed with the "Keynote on the Status Quo of European Children's Film Research" by Franziska Matthes where different disciplines of children's film scholarship were delineated. The disciplinary context and focus of the papers presented at the conference included film studies, media education, literature studies, film sociology and

communication, as well as media studies, all of which try to problematise the broad area of children's film from many specific and different methodological perspectives.

The focus of the 11 presented papers was therefore very broad but nevertheless had one common ground – the specific features of children's film in general and its relation to adult cinema and child spectators, as well as the European children's film heritage and production.

The paper “Children's Cinema as National Cinema: The Case of Sweden 1944 – 2006” by Anders Willem Åberg (University of Växjö) discussed the relation between cinema and nation using children's film as an example and focusing on the way the image of the ideal childhood is used and created for building the prevalent national Swedish discourse. The issues of nation and ethnicity were analysed in the context of works by Astrid Lindgren and also by a comparative analysis of two Swedish children's films, *Guttersnipes* (1944) and *Kidz in da Hood* (2006).

The paper “A Historical Approach to Childhood and Children in Danish Children's Film and Television” by Christa Lykke Christensen (University of Copenhagen) focused on the historical development of the notion of childhood in Danish children's film and television from 1950 to 2013. Accentuating the importance that children's film production has in the Danish media and cultural life, the author provided an overview of the changing image of childhood and children through three different phases in the history of Danish children's film and television: the ‘traditional’ period (1951 – 1966), the ‘radical’ period (1967 – 1990), and the ‘neoliberal’ period (1991 – 2014).

The paper “Narrative, Style and Ideology in Croatian Children's Fiction Film from the Yugoslav Period” by Krunoslav Lučić (University of Zagreb, co-authored by Nikica Gilić) analysed various narrative, stylistic, ideological and cultural aspects of Croatian children's fiction films from 1945 to 1991, with special focus on films produced by the companies Zora Film, Croatia Film and Jadran Film and directed by Ivan Hetrich, Nikola Tanhofer, Branko Majer, Srećko Weygand, Fedor Škubonja, Vladimir Tadej, Mate Relja, Branko Bauer, Obrad Gluščević and Dušan Vukotić. The paper correlated the structure of Croatian children's films with the notion and procedures of the classic film style and elements of classic film narration and also articulated the motifs of socialist and postwar, antifascist ideology in the films of the given period.

The paper “Political Implications of Performative Practices in Children's Film” by Christian Stewen (University of Bochum) addressed the issue of different signifying practices that are responsible for constructing and negotiating the status of child's identity, with special attention given to the popular children's fantasy film *The Chronicles of Narnia*. The author argues that children's film in general has the potential of making visible and transforming basic cultural and medial practices of signification and therefore has a political potential.

The paper “‘Some Secret Language’ – Toddlers Learning to Understand Moving-Image Media” by Cary Bazalgette (University of London) presented an explanation of the relationship between children and moving-image media, based on a two-year longitudinal study of a pair of non-identical, boy and girl twins, which started when they were 18 months old. The author argued against the mainstream explanation of developmental psychology

and drew on film theory to make the case for film-watching as a learned, rather than instinctive, activity, with many social benefits and implications for the evolving cultural identities of children.

The paper “Parenting Children with Film: the Dutch Situation” by Peter Nikken (Netherlands Youth Institute, Utrecht) presented the problem of guiding the appropriate use of movies among children and young adults who are more than at any other time surrounded by and exposed to diversified and potentially harmful content and experience. The author provided an analysis of different filter systems by means of which parents and children’s caretakers are able to perform the task of giving children an appropriate movie selection in the Dutch media context.

The paper “Committed Films for Children: From Social Realism to Poetic Stylization” by Anne Schneider (Caen University) focused on exploring the social, economic and political conditions of the narrative world of children’s films where the key components are channelled through the actions of children’s gangs in a brutal context of poverty and violence, all of which is poeticised by different film techniques, leaving space for the formation of positive childhood values.

The paper “Animal Protagonists and Child Audiences in the Anthropocene” by David Whitley (University of Cambridge) examined the ways narratives for children with a significant focus on animals may adapt to the challenges inherent in a period (the so-called ‘Anthropocene’) when environmental change is driven primarily by human agency. The main argument of the paper developed through an examination of significant examples from recent European films and by relating them to the concept of modern childhood where the figure of the animal has a completely different, more mediated status with respect to the child’s experience.

The paper “Moving Stories: The Creation of Emotion in Children’s Film and Literature” by Johanna Tydecks (Eberhard Karls University, Tübingen) provided a comparative analysis of emotional impact and potential channelisation through two different media – picturebooks and films. The author gave an overview of emotion-based research in film theory from the cognitive standpoint and applied its insights to a comparative analysis of the picturebook *The Gruffalo* (1999) and the film adaptation of the same name from 2009.

The paper “Unreliable Narration in Children’s Films” by Bettina Kümmerling-Meibauer (Eberhard Karls University, Tübingen) proposed a somewhat neglected view of the notion of narrative unreliability in children’s film, even though child narrators and child focalisers might be considered predestinated to be unreliable narrators due to their restricted world knowledge and yet not fully developed cognitive, emotional and social capacities. The author paid special attention to films that focus on untruthful and mentally disturbed child characters and on children’s films that present a fantastic secondary world whose epistemic status is disputed.

The last paper of the conference, “Some of the Keys of Pixar’s Worldwide Success” by Armando Fumagalli (Catholic University of Sacre Coeur) investigated the conditions and reasons for the success and universal emotional appeal of animated films by Pixar Animation Studios. The author explained the importance of story development and structure in Pixar films and also underlined the difference between the technological and narrative premises

of Pixar animated films and films created within the context of the Hollywood film industry.

The second KIDS Regio Forum 2014 *Children as Audience: From the Perspective of Research and Practice* (the first was also held in Erfurt, 24 – 25 June 2009) took place over two days immediately after the ECCF conference. It was a European industry conference that brought together various representatives of the media sector with film scholars in order to provide insights and to foster collaboration on research and practice regarding children as a film audience. The conference was organised by the German Children's Media Foundation Golden Sparrow in close collaboration with KIDS Regio, the University of Erfurt, the Financing Forum for Kids Content, as well as the Creative Europe Desk Germany. It was supported by the Central German Regional Film Fund, the State Chancellery of Thuringia and Film i Skåne. The conference addressed scriptwriters, directors, producers, distributors, sales agents, television editors, exhibitors, as well as politicians, but also representatives of funding institutions, of lobby initiatives and of universities or other research institutions from 18 European countries and included 86 participants.

The conference laid focus on two main concepts, discussed on one conference day each. The first was raising the visibility and profile of European children's film and the other was improving access to those films by young audiences, given their changing consumption habits, interests and needs. Although the conference was conceived as a series of round tables, think tanks, presentations of best practices from around Europe and parallel group work on the issues in question, it also had an academic perspective. During the two-day conference, scholars from different institutions gave five keynote lectures that included various topics and perspectives on children's film. Franziska Matthes from the University of Erfurt presented the papers "Film Consumption and Preferences of European Children" and "Children's Films on TV and Online", Tobias Kurwinkel and Philipp Schmerheim from the University of Bremen presented a paper "The Significance of Sound Design Regarding Children as Addressed Audience", Martin Kanzler from the European Audiovisual Observatory presented a quantitative analysis of the "Theatrical Circulation of European Children's Films" and Lidia Peralta García from the Universidad Autónoma de Barcelona gave a lecture on "Children's Films in Schools".

Given the highly interactive character of the second conference and its direct link to the ECCF, the KIDS Regio Forum provided a good example of the synergy that can be established between a scholarly focus on children's film research and its practical and industry oriented counterpart.

Krunoslav Lučić

Šesti hrvatski slavistički kongres

Vukovar i Vinkovci, 10. – 13. rujna 2014.

Šesti hrvatski slavistički kongres, međunarodni znanstveni skup hrvatskih i inozemnih kroatista, slavista, filologa i drugih znanstvenika održan je od 10. do 13. rujna 2014. godine u Vukovaru i Vinkovcima. Bio je to drugi put da se Hrvatski slavistički kongres održava na istoku Hrvatske, no prvi put na području Vukovarsko-srijemske županije. Tematski,