



FESTIVAL DE CANNES

OFFICIAL SELECTION 2013

CANNES CLASSICS

A Story of Children and Film

(UK, 2013, 101 mins)

CANNES PR CONTACT:

PREMIER ENTERTAINMENT
ARTS
CULTURE

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<http://www.festival-cannes.com/en/pressConf/Packs+films.html>

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SHORT SYNOPSIS

Two children, Laura and Ben, play in a room in Edinburgh, Scotland. At first they are shy, then they get stroppy, then show off, then tell stories, then wreck the toy that they're playing with.

Each of these aspects of childhood inspires a journey through world cinema, in which we see how great films from 25 countries – classics as well as rarer movies – have depicted shyness, stropiness, storytelling and violence in childhood, plus other themes too: adventure, surrealism, and doggedness. Laura and Ben stay in a room, but *A Story of Children and Film* travels the world. The kids' play is a microcosm and, so, the film begins and ends with one of the most famous microcosms in the history of art.

BFI

FILM 4

BofA Productions

Present

A Story of Children and Film

Written and directed by

Mark Cousins

-

Producers

Mary Bell and Adam Dawtrey

-

Editor

Timo Langer

-

Film Advisor and Researcher

Neil McGlone

-

French Shoot

Steadicam DOP Marc Benoliel

Focus Puller Timothee Lebarbenchon

Electrician Wilhem van Overbeck

Children Ines Lopez Salvador Cazals

Equipment Panavision Marseille and Transpalux Marseille.

-

Dubbing Mixer

Ali Murray

Commentary Record

Iain McKinna

-

For the BFI

Director of Lottery Film Fund
Ben Roberts

Senior Production and Development Executive
Lizzie Francke

Head of Production
Fiona Morham

Production Finance
Amanda Pyne

Business Affairs Manager
Ben Wilkinson

For Film 4

Tabitha Jackson
David Cox
Laura Baglow

For BofA

Business Affairs Jillian Morris
Production Accountant Catrina Luna
Accountant Shipleys Insurance, Media Insurance Brokers

Special Thanks

O'Melveny & Myers LLP (Libby Savill and Sarah Caughey)

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Mausole, Saint-Remy de Provence

Laura Moreton, Ben Moreton

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the Edinburgh International Film Festival, the 8 1/2 Foundation, GLM, Judith
Dawtre, Ascension Garcia, Celine Carroll, Bashabi Fraser, Karel Och, Eriona
Vyshka and the Albanian Film Archive, Thomas Logoreci, Iris Elezi, Stuart
Cosgrove, John Archer, Julian Ward, Timour Mambety, Lizelle Bischoff, Tilda
Swinton, Benjamin Kracun, Anna Fomicheva, Tristan Priimägi of the Estonian
Film Foundation, Martin Pope, Marc Samuelson, Philippe Carcassonne,
Sandrine Boulet, Milena Poylo, Pascale Beraud and Vassili Meimaris of the
Commission Regionale du Film Provence-Alpes-Cotes d'Azur

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Music

The Original Score for Ernst Lubitsch's Kohlhiesel's Daughters, composed by
Aljoscha Zimmerman, performed by the Aljoscha Zimmerman Ensemble. With
kind permission of Sabrina and Hanna Zimmerman. Licensed courtesy of
Bayerische Rundfunk.

Premiere Communion de la Vierge, from Vingt Regards sur L'enfant Jesus, by
Olivier Messiaen, performed by Hakon Austbo. Licensed courtesy of Naxos
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Van Gogh Paintings

Landscape from Saint-Remy, Ny Carlsberg Glyptotek, Copenhagen,
photographer Ole Haupt.
Enclosed Wheat Field with Rising Sun, Sun Over Walled Wheat Field and
Landscape with Wheatfields and Rising Moon, Collection Kroeller-Mueller
Museum, Otterlo, the Netherlands.
Enclosed Wheat Field with Reaper, bpk/Kupferstichkabinett, SMB/Joerg P.
Anders
Fields with Poppies, with kind permission of Kunsthalle Bremen.
Wheatfield with Reaper, Self Portrait with Grey Felt Hat, Van Gogh Museum,
Amsterdam.
Self Portrait, 1887, Detroit Institute of Arts, USA/City of Detroit Purchase/The
Bridgeman Art Library.
Self Portrait, Autumn 1886, Collection of the Gemeentemuseum Den Haag.
Self Portrait with Bandaged Ear, The Samuel Courtauld Trust, The Courtauld
Gallery, London
Self Portrait 1887-88, courtesy Foundation E.G. Buehrle Collection.
Self Portrait, August 1889, courtesy National Gallery of Art, Washington DC

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The Child Actors

Andrew Ray, Roma Burlaka, Jackie Coogan, Rolf Wenkhaus, Koki Maeda,
Stephen Archibald, Pascal Lamorisse, Lars Henning-Jensen, Jean-Pierre
leaud, Natalya Ovodova, Saeed Alamdari & Hamid Alamdari, Georges
Poujouly & Brigitte Fossey, Stan Laurel and Oliver Hardy, Hadi Alipor, Marilyn
Harris, Ana Torrent, Zdenek Lsiburek, Lynne Ramsay Jr., Noufou Ouedraogo,
Yuya Yagira, Tomoka Tabata, David Bradley, Rick Lens, Karolina Ostrozna &
Kasia Szczepanik, Fredrik Becklen & Marie Ohman, Billy Chapin & Sally Jane
Bruce, Lissa Balera, Jared Gilman & Kara Hayward, Margaret O'Brien and
Judy Garland, Shirley Temple, Bertil Guve, Aida Mohammadkhani, Sameneh
Jafar-Jalali, Tokkan Kozo & Takayuki Suematsu, Tony Wager & Jean
Simmons, Vladimir Kosyrev, Igor Fomchenko, Ajith Kumar H.M, Karen
Fergusson, Hayam Masao & Bakuden Kozo, Henry Thomas, Xue Bai, Filipp
Yankovsky

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In solidarity with
Jafar Panahi

-

For Hanway Films

Kate Hide
Mark Lane
Justin Kelly
Thomas Mann
Fabien Westerhoff

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www.astoryofchildrenandfilm.com

designed by Ehsan Khoshbakht, Ehsan Irannejad and Mark Cousins

KB Kinderwrite with kind permission from Khrystine Bosland
BofA logo design by Euan Dawtrey

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THE MAKING OF A STORY OF CHILDREN AND FILM

DIRECTOR'S NOTES

My niece and nephew, Laura and Ben, visited me in Edinburgh, in Scotland, and so I filmed them. One shot, 12 minutes. No camera moves. I don't much like camera moves.

Then I started chatting to people about making a film about kids and cinema. I've been interested in kids for a while. The first thing I ever directed for TV, in 1989, was about a kids' festival in Glasgow. My first film for the big screen, *The First Movie*, was about kids and cinema. I co-set up a charity, Scottish Kids are Making movies, in the mid 90s. My work with Tilda Swinton, especially the 8 ½ Foundation, has often been for children.

So I wrote an idea for a film about kids in movies. In a gap in the writing, I re-watched the footage of Ben and Laura, and realised that in the just one shot, they went through lots of the emotions of childhood – shyness, showing off, stropiness, etc. This could be a way of structuring my film, I thought. Previously, I had made *The Story of Film: An Odyssey*, which was produced by John Archer of Hopscotch films. John and I had planned a film that would last perhaps, 4 ½ hours, or maybe 6 hours, but it grew to 930 minutes, 15 ½ hours. I knew that I didn't want to make something huge like that about kids, and I didn't want to make a straight history of kids in cinema. I needed a way of containing the subject, giving it a scale and, also, I hoped, a degree of richness or a poetics. The shot of Laura and Ben could provide this. Using it would allow me to look at kids through movies rather than directly at movies themselves. This is something like the opposite of *The Story of Film: An Odyssey*. Or, rather, it's that film combined with *The First Movie*. I liked this thought, but was worried about it too, as I knew some people wouldn't like it.

With these ideas in mind, I went back to the writing of the film. When I was in school, I loved it when they gave us big sheets of paper on which to draw. Ever afterwards, when I have something to plan or write, I start with a large sheet of paper. So it was with *A Story of Children and Film*. I realised early on in my thinking that, unlike my other films, it would not be about a journey, a road movie, it would be a series of themes. So I scribbled each childhood theme – shy, secretive, performative, destructive, watching, leaving, adventurer, dreaming, grumpy, scared, loss, limited horizon, daring, class, adult, dog with a bone, alone – on a big page, and drew a rough box around each. Then, each time I watched a film, if it had a good scene about one of those themes, I wrote it down in the relevant box. I find the big sheet of paper approach so much more useful than, say, a linear document on a computer. The former allows me to jump between themes, notice connections, etc. It's more creative, more like drawing.

Then producers Adam Dawtrey and Mary Bell came on board. I'd known them for years and we had often talked about children and film. They were the film industry producers on the 8½ Foundation, a project about kids and cinephilia that I did with Tilda Swinton, Matt Lloyd and Tamara Van Strijthem.

As I wrote the script, I started to choose the films that I would feature. I knew that I wanted them to be very international. I wanted some classics but lots of less well known movies too, not because they are less familiar, but because they are great. I also knew that a lot of the movies would be directed by women. I asked for suggestions of kids films from a great Swedish producer, Anita Oxburgh, and from the director of the Karlovy Vary Film Festival, Karel Och. Most of all, my friend Neil McGlone sent me some remarkable films I hadn't seen, including *Melody for a Street Organ* by Kira Muratova, a director whose work I've been passionate about, and been talking about, for years. Neil became invaluable to me in my selection, and is the film's researcher and film advisor.

The editor who has cut all my feature length films, Timo Langer, started cutting the movie. Usually Timo and I'd have a two metre long timeline pinned onto the wall of the edit suite, but this time we only had a print of a small painting by Paul Cezanne. This is because we felt that we were not making something too linear, rather we were editing a portrait film, a documentary with different hues and tones. This was an unusual move, I think, but we wanted to challenge ourselves.

I had written an opening of the film to be shot in Saint Remy in France, where, in 1889, the painter Vincent Van Gogh was in hospital and convalesced. Producers Adam and Mary set up a half day shoot there. We filmed in the room where Van Gogh slept. I wanted the window open so that the curtains would blow. It was so windy outside that the pictures in the room nearly blew off the walls. Marc Benoliel was our steadicam DOP for this shot. I wanted to be able to see the landscape from well inside the building. This meant lighting the rooms to make them brighter so that, even from far back, we could see the outside.

The steadicam shot recurs at the end of our film. I wanted it to look slightly different the second time so asked Marc to use a 50mm lens for the second shot, compared to a 35 mm lens for the first, thus changed the depth of field. We arranged for two French children, Salvador and Ines, to play with balloons in the field outside Van Gogh's room. This refers to something that happens in the film itself.

Then we came back from France and finished cutting the film. As we did, Adam talked to me about how, from the birth of cinema, the movie camera has always been drawn to children, and, in the era of camcorders and then, more recently, phone cameras, kids have been amongst the most filmed things. Talking together, we realized that no other art form has ever been so obsessed with the experience of childhood. I had been writing about the

affinity between children and cinema, and these conversations improved my script.

Then I recorded the voice-over in a sound studio on Edinburgh and Ali Murray, also from my home town, who had done the lovely sound on my film *What is this Film called Love?*, did the sound mix.

A Story of Children and Film was finished but, hopefully, only just starting.

Mark Cousins

PRODUCERS' NOTES by Adam Dawtrey

Sometime in early 2009, I bumped into Mark Cousins on the street in Edinburgh, and asked what he was up to. He said that he and Tilda Swinton had dreamed up a new idea for a film festival that summer, which involved pulling the Screen Machine, a 38-ton mobile cinema, by hand across the Scottish Highlands, showing great movies in small villages along the way. They called this wild idea the Pilgrimage.

Mark had consulted the British Tug-of-War Association about how many people it would take to pull a truck of that size, and showed me some figures scribbled on the back of an envelope. Mark was a bit troubled about his calculations. "I'm not quite sure," he confessed. "It's either 10 people, or 1,000 people. I guess we won't find out until we actually try. It might be a disaster." I decided then and there that my family – myself, wife Mary Bell and our two sons, then 8 and 12, both film mad – had to become Pilgrims.

Mark may have been uncertain about whether he and Tilda could pull off this lunatic scheme, but I had no doubt whatsoever. I knew it would be a once-in-a-lifetime experience for anyone who took the plunge and trusted in their vision. And so it proved. Out of this remarkable trip, Mary and I became involved in Mark and Tilda's 8 ½ Foundation, which introduces Scottish children to the riches of world and classic cinema.

So when Mark called last autumn to ask if Mary and I would like to produce *A Story of Children and Film*, it took us about a second to say yes. After *The First Movie*, *The Story of Film* and *What Is This Film Called Love?*, I had already realized that he's touched with genius as a director.

After spending 25 years as a film journalist, and the past five years working with producers to develop feature projects, being invited to make my own debut as a producer by such a unique filmmaker was an extraordinary gift. It sums up the inclusive generosity of Mark's talent, which is also reflected in his constant use of the phrase "as you know" – with which he prefaces any piece

of information that you might not know, thus making you feel much smarter and better informed than you really are. It's how he makes his audience feel. Producing *A Story of Children and Film* was also a chance to work with my wife Mary, who has 30 years' experience as a producer of iconic TV comedy (*Father Ted, Have I Got News For You* etc), and back in the mists of time, produced a short film, *Work Experience*, which won an Oscar. We set up BofA Productions – named after Bridge of Allan, where we lived since moving up our family to Scotland in 2007.

Producing for Mark, rather like walking through an airport with him, is an experience of racing to keep up. Intellectually, creatively and practically, he's lightning quick. He knows exactly what he wants, and has generally done it within hours of saying he's going to. Finding the money comes later. But he's also intensely collaborative, as long as you can keep pace.

Our funders at the BFI and Channel 4, Lizzie Francke and Tabitha Jackson, were remarkably supportive of Mark's method and vision, and fleet enough of foot to be there when we needed them. This film simply wouldn't have happened without either of them.

CAST

Laura and Ben Moreton, aged 11 and 10, live in Frodsham in Cheshire, England, and go to school in nearby Helsby. They are Mark Cousins' niece and nephew.

The two French children that we see at the end of the film are Ines Lopez and Salvador Cazals, both aged 11. They live near Saint Remy in Provence.

PRODUCTION STILLS

These can be downloaded here;

(this link is coming soon)

THE TRAILER FOR THE FILM AND THE MAKING OF

These are on our youtube channel, here:

(this link is coming soon)

THE COUNTRIES OF THE FILMS

Albania
Burkina Faso
China
Czech Republic
Denmark
England
Finland
France
Germany
India
Iran
Japan
Korea
Kurdish Iraq
Latvia
Mexico
Netherlands
New Zealand
Poland
Russia
Scotland
Senegal
Spain
Sweden
Ukraine
USA

DIRECTOR'S FILMOGRAPHY AND CV

Dear Mr Gorbachev	(assoc d with Michael Grigsby, 60 mins, 1989)
Children's Festival	(d, 8 mins, 1990)
Gulf War: Scottish Eye	(d, 48 mins, 1991)
Another Journey by Train	(co-d with Mark Forrest, 59 mins, 1993)
Ian Hamilton Finlay, In a Wee Way	(d, 40 mins, 1996)
I remember IKWIG	(d, 40 mins, 1996)
Scene by Scene	(d, 25 x 60 min documentary interviews, 1997-2001)
Cinema Iran	(w,d 59 mins, 2005)
On the Road with Kiarostami	(w,d, 28 mins, 2005)
Kenny Richie	(co-d with Irvine Welsh, 12 mins, 2008)
8 1/2	(co-w, co-d with Tilda Swinton, 23 mins, 2008)
The First Movie	(w,d,dp, 76 mins, 2009)
The Story of Film: An Odyssey	(w,d,dp 930 mins, 2011)
What is this Film Called Love?	(w,d,dp, 75 mins, 2012)
Dear Georges Melies	(w, co-d, co-dp, with Tilda Swinton and 102 children, 8 ½ mins, 2013)
A Story of Children and Film	(w,d,dp, 104 mins, 2013)
Here be Dragons	(w,d,dp, 74 mins, 2013)

Mark Cousins is a Northern Irish filmmaker, writer and curator who lives in Scotland. The subjects of his films have included neo-Nazism, cinema, childhood, the Middle East, and walking. In the mid 1990s, he was director of the Edinburgh International Film Festival, and took it to Sarajevo in defiance of the siege. At the same time he co-founded the charity Scottish Kids are Making Movies, focussing on children and creativity, which has become a theme in his work.

Next, Cousins presented BBC2's *Moviedrome*. He co-edited *Imagining Reality: The Faber Book of Documentary* with Kevin Macdonald, and directed and presented BBC2's *Scene by Scene*, which ran for five years, screening career interviews with, amongst others, Martin Scorsese, Jane Russell, Paul Schrader, Bernardo Bertolucci, David Lynch, Roman Polanski, Jeanne Moreau and Rod Steiger.

Together with Antonia Bird, Robert Carlyle and Irvine Welsh, Cousins is a director of the production company 4Way Pictures. In 2001 he drove from Scotland to India. In 2004 he helped establish Sylvain Chomet's Studio Django in Edinburgh. From 2001 to 2011 he wrote on movies and ideas for *Prospect*. His 2004 book *The Story of Film*, was published around the world. He turned it into a 930 minute film, *The Story of Film: An Odyssey*, which won the Stanley Kubrick Award from Michael Moore, and which the New York Times called "The place from which all future revisionism must start."

Cousins' fourth book, *Watching Real People Elsewhere*, was published in 2010. He is Honorary Professor of film at the University of Glasgow, Honorary Doctor of Letters at the University of Edinburgh, and was Co-Artistic Director of Cinema China, The Ballerina Ballroom Cinema of Dreams and A Pilgrimage, the last two being parts of Cousins' ongoing collaboration with Tilda Swinton. Swinton and Cousins launched the 8 ½ Foundation (www.eightandahalf.org) in Scotland in 2009.

His first film for the big screen, *The First Movie*, about children in Iraq, won the Prix Italia. He began a new column for Sight and Sound magazine in 2012. His third cinema film, *What is this Film Called Love?*, an essay film shot in Mexico City, had music by PJ Harvey. His fourth film, *A Story of Children and Film*, was in the official selection of the 2013 Cannes Film Festival. He has just completed a fifth film, *Here be Dragons*, which is about Albania, communism and memory.

Cousins is in pre-production on a new film, *I am Belfast*, about a 10,000 year old woman. It will be a collaboration with composer David Holmes.

PRODUCER'S CV - ADAM DAWTREY

Adam Dawtrey is an English film journalist and film producer, based in Scotland.

Adam Dawtrey began his career as a film industry journalist in 1988, after studying English literature at St John's College, Oxford and journalism at the London College of Printing. He worked for the Financial Times Screen Finance and The Hollywood Reporter, then joined the London bureau of the Hollywood trade magazine Variety in 1991. He served as European Editor of Variety from 1993 to 2008, and wrote the London Eye column. He also acted as film expert for Sky TV's Showbiz Weekly, appeared as an industry commentator on BBC radio programmes, and chaired panels at Cannes, Berlin and other film festivals. He moved to Scotland with his family in 2007, and left the Variety staff in 2008, but has continued to contribute extensively as a freelance feature writer, as well as writing on film for Finch's Quarterly Review, The Guardian, Wired UK, Sight & Sound and other publications. He worked as a creative consultant with Peter Fudakowski's UK Film & TV plc from 2008-10, and is working with Angus Lamont's Crab Apple Films to develop a movie based on Janet Paisley's novel *Warrior Daughter*, scripted by Rhianna Pratchett, with funding from the BFI and Creative Scotland. Adam has several other film and TV projects in development, including a theatrical documentary about the great Israeli soccer referee Abraham Klein, titled *Man in Black*. *A Story of Children and Film* is his first feature film as a producer. He also works as film industry producer for the 8 ½ Foundation, a non-profit venture founded and led by Mark Cousins and Tilda Swinton, backed by Creative Scotland, which is dedicated to sharing the magic of world and classic cinema with primary school age children.

He is a member of BAFTA, and served from 2005 to 2009 on the jury for the Carl Foreman Award, which honours the most outstanding debut by a British director, writer or producer.

He is married to Mary Bell. They have two children.

PRODUCER'S CV - MARY BELL

Mary Bell is a Scottish radio, TV and film producer.

Born and raised in Perth, Scotland, Mary Bell took the low road south to London in 1979 to join the BBC. She spent seven years in BBC Radio's Light Entertainment department, where she worked on classic shows such as *Just a Minute*, *My Music* and *Yes Minister*. The TV transfer of *My Music*, with Mary as the on-screen scorekeeper, earned her fan mail and marriage proposals. She fell in with a crowd of young comedy writers, producers and performers including Jimmy Mulville, Andy Hamilton and Guy Jenkin. When a bunch of them got signed up by Channel 4 in 1986 to make the topical sketch show *Who Dares Wins*, they persuaded her to join them. Hat Trick Productions was born. While working as a production manager for various Hat Trick shows, Mary set up her own company North Inch to produce the short film *Work Experience*, which premiered in Cannes in 1989, and went on to win an Oscar. Back at Hat Trick, Mary produced *The Harry Enfield Television Programme* and *This is David Harper*, then became deputy managing director and joined the board in 1991. She set up the US version of *Whose Line Is It Anyway?*, and acted as executive producer of numerous award-winning shows including *Father Ted* and *Have I Got News for You*. She left Hat Trick in 2001 to devote herself to raising her children, and returned to Scotland with her family in 2007. In 2008, she relaunched North Inch Productions, in partnership with Moray Hunter and David Kay. North Inch has produced the radio and TV comedy *Freedom* and the radio comedy series *Dan McDuff Is On The Case*, both for BBC Scotland.

Mary works with her husband Adam Dawtrey as industry producer of the 8 ½ Foundation. In 2013, they formed BofA Productions to produce *A Story of Children and Film* for Mark Cousins.

EDITOR'S CV

Timo Langer (*1978) is a Director and Editor currently living in Edinburgh, UK. He started making films in his late teens and after graduating High School he went on to educate himself away from TV screens and Hi8 Cameras. He began at *The New York Film Academy* producing and directing short films and working as a technical advisor. After studying photography at *Bolton University* he attended *The German Film School* and graduated as a Digital Artist (PgDip). He then went to *Edinburgh College of Art* where he received a Master of Design in Visual Communication (Mdes) and later on graduated

from the *Edinburgh Skill and Media Academy* as a Master of Fine Art in Advance Film Practice (MFA).

Those educational years resulted in a number of projects which recently, or not so recently, have been recognised internationally.

Further he was selected to the talent pool *Trailblazer* in 2007 by the Edinburgh Int. Film Festival recognising new emerging talent and won the Channel 4, 4Talent award for Best Directing in 2008.

His latest film DACH which he co-directed with Robert Glassford won the *BAFTA Scotland Award for Technical Excellence* in 2007 while their previous collaboration *The Big Forever* was nominated for a *Scottish BAFTA* in 2006 and was scored by ingenious composer and Golden Globe nominee *Clint Mansell* www.clintmansell.com

In 2008 Timo started working with Mark Cousins and has been editing his films ever since. They made five feature documentaries together starting with *The First Movie* (2009), *The Story of Film: An Odyssey* (2011), *What Is This Film Called Love?* (2012), *Here Be Dragons* (2013) and *A Story of Children and Film* (2013) which combined have screened at over 100 film festivals around the world.

Timo is going to direct his first feature drama *Smoke* in the summer of 2013.

RESEARCH AND FILM ADVISOR'S CV

Neil McGlone was born 14th June 1971 in Ipswich, Suffolk. After leaving school, Neil pursued a career in the civil service and local government, where he has been for the past 23 years undertaking various roles. His interest in film started in childhood when he used to frantically record anything and everything film related on his old beat up video recorder. Neil's collection of films grew as he got older, as did his interest in cinema. He has a large archive of films which many film directors, writers, researchers, archives and Universities from around the world access from him. Neil has for the past three years also helped and assisted with the Midnight Sun Film Festival in Lapland and Il Cinema Ritrovato in Bologna, Italy. He also acts as international agent for the film director, writer and historian Peter von Bagh. *A Story of Children and Film* is Neil's first film credit.

Filmography

2013 *A Story of Children and Film* (Film Advisor and Researcher)

A Story of Children and Film

बच्चों और फिल्म की एक कहानी

une histoire d'enfants et de cinéma

një histori e fëmijëve dhe film

子どもと映画の物語

en berättelse om barn och film

una historia de los niños y el cine

historia dzieci i filmu

История о детях и фильмов

Příběh dětí a filmu

een verhaal van kinderen en film

eine Geschichte von Kindern und Film

en historie om børn og film

una storia di bambini e film

兒童電影的故事

어린이와 영화의 이야기

داستان کودکان و فیلم

قصة للأطفال و فيلم