

journal

**Informations
on Films for
Children in
Europe!**

**No.4/2001
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A lot of Success for European Films for Children this Year:

There will be Films for Children after Harry P.!

While the world is watching Warner Bros. collecting millions of Dollars, Francs, Pounds, Liras, Marks or Crowns for their all-time blockbusters „Harry Potter“ and „Lord of the Rings“ there is a good reason to draw attention to the other films that have been produced for children in the European countries this year. There has been a wide diversity of productions and most of them had excellent results - at the festivals, at the box offices or even at the European Film Award.

Festivals

Regarding the festivals, there is one film, that collected most awards at the children's film festivals all over Europe this year: „There is only one Jimmy Grimble“ by British director John Hay. The film was quite successful at the British cinemas, as John Hay states, and was sold to some other countries, but with minor results until now. Always the second winner at the festivals but nevertheless an excellent film worth being distributed in many countries is „Ikingut“ by Gisli Snaer Erlingsson (Iceland).

Box Office

In Germany five of the ten best selling domestic (co-)productions were films for children: „Peterson and Findus“ (1,1 Mio.), „Emil and the Detectives“ (1,6 Mio.) „Help, I'm a Fish“ (0,8 Mio.), „The Little Polar Bear“ (2,2 Mio.), „The Slurb“ (1,5 Mio.). Most of these films have hardly appeared at any festival. On the other hand „The Bloody Nuisance“ has been shown and received awards at festivals around the world but hardly sold 11.000 tickets at German box offices. A film that neither at festivals nor at the box office had a chance of success was „The Last Man Alive“. First the film was not allowed for children younger than twelve years. Later the film was released for ages six years and up, but the distributor did not invest in public relations. Result: Less than 3.000 viewers and another good and provocative film to be forgotten in the unknown history of children's cinema.

In the Netherlands „Mariken“ did quite well. At the moment the Dutch screens are not only occupied by „Harry P.“, but by the domestic film „Minoes“ as well, a Bos-Bros.-production directed by Vincent Bal and based on Annie M.G. Schmidt's famous book. By the way: Almost all films mentioned here as box office hits are adaptations from literature.

And a European Film Award

At the end of this year some promising films appeared. With „Sisters“ by Sergej Bodrow jr. and „The President and his Granddaughter“ by Tigran Keosayan the Russians return on the scene of high quality films for young audiences.

A furious start at festivals made the Danish comedy „My Sisters Children“ by Tomas Villum Jensen. At both festivals where the film has participated until now, it has gathered all the awards - by expert juries as well as those decided by children. Also very well received was „Wings of Glass“, the Swedish production by Iran-born director Reza Bagher.

The topper finally has been „El Bola“ („The Pellet“) by Achero Mañas, who took the European Film Award for the best discovery of the year.

Let's hope that all these successes at the festivals and other prizes will bring these films there where they belong: On the screens of cinemas all over Europe and other continents as well.

What's new on www.ECFAweb.org?

Meanwhile we manage to do regular monthly updates in the databases for films, distributors and festivals. For example you will find an almost complete list of the children's film festivals all over Europe with the most important data you need if you have to decide to which festivals you will send your new film. Step by step we will also add important articles, reports and information in the sections production,

festival organizing, distribution, exhibition and film education. Some material is ECFA's own production, others - because it is the internet - will connect you to specialized institutions, companies or organisations.

An idea we finally had to give up was to produce ECFAweb bilingual in English and French. Several attempts were

made to get a French version but without success. So we have to apologize to our French speaking members and web-visitors, but at the moment there will only be the English version.

Finally, also in the name of the board of ECFA, we wish you some happy and peaceful days at the end of the year and a happy and successful year 2002!

The News Section:

Films, Festivals, Prizes

Buster - The Copenhagen International Children's Film Festival

Children's Jury: „My Sister's Children“ by Thomas Villum Jensen

International Jury: „Another Day“ by Pál Tóth, Hungary 2000

Contact: Buster Festival, Ane Skak Vognmagergade 10, 3rd floor DK - 1120 Copenhagen K

Phone: ++45-3374 3545

Fax: ++45-3374 3565

E-Mail: info@busterfilm.dk

Internet: www.busterfilm.dk

6. Chemnitzer Kinderfilmschau

Children's Jury: „Pixie Panic“ by Martin Miehe-Renard (Denmark 2000)

Experts' Jury: „Iris“ by Aurelio Grimaldi, Italy 2000

Contact: Sächsischer Kinder- & Jugendfilmdienst e.V., Zwickauer Str. 157 D-09116 Chemnitz

Phone: ++49-371-30 77 04

Fax: ++49-371-36 50 16

E-Mail: info@kinderfilmdienst.de

Internet: www.kinderfilmdienst.de

Oekomedia Freiburg/Germany

Best film for children: „The Cow and the President“ by Philippe Muyl, France 2000

Contact: ÖKOMEDIA Film Festival Ökonomia Institut e.V.

Nussmannstraße 14

D-79098 Freiburg

Phone: ++49-761-52 024

Fax: ++49-761-55 57 24

E-Mail: oekomedia@t-online.de

Internet: www.oekomedia-institut.de

Cinekid - International Film, Television and New Media Festival for Children and Young People, Amsterdam

Children's Jury: „A Bloody Nuisance“ by Andrea Katzenberger, Germany 2000

International Jury: „A Handful of Grass“ by Roland Suso Richter, Germany 2000

Contact: Cinekid, Sannette Naeyé

Korte Leidsewarstraat 12

NL - 1017 RC Amsterdam

Phone: ++31-20-5317890

Fax: ++31-20-5317899

E-Mail: info@cinekid.nl

Internet: www.cinekid.nl

Internat. KinderFilmFestival Vienna

Children's Jury: „There is only one Jimmy Grimble“ by John Hay, GB 2000

UNICEF-Jury: „Ali Zaoua“ by Nabil Ayouch, Morocco/France/Belgium 2000

Audience Award: „Tainah“ by Tania Lamarca & Sergio Bloch, Brazil 2000

Contact:

Int. KinderFilmFestival, c/o Institut

Pitanga, Steggasse 1/22, A - 1071 Wien

Phone: ++43-1-5868963

Fax: ++43-1-5868963

E-Mail: kinderfilmfestival@pitanga.at

Internet: www.pitanga.at

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European Symposium „Documentaries for Children“ shows the potential of the Genre

Children want to see Documentary Films!

In September '01 TV-representatives, festival directors, distribution experts and film sponsors met in Cologne to spend a weekend discussing the perspectives and the presence of documentary films for children on television and at festivals.

The organisers: Dokumentarfilminitiative im Filmbuero NW, the North-Rhine-Westphalia Government/Ministry of Urban Development, Housing, Culture and Sport, Bundesverband Jugend und Film (BJF), the Goldener Spatz Foundation and the European Children's Film Association (ECFA) agreed that the Symposium provided positive results: „On the basis of best-practice examples, mostly coming from Denmark, Netherlands and Sweden, it was possible to prove the high quality of already existing documentary films for children. In discussions with representatives of all areas which have experience in documentary films, the symposium was able to develop ideas on how to stimulate the genre in the long term.

The intensive discussions introduced many participants to the situation. Most of them wish to pay more attention to the genre in future. This willingness is based on knowledge gained during the Symposium from organisations involved in documentary film. TV-representatives and film-sponsors from Denmark and the Netherlands showed that documentary films for children and media market conditions are compatible in those countries where committed individuals have been working over the past ten years to develop a film culture which regularly produces excellent films for the public. Children's documentary films with many different themes were screened, all based on the children's wishes to experience their own surroundings on television and to have their questions answered. This also includes explanations about political and social aspects of the children's own environment which are made apparent to them by the media.

The German experts also proved that children react with enthusiasm to this kind of film as soon as they have the chance to experience it, whether at school or outside school. Their impressions, including those gained at festivals dealing with children's documentary films, show that

television ratings alone are not a sufficient basis to judge children's needs.

Film funding institutions are thinking about the possibilities of how to encourage the production of documentary films for children. Children's film festivals should integrate documentaries in their programmes, documentary film festivals should open a children's section: „We will look at the possibility of having a children's documentary section at the Leipzig Documentary Film Festival“ said Otto Alder, curator of the largest documentary film festival in Germany.

Kinderkanal, the non-commercial TV-programme for children in Germany, is planning to include a documentary section in its programme as already practised on the Channel VPRO in the Netherlands.

Non-commercial distributors as Bundesverband Jugend und Film will in future have better possibilities to distribute documentary films for children using DVDs instead of VHS-cassettes. Also FWU, the German Institute for educational media, declared its interest in including documentaries for children in their distribution. Furthermore the idea of a closer co-operation between these non-commercial distributors and TV-stations came up: „TV channels could also profit from an exchange of experience with non-commercial distributors, because their work with many contacts and screenings is a kind of audience research. TV channels can benefit from the distributor's knowledge about which films are successful with a young audience long term. This means that editorial departments should consider possible post-screenings of their programmes which could lead to a beneficial exchange of information and experience,“ Tilmann P. Gangloff writes in his conclusions on the Symposium.

Documentary films for children are films which provide children with an compre-

Continued on page 3



The distribution panel at the European Symposium on Documentary Films for Children (left to right): Sabine Scholt, Cologne (WDR/moderation); Rose-Marie Strand, Stockholm (Folkets Bio/ECFA); Felix Vanginderhuysen, Brussels (Jekino/ECFA); Reinhold T. Schoeffel, Frankfurt (Bundesverband Jugend und Film/ECFA) and Holger Stern, Munich (Kinowelt).

Continuing from page 2

European Symposium „Documentaries for Children“ shows the potential of the Genre

Children want to see Documentary Films!



Also children had their panel during the European Symposium on Documentary Films for Children.

hensible image of their surroundings and the world in general. The aesthetic and stylistic methods used, the artistic aspect of many of the Symposium's films showed that this task can be optimally combined with humour, positive emotions and wonderful images. „If we can manage to implement even some of the ideas formed at the Symposium, children may soon have the opportunity to see more documentary films“, said Petra L. Schmitz from the

Dokumentarfilminitiative underlining the willingness of all organisers to put the results of the Symposium into practice.

Contact:
dfi - dokumentarfilminitiative im Filmbuero
NW, Postbox 100534
D - 45405 Mülheim/Ruhr
phone: ++49-208-471934
fax: ++49-208-474113
E-Mail: dfi@filmbuero-nw.de
Internet: www.filmbuero-nw.de/dfi

Statements from the Children

„'Pokemon' is more thrilling than a film on a child moving from one town to another.“

„Original sound is more convincing than a background commentary.“

„We want to have authentic informations on the world we live in!“

„Documentary films are not so artificial as for example Docu-Soaps.“

„Children are able to realize if violence in a film is real or not.“

„Suitable for children must not necessarily mean that children have to be seen in the film. Important is that the film takes the point of view of the children.“

„I feel fooled by the tears cried in some fiction films.“



Margaret von Schiller, International Filmfestival Berlin (Panorama-section); film director Lizzy Weischenfeldt, Denmark; Signe Zeilich-Jensen, Cinekid-Festival Amsterdam; Margret Albers, Stiftung Goldener Spatz and director of the German Children's Film and Television Festival at Gera (from left to right).

The Ten Commandments of Documentaries for Children

By Ulla Hjorth Nielsen. She worked from 1998 to 2001 as Commissioning Editor for Children's Films at the Danish Film Institute.

1. There are no themes you cannot present to children - the way you do it makes the difference.
2. Be curious and understand phenomena connected to childhood.
3. Leave the genre to your colleagues if you do not remember your own childhood.
4. Take children seriously, and remember to make them laugh.
5. Avoid any kind of sentimentality.
6. Never let children out of sight and sound.
7. Do not think in the educational sense. Think of what children of today want to know about other children.
8. Think of what you can learn from children.
9. Challenge the genre by developing new aesthetics of documentary story telling.
10. Invest the same amount of energy and money as if you were making a film for grown-ups.

The News Section:

Films, Festivals, Prizes

FABU - Family, Children and Youth Film Festival, Sandnes

Best Nordic Film & CIFEJ-Prize: „Wings of Glass“ by Reza Bagher, Sweden 2000

NFI-Distribution Prize: „Ali Zaoua“

Audience Award: „In Dessert and Wilderness“ by Gavin Hood, Poland 2001

Contact: FABU, Eli Stangeland

Postbox 14, N - 4301 Sandnes

Phone: ++4751-683734

Fax: ++4751-683720

E-Mail: eli@fabu-filmfestival.no

Internet: www.fabu-filmfestival.no

Castellinaria Festival internazionale del cinema giovane Bellinzona

Castello d'oro: „Roots and Branches“ by Yu Zhong, China

Castello d'argento: „El Bola“ by Achero Mañas, Spain 2001.

Castello di bronzo „Purely Belter“ by Mark Herman (GB 2000)

Contact: Castellinaria Festival

Giancarlo Zappoli, Espo Centro

Via Cattori 3 - P.O.Box 1239

CH - 6502 Bellinzona 2

Phone: ++41-91-825 28 93

Fax: ++41-91-825 36 11

E-Mail: info@castellinaria.ch

Internet: www.castellinaria.ch

Oulu Internat. Children's Film Festival

Children's and CIFEJ's Jury's Prize:

„My Sister's Kids“

Contact: Oulu Film Center

Torikatu 8, SF - 90100 Oulu

Phone: ++358-881 12 93

Fax: ++358-881 12 90

E-Mail: oek@oufilmcenter.inet.fi

Internet: www.ouka.fi/oek

Olympia Filmfestival for Children and Young People

Children's and International Jury, best feature film: „A Summer Tale“ by Ulf Malmros, Sweden 2000

Children's Jury, best short film: „Hooves of Fire“ by R. Golezowski, GB 2000

Int. Jury, best short film: „Susanne Sillemann“ by C. Holbek Trier, DK 2000

Contact: Neaniko Plano, Dimitris Spyrou
18, Rodos Str., GR - 11252 Athen

Phone: ++30-1-866 44 70

Fax: ++30-1-866 23 44

E-Mail: olyffest@otenet.gr

Forthcoming Festivals

Internat. Filmfestival Berlin, Children's Film Festival, February 6th to 17th 2002

Contact: Internat. Filmfestival Berlin,
Children's Film Festival
Renate Zylla, Potsdamer Str. 5

D-10785 Berlin

Phone: ++49-30-25920420

Fax: ++49-30-25920429

E-Mail: kids@berlinale.de

Internet: www.berlinale.de

The News Section: Forthcoming Festivals

Europees Jeugdfilmfestival Vlaanderen, Antwerp, February 10th to 17th 2002

Contact: Europees Jeugdfilmfestival Vlaanderen, Katrijn Kortens Bisschopstraat 67

B-2060 Antwerp
Phone: ++32-3-23 26 409
Fax: ++32-3-21 31 492
E-Mail: kidfilm@glo.be
Internet: www.kidfilm.be

SehPferdchen - Kinderfilmfest Hannover Hannover, March 3rd to 8th 2002

Contact: SehPferdchen - Kinderfilmfest Klaus Kooker, c/o LAG Jugend und Film Niedersachsen Moorstr. 98

D-29664 Walsrode
Phone: ++49-5161-911463
Fax: ++49-5161-911464
E-Mail: info@filmfest-sehpferdchen.de
Internet: www.filmfest-sehpferdchen.de

BUFF - International Children and Young People's Filmfestival, Malmö, March 12th to 17th 2002

Contact: BUFF - Internat. Children and Young People's Film-Festival Lennart Ström, P.O. Box 179

S-20101 Malmö
Phone: ++46-40-30 91 64
Fax: ++46-40-305 322
E-Mail: info@buff.nu
Internet: www.buff.nu

Leeds Int. Children's & Young Peoples Film Festival, March 18th to 29th 2002

Contact: Leeds Children's Film Festival Debbie Maturi The Town Hall/The Headrow GB- Leeds LS1 3AD

Phone: ++44-113-247 8398
Fax: ++44-113-247 8494
E-Mail: debbie.maturi@leeds.gov.uk
Internet: www.leedsfilm.com

Festival International du Cinema Jeune Public, Laon, March 19th to 29th 2002

Contact: Festival International du Cinema Jeune Public Florence Dupont, B. P. 526

F-02001 Laon Cedex
Phone: ++33-3-237 93 937
Fax: ++33-3-237 93932
E-Mail: festival.cinema.laon@wanadoo.fr
Internet: www.laonfilmfest.com

Kristiansand Internat. Children's Film Festival, April 30th to May 5th 2002

Contact: Kristiansand Kino, D. M. Krohn P.O.Box 356

N-4663 Kristiansand
Phone: ++ 47-38-10 42 05
Fax: ++ 47-38-10 42 01
E-Mail: d.krohn@krskino.no
Internet: www.filmweb.no/kristiansandkino/barn

What we will see next year:

Films on the Horizon

Since the ECFA-Journal has been restarted almost two years ago, there have been many requests for information on new films for children. These requests mostly came from festival organizers, distributors and world sales agents as well as TV programmers. Even if it is quite difficult we try to make a list of the productions we have heard of - being well aware of the fact that we can never offer all upcoming productions completely. Please inform us about films that you miss!

El Bola - The Pellet
Achero Mañas, Spain 2001
World Sales: IntraMovies (Italy)
www.intramovies.com



El Bola - The Pellet

The Boy who wanted to be a Bear
Jannik Hastrup, Denmark/France 2001
Production: Tegnefilm 2, AnimagicNet, Les Amateurs
Genre: Animation
State of production: in production
Sales: President Classics, "Le Barjac" 1. Blvd. F-75015 Paris
phone: ++33-144 25 0162
fax: ++33-144 25 0195
E-Mail: crae@francetv.com

Catch that Girl

Hans Fabian Wullenweber, Denmark 2002
Genre: Children's action film
Production: Nimbus Film
Sales: Trust Film Sales
www.tvropa.com/tvropa1.2/film/trust_main.asp

Christmas Carrol

Jimmy T. Murakami, Great Britain 2001
Based on Charles Dicken's novel
Production: Illuminated Pictures, London
Sales: Mia Bays, miabays@btconnect.com
www.illuminatedfilms.com
www.christmascarrolthemovie.com

The Crooked Mile

Raymond Jafelice, Ireland 2001
State of production: finished
Production: Campbell Ryan Productions.
Dublin, phone ++353-1-6604305

Karlsson on the Roof

Vibeke Idsøe, Waldemar Bergendahl, Norway 2001
Production: Filmkameratene AS
Genre: Animation based on Astrid Lindgren's book)
World Sales: Svensk Filmindustri
www.sf.se

Little Big Girl

Morten Køhlert, Denmark 2002
Production: Asa Film Production
Sales: Sandrew Metronome Søndermarksvej 16, DK-2500 Valby
tel. ++45 36159500
fax: ++45 36159525
E-Mail: filmdistribution@sandrewmetronome.dk

My Sister's Kids

Tomas Villum Jensen, Denmark 2001
State of production: finished
Production & Sales: Moonlight Filmproduction
E-Mail: kolvig@moonlight-film.dk
www.moonlight-film.dk

Johan Padan

Italy 2002. An animation film based on the story by Dario Fo.

Minoes

Vincent Bal, Netherlands 2001
Production: Bos Bros.
State of production: finished
www.euronet.nl-bosbros

Momo

Enzo d'Alo, Italy 2001, Animation
Production: Cecchi Gori, Taurus
State of production: finished
www.tamtamcinema.com/film.asp?lang=eng&id=233

Mozart - Kleiner Erbe auf vier Pfoten

Gabriele Heberling, Germany 2001
Genre: action-adventure/comedy
Production: Saxonia, X-Filme, Germany
State of production: in Postproduction
World Sales: Bavaria Media
www.saxonia-media.de
www.bavaria-film-international.de

Send more Candy

Cæcilia Holbek Trier, Denmark 2001
State of production: finished
Production & Distribution: Crone Film Production, Blomstervænget 52, DK-2800 Lyngby
phone: ++45-4587-2700
fax: ++45-4587-2705
E-Mail: cronefilm@cronefilm.dk

Tom and Thomas

Esme Lammers, Netherlands 2001
Production: First Floor Features
www.firstfloorfeatures.com



The Crooked Mile

A unique Experience in Europe:

The University of Luton Books and Media Catalogue

Founded in 1988 by Mr. John Libbey in London, a commercial publisher who traditionally specialized in medical books, the very interesting imprint building by Professor Manuel Alvarado, is something we, „people of the media“, must know about.

Built for the University of Luton (about 50 kilometres north of London), as they had one of the largest academic media departments in the UK, but no university press, the catalogued collection is rich in content and open minded interdisciplinary suggestions.

Over the years approximately 250 books and monographs and three journals have been published. Many titles are in collaborations with some major organizations such as the BBC, the Arts Council of England, various Universities and Institutes, in connection with the Council of Europe, Eureka and Media Business School, programmes of the EU. The books are published very quickly (imagine the record is six days!), they have carved a niche in the market which is not covered by any other publishing house. The target market is twofold. On the one hand senior media academics and researchers undertaking doctoral and post-doctoral research in universities around the world. On the other hand the list is targeted at senior media practitioners, researchers and policy makers, but very useful, I think, for ECFA-members and professionals in the field of children's films and media education, who want to be up-dated with research and theories whose contents are rapidly overtaken by the changing images' market.

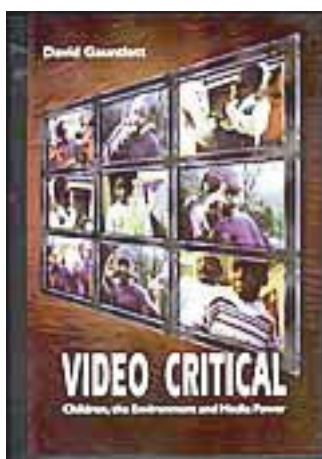
Many attractive titles can be found in the last list, as „Moving Images, Culture and the Mind“, an anthology edited by Ib Bondebjerg, which presents historical and contemporary case studies, analysis and theoretical perspectives on moving images. In the book cultural studies meet cognitive studies centered around the question of the role of the media and moving images in both culture and the mind.

Or „Shocking Entertainment – Viewer Response to Violent Movies“ by Annette Hill, writer and academic, researching violence and the mass media at Roehampton Institute in London: Why do adult moviegoers choose to watch violent movies? Why do people consider them entertaining? Men and women respond to violent movies in dynamic and complex ways and the author examines such issues as identification, personal experience and self-censorship, and reveals the significance of boundary testing when watching screen violence.

Special attention must be shown to „Video critical: Children, the Environment and Media Power“ by David Gauntlett, where the author, undertaking a sophisticated journey towards an understanding of the place of media in the lives of children at the end of the Twentieth Century,

battles with models of the child audience, and the failure of cultural studies, to fully explain the way in which meanings are made, and argues that giving children themselves the opportunity to make their own media is a way into understanding the meaning which it holds for them.

As children are generally understood rather more as non-adults than they are as young human beings, Gauntlett criticizes the way researchers treat children, and presents a research whose structure is quite different: a special method has been



developed for this study, in which groups of Leeds school children (53) were given video facilities in order to make their own video productions, focusing on environmental issues and the mass medias' influence on children's behaviour and perceptions in this area.

The overall age range of children in the study was seven to eleven, with an average age of just less than nine and a half years old. Seven different videos about the environment were made, with groups of around seven or eight children, over the course of several weekly sessions. Children were initially shown some picture cards and also asked about their level of environmental concern. They were then shown how to work the video camera and, of course, they learned very quickly.

The study of the process of producing each video (ideas, planning, comments and suggestion, debates between children, the narrative style and tone favoured), is considered by the author as important as the finished videos. In fact, the idea of the researchers was that giving participants an opportunity to record a media product of their own perceptions of the social word – in particular leading

children to produce accounts of their perceptions of anti-environmental factors and the workings of certain social institutions as „the government“ or „the Council“ could be a valuable tool towards some kind of sociological understanding. The fact of giving „voice“ directly to children's ideas, feelings and capabilities, avoid the sort of intrusion that a „visitor researcher“ could give, and has the possibility to catch, as well, from the process, some elements which children, as media consumers, have taken from television and other media. Video is a medium which can capture the imagination, the equipment is reasonably easy to get hold of and children in a video production can work on two levels, both very important for them. The level of self-empowerment and to participate in a media education training. It was shown how children who were reluctant learners at school became very active and creative participants in the project and by producing alternative representations of themselves, youth could gain a more positive sense of themselves and their communities. Chapter 6 of the book is dedicated to the analysis of the seven videos produced and even the teachers were impressed by the quality of the work and surprised to hear of specific pupils doing particularly well when, for example, their written work at school was generally of a quite low standard. The experience seemed a particularly fine opportunity for an alternative personal expression for children of other racial, non-white, origins, who had limited abilities in written English, but could demonstrate their creativity and intelligence in a new form of communication.

Many experiences of media literacy, we know, focus on the importance of media produced by kids. Festivals are organized showing children's productions, but this book helps, also theoretically, showing us that children's attitudes to any contemporary social issue can be supported if they receive an intelligent support by adults in expressing themselves in a way which is parallel to their interests and creativity.

This study has sought to demonstrate, and the findings are quite interesting to be read, (as the laughing approach is more subversive than adults think, described in chapter 5) that children are far from being simply passive or reactive in relation to the mass media. It concludes that a courageous stimulus to researchers and an important assumption to recognize children as sharp and aware readers of the media, enables them to produce their own vision of the social landscape.

Eva Schwarzwald

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D-61267 Neu-Anspach
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Fax: ++49 - 69 - 631 29 22
E-Mail: RTSchoeffel@t-online.de

Translations with the help of
Janet Reuter

ECFA - The EUROPEAN CHILDREN'S FILM ASSOCIATION

The goal of ECFA is to support cinema for children in its cultural, economical, esthetic, social, political and educational aspects. ECFA was founded in 1988 in Mons (Belgium) after the Conference of Troja (Portugal) and it brought together a wide range of European film professionals and associations, producers, directors, distributors. ECFA's aim is to set up a working structure in every European country for films for children and young people, a structure adapted to Europe's multicultural interests.

For more informations and membership (membership-fee 200 Euros per year) contact:

ECFA - European Children's Film Association
Rue des Palais 112
B-1030 Bruxelles
Phone: ++32 - 2 - 242 54 09
Fax: ++32 - 2 - 242 74 27
E-Mail: Felix@online.be
Internet: www.ecfaweb.org

The European Children's Film Distribution Network:

www.ecfaweb.org/english/ecfnet/index.htm

Databases on children's film festivals, sales agents, distributors and TV-programmers interested in European films for children.

ECFA in Persons: Elke Ried, Cologne/Germany



Elke Ried, Cologne/Germany

Elke Ried, born 1953, is one of the most experienced experts in children's film culture in Germany. She started her professional career in 1979 as deputy director of the German Children's Film Centre, where she also directed the International Children's Film Festival in Frankfurt until 1991. In 1992 Elke Ried started the „Golden Sparrow Foundation“ („Stiftung Goldener

Spatz“) with contributions from both public and private TV-stations. The „Golden Sparrow Foundation“ organizes the German Festival for Children's Film and Television at Gera. Elke Ried, as the foundation's manager from 1992 to 1996, directed the festival during these years.

In 1996 Elke Ried became a free-lance consultant for producers, film directors. TV-stations and organisations like UNICEF.

Besides her professional activities Elke Ried has numerous honorary posts. She was one of the persons who founded ECFA in 1988 and she was the association's first president. Since 1996 she is a board member of ECFA again. From 1998 to 2001 Elke Ried was president of the German Federation of Film Clubs for Children and Young People (Bundesverband Jugend und Film). Furthermore, she is speaker of the board of curators at Foerdereverein Deutscher Kinderfilm, the Children's Film Federation in Germany.

Since January 1999 Elke Ried is managing director of Zieglerfilm Cologne, a production company for TV-series as well as feature films. And for certain we can expect some high-quality films for children coming from Zieglerfilm Cologne soon ...

ECFA's General Assembly at Berlin, February 9th 2001

The annual General Assembly of the European Children's Film Association will be held during the International Film Festival Berlin on Saturday, February 9th, 4 pm. The location will be Hotel Unter den Linden, Unter den Linden 14, 10117 Berlin.

AGENDA:

1. Report on the Annual General Meeting 2001
2. Report on the ECFA-activities 2001
3. Report on the financial situation 2001
4. Approval of the activity and financial reports
5. Projects for the year 2002:
 - Kid'Screen 7
 - Agora 2002
 - 2nd. Conference on the distribution of European Children's Film

Get together of the Children's Film Community at the International Film Festival at Berlin, February 9th 2001

Same day, in the evening: At 9 pm. there will be a get together for all those working with children's films, organized by ECFA, Bundesverband Jugend und Film, Foerdereverein Deutscher Kinderfilm, Stiftung Goldener Spatz, AFM Film Distribution and MDC International Film Distribution.

Hotel at the Berlin Festival for Children's Film People

Bundesverband Jugend und Film has reserved some rooms for the children's film people at „Hotel Unter den Linden“, a middle class hotel near to the festival center at Potsdamer Platz. Single rooms are 77 Euros, double rooms 103 Euros per night. You can book these rooms yourself until January 5th and you have to mention booked by „BJF“ (codeword!).

Hotel Unter den Linden:

Phone ++49-30-23811636

fax ++49-30-23811100

E-Mail: reservation@hotel-unter-den-linden.de.