

## **Rapport - 2nd KIDS-Regio Forum**

March 17th 2010 - Malmö, Sweden.

An initiative by Film i Skåne

Within the framework of Cine-Regio.

Supported by the Swedish Film Institute and the MEDIA Desks of Denmark and Sweden.

In cooperation with Mitteldeutsche Medienförderung and the German Federal State of Thuringia.

Organized by BUFF: Financing Forum. Producer Annette Brejner and project Manager KIDS Regio Dana Messerschmidt.

Date and time: Wednesday, March 17th 2010 9.00-17.30  
Venue Skt Gertrud Conference Centre.

## **Background**

Two years ago, in 2008, Cine-Regio, European Network of Regional Film Funding institutions, started the KIDS-Regio subgroup in order to initiate a platform, which should help to improve the basis for valuable and promising European co-productions of children's and youth films.

Film i Skåne (Sweden) hosted the first KIDS-Regio expert meeting during BUFF International Children and Young People's Film Festival in Malmö in 2008, initiated by Mitteldeutsche Medienförderung (MDM) and in co-operation with BUFF Financing Forum and Film i Skåne.

The participants saw the necessity of gathering an expert meeting to develop strategies to improve the situation of children's film in Europe. Initiated and supported by members of the Cine-Regio Network, MDM and the Federal State of Thuringia, the conference took place in Erfurt, Germany, on June 24th and 25th 2009 under the title "**The Future of European Children's Film – 1st KIDS-Regio Forum**".

100 professionals from 17 countries met to discuss the future of Children films in Europe. Authors, directors and producers as well as sales agents, distributors, cinema owners, TV representatives, founders and representatives of the existing lobby groups, who are active in this field all over Europe, discussed possible synergies and solutions in order to define a course of action that can improve the situation of the European children films.

It was evident that production of children films had some domestic problems that was relevant for most of the European countries who attended the conference. During that meeting a discussion on the situation of children's film in Europe was set up, beginning with an appraisal of conditions for production in the different regions, and aiming at the results of the first KIDS-Regio expert meeting. Suggestions were made and it was obvious that there was a need for further exchange, a follow-up conference on European children films.

The conference documentation gives insights into both the presented studies and the discussions during the workshops, summarizing the findings and results that led to the **Erfurt Declaration**, a five-point agenda, claiming that the production of feature films for children should become a natural and self-evident part of the European film culture and industry.

## The Erfurt Declaration

### **1. Research & Controlling**

- a) Children's film tagged at the European Audiovisual Observatory.
- b) Audience research (children's needs and expectations, admissions).

### **2. Financing**

- a) Special European, national and regional schemes which support children's film from development to distribution.
- b) Stimulation of co-production – not as a makeshift solution but as an opportunity to exchange knowledge and to enhance the possibility for the films to travel better.
- c) Simplification of funding regulations.

### **3. Specialised platforms for network & exchange**

- a) Strengthening of existing networks.
- b) Establishing of one European online platform.

**4. Film literacy** should be part of the education in European countries. Children's films have to be firmly established within film education.

### **5. Support for new and experimental marketing and distribution**

**strategies** aimed at children (e.g. based on the assumption that children are early adopters of new technologies).

## 2nd KIDS-Regio Forum

On March 17th the 2nd KIDS-Regio Forum was held at Skt Gertrud Conference Centre in Malmö, as an initiative by Film i Skåne, within the framework of Cine-Regio. The event was supported by the Swedish Film Institute and the MEDIA Desks of Denmark and Sweden and in cooperation with Mitteldeutsche Medienförderung and the German Federal State of Thuringia.

The conference was organized by BUFF Financing Forum. Produced by Annette Brejner and project Manager KIDS-Regio Dana Messerschmidt.

Ralf Ivarson, CEO of Film i Skåne and host of the 2nd Kids-Regio Forum, gave a short insight to how Kids-Regio started and what the aims for the future is. He pointed out the importance of the need to strengthen the network in Europe when it comes to the production of children's films and to exchange experience.

After the first expert meeting, it was clear that nobody knew enough about the statistics of children films. Ralf Ivarsson pointed out a few important questions that was raised after the first KIDS-Regio Forum:

- 1) How children films travel through Europe.
- 2) How they perform in theatres.
- 3) How many children films are screened in theatres across Europe

Ralf Ivarsson explained that these questions need to be answered in order to develop children's films in Europe further, and are relevant because children's films were not tagged in the statistics.

- We lacked in facts and figures, and without a map, you don't know where you're heading.

And thanks to the 1st KIDS-Regio conference in Erfurt, European Audiovisual Observatory made a report on the circulation of children's films in Europe.

In that report you will find that not more than 1,4 percent of all films shown in European cinemas, were live action children's films. But these films got 5,3 percent of the total admissions. So children's films have a larger proportion of admissions compared to the percentage of the total range, which can be seen as inspiring.

## **2nd KIDS-Regio - follow up. Two points of the Erfurt Declaration.**

The 2nd KIDS-Regio Forum was committed to two of the points of the Erfurt Declaration:

### **2. Financing**

- a) Special European, national and regional schemes which support children's films from development to distribution.
- b) Stimulation of co-production – not as a makeshift solution but as an opportunity to exchange knowledge and to enhance the possibility for the films to travel better.
- c) Simplification of funding regulations.

### **5. Support for new and experimental marketing and distribution**

**strategies** aimed at children (e.g. based on the assumption that children are early adopters of new technologies)

## **Words from Rolf Tufvesson: Head of Culture Committee of the region of Skåne**

" A very warm welcome to the region of Skåne, where we emphasise the culture area. In Sweden, the regions are taking more and more responsibilities in the culture area and we will soon be like the rest of Europe in that sense.

I can proudly say that we invest 400 milj svkr in culture and we're adding 50 milj more. This means that we bring business and tourists to the area and also generate money. But that is NOT the most important thing. It is culture itself. In all areas.

Skåne has always been a country with many borders. We have fought with the Danes and The Swedes, but because of this, Skåne has learned to live and appreciate culture from other countries. But we also have forces that are closed minded and have no tolerance for other cultures. And this is where I think culture as in film, theatre, art and music, is an extremely important building block in the future society. And you all here today, should not only see your selves as part of the culture area, but as a part of a big movement. Democracy in its most refined form.

If we are going to meet tomorrows challenges with an open mind, tolerance, integration and diversity, then culture is the most important building block. But as a politician it is very important to mark an arms length to the making of art. We

have, through history seen, and still see, societies where politics are trying to dictate the making of art and we know how devastating it could be when this happens.

My thinking is that politics should create opportunities and potential, and of course I'm very proud of the achievements of Skåne in the film area. It wasn't an obvious goal when we spoke about starting a film fund ten years ago. Today it is nothing controversial at all between the political parties. The investment in film, the film fund and the film industry has given enormously back to the region of Skåne and the people who live here. It has given money and reputation, and it has put Skåne on the international map.

It is a great pleasure to bid you welcome to Malmö and Skåne, and as a father of small children myself, I realize the importance of producing great films for the young. For entertainment and of good quality, but also in hopes of the children growing up to become good people in the future."

### **Words from Nils Jonas Greiner: Division "Media Law, Media Policy and Media Location", Thuringian State Chancellery.**

Niels Jonas Greiner was attending BUFF for the third time and expressed his pride of being part of the "puzzle that creates the event KIDS-Regio".

" Two years ago, it was the idea of the CEO of MDM, Manfred Schmidt, to connect the children films to a new network and now we can already be part of the 2nd KIDS-Regio in Malmö. The Media Net in Germany has taken on the task to support the development of children films and reinforcing the status on a super regional level. With the help of good resources, excellent university networks and expertise working within the niche in Thuringia, I express my hopes of enforcing the Erfurt Declaration with the expert meeting in Malmö and ensure that Thuringia will be on board helping this come true".

### **Words from Dana Messerschmidt: Project manager at KIDS - Regio Organisation.**

"Since January 2010, Kids-Regio has established an office in Erfurt, Germany, under the "wings" of the Golden Sparrow Foundation with the backing of MDM and the Federal State of Thuringia. I express my thanks to Manfred Schmidt, CEO of MDM and Margret Albers, CEO of Deutsche Kindermedienstiftung GOLDEN SPARROW foundation.

Furthermore I want to point out the two points from The Erfurt Declaration, which will be on the agenda for the day, and say special thanks to the participants of the two workshops:

**1) Successful co-production: How to make the most of the different financing strategies"** hosted by Leontine Petit, Lemming Film (The Netherlands) and Meike Martens, Ma.ja.de, (Germany). The project - "Tony Ten" - a Dutch, German, Belgian co-production. Hosted by producer Leila Lyytikäinen, Estar Studios Ltd.

2) "**Challenging Wonders from the front edge of the new media arena**". Hosted by Hayley Bringdal, cross media strategist (Australia/Sweden) with moderator Lisbeth Mathiesen, CEO Jolly Good Company.

"Since the last forum, Kids-Regio has established a co-operation between the European Children's Film Association - EFA and The European Audiovisual Observatory to have children films tagged, which will lead to an annual statistics of children's films and distribution. One point down on the Erfurt To Do-list.

Concerning the research, Kids-Regio are about to establish a scientific network in a small scale with the University of Erfurt and invite scientists and university departments from all over Europe, who are working on children's films.

Furthermore Kids-Regio is building a B2B platform on our website, where we plan to include data and research on children's films and data bases for people active in the area of children's films. This will create possibilities for people who work with children's films to build up a network and develop contacts.

Concerning the digital revolution, Cine Kids, under the lead of Christophe Erbes, has taken over an idea that was discussed in Erfurt - a European VOD platform for children's films."

## **European VOD platform - presentation by Christoph Erbes, International media Consultant.**

Christoph Erbes has worked twenty years in Kids Media. With money from Cine Kids, and as "a small point on the Erfurt To Do-list", he has taken further the idea of cinema in schools and making children films travel more in Europe. An idea that was discussed at the expert meeting of Cine Kids 2009.

*From the power point presentation "Some solution to help European kids films Internationally - a few elements for VOD platform for Schools" by Christoph Erbes*

### *Few Assumptions , thoughts and facts*

#### *New Markets*

The goal is to help children's films travel more in Europe and to open up a new market. Today children's films do not travel enough. They are primarily screened and viewed nationally or in film festivals.

#### *More money*

To be able to produce more and better films, we need more money for producers and distributors.

#### *Film in school*

On short terms we can not make the big block busters, so finding alternative places to get children to see films, is in schools. Film education in schools has already started.

#### *Lobbying for film education*

A need for a review of existing Practice and Experiences.

Target kids above 10 years for subtitles and minimum age barrier.

### Successful examples

FILMROMMET (Norway) and FILMSTRIBBEN (Denmark) are two good examples of how films in school can be successful. The first year schools can see film for free, then they pay a yearly fee (about 300 Euros) which generate money back to producers and distributors.

### Examples of how film is distributed to schools in Europe.

Flimclub (UK) - free DVD

Universcine (Fr) - independent movies

ADAV (Fr) BJB + VisionKIno+MatthiasFilm (Ger) - distribute films to schools

Filmothek (NL)

All the national film funds distribute film for schools.

**Result - Most countries have an existing national expert for distribution to schools.**

### Proposed Solution Path

1. Identify an interesting, existing European VOD platform.

Why? To minimize funding required and optimised media moneys already invested.

2. Cooperating with local school distributors experts.

Why? To guarantee success in sensitive environment and use existing contacts and experiences.

3. Get advise from national bodies for film selection:

Film Funds

Kids Movie Festivals ( Buff GoldenerSpatz, Cinekids etc...)

4. Keep the national approach flexible because the 27 EU countries have different models and development stages.

### Next steps

Discuss, exchange, like, dislike, politics, scream, talk, listen and act!

Evaluating developing funding needs:

"Reskinning" of platform

Personnel

Rights

Digitising Films

Subtitling (some translations are done for festivals)

### What for?

Using the non commercial rights of some European kids films (the "non travelling sleeping beauties")

To create a platform soon and efficiently into an existing but under exploited market (European schools)

A "commercial" long term self sustaining, money making venture - for producers/distributors.

## Lecture

### "Children and young peoples use of new media" by Michael Gubbins, Film industry analyst.

In his report "Digital Revolution - The Active audience", Michael Gubbins explain the reality today when it comes to a young audience:

- \* A demanding net-native generation is creating own media culture.
- \* Much media consumption is moving from social to individual.
- \* The children's market is underserved by European film.
- \* The real competition is for time.

These are a few points that Michael Gubbins focused on during his lecture on how young people are using the new media today for entertainment.

#### *The importance of understanding a new generation as an audience*

When Michael Gubbins attended a French class, where his wife was teaching, the children were watching the film "The Class". It became apparent that the kids really loved the film. Not because it was a Palm d'Or winning European art house film, but because they liked it.

- They didn't know anything about it, and it became obvious that when they demanded to see the second half of the film, they saw a film about the rejection of the dominant culture about them. And I realize that the culture they rejected includes art house cinema, says Gubbins.

He started to think about the idea of preservation. Us preserving an element of our culture which we think is very important and handing it to our children in a way we always have. But as he was watching the children watching The Class, for them, this wasn't about preserving anything at all. This was about a really interesting piece of cinema.

As an other example he spoke about a conference in Paris for distributors, where they were discussing the film "Antichrist" by Lars Von Trier. All distributors had the same experience of the film, not being a success. Except for a Polish distributor, who put the film out on 200 screens.

- He took von Triers name of the film, and aimed it to 15-18 year olds and took all the bad reviews and marketed the film as a psychological thriller that is "going to really shock you".

Michael Gubbins point of these two examples is that in order to bring in a new generation of film lovers of European film, it is essential that we understand how they think and behave.

### Things have changed

Gubbins pointed out the importance of us seeing children as an active audience and not a passive audience to whom, we're handing down our culture which we think is important to them.

- We must stop imposing on them and get them interested in different kinds of ways, says Gubbins. But unfortunately there a very different ways for young people to do this today, than it was before.

After watching a personal film where Michael Gubbins children showed and explained how they watch film and how they use new media, he was talking about how we, as adults, have our own ideas on how children use media, based on our own experience.

- What's crucial when we look at how children interact with media, is that we mustn't put in our feelings about how we grew up, because things have changed dramatically. We look to our own experience of media from our childhood, when cinema was a treat. All this new media did not exist. So when we think about how we're going to bring through a new generation, I think it's crystal clear that we don't see the solutions in the way that we think.

Things have very fundamentally changed. Today children access media in all kinds of ways. They also use more than one media at the same time - multitasking. To them a TV is on in the background while you're listening to music or playing a game. Media is consumed in many different ways.

- It's a big challenge in the way that we think about media consumption and also a very big challenge how to bring this generation into the kind of things that we think are valuable and important in European film.

### New ways to consume media

Some statistics:

50 percent of ten year olds have a mobile phone.

76 percent have an iPod.

The computer increasingly has become an entertainment device.

### **\* On Demand**

- Cinema on demand is a very important concept. Cinema on demand culture is something we belong to already - we have no patience. On Demand is - "I want to be entertained when I want to be entertained. I want to choose the platform. You may think that I want to see the film at the cinema, but I'm too busy."

A new generation do not wait for us to decide how they should consume media. It's a culture where "I get the kit. And I choose when I want to be entertained by that kit".

**\* Non linear view - a challenge for content.**

- Kids often watch the end of a film, and go back and watch the beginning two weeks later. They come in when they are not busy and this effects the narrative. This is a challenge and an opportunity when it comes to children's content.

This fraction in watching is different from anti social behaviour. Increasingly children and young people chose what they want to watch and when. Increasingly, the family experience, when bringing the hole family together and watching a program or a film has become a different kind of experience. Fraction experience comes from that the technology is there and makes it possible.

**\* Streaming**

- Streaming has become very important for most children when it comes to watching films, since Laptops are part of life now.

**\* TV catch up service**

- In the UK it is a popular way to watch films and programs when you chose. Its a non linear way of watching and has an effect on how we think about media.

53 hours spent on entertainment/week.

53 hours / week between the ages of 8 - 18 is spent on entertainment. And to reach the children of today, we must find ways to get European film in within those 53 hours.

- If we want our culture, that we think is important to preserve and grow, we have to win some of these 53 hours. We can not make some boring thing and stick it in schools and think that's enough. It's our job to get into that consciousness and it means understanding how children and young people think and behave. But it's absolutely essential that we don't become Hollywood, or make everything six minutes. That is not the case. The case is how do we make kids feel that this (a film) is a useful use of this 53 hours.

"Kids have no attention span...."

Today many adults say that kids have no attention span. As an example, Gubbins talked about World of War craft which is a computer game where kids sit for hours and play, and even get addicted. So the fact that kids have no attention span, he feels, is completely wrong.

How do we reach this audience?

- It is so wrong that we believe that the only way we can reach young people, is to push them into a cinema and watch European film.

Cross media

- It's clear that today, young people use for example their mobile phones as entertainment devices. Hollywood is understanding that there is a possibility to develop narrative for these new, different devices, where the cinema can play an important part. Today for example, the computer is a tool and internet is a way to access a huge amount of entertainment.

### A brand.

An example Gubbins was making, was that of his daughter interacting with the brand of High School Musical on different media. Creating a brand is a way to reach a young audience, through the different medias, they can choose from.

### An active audience

Until now, most of us grew up as a passive audience. The film industry makes a product for you and your job is to watch it. In European film, your meant to watch it as the auteur wants you to watch it. It's his/her vision and it is put on a big screen. We are also told that there are certain films that are good for us. And we end up with what Gubbins call "a broccoli culture" - which means "I know it's good for me, but it doesn't mean I'm going to eat broccoli pie every night".

- The element of where you have to watch it, and how you have to watch it and what you have to think about it, is not what this audience want. If we want kids to go to the cinema, it can't be a temple of worship where you have to sit down and shut up.

An active audience is one that decides: where I'm going to watch it. And today there is a choice. There is the lap top, the catch up service and so on and this is a fundamentally big change. These choices have never existed before and we need to engage with that choice.

### The new Critic

- The critics were once the most powerful people. Today critics are in trouble. Newspapers have cut the reports from critics and we, as an audience go to watch a film on the bases of three or four stars.

People are becoming critics them selves and Hollywood is realizing this and the mobile phone has become the most important critic devise there is. A text message from a teenager is where a film lives or dies today. Research has proven that we listen to each other, and social media, like Face book, has become an important tool.

### The audience as marketers

- The audience as marketers are important. If you can convince the audience that you are on their side, that this is their film, they will go out and sell it. You take the film out of the marketers hands and in to your own.

### **How do we get into peoples consciousness and how do we make them want to go and watch the film?**

Get people involved and hand things over.

- There is a thing called audience cut, where the audience is given bits and pieces from a film and they can play around with it and do their own thing. Today kids are making their own films because for the first time in history real high quality gear is available to anyone.

## Piracy and access

"An active audience will take, if they're not given". These kids are not criminals. They have access to loads of stuff.

- The core problem is the film industry. When people say there are no business models for film, they actually mean there are no business models that keep the infrastructure of the film industry in place.

It's important that we understand, that the film industry we have today is not an organic thing. It is not the only way to bring film out in this world : finance, production, sales, distribution, exhibition.

The system that is now peaking is not transporting 35 mm celluloid all over the world. It is obvious that it is not working very well. In order for physical products to have value, we need to make them scarce.

We have to have a window of opportunity of exploitation. We have to have rights for a larger span of territories. Today we have a system of rights that was about the movement of 35 mm prints. We sold the rights by territory.

## To open up a closed system

- Today we have artificial borders that say "this is what a film is, this is how you see it, this is how you sell it". It's a closed system. It has worked well for 120 years and has produced some of the most extraordinary art. But on line it's about media access. Digital is "I'm going to get this now". It's about open access.

Access to European films today is limited by rights and the next generation have a hard time accepting this. Today they are already by passing this stage and our answer to them is prosecuting them if they do. And this is a problem when it comes to spreading European film, says Gubbins.

- The democratic is what we are talking about here. You engage in something on line, it's not a text. A child to day, expect to interact with things and when they see it, it belongs to them, while they're on line.

Internet doesn't have borders and when you try to impose a border it doesn't work.

Gubbins pointed out that we are on a "slippery sloop" where democratic countries are making up laws to stop people from accessing material on the internet, but also made a point that he was not of the thought that everything should be free.

## Paying for content

There are lots of experiments about funding and that people are willing to pay for content. The example of the environmental film "Age of stupid" raised over a million pounds and there you can find clues of how you involve kids in things .

- "Age of stupid" brought people together who were likeminded thinkers about an important subject. To make the audience pay for content - we got to get into the consciousness of the audience.

## Engage with the audience

- The internet is open technology, but if getting European film out, means just criminalizing and bringing illegal policies, then I think we have a problem. We must, and we *will* find a digital business model if we search hard enough. The value will be,

how we engage with an audience that we understand and know. We will not get more children to watch European film, unless we can find a mechanism for them to feel it belongs to them. To find a way that they feel, they are engaged on their terms. We have to understand how people think and behave.

If we're going to open up European film, we're going to get in to the piracy issue. it can't be ignored.

What is it we know about European children? They don't have much money. We must find a mechanism that draw them into European films when they got no money and this is the challenge: If we're going to close of the bit that says "You can not watch this film, except under these circumstances. We are going to stop you doing it" The answer will be: That's fine, I have lot's of other things to entertain my self with.

### **European film needs a social contract saying:**

"We'll find out a system of sharing, but our responsibility is to make stuff available".

#### How do we do it?

We need:

- \* to make things available
- \* to make things open
- \* to draw kids in and make them engaged.
- \* to make it so they can afford it.
- \* to do it quickly.

Today the statistic say that young people are not coming into art house film and we need to find a way to get them in. In order to do that, we need to remember what made us go into the cinema and watch film. What is it that is different then from kids today.

- \* It's when films are being shown
- \* the ability to see it else where then the cinema.

- If we don't find a way to reach them in other media, if we don't find a way to actively engage them, children and young people are not going to see European art house film.

#### What can we do?

- \* We got to accept that we need to change.
- \* We need to work out how we can use the digital tools we got in a practical way.
- \* We have to talk on their terms and not on our terms.

If we don't do that, we will fail.

## Workshop 1

### **"Successful co-production: How to make the most out of the different financing strategies".**

The financing strategy and co-production model in the Dutch-German-Belgian production case "Tony Ten".

Presented by Leontine Petit, Lemming Film (NL) and Meike Martens, Ma,ja,de (Ger).  
Moderated by Leila Lyytikainen, Estar Studios, Finland.

Tony Ten - logline

*"Tony's father no longer loves Tony's mother. And his mother no longer loves his father. But Tony loves them both..."*

### **Background of the project Tony Ten.**

Lemming film, a production company which mainly produces film for children, family and youngsters, had a relationship with the successful writer Mieke de Jong. A writer who writes original scripts and has a strong voice of her own. Funny and entertaining and has a fairytale kind of style.

Meike de Jong approached Lemming film with the idea of Tony Ten, a film that deals with a serious issue (divorce) but makes it in an entertaining way.

- We believe in entertaining kids and not in art house films for children, says Leontine Petit. If we can not entertain, if there is not an element of adventure or something to solve, it's too difficult for the children to watch. It's important to give children something extra.

### **Development**

-The development of Tony Ten went well. There was no problem getting development money for the writing, says Leontine Petit. But finding a director was not easy as there seems to be a thing that directors only want to make a children's film once. But we found Misha Kamp, who is good with children and understands a project with mix of a social issue and entertainment.

Lemming Film also puts a lot of thinking and analysing into the marketing of the film in the early stages of development.

### **Co-production**

The thought of co production came early, at the start of the project.

- The cranes in the film are like a character and we can't make that a live production. Due to this, the budget would be a bit higher and we wanted to make a high value production. With the budget of 3,69 mil Euros it had to be a co-production, since it was impossible to finance the project only in the Netherlands.

### **German and Belgium - co producers**

Germany came to mind since the contacts were good with German funds, like MDM. Lemming Film had also made other co-productions with Germany and Ma,ja,de and

Lemming film have known each other for fifteen years. Tony Ten will be their fifth co-production.

- The Dutch film fund had given two or three German films money the last couple of years, so Germany was a perfect co production choice, says Leontine Petit. Belgium was also a very natural co production country for us. We can quite easily do post production in Belgium.

### Good relationship - most important

- It's extremely important when it comes to co productions, that you have a good relationship with your co producers and it is very important to look at your co producer and understand what is important to them.

### Tax shelter

In Belgium you can get financing through tax shelter. Tax shelter means that companies can deduct tax if they investment in feature films.

60 percent of all feature films in Holland at the moment, are doing post production in Belgium due to the tax shelter. The tax shelter works for anybody making film in Europe.

Tony Ten got 165 000 Euro which means the producers have to spend 650 000 Euros In Belgium. This will be spent on post production.

### Financing

Money from the co-production:

|                 |                |
|-----------------|----------------|
| Belgium         | 445 000 Euro   |
| Germany         | 865 750 Euro   |
| The Netherlands | 2 386 383 Euro |

|             |                                       |                  |
|-------------|---------------------------------------|------------------|
| Financing A | The complete budget:                  | 3 697 133 Euros. |
| Financing B | Independent Films P&A The Netherlands | 300 000 Euros    |

|                          |                 |
|--------------------------|-----------------|
| Total Financing plus P&A | 3 997 133 Euros |
|--------------------------|-----------------|

### Financing in The Netherlands:

These are the some of the ways you can finance films in the Netherlands

- \* The Dutch film Fund which also have a fund for co-productions.
- \* The Suppletien Fund which are there for films which are intended for a larger audience.
- \* CoBo funds
- \* "The Jackpot"
- \* Public and commercial broadcasters
- \* Ministry of culture

## **"Jackpot"**

In the Netherlands, Broadcasters and different funds gives money to two projects/year which they believe in and that need more money. You put your project into an admission round where you have the possibility to get 1.8 million Euros no matter what your budget is. The jackpot is a "fast way to get many" since it's only one application.

To apply for the Jackpot you need:

- \* to invest 140 000 Euros your self.
- \* a broadcaster - in this case NPS.
- \* CoBo funds
- \* MG from the distributor.

Tony Ten received the Jackpot in competition with fifteen other films.

## **Financing strategy**

1. First development support                      30 000 Euro from Netherlands Film Fund
2. Dutch Film Fund
3. Public broadcaster
4. Application for the Jackpot  
( No Suppletien fund)
5. A Co-production.
6. Trying to get the MG as low as possible.

## **Broadcasters.**

Lemming film prefers to get money from the public broadcaster, which is a fixed sum and not negotiable and ad CoBo funds, instead of getting more money from a commercial broadcaster, who wants all rights in the end and is considered "complicated" an "greedy".

## **MG**

Lemming Film is not dependent on a to high MG. It is a market sign, but you don't get a lot of profit in the end.

## **Shooting the film Tony Ten.**

The film starts to shoot in the beginning of July. The project is not typically Dutch, therefore the production can shoot any where. Most of the shooting will take place in Germany on location.

## **Marketing strategy**

If a film is based on a book, it will give you bigger sales, but the sales are also more expensive. But in Holland, a film which is not based on a book, can sell very well. Tony Ten is not based on a book, therefore the marketing is harder and needs a good strategy.

- But I think in a way that a children film is easier to market then an adult film because it such a warm hearted product, says Leontine Petit. It's for everybody and it's very harmless.

## **The marketing of Tony Ten**

- \* Target group  
6- 10 years
- \* Market.  
1 Local market  
2 Other markets

## **Marketing tools**

To market Tony Ten, which is not based on a book, Lemming Film has these marketing tools:

- \* It's a Dutch quality family film.
- \* The story is funny and entertaining.
- \* The cast is strong.
- \* Possibility to get free publicity.
- \* Public audition for the main character.
- \* Branding the title.
- \* Find the artwork.
- \* Connect the title song with a singer kids like.
- \* A book
- \* A strong premiere.

## **Workshop 2:**

### **"Challenging wonders from, the front edge of the new media arena"**

The workshop for Marketing and Distribution is an informative and inspirational look into today's consumer entertainment market driven by social media with Hayley Bringdal, Australia who together with moderator Lisbeth Mathiesen, Denmark has combined knowledge of more than 40 years in marketing, advertising, film, TV, gaming, mobile, web, new media and technology.

### **Marketing today.**

Today anything is possible, says Hayley Bringdal. New media, such as Face book, is out there and the work shop focused on how we can use new media to reach our target group: Children and young people.

### **Challenging Frontiers:**

- The first question to ask one self is: Who am I trying to talk to? It is important to understand your target group, says Hayley Bringdal. To think like them, "put yourself in their shoes". Otherwise you can't get through to them. In children films you are talking to the children and to their parents. You have to think out of your comfort zone. Take your self out of you box.

### How are we doing this?

The future is confusing but it is also inspirational. We have lots of new devices to choose from as marketing devices:

#### \* devices and applications: past current and future

The devices and applications thirty years ago are very different from today. And the technology has developed very fast. Ten years ago came a huge change in games, music and TV, and the children of today, came into this media world five years ago and that is the world they know.

#### Potential marketing platforms and distribution platforms

In a normal household in Sweden kids use the X Box or the Play station to play games, but also to watch DVD:s. The DVD player is out. Most kids today have a laptop and they are moving their data by USB and mobiles are getting more advanced.

#### Distribution platforms and how they are used:

Here are some of the new platforms for distribution and how young people are using them:

- \* The Mobile phone - camera, video, texting, Internet, Film, Music, tv, Game, Application
- \* The Gaming device- DVD Internet, Shopping, Music, Films, Applications, Wireless
- \* The Lap top/TV - Internet, Gaming, Music, Film, Shopping, Applications, Home server, Wireless, Play station.

#### Distribution via gaming devices

Today, trailers are being shown on the X Box or Play station and gives the kids possibilities to try the games out and then buy them when they're released. The statistics say that around 50 percent use the gaming devices as a media platform and around 80 percent use their mobile phone in the same way. This is a marketing and distribution platform which is not thought of by the film industry yet.

#### Social media as a marketing platform

Social Media is a term we here more and more. It is platforms for both marketing and distribution and is used frequently by young people today. This is a place to reach a young audience.

The defining characteristics that set social media apart from other forms of communication and collaboration are:

- participation
- collective
- transparency
- independence
- persistence
- emergence

### Mobile phone as a marketing device

One way to get access to kids today, is through their mobile phone. "Mobile start " is a marketing platform through mobile phones. It allows you to send SMS, MMS and allows receiver to receive without a charge. Here you can send surveys, create games and direct the receiver to a website. This is also a platform where you can have products for purchase.

### A moral issue - advertising for kids

The question about advertising directly to children was raised during the work shop. Is it morally right to advertise to children by sending a text message on their Mobil phone? Or can you morally avoid that issue by starting advertising on the internet?

Ads in news papers works for parents, but for kids you have to find other ways to get their attention.

### The audience primary and secondary

Primary audience are children. They have access to:  
a mobile phone  
A computer  
A gaming platform

Secondary audience are parents and family

### Incentives for engagement

**How do you engage a access anywhere, anytime, anyplace with anything audience?**

By:

- \* Branding
- \* Co-operative effort
- \* Fun
- \* Rewards/payoff
- \* Emotional sell
- \* Be active where they are

### Distribution and are the audience willing to pay?

The example "The age of stupid" showed that people are getting together through the Webb site and social media.

On websites as Click bank - a distribution for digital content - you can get paid for your digital content. It is worth exploring for cooperative distribution of children's films, which Hayley Bringdal spoke very highly of.

### Workshop groups

The work shop was divided into five groups discussing different tasks of marketing and distribution of children's films.

### Thoughts from the workshop groups:

#### **Contact with the audience**

Direct contact with the audience is very important.

Webb sites are marketing tools all participants use.

Other marketing tools: Social communities, Flyers, posters, internet, sponsor ships. trailer in cinemas and other platforms, new papers and media. Critics.

Live events are very helpful.

#### **Traditional distribution and sell structure**

The audience decides if it works.

Weekends are the normal slot.

Cinematic release of cinematic films are a problem.

Marketing is the key.

Word of mouth is a big deal.

TV is strong in Europe. It's where the money is.

#### **Which new areas?**

The producers, sells agent, distributors should use social media much earlier in the process.

It's important to build fan bases, communities from the first steps of development.

Games and cinema should do more collaborations.

Which areas of traditional marketing can be reduced?

Collaborations between the game manufacturers and film producers to make film together.

#### **New openings?**

Piracy is not a big thing in children films.

The main issue is how to be seen.

Where to find the audience. All social platforms, the audience are not waiting to become fans. Creative awareness.

We have to use the different platforms, from the start of a project.

#### **Identify the roadblocks in traditional distribution**

Direct access to the children.

Identify new areas and have no roadblocks.

For children films it should not be only traditional distribution forms.

The young children want access in all platform much earlier. Almost at the same time.

Some kind of European VOD children films in different subtitles or dubbed.

#### **Summary**

Dana Messerschmidt did a summery of the two workshops that took place during the day.

#### **Future ideas and questions for the next expert meeting:**

\* To find ways to get TV involved in the next expert meeting.

\* To start marketing much earlier in a project.

\* To analyse for ex Tony Ten as a film project next time and see what was planned and what actually took place. Reactions from children. To learn.

- \* To think about the cinema itself as a part of the whole event.
- \* To think early on what to sell in the cinema shop.
- \* How do we make locally made films travel in Europe..
- \* How to improve the quality of local children's and family films.
- \* The problem with getting live action children films to travel because of the language problem.
- \* Lack of new talent of writing and create films for children.
- \* How to develop new talent through the regional funds.
- \* How to attract filmmakers to want to make children films.