



journal

Information  
on Films for  
Children in  
Europe!

ASSOCIATION EUROPEENNE DU CINEMA POUR L'ENFANTS ET LA JEUNESSE

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Four weeks among the Top Ten in US-cinemas:

## European Film for Children hits US-Box-Office

Ok, „The little Vampire“ is not a real European Film, but somehow it has got the best of both worlds: An honest story about friendship told in a perfect mixture of fantasy, adventure, fun, suspense - and the clever distribution of powerful companies.

The film's story is based on the books by German but internationally recognized author Angela Sommer-Bodenburg, the script was worked on by famous British and US-authors, the producer Richard Claus and director Uli Edel have about 20 years of experience in German and international productions and the special effects were created by Hollywood professionals. Launched in the cinemas during the Halloween-weekend the audience was in the mood for „The little Vampire“. The marketing was quite perfect and the results seem to pay the production costs of

about 23 Million \$: In more than 800 US-theatres the film achieved 13,5 Million \$ within the first three weeks (New Line), in Great Britain (Icon; 330 theatres) there were another 4 Million Pounds in five weeks and in Germany (Warner, 800 theatres) 13,5 Million Marks in three weeks - and it is still running...

This extraordinary success is certainly not an example, but maybe can give some ideas for the marketing of high quality films for children.

## Children's Film Desk at MIFED

### Promoting high quality Films for Children

The Children's Film Desk at the MIFED, organised by ECFA and Kid Screen, offered special services for sales agents and buyers working with high quality films for children and young people.

MIFED at Milan/Italy - the 67th issue was held in October/November this year - is one of the most important film markets in Europe. For a couple of years now the European Children's Film Association (ECFA) and Kid Screen organize the Children's Film Desk at MIFED. It is a special space created for anyone who is interested in quality films for children and youth. The desk provides lists of films designed for children and young people presented by the stand holders attending the MIFED, information on children's film

festivals and on the international seminar Kid Screen as well as the opportunity to screen quality films for children in the video room.

Amongst the quality films on display this year were „There's Only One Jimmy Grimble“ by John Hay, „A Witch in the Family“ by Harald Hamrell, „Pettson and Findus“ by Albert Hanan Kaminski and „A Summer Tale“ by Ulf Malmros.

Katrijn Korten

## Everybody uses it: The ECFNet. Anybody to contribute?

*We hardly believed our eyes resp. the web: Since we put a counter on the website of the European Children's Film Distribution Network in a couple of days we had some hundred visitors!*

Obviously the information provided there is quite useful and well known: festivals for children's films, film contacts (world sales agencies, distributors in several countries, TV stations who bought the films) and the discus-

sion on quality criteria of films for children. Nobody knows better than we that a lot of information is missing. Therefore we are looking for contributions from other countries: information on interesting new films, who sells and buys these films, experiences with marketing and promotion etc.

Even though there is a lot of traffic on the website we hardly get any mail

with this information. So maybe you will use your - hopefully - quiet days at the end of the year and tell us, what is going on with films for children in your country or company?  
Address:

[www.bjf.bkj.de/ecfnet/](http://www.bjf.bkj.de/ecfnet/)

We wish you peaceful christmas days and a happy new year!

## The News Section:

### Films on the Horizon

Some promising films for children are in production in Germany at the moment and will be launched in the cinemas during the next year: „Emil und die Detektive“, directed by Franziska Buch, is after „Charlie and Louise“ and „Annalouise and Anton“ the third film of a series based on the famous books by Erich Kästner and produced by Bavaria, Lunaris and ZDF. Scheduled release: spring 2001.

[www.bavaria-film-international.de](http://www.bavaria-film-international.de)

The animation „The Little Polar Bear“ is based on Hans de Beer's books, directed and produced by Thilo Graf Rothkirch's Cartoon Film, co-produced and distributed by Warner Bros. Scheduled release: September 2001.

[www.cartoon-film.de](http://www.cartoon-film.de)

„Under the Black Flag“ („Die Abrafaxe“) is an animation as well, produced by Hahn Film AG and Universal, directed by Gerhard Hahn and Tony Power.

[www.hahnfilm.de](http://www.hahnfilm.de)

Also based on literature is „The Sams“: Paul Maar's character is very popular in Germany. The film was made in close co-operation with the author, directed by Ben Verbong and produced by Kinowelt. Scheduled release: October 2001.

[www.dassams.de](http://www.dassams.de) (German only)

„Blinker 2“ had an enthusiastic preview at Brussels. Jekino will launch the film with 34 copies in Belgium Dec. 20th and hopes to repeat the success of the first movie. World sales: Brussels Ave, Fax ++32-2-5118139.

### Films, Festivals, Prizes

#### Ulisses, International Children's Film and Television Festival, Lisboa/Portugal

Grand Prize: „Looks Like Rain“, Benedikt Niemann, Germany 1998

Audience Award: „A Suspeita“, José Miguel Ribeiro, Portugal

Animated Shorts: „The Saltmill“, Pjotr Sapegin, Norway

Animation over 15 Mins.: „The Fly Soup“, Lennart & Ylva Li-Gustafsson, Sweden

Évora Jury Award: „A Caixa Negra“, Nuno Amorim, Portugal

Faro Jury Award: „A Noite“, Regina Pessoa, Portugal

Contact: Ulisses, Leslie Sullivan

Tv. da Saúde Nr. 2 A

1449-002 Lisboa, Portugal

Phone: ++351 - 21 - 302 03 30

Fax: ++351 - 21 - 302 05 76

E-Mail: [ulisses@ulissesfest.com](mailto:ulisses@ulissesfest.com)

Internet: [www.ulissesfest.com](http://www.ulissesfest.com)

During the 3rd World Summit on Media for Children, Thessaloniki/Greece, March 23rd to 26th 2001:

## Kids for Kids Festival

There are two aspects the organizers of the 3rd World Summit on Media for Children are emphasizing: the promotion of high quality cinema for children and the active participation of young people. The „Kids for Kids Festival“ belongs to the 2nd category: Young people between 13 and 15 years old are invited to send in their self-made videos. About 30 of them will be selected for the programme and invited to Thessaloniki.

The Kids for Kids Festival 2001 is one of the parallel events of the 3rd World Summit on Media for Children taking place in Thessaloniki, Greece, March 23rd to 26th 2001. Youngsters aged between 13 and 15 years from all over the world are invited to submit their own video productions by December 31st 2000.

All the submitted films will be registered in a catalogue. There will be a preselection of 30 films that will take part in the festival competition. One representative from each of the 30 films will be invited to Thessaloniki and take part in the festival programme.

The winners will be awarded by a professional jury and a kids' jury in a big award ceremony that will make the starting point of the Summit. The 30 films will be available on Beta masters for broadcasters to bring home and screen in their own home country after the Summit. Information about the festival programme, the regulations and rules of the video competition as well as application forms are available online.

#### Address:

Send the films to

Mia Lindrup, The Norwegian Film Institute, Box 482-Sentrum, N-0105 Oslo, Norway

by December 31, 2000!

For further questions and submission forms, please contact the Summit's web page [www.3rd-ws.org/kidskids.html](http://www.3rd-ws.org/kidskids.html), or Mia Lindrup, e-mail address: [mial@nfi.no](mailto:mial@nfi.no)

#### Rules and regulations

Age of filmmakers:

At least 2/3 of the film team should be between 13 and 15 years of age

Duration of film: Maximum 3 minutes

Theme/topic:

Open, within the limits of „2001 ideas“

Language:

Your own, with English subtitles (or send a dialogue list in English along with the video)

Adult assistance:

The story has to be the youngster's own product, their idea and have the

youngster's message, from their point of view – but they are allowed to use adults as consultants on technical and editorial matters.

Video format:

Beta SP, Digital Beta, VHS, Hi8 etc.

Categories:

The films will compete within these categories: fiction, documentary, animation, others (music video, commercial, experimental, etc..)

Participation in the Festival:

The film team has to select one person from the crew aged between 13 and 15 years that is prepared to go to Greece in March 2001 to represent the film.



European Films for children in world wide competitions:

## No Felix, but Oscar?

No film for children was among the winners of the European Film Prize - of course because no one had been nominated.

Not a single film for children was among the candidates for the European Film Prize - there is no category for films for children.

Maybe it is high time to point out the high standard of films for the young and youngest audiences in many European countries and try to establish this category in the European Film Prize.

... but one has been nominated for

„Oscar“!

Maria Peter's film „Little Crumb“ („Kruimeltje“, Netherlands/Belgium 1999) has

made it among the 46 films that have been nominated by the Academy of Motion Picture Arts and Sciences for the „Oscar“ of the best foreign films. Even if „Little Crumb“ has been regarded as too sentimental and full of clichés by many cineasts and educators: the children like it, as the many audiences' awards proof (last one at the children's film festival at Cologne), and this nomination is one of the very few opportunities to demonstrate the quality of European films for children all over the world.

# Do the Children Control the Media?



Regione Lombardia

Varese/Italy, October 29th - 31st 2000

Kid Screen, one of the most important conferences on media education in Europe, is organized by the Cinema & Multimedia Office at the Lombardy Region's General Division for Cultures, Identities and Autonomies in co-operation with ECFA. More than 50 experts from all over Europe and about 100 teachers from the Lombardy region had a three-day-programme full of presentations, workshops and discussions, perfectly arranged by the organizing committee directed by Eva Schwarzwald, who is both an ECFA-board member and director of the Cinema and Multimedia Office. The following conclusions have been drawn by Domenico Lucchini, president of ECFA, at the end of the seminar.

It is not easy to draw conclusions from a seminar that was composed of varied contributions, often differentiated between the theory and the practice of communication and creativity. In a freely creative game I will try to navigate between the different subjects which we have identified:

- the spectator in the third millennium;
- helping young people to express themselves;
- exploring art and communication;
- realizing diversity;
- cinema: a passion that can be passed on to young people;
- the threshold of new media.

Then, I will formulate some ideas, working out designs which might help us understand how much of the children's behaviour is original and how much is guided within the creative end results that, today more than ever, are taken from media and technology.

## Children as Masters of the Situation

We started from a prerequisite that it is urgent and fundamental that educators and trainers should be conscious of the necessity of offering "good products" within this creativity. Conscious that new theories have modified communication and that younger generations will be living or are already living the socialization and integration of cultures. Relationships, know-how, training and cultural identity already need and will always need more new communicative models. Thus when we speak about "techno-psychology" of the contemporary generations, **Derrick de Kerckhove** has told us that children of the third millennium, for example, do not watch television but play with it, that they control the images and not vice versa, that they are part of the responsibility for what happens on the different networks. Whether it is television or internet they are always the masters



of the situation. Thus it is no longer a question of a passive consuming boy who is a cause of anxiety for parents and for schools. The children turn and flip the screen around as if it were a website until it becomes an extension of their minds instead of being extensions of the reality constructed on the screen around them.

A conclusion which **Tony Charlton** has also come to, (through other methodologies and approaches) in his "statistical" considerations of the ways in which children of a small community interact and communicate during free play, safeguarding the attention focussed on the influence of television and how it is perceived. His conclusions do not seem to support the studies that demonstrate how children become more anti-social after having watched television. The influence of families and community are considered to be more persuasive in the training of children's behaviour than the simple exposure to television. Thus, it seems that wherever the environment pays attention to behaviour, the potential for television's negative influence is diminished; an effect that can be forwarded by other researchers like **Leen van Wichelen** (a producer from Belgium) in her television show "My Opinion".



QUATTRO MOTORI PER L'EUROPA

Continued on page 4

## The News Section:

### Films, Festivals, Prizes

**Cinekid – Int. Film, Television and New Media Festival for Children and Young Adults, Amsterdam**

Jury's Award: „The Best Summer“, Ulf Malmros, Sweden 2000

Public Award: „Mariken“, André van Duren, Netherlands 2000

Special Mention: „Princes and Princesses“, Michel Ocelot, France 1999

Contact: Cinekid

Weteringschans 249

NL-1017 XJ Amsterdam

Phone: ++31-20-624 71 10

Fax: ++31-20-620 99 65

E-Mail: engelzx@xs4all.nl

Internet: www.cinekid.nl

### The 12th Vienna Festival for Children's Films (Austria)

1st Prize of the Public Jury:

„Tsatsiki“, Ella Lemhagen, Sweden/Norway/Denmark 1999

2nd Prize: „Pettson and Findus“, Albert H. Kaminski, Sweden/Germany 1999

Children's Jury Prize: „The Cow and the President“, Philippe Muyl, France 2000

Special Mention of the Children's Jury: „Mr. Rice's Secret“, Nicholas Kendall, Kanada 1999

UNICEF-Jury: „The Girl in the Sneakers“, Rassul Sadr-Ameli, Iran 1999.

Contact:

Internationales KinderFilmFestival,

Institut Pitanga,

Steggasse 1/12a, A-1050 Wien

Phone & Fax: ++43-1-586 89 63

E-Mail: kinderfilmfestival@pitanga.at

Internet: www.pitanga.at

### BUFF Sandnes/Norway:

International jury:

Best feature film: „Purely Belter“, Mark Herman, GB 1999

Best animated film: „The Snow Queen“, Jacob Jørgensen, Kristof Kuncewicz, Jesper W. Nielsen, DK 2000

Best Nordic film: „The Best Summer“, Ulf Malmros, Sweden 2000

Best short film: „Eraser Wrestling“, Min Dong-hyun, Korea 1999

Public jury:

Best feature film: „Beyond“, Åke Sandgren, Denmark 2000

Best animated film: „Bad Bulls“, O. Heiborg & F. Kjøsterud, Norway 1999

Best short film: „Eraser Wrestling“

Contact:

BUFF - Children's Film Festival,

Eli Stangeland, Postbox 14,

N-4301 Sandnes,

Phone ++47-51-683734,

Fax ++47-51-683720,

E-Mail buff@netpower.no

Internet http://buff.sandneskino.rl.no/



## The News Section:

### Festival Internazionale del Cinema Giovane „Castellinaria“, Bellinzona (CH)

1st Prize: „Come te nessuno mai“,  
Gabriele Muccino, Italia 1999  
2nd Prize: „Kirikou and the Sorceress“,  
Michel Ocelot, France/Belgium/Luxem-  
burg 1999  
3rd Prize: „Twentyfourseven“, Shane  
Meadows, GB 1997  
Special Prize for Children's Rights:  
„Dear Mother“, Kamal Tabrizi, Iran 1998  
Best short film: „Veddemálet“, Eva F.  
Dahr, Norway 1999  
Special mention: Lissa Baléra, the main  
protagonist of the film „La Petite Ven-  
deuse de Soleil“, Djibril Diop Mambety,  
Senegal 1999  
Public Prize for the best short film: „Pat-  
terns“, Kirsten Sheridan, Ireland 1998  
Contact: Castellinaria, Giancarlo Zappoli  
c/o Espocentro, Via Cattori 3  
C. P. 1239, CH-6502 Bellinzona  
Phone: ++41-91-825 2893  
Fax: ++41-91-825 3611  
E-Mail: info@castellinaria.ch  
Internet: www.castellinaria.ch

### International Children's Film Festival, Oulu, Finland,

Children's Jury: 1st Prize: „Tsatsiki“  
2nd Prize: „Billy Elliot - I will dance“,  
Stephen Daldry, GB 2000.  
Contact: International Children's Film  
Festival, Pentti Kejonen, Eszter Vuojala  
Oulu Film Center, Torikatu 8  
FIN-90100 Oulu  
Phone: ++358-8-881 1293  
Fax: ++358-8-881 1290  
E-Mail: oek@oufilmcenter.inet.fi  
Internet: www.ouka.fi

## Forthcoming Festivals

### International Filmfestival Berlin

February 7th to 18th 2001  
Director of the Children's Film Section:  
Renate Zylla  
Contact: International Filmfestival Berlin  
Potsdamer Str. 5, D-10785 Berlin  
Phone: ++49 -30 - 25 92 00  
Fax: ++49 -30 - 25 92 0 - 429  
eMail: info@berlinale.de  
eMail: kids@berlinale.de  
Internet: www.berlinale.de

### Europees Jeugdfilmfestival Vlaanderen, Antwerp & Brugge/Belgium

February 26th to March 4th 2001  
Director: Katrijn Kortens  
Nine films will be in the competition,  
among them „Dog Days“ by Per Åhlin,  
„The Cow and the President“ by Philip-  
pe Muyl and „The Yellow Bicycle“ by  
Dimitri Stravakas. The festival's venue  
at Antwerp is Kinopolis, the biggest  
cinema in Belgium. Opening film will be  
„Mariken“ by Andre van Duren.



Continuing from page 3

## The Conclusions of Kid Screen 2000: Do the Children Control the Media?

It may take some effort on our part, because we, as adults, still resist seeing a „philosophical device“ (coined by McLuhan) on the little screen, (the television, but even the computer or the video game), and we have to take the opportunity that this little screen provides us with, to rethink about ourselves, our relationship to reality and the process symbolizing the possibilities of our discussions with children.

### The interactive Spectator

To summarize when we stay with „good“ multimedia (that means at an elevated level of interactivity) the young user can be put in a position to interact with sounds as well as fixed or moving images, manipulating and reorganizing their composition with the possibility of „writing“ sounds and images. This has been shown by all contributions to the discussion and the concrete analysis of the interactive spectator, of how juvenile creativity expresses itself through the use of media, understood as vehicles of values and of positive behaviour. I am thinking of using videos as demonstrated in the reflections on the potential of democratization of these new technologies by **Issy Harvey** or **Mia Lindrup** with her description of national Norwegian projects. The aim of these projects is to stimulate youth in understanding and expressing themselves through audio-visual media, and has also been confirmed by different Italian experiences: videos on the nature of art by **Studio Azzurro**, projects with interactive CD-ROMs like those from the authors of **S.G.A.M.O.** and the multi-media project „Glimpses in Hearing“ by the cine-video school produced by the district of Lombardia.

### We have to put our own Prejudices into the Game!

Here the child and the teenager, and why not the adult, put themselves into the game. The multimediality (always the good one) puts you into the game and with you, your vision of the world; it draws your inner world from the world of knowledge. The child merges into the situation, projects himself into it, lives it and by doing it develops an understanding of the tactile, empirical type, a vocal intelligence which enables him to proceed by the integration of the elements, by association, and by trial and error.

Even the computer, as demonstrated by the initiatives of **Digital Kids**, shows us that this concrete, manipulated, vocal, fluid intelligence (always quoting McLuhan) is a commu-

nicative possibility, which, if respectful of the child's rights as **EI St. John** has proven, can promote and completely form the child's personality.

A heritage to be protected in the adult, the same adult who, learning from the child in a paradoxical reversing of roles between master and pupil, shares with him an intimate relationship with the multimedia machine. This relationship can restore the capacities to associate, to integrate, briefly, to interweave and thus screen continuously his stand point and his duties. All of us, and in particular those of us who are responsible for training children and youth, will have to put our own prejudices into the game and thus make us accessible to these forms of flexible thinking that break through the lines and emerge from the patterns.

A difficult journey for us adults, which implies first of all, a different psychological attitude, a perceptive decentralization emerging from one's own stand point in order to adopt another, to look at reality from different angles and in a multiperspective way, to travel virtually around the world.

### The Cinema is an Archive of Creativity

The new media are places of fluctuation, the net is an experience of delocalization, as has been confirmed by **Giorgio Simonelli** in his contribution to the discussion on cinema as an archive for the creativity of youth. It ends up in the cinema itself and how could it be otherwise, as the author of these lines is the president of the ECFA.

I find some reassurance in the fact that when expressing themselves on cinema in its specifics, each speaker, and especially **Ginette Dislaire**, **Anna Sola** and **Giorgio Simonelli**, consider that it is possible to construct strong identities and at the same time a collective vision through cinema, understood as a big repertoire and archive, and its history. The possibility of transcending the individual dimension of the analysis to reach the collective one, can emerge from the dialogue between personal experiences. Cinema offers to teachers, educators and social workers a product that is capable of stimulating reflections around the great nuclei of identity and diversity, by scratching the surface and transcending the frame of the screen.

Domenico Luchini  
Translated by Hans-Friedrich Kraa with help from Jo-Anne Blouin (Thanks a lot!)

Here they are:

## Films for the Smallest Ones

**Festival organizers and cinema programmers all over Europe have been complaining for years that there hardly exist any films for smaller children between four and six years old. This year the gap can be closed. Four examples.**

Certainly it is one of the qualities in the European film production for children to pay attention to special age groups and to realize that five-year old children see films with different eyes than early teenagers. Of course these films are „family films“ as well, but first of all they have been made for the smallest ones:

„A Small Christmas Story“ (Sweden 1999) by Åsa Sjöström and Mari Marten-Bias Wahlgren is a modern fairy tale, simple but charming and within the perceptive awareness of smaller children.

The Swedish-German production „Pettson and Findus“ directed by Albert Hanan Kaminski appeared at the Berlin festival



*Pettson and Findus*

and proved to go down perfectly even with the youngest audience: The story is lively but easy to understand, its episodic structure does not overcharge the children's concentration, action and suspense are well-dosed and with a duration of 74 minutes the film does not force the children to stay in their seats too long.

Most of these qualities also characterize Jannik Hastrup's new film from his famous „Circeline“-series: „Circeline - Cheese and Love“ (Denmark 2000). He also consequently tells his story in a way that even smaller children can easily



*Circeline*

understand. Those who maybe regarded some parts in his first longer film from the series, „Circeline - City Mice“, as redundant and a little boring will see that Hastrup has improved his technique: The story is more concentrated and there is perfect timing for the suspense that four-year-old children can tolerate and enjoy.

The fourth film to be mentioned here has not yet been finished: „The little Polar Bear“ by German producer and director Thilo Graf Rothkirch based on the books by Hans de Beer we can expect in autumn 2001 and if the films just keeps some of the quality of the books and the short film which has been made some years ago it will surely find its way into the hearts of children in many countries.



*The Little Polar Bear*

### The European Co-ordination of Film Festivals:

## Children's Film Festivals co-operate

**Five film festivals organized animation workshops for children during the last months. Now we can see the results.**

In October 2000 pupils at the Het Hinkelpad school participated in an Animation Workshop. The workshop was run by film industry professionals from the Raoul Servais Association. The end result was an animated five minute film called „Alex“. Alex is a little mouse who wants to clean up the world. With the help of a vacuum cleaner and a hot air balloon Alex manages to rid the skies of all the pollution of the modern world.

In Italy, France and Finland there were similar projects running in tandem with

the Belgium workshop. The films from each country were screened in November 2000 at the Oulo International Children's Film Festival (Finland). The films are due to be screened at the following festivals:

European Youth Film Festival Flanders (Belgium, February 2001),  
Alés Film Festival (France, March 2001),  
Laon International Film Festival for Young People (France, April 2001)  
Rimini Film Festival (Italy, July 2001)

Katrijn Korten

## The News Section:

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Bisschopstraat 67, B-2060 Antwerpen  
Phone: ++32 - 3 - 23 26 409  
Fax: ++32 (3) 21 31 492  
eMail: kidfilm@glo.be  
Internet: users.skynet.be/jeugd

### BUFF - International Children and Youth Film-Festival Malmö/Sweden

March 13th to 18th 2001

Director: Lennart Ström  
Features, Shorts, Animations,  
Documentaries

Contact: BUFF Malmö, P.O. Box 179  
S-20101 Malmö

Phone: ++46 - 40 - 30 91 64

Fax: ++46 - 40 - 305 322

eMail: info@buff.nu

Internet: www.buff.nu

### German Children's Film- & Television - Festival „Golden Sparrow“, Gera

March 25th to 31st 2001

Director: Margret Albers  
TV-Programmes, Features, Shorts,  
Animations, Documentaries

Contact: Stiftung "Goldener Spatz"

Heinrichstraße 47, D-07545 Gera

Phone: ++49 - 365 - 80 04 874

Fax: ++49 - 365 - 80 01 344

eMail: info@goldenerspatz.gera.de

Internet: www.goldenerspatz.gera.de

### Festival International de Cinéma Jeune Public de Laon/France

April 3rd to 13th 2001

Director: Florence Dupont

About 100 films will be shown, ten feature films previously unreleased in France will participate in the competition. Tributes are dedicated to Mark Herman („Brassed Off“, „Little Voice“, „Purely Belter“) and the film music composer Bruno Coulais („Himalaya“, „Microcosmos“ etc.)

Contact: Festival International de Cinéma Jeune Public  
B.P.526 / 9 rue du Bourg  
F-02001 Laon Cedex

Phone: ++33 - 323 - 79 39 37

Fax: ++33 - 323 - 79 39 32

eMail: festival.cinema.laon@wanadoo.fr

Internet: www.laonfilmfest.com

### Children's Film Fest Kassel/Germany

April 5th to - 13th 2001

Director: Ellen Herold-Witzel

Contact: Filmladen Kassel e.V.

Goethestrasse 31, D-34119 Kassel

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# ECFA journal

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Translations with the help of Janet Reuter, Hans-F. Kraa and Jo-Anne Blouin

## 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:

<http://users.swing.be/cinejeunes>

## The European Children's Film Distribution Network:

[www.bjf.bkj.de/ecfnf/](http://www.bjf.bkj.de/ecfnf/)

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

## ECFA in Persons: Domenico Lucchini, Switzerland



ECFA's President Domenico Lucchini

Domenico Lucchini was born '55 in Locarno, promoted Swiss cinema at the office of cultural affairs at Bern and later worked as cultural manager at the Swiss Center at Paris. At the end of the eighties he returned to Ticino and was cultural organizer for the city of Chiasso. At the same time he started to direct the Bellinzona Children's Film Festival (until 1998) and made contact with ECFA. Since 1994 he is the president of the European Children's Film Association.

For Lucchini the cinema is a vehicle for artistic communication and an invaluable means of cultural transmission. „In our times when the world is becoming a 'global village' children and young people have more and more access to culture and those who use the cinematic media are more numerous than we can imagine. The aim of ECFA is to bring the children in contact with this great machine called cinema.“

ECFA offers a communication panel to promote new ways of co-operation within Europe in the fields of production, distribution and exhibition. „We want to create a positive attitude towards European films for children and young people, not only in terms of culture and education, but also in its economic and political

aspects. ECFA is convinced that European films for children and young people could not only succeed, but could also find a profitable audience. Children and young people are not only, as we had said before, the future of our society, but also at the moment an important part of it, with enormous emotional, cultural and of course material needs.“

Since its foundation in 1988 ECFA has organised meetings and events to promote and stimulate the development of European films for children and young people. „The success of Kid Screen, where ECFA's cultural ideas are reflected against the market standards, demonstrates the necessity of our presence on several levels. However, Kid Screen cannot be the only task of ECFA.“ Therefore, Lucchini, the other board members of ECFA and the General Secretary together have developed concrete plans and projects for the future of ECFA:

ECFA-Journal has been established to improve the communication within the association and to motivate their members to become more involved.

ECFA will co-operate with the European Children's Television Center (ECTC) to organize the 3rd World Summit on Media for Children (Thessaloniki, March 23rd to 26th 2001).

Finally, ECFA has to find the financial basis to assure the continuity of its activities and achieve an even more professional level. Therefore, a permanent office with employed staff would be necessary. That can only be established with some support, for example from the EU. This way ECFA can develop and become a centre point of reference for cinema culture in Europe. To establish new structures for ECFA will be an important topic for the next board committee of ECFA ...

## ECFA's General Assembly at Berlin, February 10th 2001

The annual General Assembly of the European Children's Film Association will be held during the International Film festival at Berlin on Saturday, February 10th, 3 p. m. The location will be Café am neuen See, Lichtensteinallee 2, 10787 Berlin. ECFA-members will receive their invitation with agenda and additional information from the General Secretary.

## Get together of the Children's Film Community at the International Film Festival at Berlin, February 10th 2001

Same day, same place: At 9 p. m. will be a get together for all those working with children's films, organized by ECFA, Bundesverband Jugend und Film, Förderverein Deutscher Kinderfilm, Stiftung Goldener Spatz, AFM Film Distribution and Kinderfilmfest Marl.

## Hotel at the Berlin Festival for Children's Film People

Bundesverband Jugend und Film reserved some rooms in a middle class hotel close to the festival center at Potsdamer Platz. Single rooms DM 120, double rooms DM 150 per night. As it is a special arrangement early and final booking and payment in advance is necessary. If you are interested contact immediately: Bundesverband Jugend und Film, phone ++49 - 69 - 631 27 23, fax ++49 - 69 - 631 29 22, E-Mail: [info@bjfev.de](mailto:info@bjfev.de)