



Information  
on Films for  
Children in  
Europe!

No. 4/2005  
December 2005

**Contents:**

**The News Section**

Films, Festivals, Prizes

Forthcoming Festivals

Films on the Horizon

**Reports**

The Distribution of  
European Films for  
Children

**Events**

ECFA's General  
Assembly in Berlin,  
February 11th 2006

**ECFA in Persons**

Eszter Vuojala,  
Oulu/Finland



The Kids-for-Kidsfestival in June 2006 is already open for new entries. Deadline to enter films: **March 30th 2006!**

The „Best of 2005“-collection is still available on VHS or DVD.

See [www.kidsforkidsfestival.org](http://www.kidsforkidsfestival.org) for more information.

**Dear Readers of ECFA-Journal,**

in the last issue of ECFA-Journal we announced a new database with information on international festivals and workshops for young filmmakers from children and youngsters amateurs up to semi-professionals. The ECFA-Journal was already published and the new

**Focus on the Distribution of Films for Children in Europe:  
They Come Around!**

It is clear, when looking at the box office figures for films for children (or families) in various countries, that these films are well represented in the top ten of each country. These films, of course, are mainly the big American movies or sometimes a „national“ production. Another generality which we have often heard for many years now, is that children's films rarely pass the border of their country of origin. Here, we will take a look at the exact situation of these European children's films and how they pass (or not) the borders.

Of course there are some premises to this first analysis on the distribution of European children's films:

1. This research is based upon the figures of the „automatic support scheme“ of the European Commission, Programme MEDIA from the years 2000 - 2004. This support project means that every distributor in the European Union can automatically obtain a certain amount of support for every ticket that has been sold for a „European non-national production“. This amount varies from 0,5 to 0,7 Euros, depending on the production's country of origin.

2. Thus the distributors should be interested in declaring the number of sold tickets as high a number as possible. But, for there is a maximum of support a distributor can receive per year, perhaps „bigger companies“ do not declare all their films.

3. This support programme is only directed at European companies. The US-majors cannot enter applications. For the analysis given here, that means that European movies which are distributed by these majors, do not appear in our listings.

4. So this analysis does not pretend to be „complete“; but it certainly shows the most important tendencies.

5. Because the programme only shows the figures of the non-national productions, we cannot see the success of certain movies within their country of origin. As we know some of these „home children's films“ beat the US-majors' movies at the box office.

6. Most figures were taken from the old 15 EU-countries. Some information will be

given on the situation in some of the new EU-countries.

**The Figures**

We have detected 90 films that were sold abroad during the five reference years:

- 2 of them were sold to 8 countries
- 4 of them were sold to 7 countries
- 5 of them were sold to 6 countries
- 6 of them were sold to 5 countries
- 5 of them were sold to 4 countries
- 9 of them were sold to 3 countries
- 17 of them were sold to 2 countries
- 42 of them were sold to 1 country

**1. Top 11 of the most distributed films**

Help, I'm a fish (DK)	8 countries
Kirikou and the Sorceress (F)	8 countries
Pettson & Findus 1 (S)	7 countries
Ali Zaoua (F)	7 countries
Tsatsiki 1 – Mum and the Policeman (DK/S)	7 countries
The Living Forest (E)	7 countries
Pettson & Findus 2 (S)	6 countries
A Witch in the Family (S)	6 countries
There is only one Jimmy Grimble (UK)	6 countries
The Pellet (E)	6 countries
Catch that Girl (DK)	6 countries

**2. Top 10 of the most „visited“ films**

Title	Visitors	Country
Pettson & Findus 1	1.385.709	(7)
Pettson & Findus 2	901.023	(6)
Pippi's Adventures on South Seas	640.536	(3)
Help, I'm a fish	535.632	(8)
Karlsson on the Roof	470.529	(5)
The Living Forest	382.284	(7)
K3 & t. Magic Medaillon	344.410	(1)
Kirikou + the Sorceress	281.438	(8)
Catch that Girl	189.902	(6)
Lucky and Zorba	174.860	(5)

Continued on page 2

section of our website seemed to be ready when editorial problems caused an unforeseen delay for which we want to apologize. As soon as we are ready we will inform you here. This issue of ECFA-Journal is packed with information, so we hardly had space for

pictures. Sorry for that. More information on Felix Vanginderhuysen's survey on the distribution of European films for children can be found on our website:

[www.ecfaweb.org/english/projects](http://www.ecfaweb.org/english/projects)

## The News Section:

### Films, Festivals, Prizes

#### Lucas – International Filmfestival for Children, Frankfurt/Germany

Lucas-Awards: „The Story of Xiao Yan“ by Fang Gangliang, China 2004; and „L'Avion – The Plane“ by Cedric Kahn, France & Germany 2005; Special mention: „Choo Choo 3“ by Garry Bardin, Russia 2004, who also won FICC's „Don Quijote“-Award. FICC/IFFS-Jury's special mention: „Mongolian Ping Pong“ by Ning Hao, China 2004, who also won the Prix CIFEJ.

Contact: Lucas - Int. Kinderfilm-Festival  
Deutsches Filmmuseum  
Schaumainkai 41  
D-60596 Frankfurt/M.

Phone: ++49-69-963 763 80-81

Fax: ++49-69-963 763 82

E-Mail: lucas@deutsches-filmmuseum.de

Internet: www.lucasfilmfestival.de

#### Festival international de Cinéma du grain à démodre, Gonfreville l'Orcher,

Best feature film: „Bazi“/„The Play“ by Gholamreza Ramezani, Iran 2004;

Best screenplay: „Certi Bambini“/„Stolen Childhood“ by Andrea et Antonio Frazzi, Italy 2003;

Best short film: „La Femme Seule“/„A Woman Alone“ by Brahim Fritah, France 2005;

Audience's prize for feature length films: „Graines de Clowns“/„Seeds of Clowns“ by Pascal Goethals, France 2004, documentary;

Audience's prize for short films: „Cara Sucia“/„Poo Face“ by Santiago Zannou, Spain 2004.

Contact: Du Grain à Démodre  
Maison des Associations, BP 95  
F-76700 Gonfreville l'Orcher

Phone: ++33-2-35471285

Fax: ++33-2-35131647

E-Mail: contact@dugrainademodre.net

Internet: www.dugrainademodre.net

#### „Schlingel“ - International Film Festival for Children Chemnitz/Germany

Children's film competition: Main Prize of the City Chemnitz and „Diamant“-bicycle-award for the best child actor to „Viva Cuba“ by Juan Carlos Cremata Malberti, Cuba, France, Spain 2005;

European Children's Jury Award: „Daniel and the Superdogs“ by André Melançon, Canada, United Kingdom 2004;

International Youth Film Competition: International Jury's and Youngsters' Jury's Cinestar Awards: „Kuktau“/ „Sky Mountain“ by Ildar Jagafarow, Russia/Tartastan 2004; Special mention from both juries: „Snowboarders“ by Karel Janák, Czech Republic 2004;

Award for the best animated film: „Duck Ugly“ by Deane Taylor & Emmanuel Klotz, Ireland, France 2004.

Continuing from page 1

### They Come Around ...

#### Number of titles imported

Country	Titles	Visitors	Average
Austria	27	1.055.583	39.096
Germany	33	3.497.355	105.980
Belgium	30	459.765	15.325
Denmark	18	221.734	12.318
Spain	7	210.121	30.017
Finland	12	140.014	11.668
Ireland	1	1.120	1.120
United Kingd.	1	3.647	3.647
Sweden	22	328.952	14.952
Netherlands	23	799.417	34.757
Greece	4	17.703	4.426
Italy	8	316.310	39.539
Portugal	5	101.268	20.354
France	9	718.914	79.879
Norway	27	614.407	22.756

#### Number of distribution companies involved:

Austria: 2	Sweden: 6	Finland: 6
Germany: 6	NL: 5	France: 7
Belgium: 8	Greece: 3	Ireland: 1
Denmark: 5	Italy: 3	Norway: 11
Spain: 4	Portugal: 3	UK: 1

#### General Observations

- The overview contains 90 productions, almost half of them were only sold to one foreign country; mostly a neighbouring country where the same language makes the distribution easier.

- Only 17 films (app. 20%) were sold to five or more countries.

- It is remarkable that only five of the eleven most distributed films were animated films. Usually animated films are considered to have more „commercial“ potential.

- Regarding the ten most visited films, eight of them were animated films, but hereby we have to remark that these high figures were mostly due to the fact that these movies were distributed in Germany.

- Germany has indeed the highest average of visitors per film, even if they were also the biggest importer of foreign films.

- The high average of France was due to the fact that three films have been quite successful (*Help, I'm a Fish*, *The Living Forest* and *Little Polar Bear*); they were responsible for 75% of all the sold tickets.

- Almost the same in Italy, where two films (*Kirikou* and *The Living Forest*) took 66% of the tickets. Also remarkable in Italy: among eight imported films, there was only one fiction film (*Jimmy Gribble*). All the rest were animated films.

- In the Netherlands one film (*K3*) was responsible for nearly 43% of the ticket sales. This was a Belgium film which was only exported to the Netherlands.

- Austria got a rather high average per film because they imported many German films; in Austria these titles score from 100.000 to 160.000 visitors.

- There was a clear difference between the north and the south of Europe; or should we say between the Anglo-Saxon (except Ireland and the U.K.) and the Latin countries. In France, Italy, Spain, Portugal and Greece the highest number of imported films was eight; in the north, most countries imported more than 20 films.

- Looking at the distribution companies involved in children's films, we can conclude that they were a very closed group. Only a few distributors per country were interested in the importation of foreign

films for children. Again one clear case apart: France. Here we found seven distributors who imported all together nine films.

- A closer look at the numbers of visitors that most of the imported children's films received, showed that (most of) the distributors did receive external support from national support systems or from the Media Programme of the EU. The income from the ticket sales can not cover the expenses needed for the releases of these films.

#### Country Observations

##### Austria and Germany

These two countries in the middle of Europe are the leaders in regard to the importation of foreign films for children.

It is quite remarkable to see how a small country like Austria is doing very well in the field of children's film. Of course the fact that they are neighbouring Germany has a very positive influence, but nevertheless there are two distributors who are working with this kind of films: Filmladen and Constantin. They are not only interested in the German blockbusters (*The Flying Classroom*, *Bibi Blocksberg*, *Emil and the Detectives*), but also distribute Scandinavian and French films. Knowing that there was also some domestic production, we can conclude that children's films are well present in Austria.

In Germany there are also two companies which are quite active in this field: MFA and Arsenal. Almost 90% of their acquisitions came from the Scandinavian countries, a few more came from France or Italy. In the beginning of the reference period there was also Atlas, but they have reduced their activities during the last years and came back with some films in 2005.

What is quite remarkable is that the above mentioned German blockbusters (plus some other German productions) did not find any buyer outside the German speaking area. But it also proves that „home made movies for children“ can generate enough income to keep a national production alive. This is also confirmed by the fact that in Germany some US-major companies invest in the production and distribution of children's film. Warner did so with *Little Polar Bear* and *Laura's Star*, Buena Vista was partner for *The Wild Soccerbunch*. But as these productions were also distributed by these majors abroad they do not appear in this research.

##### Belgium, the Netherlands, Luxembourg

Belgium and the Netherlands are in many ways comparable to Germany and Austria. They also have a quite big importation of foreign films for children and they also play a lot in the same language area. This of course is quite complicated in Belgium. Some distributors work more in the Flemish part and they have a strong link with Dutch productions. Others work more in the French part of Belgium and therefore are closer to France. This leads to the fact that in Belgium there were more Dutch and French productions available than in Germany.

A big difference to Germany is that here many films can be released in subtitled

Continued on page 3

Continuing from page 2

## They Come Around

versions. Thus the release costs for a film are much lower. But looking at the restricted potential market (only ca. 20 million Dutch speaking population versus 90 million German speaking people), this is the only possible way to go. The most active distributors in these countries are A-Film, Twin Film, Cinéart and Jekino-films.

Regarding the domestic films for children, we see that in the Netherlands there is a booming production. Companies as Bos Bros, Lemming Film and Shooting Star produce one or two blockbusters every year. These films most often co-operate with a US-major distributor which means that their figures for Belgium do not appear in our listings. But these figures were substantially different from those in Holland. Films like *The Flying Liftboy*, *Minoes*, *Pieter Bell* had more than one million visitors in the Netherlands, but in Belgium they were responsible for a maximum of 50.000 visitors. This „cultural“ difference between Belgium and the Netherlands was even more evident when we look at the (non) success of Flemish films in Holland (except of course this K3-movie).

Luxembourg is in a special position. For the „normal“ films they approached Belgium companies for copies with French subtitles. However they mostly received children's films from Germany in the German version. Luxembourg is small but has the highest average of cinema frequentation, so the distribution of a children's film in Luxembourg is a welcome surplus.

### France

It was a quite disappointing surprise to see the figures for France. In general this country is regarded as one of the places where children's film is well developed, on the production as well as on the exhibition side. There are an overwhelming number of children's film festivals, a well functioning arthouse circuit, ... Especially the company GEBEKA, managed by Marc Bonny, has an international reputation for this work in France. But with these figures it becomes clear that this reputation is mainly based upon their excellent work with „local French productions“. Regarding the importation of foreign European films for children, they were one of the seven companies which once in five years released such a film.

### Denmark, Sweden, Finland, Norway

For many years now the northern countries were certainly the most active countries regarding the production of films for children. Regarding the importation of European films for children they are also close to the top. They do not meet the import numbers of Germany, Austria, Belgium or the Netherlands, but they are following quite closely. Of course there is a heavy traffic of films produced among these countries, but nevertheless they also import the most well known films from France, Spain, Italy and the Netherlands.

### Spain, Italy, Portugal, Greece

Obviously the situation in the south of Europe is difficult. The import figures of

European films for children go from four to eight in a period of five years. This is hardly an average of one film a year in these countries. Once again it proves that the impact of the „commercial films“ offered by the US-major companies is much stronger in these countries than in the northern part of Europe. This is also confirmed by the fact that from the eight movies imported in Italy, seven were animation films. Also remarkable: from the 17 different films that were imported in these five years, only two came from Scandinavia. This is completely different from the other countries where a majority of the imported films came from Scandinavia. This shows also the different „children's culture“ in the north and the south of Europe.

### United Kingdom and Ireland

One European film was bought by one company (Soda Pictures) during the reference period of five years - if we are broad-minded enough to classify the film *The Miracle of Bern* as a children's film. Of course there was a domestic production of children's movies and the major companies have imported some quality films as *Little Polar Bear*, but after all it was very poor. The problem here seems that the decision makers on one side do not accept that films for children from the age of 9 or 10 years up can be subtitled (which is generally accepted for foreign films for adults) and on the other side they do not want to invest in dubbings. With this policy there was only place for genuine English spoken films. They did not come from Europe, but from the USA and sometimes from Australia.

### The New EU-Countries

As these countries just recently joined the European Union, there are not yet many figures available, but I see that in Poland as well as in Hungary, two companies seem to be interested in the distribution of European films for children. In Poland three movies were released during the last year, in Hungary there were four. It is a start and we can hope that their membership of the European Union (and their access to the Media Programme) will create more opportunities for this kind of films.

### Conclusion

When we look at all these figures we can say that after all there is a certain traffic of European children's films; they do cross borders. But the situation is different between the north and the south (including France) which probably is a general question of „different cultures“! Another conclusion is that there are not so many distribution companies involved in this field. There must be a possibility of getting these people together in order to co-operate on a much larger scale than at present. This certainly could lower the costs for each partner and also could mean a better access to the funds of the European Media Programme.

By Felix Vanginderhuysen, Managing director of the distribution company Jekino-Films & ECFA's general secretary

Additional information to this report can be found on our website:

[www.ecfaweb.org/english/projects](http://www.ecfaweb.org/english/projects)

## The News Section: Films, Festivals, Prizes

Contact: Sächsischer Kinder- & JugendfilmDienst e.V., Neefestr. 99  
D-09119 Chemnitz

Phone: ++49-371-4447440

Fax: ++49-371-4447479

E-Mail: [kinderfilmDienst@t-online](mailto:kinderfilmDienst@t-online)

Internet: [www.ff-schlingel.de](http://www.ff-schlingel.de)

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

Professionals' Jury: „The Italian“ by Andrej Kravchuk, Russia 2004; Special Mentions: „The Mighty Celt“ by Pearse Elliott, Ireland/UK 2005, and „Hayat“ by Gholamreza Ramezani, Iran 2004.

Audience Award: „Bonkers“ / „Knetter“ by Martin Koolhoven, Netherlands 2005, and „Friends For Life“ / „Venner for livet“ by Arne Lindtner Naess, Norway 2004

Contact: Stichting Cinekid

Korte Leidsewarstraat 12  
NL-1017 RC Amsterdam

Phone: ++31-20-5317890

E-Mail: [info@cinekid.nl](mailto:info@cinekid.nl)

Internet: [www.cinekid.nl](http://www.cinekid.nl)

### Int. KinderFilmFestival, Vienna/ Austria

Children's Jury Award: „In Orange“ by Joram Lürsen, Netherlands 2004; special mentions: „The Colour of Milk“ by Torun Lian, Norway 2004, and „Daniel and the Superdogs“;

UNICEF-Award: „The Italian“;

Audience Award: „The Treasure of the White Falcons“ by Christian Zübert, Germany 2005.

Contact: Institut Pitanga

Steggasse 1/12a, A-1071 Wien

Phone: ++43-1-5868963

Fax: ++43-1-5868963

E-Mail: [kinderfilmfestival@pitanga.at](mailto:kinderfilmfestival@pitanga.at)

Internet: [www.kinderfilmfestival.at](http://www.kinderfilmfestival.at)

### The Chicago Int. Children's Film Festival

Special Prizes: „Pelican Man“ by Lisa Helminen, Finland 2004, & „My Brother is a Dog“ by Peter Timm, Germany 2004. Children's Jury Prizes, live-Action:

1. „Bibi Blocksberg and the Secret of the Blue Owls“ by Franziska Buch, Germany 2004; 2. „The Fakir“ by Peter Flinth, Denmark 2005; 3. „The Treasure of the White Falcons“ by Christian Zübert, Germany 2005.

Children's Jury Prize, Animation:

„The Golden Blaze“ by Bryon E. Carson, USA 2004.

Adults Jury Prizes, live-Action:

1. „Misa Mi“ by Linus Torrell, Sweden 2003; 2. „My Brother is a Dog“.

Adults Jury Prize, Animation:

„Laura's Star“ by Thilo Graf Rothkirch & Piet de Rycker, Germany 2004.

Contact: The Chicago International

Children's Film Festival  
c/o Facets Multi-Media



## The News Section: Films, Festivals, Prizes

1517 W. Fullerton Ave.  
USA- Chicago, IL 60614

Phone: ++1-773-281.9075  
Fax: ++1-773-929.0266  
E-Mail: kidsfest@facets.org  
Internet: www.cicff.org

### Nordic Film Days Lübeck/Germany

Audience Award: „Mother of Mine“ / „Äideistä parhain“ by Klaus Härö, Finland 2005

Children's Film Award: „Mat the Cat“ / „Röövlirahnu Martin“ by René Vilbre, Estonia 2005

Children's Jury: „We Are the Champions“ by Martin Hagbjer, Denmark 2005; special mention: „Oskar & Josephine“, Denmark 2005

Contact: Nordic Filmdays Luebeck  
Schildstr. 6-8  
D-23539 Luebeck

Phone: ++49-451-122 4109  
Fax: ++49-451-122 4106  
E-Mail: info@filmtage.luebeck.de  
Internet: www.filmtage.luebeck.de

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

Children Jury's and CIFEJ-Jury's awards: „Mickybo & me“ by Terry Loane, Ireland 2004; CIFEJ-Jury's special mention: „Bluebird“ by Mijke de Jong, Netherlands 2004

Contact: Oulu Film Center  
Hallituskatu 7, SF-90100 Oulu

Phone: ++358-881 12 93  
Fax: ++358-881 12 90  
E-Mail: oek@oufilmcenter.inet.fi  
Internet: www.ouka.fi/lef

### Castellinaria Festival int. del cinema giovane, Bellinzona/Switzerland

Children's films competition: Golden Castle to „Innocent Voices“ by Luis Mandoki, Mexico 2004; Silver Castle to „Come into the Light“ / „Alla Luce del Sole“ by Roberto Faenza, Italy 2004; Bronze Castle to „Duma“ by Carol Ballard, USA 2005. Premio MiniCastellinaria to „Duma“ and „Greyfriars Bobby“ by John Henderson, Great Britain 2005. Films for Young People: Three Castles Award to „El Cielito“ by Maria Victoria Menis, Argentina/France 2004; Quality of Life Award to „Paradise Now“ by Hany Abu-Hassad, Palestina, Netherlands, Germany, France 2004; Special Mention: „This Charming Girl“ by Lee Yoon-ki, South Korea 2004.

Contact: Castellinaria Festival  
c/o 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

# Films on the Horizon

New European films for children which are ready to be discovered for your programmes. More information and more films can be found at [www.ecfaweb.org](http://www.ecfaweb.org). Of course we can never guarantee that we cover all important new films. Producers, distributors and sales agents are kindly invited to inform us of their new releases.

### Bonkers

Feature Film, Netherlands 2005  
Director: Martin Koolhoven  
Production: Lemming Film, VPRO  
Festivals: Cinekid Amsterdam 2005  
World Sales: Lemming Film  
Kromme Mijdrechtstr. 110-3  
NL-1079 LD Amsterdam  
phone: ++31-20-6610424  
fax: ++31-20-66104979  
E-Mail: info@lemmingfilm.com  
Internet: www.lemmingfilm.com  
www.knetterdefilm.nl



„My Brother's Summer“

### Greyfriars Bobby

Feature Film, United Kingdom 2005  
Director: John Henderson  
Production: Piccadilly Pictures  
Festivals: Giffoni, Bellinzona  
World Sales: Storm Entertainment  
127 Broadway, Suite 222  
USA- Santa Monica  
California 90401  
phone: ++1-310 656 2500  
fax: ++1-310 656 2510  
E-Mail: storment95@aol.com  
Internet: www.stormentertainment.com

### Heidi

Feature Film, United Kingdom 2005  
Director: Paul Marcus  
Production: M. Auty, Chr. Figg  
World Sales: Storm Entertainment

### Kirikou and the Wild Animals

Feature Film, France 2005  
Director: Michel Ocelot, B. Galup,  
Production: Les Amateurs  
World Sales: Celluloid Dreams  
2, rue Turgot, F-75009 Paris  
phone: ++33-1-49700370  
fax: ++33-1-49700371  
E-Mail: info@celluloid-dreams.com  
Internet: www.celluloid-dreams.com

### Mickybo and Me

Feature Film, Ireland 2004  
Director: Terry Sloane  
Production & World Sales:  
New Moon Pictures  
7, Knock Road  
BT5 6LA Belfast, N.-Ireland  
phone: ++44 28 90673644  
fax: ++44 28 90673645  
E-Mail: newmoonpictures@btinternet.com

### Mother of Mine

Feature Film, Finland 2005  
Director: Klaus Härö

Production: Matila Röhr Productions  
World Sales: Nordisk Film Internat. Sales  
Mosedalvej 14, DK-2500 Valby  
phone: ++45 - 3618 8200  
fax: ++45 - 3618 9550  
E-Mail: contact@nordiskfilm.com  
Internet: www.nordiskfilm.com  
www.motherofmine.com

### My Brother's Summer

Feature Film, Italy 2005  
Director: Pietro Reggiani  
Production & World Sales:  
Nuvola Film, Via Belisario 7  
I-00187 Roma  
phone: ++39 06 42905173  
fax: ++39 06 42905173  
E-Mail: info@nuvolafilm.com  
Internet: www.nuvolafilm.com

### The Prince and the Pauper

Feature Film, Bulgaria 2005  
Director: Mariana Evstatieva  
Festivals: Varna & FICI Madrid 2005  
Production & World Sales:  
Bulgarian National Television  
29, San Stefano Street  
BG-1504 Sofia  
phone: ++359-29633960  
fax: ++359-29436034  
E-Mail: intl\_relations@bnt.bg  
Internet: www.bnt.bg

### The Thief Lord

Feature Film, Germany, UK, USA 2005  
Director: Richard Claus  
Production: Cometfilm, Warner Bros. Int.  
World Sales: Arclight Films  
18, Soho Square  
UK- London W 1 D 3QL  
phone: ++44-20-70258730  
fax: ++44-20-70258100  
E-Mail: info@arclightfilms.com  
Internet: www.arclightfilms.com

### The Wild Chicken

Feature Film, Germany 2005  
Director: Vivian Naef  
Production: Bavaria (Uschi Reich)  
World Sales: Bavaria Film International  
Bavariafilmplatz 8  
D-82031 Geiselgasteig  
phone: ++49-89-64992686  
fax: ++49-89-64993720  
E-Mail: Bavaria.international@bavaria-film.de  
Internet: www.bavaria-film-international.de



„Mother of Mine“

# BUFF 2006

MARCH 14-19



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MARCH 14-19 2006

more info on  
[www.buff.se](http://www.buff.se)

## The News Section: Films, Festivals, Prizes Forthcoming Festivals

**Children Film Festival - Cine Junior '94,  
Paris-region/France, Jan. 18th to Feb.  
1st 2006**

Contact: Cine Junior '94  
52, rue Joseph de Maistre  
F-75018 Paris

Phone: ++33-1-42 26 02 06

Fax: ++33 -1-42 26 02 15

E-Mail: [contact@cinejunior94.org](mailto:contact@cinejunior94.org)

Internet: [www.cinejunior94.org](http://www.cinejunior94.org)

**Int. Filmfestival, Kinderfilmfest &  
14plus, Berlin/Germany, Feb. 10th to  
19th 2006**

Contact: Int. Filmfestival Berlin  
Kinderfilmfest/14plus  
Potsdamer Str. 5  
D-10785 Berlin

Phone: ++49-30-25920420

Fax: ++49-30-25920429

E-Mail: [kids@berlinale.de](mailto:kids@berlinale.de)

Internet: [www.berlinale.de](http://www.berlinale.de)

**Europees Jeugdfilmfestival Vlaanderen,  
Antwerp & Brugge/Belgium, Feb. 27th  
to March 5th 2006**

Contact: Europees Jeugdfilmfestival  
Vlaanderen  
Sommestraat 49  
B-2060 Antwerp

Phone: ++32-3-23 26 409

Fax: ++32-3-21 31 492

E-Mail: [info@jeugdfilmfestival.be](mailto:info@jeugdfilmfestival.be)

Internet: [www.kidfilm.be](http://www.kidfilm.be)

**BUFF - International Children & Young  
People's Film-Festival, Malmö/Sweden,  
March 14th to 19th 2006**

Contact: BUFF - Internati Children and  
Young People's Film-Festival  
P.O. Box 4277, S-20314 Malmö

Phone: ++46-40-302505

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**Children's Film Festival „Film Berry”,  
Riga/Latvia, March 18th to 26th 2006**

Contact: Children's Film Festival  
„Film Berry”, Marstalu 14  
LV-1050 Riga/Latvia

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E-Mail: [programm@arsenals.lv](mailto:programm@arsenals.lv)

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**Children's Film Festival „SehPferdchen”,  
Hannover/Germany, March 19th to  
26th 2006**

Contact: Kinderfilmfest SehPferdchen  
Elenorenstr. 18  
D-30449 Hannover

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Fax: ++49-511-667792

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# journal

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## ECFA – The EUROPEAN CHILD- REN'S FILM ASSOCIATION

The goal of ECFA is to support cinema for children in its cultural, economical, aesthetic, 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 € per year) contact:

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Internet: [www.ecfaweb.org](http://www.ecfaweb.org)

## The European Children's Film Distribution Network:

[www.ecfaweb.org/english/  
ecfnet/index.htm](http://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:

### Eszter Vuojala, Oulu Film Center, Finland



**Eszter Vuojala is working as the Festival Co-ordinator of the Oulu International Children's Film Festival in Oulu/Finland. In February 2005 she was elected on the board of ECFA.**

Eszter Vuojala spent 25 years of her life in Hungary and 26 in Finland. She points out: „I know that there is a tradition of children's film making in many European countries. After the big political changes of the late 80s, it is important to revive this tradition. There are some very good studios, talented children's film makers in Central and Eastern Europe, too. In the „new“ EU-countries there may be some financial difficulties, but I believe after overcoming this political transition, they will be eager to revive their national cultural traditions. ECFA should help these countries in their efforts as a mediator.“

Talking about her job Eszter Vuojala emphasizes, that every field of culture is res-

possible to create its qualified audience. „If you want to have an audience also for art-house films, you have to work for it. The children, who see artistically outstanding films from their early age will also demand them as adults. If you realize at the age of three what a big-screen means, you do not accept TV as the only platform for film. On the other hand we often blame children for watching TV and playing games. They were born in this age. What we can do is to screen better films on TV and make better games. We can demand high quality. By working for the festival I also want to encourage Finnish film makers by showing them, that many generations will enjoy a children's film if it is really good.“

In Eszter Vuojala's opinion ECFA can become a very good network for children's film festivals, filmmakers, distributors and TV programmers. Already now ECFA does a lot by informing the members on new films, projects, co-production possibilities etc. „I also do programming and sometimes have problems in finding contact persons. Here ECFA helps a lot. On the other hand, I always inform my colleagues about new Finnish children's films, send young jury members to other festivals etc. I also have good contacts in Hungary!“

Among ECFA's activities Eszter Vuojala appreciates the conferences most: „I participated twice, in Krems and in Poznan. Both conferences were very useful for me. I have learnt a lot, but most important was to get in contact with the experts in different fields. Also I find it necessary that ECFA publishes the newsletter.“

[www.ouka.fi/lef](http://www.ouka.fi/lef)

## Get together of the Children's Film Community at the International Film Festival at Berlin, February 11th 2006

On Saturday, February 11th, from 9 pm. on there will be the now famous get together for all those working with children's films, organized by ECFA, Atlas Intermedia, Bundesverband Jugend und Film, Förderverein Deutscher Kinderfilm, Lucas International Children's Film Festival Frankfurt, MDC International Film Distribution and Stiftung Goldener Spatz.

Location: Café am Neuen See, Lichtensteinallee 2, 10787 Berlin

## ECFA's Annual General Meeting in Berlin, February 11th 2006

The Annual General Assembly of the European Children's Film Association will be held during the International Film Festival Berlin on

Saturday, February 11th, from 4:00 pm. to (approximately) 7:00 pm.

Location: Hotel Unter den Linden, Unter den Linden 14, 10117 Berlin.

### Preliminary AGENDA:

1. Report on the Annual General Meeting 2005
2. Report on the ECFA-activities 2005
3. Financial report on the year 2005
4. Approval of the reports
5. Projects for 2006
6. Proposals from the members for future projects
7. Information from the members about their projects
8. Any other business