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 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

<table>
<thead>
<tr>
<th>Title</th>
<th>Visitors Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Help, I’m a fish (DK)</td>
<td>8 countries</td>
</tr>
<tr>
<td>Kirkou and the Sorceress (F)</td>
<td>8 countries</td>
</tr>
<tr>
<td>Pettson &amp; Findus 1 (S)</td>
<td>7 countries</td>
</tr>
<tr>
<td>Ali Zaoua (F)</td>
<td>7 countries</td>
</tr>
<tr>
<td>Tsatsiki 1 – Mum and the</td>
<td>6 countries</td>
</tr>
<tr>
<td>Policeman (DK/ S)</td>
<td>7 countries</td>
</tr>
<tr>
<td>The Living Forest (E)</td>
<td>7 countries</td>
</tr>
<tr>
<td>Pettson &amp; Findus 2 (S)</td>
<td>6 countries</td>
</tr>
<tr>
<td>A Witch in the Family (S)</td>
<td>6 countries</td>
</tr>
<tr>
<td>There is only one Jimmy Grimble (UK)</td>
<td>6 countries</td>
</tr>
<tr>
<td>The Pellet (E)</td>
<td>6 countries</td>
</tr>
<tr>
<td>Catch that Girl (DK)</td>
<td>6 countries</td>
</tr>
</tbody>
</table>

2. Top 10 of the most „visited“ films

<table>
<thead>
<tr>
<th>Title</th>
<th>Visitors Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pippi’s Adventures on South Seas</td>
<td>640.536</td>
</tr>
<tr>
<td>Help, I’m a fish</td>
<td>535.632</td>
</tr>
<tr>
<td>Karlsson on the Roof</td>
<td>470.529</td>
</tr>
<tr>
<td>The Living Forest</td>
<td>382.284</td>
</tr>
<tr>
<td>K3 &amp; t. Magic Medaillon</td>
<td>344.410</td>
</tr>
<tr>
<td>Kirkou + the Sorceress</td>
<td>281.438</td>
</tr>
<tr>
<td>Catch that Girl</td>
<td>189.902</td>
</tr>
<tr>
<td>Lucky and Zorba</td>
<td>174.860</td>
</tr>
</tbody>
</table>

Continued on page 2
The News Section: Films, Festivals, Prizes

Lucas – International Film Festival Stuttgart

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


Contact: Du Grain à Dédoummer
Maison des Associations, BP 95
F-76700 Gonfreville l’Orcher
Fax: +33-2-35471285
Fax: +33-2-35131647
E-Mail: contact@dugrainademoudre.net
Internet: www.dugrainademoudre.net

A Schlingel - International Film Festival for Children Chemnitz/Germany


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They Come Around ...

<table>
<thead>
<tr>
<th>Number of titles imported</th>
<th>Country</th>
<th>Titles</th>
<th>Visitors</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>Austria</td>
<td>1.185.914</td>
<td>39.096</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Germany</td>
<td>3.497.355</td>
<td>105.980</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Belgium</td>
<td>459.765</td>
<td>15.325</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Denmark</td>
<td>221.734</td>
<td>12.318</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Finland</td>
<td>140.014</td>
<td>11.668</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Ireland</td>
<td>1.120</td>
<td>1.120</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>United Kingdom</td>
<td>3.647</td>
<td>3.647</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Sweden</td>
<td>328.952</td>
<td>14.952</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Netherlands</td>
<td>799.417</td>
<td>34.757</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Greece</td>
<td>17.703</td>
<td>4.426</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Italy</td>
<td>316.310</td>
<td>39.539</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Portugal</td>
<td>101.268</td>
<td>20.354</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>France</td>
<td>718.914</td>
<td>79.879</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Norway</td>
<td>614.407</td>
<td>22.756</td>
<td></td>
</tr>
</tbody>
</table>

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 to the neighboring 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 in 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 (Kirkou and The Living Forest) took 66% of the tickets. Also remarkable in Italy: among eight imported films, there was only one fiction film (Jimmy Grumble). All the rest were animated films.
- In the Netherlands one film (K3) was responsible for nearly 43% of the ticket sales. This was a Belgian 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 a Anglo-Saxon and 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 film, 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 the 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 proved 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 logical because both countries needed films. 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

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The News Section: Films, Festivals, Prizes

Contact: Sächsischer Kinder- & Jugendfilm-und- Kinofilm Service e.V., Neefestr. 99 D-0919 Chemnitz
Phone: +49-371-4447449
Fax: +49-371-4447479
E-Mail: kinderfilm@t-online.de
Internet: www.ff-schlingel.de

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

Contact: Stichting Cinekid
Korte Leidsewarsstraat 12 NL-1017 RC Amsterdam
Phone: ++31-20-5157890
E-Mail: info@cinekid.nl
Internet: www.cinekid.nl

Int. KinderFilmFestival, Vienna/Austria
Contact: Institut Pitanga
Stegasse 11/2a, A-1071 Wien
Phone: ++43-1-3686963
Fax: ++43-1-3686963
E-Mail: kinderfilmfestival@pitanga.at
Internet: www.kinderfilmfestival.at

The Chicago Int. Children’s Film Festival
Contact: The Chicago International Children’s Film Festival
c/o Facets Multi-Media

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 films 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 partly 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

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They Come Around

versions. Thus the release costs for a film are much lower. But looking at the restricted distribution 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, Minnes, 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 distribution market. 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 impact of major, 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
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. 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.

Contact: Nordic Film Days Lübeck/Germany
Audience Award: „Mother of Mine“ / „Aideistä parhaim“ 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 Film Days Lübeck
Hallituskatu 7, SF-90100 Oulu
Phone: +358-881 12 93
Fax: +358-881 12 90
E-Mail: info@filmtage.luebeck.de
Internet: www.filmtage.luebeck.de

Oulu International Children’s Film Festival, Oulu/Finland

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/leff

Castellinaria Festival int. del cinema giovanile, Bellinzona/Switzerland
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-Hasad, Palestina, Netherlands, Germany, France 2004; Special Mention: „This Charming Girl“ by Lee Yoon-ki, South Korea 2004.

Contact: Castellinaria Festival
c/o Esopo 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

Film Section:
Films, Festivals, Prizes
1517 W. Fullerton Ave.
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Phone: +1-773.281.9075
Fax: +1-773.929.0266
E-Mail: kidsfest@facets.org
Internet: www.cicff.org

Internet: www.cicff.org
E-Mail: info@castellinaria.ch
Phone: +41-91-825 28 93
Fax: +41-91-825 36 11
E-Mail: info@castellinaria.ch
Internet: www.castellinaria.ch

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: stormrent95@aol.com
Internet: www.stormentertainment.com

Heidi
Feature Film, United Kingdom 2005
Director: Paul Marcus
Production: M. Ayr, 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 Turbot, 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

World Sales: Nordisk Film Internat. Sales
Mosedalvej 14, DK-2500 Valby
Phone: +44 - 3618 8200
Fax: +44 - 3618 9550
E-Mail: contact@nordiskfilm.com
Internet: www.nordiskfilm.com
www.motherofmine.com

My Brother’s Summer
Feature Film, Italy 2005
Director: Pietro Rogni
Production & World Sales: Nuvolafilms, Via Belisario 7
I-00187 Roma
Phone: +39 06 42905173
Fax: +39 06 42905173
E-Mail: info@nuvolafilms.com
Internet: www.nuvolafilms.com

The Prince and the Pauper
Feature Film, Bulgaria 2005
Director: Mariana Evtativieva
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-8201 Geiselgasteig
Phone: +49-89-6499266
Fax: +49-89-64992770
E-Mail: info@bavaria@bavaria-film.de
Internet: www.bavaria-film-international.de
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
Internet: www.cinejunior94.org

Int. Filmfestival, Kinderfilmtfest & 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
Internet: www.berlinale.de

Europees Jeugdfilmfestival Vlaanderen,
Antwerp & Brugge/Belgium, Feb. 27th
March 5th 2006
Contact: Europees Jeugdfilmfestival
Vlaanderen
Somméstraat 49
B-2060 Antwerp
Phone: ++32-2-32 26 409
Fax: ++32-3-1 31 492
E-Mail: info@jeugdfilmfestival.be
Internet: 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
Fax: ++46-40-305 322
E-Mail: info@buff.se
Internet: www.buff.se

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
Phone: ++371-722-1620
Fax: ++371-722-1620
E-Mail: programm@arsenals.lv
Internet: www.arsenals.lv

Children’s Film Festival „SehPferdchen”,
Hannover/Germany, March 19th to
25th 2006
Contact: Kinderfilmfest SehPferdchen
Elenorenstr. 18
D-30449 Hannover
Phone: ++49-511-661341
Fax: ++49-511-667792
E-Mail: info@filmfest-sehpferdchen.de
Internet: www.filmfest-sehpferdchen.de

more info on
www.buff.se
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 responsible 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.“

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 Kinder-film, 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