

I. European Conference on the Distribution of Films for the Young Audience

From November 12th to 14th, 1999, more than 40 children's films producers, distributors and distribution experts from eleven European countries came together in Konstanz in order to develop new concepts for the improvement of the distribution of European films for children and young people. The conference had been initiated by the German Children's Film Club Federation Bundesverband Jugend und Film and the European Children's Film Association (ECFA). They were cooperating with the Film & Media Association Baden Württemberg (MFG), the Regional Institution for Communication (Landesanstalt für Kommunikation) and the Department for Media Research of the main TV station in the area (Medienforschung des Südwestrundfunks). At this conference, the foundations for a promising initiative were laid.

„Kiriku and the Sorceress“, a wonderful animated film from France, has been in the cinemas in Germany since October. Due to the small advertising budget the film had, the promotion campaign was reduced to putting up posters and placing a small number of commercials on television. There were no resources for a campaign on a large scale, and the big media to a great extent ignored the film. Nevertheless, more than 100.000 people went to see it. The longer the film was being screened, the better the verbal propaganda got - especially amongst the young people. Children who saw the film were enthusiastic about it and told their friends to go and see it too. In most cases the problem is that films are immediately taken off the cinemas again if they do not reach high a audience attendance from the beginning. They disappear from the screens before a potential audience knows about them at all.

At the conference in Konstanz, children's films distributors from all over Europe presented projects and ideas concerning the successful promotion of outstanding children's films by means of creative activities. The effectiveness of an advertising campaign, even without relying on a big marketing budget, can be increased by Cooperations with schools, institutions for children and young people, and commercial partners.



From left: Martina Staib-Gerstung, Schwarzwald-Filmproductions; Albrecht Kutteroff, Landesanstalt für Kommunikation Baden-Württemberg; Sabine Feierabend, SWR-Medienforschung; Mrs. Herrmann, David Herrmann, PR-Agent, Fulda; Reinhold T. Schöffel, Bundesverband Jugend und Film e.V.; Günter Backes, Warner Brothers; Wigbert Moschall, MDC-Film Sales.

However, it is necessary that producers and distributors together start developing marketing concepts for films long before their launch, and if possible, right along with the production of the respective film.

But also support from institutions is needed. In Belgium and Italy, for example, school authorities support the presentation of outstanding films to children. At German schools, in comparison, film only plays a minor role, despite the fact that „good films are the best kind of media education“, as Friedemann Schuchardt, managing director of Matthias-Film, puts it.

The reluctance of many television stations to promote recommendable films for children seems incomprehensible, even more so considering the fact that, in many cases, they play a substantial part in the

production of these films. Successful cinema exploitation, so it seems, is considered a threat to its later broadcast. The participants of the conference, however, agreed that, just on the contrary, films that were successful in the cinemas, at film club presentations or on video, normally have above average viewing figures when shown on television. The different ways of distribution - cinema, video, non-commercial presentation, and television - complement each other, and this is a rule that applies to the genre of children's films more than to any other genre. The lack of one of these media has a negative effect on all the others.

Now, the medium-range target is to create some kind of seal of approval for outstanding children's films, serving families and children as a

recognizable label for high quality. The Scandinavian countries have been very successful with their tradition of outstanding films for children and young people. Rosemarie Strand from the distribution company Folkets Bio said that in Sweden the film "Fucking Amal" was seen by as many as 800.000 people. "Fucking Amal" was launched in the German cinemas in December 1999 (German title: "Raus aus Amal").

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Four hypotheses based on the results of the Konstanz Conference

1. European children's films are not any worse than the big blockbusters - it is just that the marketing strategies are less spectacular!

Comparing *Kiriku and the Sorceress* and Disney's *Tarzan* clearly shows that the scale of a marketing campaign for a film does not depend on the quality of the respective film. Since it is impossible for a small distributor to keep pace with the advertising 'crusades' of international distribution companies, it is important to develop alternative marketing strategies in order to promote smaller productions.

2. There is no competition in the field of children's films!

Especially in the field of children's films, the different ways of exploitation - cinema, television, non-commercial presentation, video and DVD release - complement each other. The lack of one of these media has a negative effect on all the other areas. Successful cinema exploitation improves a film's success in the non-commercial (club) sector as well as its video sales. Children like watching films in the cinema, even if these films have been shown on TV before.

3. Small scale cinema launch with big effect?

If it is not possible to find marketing partners such as fast food restaurants or toy manufacturers, one has to look for alternatives. One possibility is to contact schools or media education institutions. Especially in media education, teachers have been so eager to keep pace with the latest developments that they have completely forgotten about the already established significance of film experience as the basis of audio-vi-

sual media competence. Examples from Scandinavia, Belgium and Italy prove that support from educational institutions and youth work organizations draws the attention of young people to films which they otherwise would hardly have noticed.

It should be possible to transfer the marketing concepts of international major productions to European films. Therefore it is necessary that producers, distributors, as well as representatives of television stations from different countries come together to develop suitable marketing concepts, starting long before films get to the cinema. This is the only way to find marketing partners who will use their potential to contribute to the promotion of a film. However, in the course of the development of such a marketing concept it is imperative to do justice to the film. The campaign must serve the film, not manipulate it.

Even on a regional scale, cinema owners have the chance to attract a bigger audience with the help of marketing partners, as David Herrmann, public relations expert, explained at the conference.

Television plays a major role in the promotion of films. Considering the high standards of children's programmes, it is hard to understand why most of the films presented in these programmes are popular major productions, whereas the launch of European children's films hardly ever gets mentioned - even if the respective station is involved in the film's production and therefore bound to broadcast it in the future anyway.

4. The objective: The creation of a recognizable and popular label for outstanding European children's films!

The distribution of European films for the young audience can only be improved if some kind of seal of approval is created, a recognizable label drawing the attention of children, parents and all other people dealing with the genre to outstanding films. Just like the name of Disney in the past decades has been a guarantee for touching and exciting animated films, and just like the Dogma-filmmakers with their ascetic rules for film making meet with a good response, it should be possible to establish some kind of label for outstanding European children's films, a label that can be used by the distributors to boost the film's success.

The task of future conferences on the distribution of films for the young audience will be to develop this idea further. Quality criteria for the assessment of the films applying for the label need to be found. An appropriate international marketing concept will have to be worked out, providing a platform for these films so they can reach their audiences.

It will be a long way before we get there, and time is short. But it is worthwhile trying. After all, our children have the right to see films with characters that live in familiar environments and speak their own or their neighbours' language, characters whose problems are the problems they know as well, characters they can identify with.

RTS



Gabriele Rosslbroich, Hauptverband Deutscher Filmtheater (German Federation of Cinemas), Mettmann; Gerhard Klein, AFM-Filmvistribution, Duisburg; Rose-Marie Strand, Følket Bio, Stockholm; David Herrmann, PR-Agent, Fulda

A European Alliance for Children's Films

In Konstanz/Germany, distribution experts from all over Europe discuss the future of children's films.

By Tilmann P. Gangloff
Translated by Thomas Brückler

Good News - Bad News

Friedemann Schuchardt, managing director of Matthias-Film, a film distribution company for non-commercial film presentation, put it sarcastically, using a bon mot by Woody Allen to describe the current state of affairs in the children's films business: "I have good news and bad news. The bad news first: There's no good news." Children's films = Disney. This is an equation of more or less worldwide validity. Especially in this small field, the dominance of Hollywood is oppressive, because the target group is so small. At the age of twelve years at the latest, children turn to adults' films: Boys want to

watch Schwarzenegger-style action movies and girls are keen on romantic films like those with Julia Roberts. Pure children's film, i.e. productions that are not intended for the whole of the family but only for the four- to ten-years-olds, hardly have any chance to compete on the cinema market. Cinema owners prefer to rent films for all screenings of the day; children's films, however, can only be shown at midday and in the afternoon.

But even the success of family films, which can also be programmed for the evening screenings, depends on high advertising budgets. The most successful German family films of the

last years - "Rudi, the Racing Pig", "Charlie & Louise - Das doppelte Lottchen" and "Annalouise and Anton" - were not only based on popular novels but were also pushed by an advertising budget of presumably more than a million Deutsche Mark to make sure that everyone knew about those films. A high number of prints in circulation is just as indispensable as huge advertising efforts. Films that are launched with less than 300 prints hardly have any chance on the market, regardless of their quality. For small distributors, who only produce small numbers of prints, the situation is even more difficult because of the common policy of package rental: Big cinemas normally rent films in packages, which massively restricts the possibilities of independent distributors. For more and more distributors also produce films themselves also the independent producers have to face these restrictions.



Ola Tedin, Triangel-Films, Stockholm; Michael Werner, WFM Film & Media International, Stockholm; Åge Hoffart, Europafilm, Oslo.

Equality of chances ?

In order to create some kind of equality of chances, the Bundesverband Jugend und Film (German Children's Film Club Federation/BJF) and the European Children's Film Association (ECFA) worked together to organize the "1st European

Conference for the Distribution of Films for Children and Young People" (November 12th to 14th, 1999). The objective of this event was to create an international and inter-medial forum for all those people who work in the field of children's films. About fifty experts from eleven countries participated to represent almost all fields of work connected to children's films. Commercial and non-commercial distributors, world distribution companies, producers, cinema owners, video suppliers, screenwriters and directors, many of whom have been in the business for decades. It was only the editorial offices for children's programmes on television that were not represented, which was felt to be symptomatic. There is not much support that the children's films industry can expect from the television stations.

Films for children are booming in Belgium

The development in the children's films industry is identical with that in the field of adults' films: The European cinema charts are dominated by Hollywood productions. National productions in the respective country follow on lower positions, and films from other European countries, let alone from other continents, hardly ever turn up. In some countries, there is hardly any national cinematic productivity at all. In Belgium, e.g., there have been practically no national productions during the last thirty years, says Felix Vanginderhuyzen (Jekino). Children's programmes on television were more successful. Due to the EBU exchange programme, films got distributed all over Europe. The private channels, however, having come up after the "little earthquake" in 1989, still refuse

Ulla Hjorth-Nielsen, Dänisches Filminstitut, Kopenhagen; Michiel de Rooij, Bos Bros. Filmproduktion, Hilversum; Jochen Girsch, Brussels Ave Weltvertrieb, Brüssel.



to provide space for children's films, even at the typical times for children between 5:00 and 8:00 p.m. Television representatives doubt that children are able to concentrate on films of 90 minutes running time or more.

During the nineteen-seventies and -eighties, the cinemas were mainly showing films from East Europe. At times, the complete annual output of countries like Poland or Czechoslovakia would be acquired. The French film was well represented in francophone Belgium, so Gaumont even decided to establish an office in Brussels. Most of the films screened in Belgium during the nineteen-nineties came from Scandinavia. The number of prints, though, was just as small as in the years before, until, all of a sudden, there was a massive increase in 1998/99: There were four local productions. Their success inside the country was very limited. "The Dandelion Game" (six prints) was viewed by 2.000 people only, "The Ball" by 6.000 or 7.000. Both of these films were much more successful in the neighbouring countries than

they were in Belgium itself. The non-commercial distribution of films is in a bad condition as well and practically non-existent due to a lack of prints. Television stations are no great help, either, because - although willing to cooperate - they restrict their activities to financial support and transmission of the finished product. They show no interest in participating in the development and promotion of the films. Non-Belgian children's films were much more successful. Vangeinderhuyzen's company brought them to the cinemas with up to 25 prints. "Danny the Champion" lured 15.000 spectators to the cinemas. Even larger profits were achieved through non-commercial exploitation.

From the Netherlands: no complaints!

According to Dick de Jonge (Twin-Films), the situation in the Netherlands is not any better than it is in Belgium. Until the beginning of the nineteen-nineties, only once in three years a children's film would be produced. The situation has changed completely in the meantime: During the last three years, ten children's and family films were made, each of them extremely successful. As a result, cinema owners and film distributors have discovered the significance of children's films: "High quality



Ola Tedin, Triangel-Films, Stockholm, und Wigbert Moschall, MDC-Filmvertrieb, Berlin

Graziella Gatulli, Regione Lombardia, Milano; Eberhard Baier, Film der Jugend Friedrichshafen; Ljudmila Buzajewa, Mosfilm-Worldsales, Moskau; Domenico Lucchini, President of the European Children's Film Association, CH-Meride.



supply creates demand." "The Flying Liftboy", the adaptation of an extraordinarily popular Dutch series of children's books, became one of the most successful Dutch films ever. This success demonstrated the possibilities of professional cooperation. The film was produced by Bernie Bos, whose production company "Bos Bros." is also responsible for the well-known and award-winning films "The Penknife" and "My Father lives in Rio". The film was distributed by Warner Bros. An advertising campaign was launched one year before the film came out. No other film in the Netherlands had ever attracted such a degree of attention. (Typically enough, whereas adults were rather disappointed with the adaptation of "their" children's book, the children of today were enthusiastic about it.) In the nineteen-seventies and eighties, children's films would usually be screened in arthouse cinemas only. As opposed to that, today between twenty and twenty-five European productions of the genre are scheduled. De Jonge concluded his report with a contented statement: "From the Netherlands: no complaints!"

Warner Brothers successfully distribute European films for Children

The fact, however, that the profits from the distribution of

"The Flying Liftboy" go straight to Hollywood, is characteristic of the situation in Europe. "The big companies always get the big films," de Jonge comments grimly. There was a comprehensive lack of interest in children's films in Holland, he says; sponsorship committees never considered it necessary to act, sponsorship in general was very poor. The whole of the production sector had to cope with a sponsoring amount of ten to fifteen million Gulden (about 15 million Deutsche Mark).

A paradise for children's films

Hollywood was also dominant in Scandinavia, reported Rose Marie Strand (from the film distributor Følket Bio, Sweden). Yet, the top ten of films in Sweden, Norway and Denmark included a surprisingly high number of local films; especially Norway, at a closer look, turned out to be a paradise for children's films. Just like in Germany, many films proved very successful in secondary exploitation in schools, film clubs etc. In the case of "My Friend Joe", for example, less than 300 people went to see it at regular cinema screenings, whereas the secondary exploitation reached an audience of 17.000. The advantage that Scandinavian producers have is the circumstance that almost all films are co-productions, which automatically guarantees the cinema presentation of each film in the respective neighbouring countries. In addition to that, there is a joint sponsorship institution, the "Nordic Film and TV Fund", that makes special efforts in the matter of film export.



Paul Ickx, Jekino Film, Brüssel, und Jochen Girsch, Brussels Ave.

Luciano Gloor, Metropolis Filmproduction, Berlin; Reinhold T. Schöffel, BfJ; Günter Backes, Warner Brothers, Hamburg; Wigbert Moschall, MDC; Ljudmila Buzajewa, Mosfilm Worldsales, Moskau



There are no films for children on private television without commercial breaks

There is a all-European problem: In Germany, Scandinavia, and - apart from the UK - in almost all other European countries, children's programmes on television must not be interrupted by commercial breaks. In Norway it is not even allowed to place television advertising around children's programmes. This results in a total lack of interest in the production and broadcast of children's films on the part of private TV stations. The German private channel RTL even bought a number of children's films but never broadcast them. Dick de Jonge does not expect any support along those lines: Private TV stations considered their programmes as "products" only; one should not expect something like cultural concern, especially in connection with children's films.

Friedemann Schuchardt painted a much darker picture of the German children's films business. The loss of the East German children's films tradition after the reunification of Germany in particular had been very painful. 25% of the state controlled Defa-productions in the GDR had been children's films. "There has never been a system like that in West Germany." This is true at least for the time after 1957. In that year, the government of the FRG passed a new Law for the Protection of Children and Young People that prohibited children under the age of six from going to the cinema. This put an end

to the until then flourishing production of fairy tale films. In the course of the reunification, the promise to preserve the East German tradition was made but never fulfilled. Schuchardt admits that there is a high degree of productivity in the children's

man Marks. The film is being made as a television series that will be re-edited and shortened for a cinema version. Producers and authors of children's films are forced to spend most of their energy in financial rather than creative matters. Not least



Michael Roth, Filmladen Wien, and Martina Staib-Gerstung, Schwarzwaldfilm-Productions, Bad Wildbad.

sector, but most of the output, being soap operas, documentaries and series, was intended for television. A current example for the difficulties involved in an ambitious cinema production is the adaptation of A.S. Neill's novel "The Green Cloud", which at the moment is being produced by DenkMal-Film. The budget is around 12 million Ger-

because of this, successful directors like Jan Schütte and Hartmut Schoen are unwilling to direct children's films.

It is not only the sector of production that is troubled, but also that of cinema presentation. German film distribution, Schuchardt says, is characterized by mostly exclusive deals.



Vera Hütte, Bundesverband Jugend und Film; Dick de Jonge, Twin Films Amsterdam; Martina Staib-Gerstung, Schwarzwaldfilm-Productions, Bad Wildbad.

Kinowelt, having been turned into a joint-stock company, bought several small distribution companies. Since there is no big distributor of children's films, most adults think that the genre consists of Disney films only. Schuchardt stated that those German children's films that were neither based on popular novels nor supported by major companies had no chance to get distributed. No European children's films were ever being screened in German cinemas; "Kirikou" was the exception to prove the rule.

The Germannon-commercial sector is unique

The non-commercial sector, on the other hand, was unique in

the world, says Schuchardt. In every region in Germany there is an institution called "Landesbildstelle" (federal film office). For most films, like for example "Henry and Verlin" (Canada), "Sunday's Angel" (Norway) or "Golden Rain" (Denmark), this was the only chance to get viewed at all. Yet, there were still many films that never reached the German market, neither in the cinemas nor on video. Also, customers in the non-commercial exploitation area are not obliged to give numbers of viewers, which is rather annoying for producers because future sponsorship is based on that. In order to assess approximate numbers of the audience attendance of a film, Schuchardt uses a rule of thumb: Every film that is rented is normally screened twice in front of an average of twenty spectators. According to this, the Swedish film "Can you

whistle, Johanna?" should have reached an audience of 434.000 in the course of five years of distribution. This rule of thumb was strongly disagreed with by members of the audience; a third of that number was considered to be more realistic. Anyway, this calculation suggests considerable public interest in the film.

Gerhard Klein, managing director of the distribution company AFM-Filmverleih, agreed with Schuchardt as far as the potential cinematic success of "Johanna" was concerned ("It could have worked out ..."), but he also made some critical comments: Many films were not available as screenable 35mm prints. He also contradicted Schuchardt's assertion that the high interest in non-commercial screenings was an evidence for children's openness for films from other cultures. In many cases, the attendance of those screenings was not voluntary. On the free, commercial market, many of those films would only achieve a fraction of the number of viewers they have. Schuchardt's call for closer cooperation between producers and distributors of children's films met massive support. Especially children's films should not be considered from a merely economical point of view. This matter was about "culture for children", after all. Therefore, the non-profit areas should be considered worthy of sponsorship. Notably, Schuchardt's suggestions for a network met with a positive response, just as well as his criticism of sponsorship regulations. Klein pointed out the absurdity of sponsorship conditions. For example, as a condition for sponsorship the federal institutions in Germany demand that at least the same amount of money as the sum contributed be spent within the respective federal state.



Reinhold T. Schöffel, Bundesverband Jugend und Film; Gabriele Röthemeyer, Geschäftsführerin der Medien- und Filmgesellschaft Baden-Württemberg/Filmförderung, Stuttgart; Elke Ried, Vorsitzende des Bundesverbandes Jugend und Film.

It is not only the support in the field of production that is important. There is also need for support in the presentation of films. In Germany, there are about 4.100 cinema screens. Films that are launched with less than sixty to eighty prints hardly have any chance to get noticed at all. However, the fate of a small film is always inseparably connected to the willingness of producers and distributors to take chances. Reports from Belgium, Russia and Norway prove that additional efforts can have a considerable effect. This also holds for cinema owners. Films that are not well known need publicity. One way to create public interest is to cooperate with local newspapers and radio stations. Also, municipal institutions such as cultural offices, schools, and kindergartens normally prove to be very cooperative. By such means, cinema owner Gabriele

Ursula Lüders, MFA-Filmdistribution, Munich; Gabriel Genschow, GG-Filmproduktion, Berlin; Ralph Gersung, Schwarzwaldfilm-Productions, Bad Wildbad; Michael Roth, Filmladen Vienna; Tanja Vodopivec, Kinderkulturzentrum Raiteberg, Konstanz.



were only ten to fifteen new films every year, she was forced to use old films again and again. (This should not pose a serious problem: There are new generations of children growing up, after all.) The objection was put forward that with fifteen new films every year, each film could only be screened for four weeks. This objection, of course, does not hold. Even if there should be fifteen new films, only a third of these at best would have the potential to stay in the theatres for several weeks.

ble remake of the classic "War of the Buttons" could only be sold 9.900 times, because it had not been in the cinemas. Agnieszka Holland's adaptation of the children's book "The Secret Garden" was seen by 27.000 people in the cinemas; 32.000 copies of the video were sold. The exception to the rule seems to be the film version of the fairy tale about the "Bremer Stadtmusikanten", "The Fearless Four". 800.000 people saw it at the cinemas, but only 52.000 video tapes were sold. The reason for this, Backes conjectures, might have been the rating of the film (six years and over). The "American style version" of the "Augsburger Puppenkiste", "Monty Mad Rat", was much more successful on video: 660.000 tickets sold at the box office were followed by 123.000 video tapes sold. Backes observed that high video sales could even be achieved with big box office successes, which is a truism. (In the case of "Free Willy", there was an audience attendances of 3.5 million, and 660.000 video tapes sold). All titles named were exploited twice by Warner Bros., in the cinema as well as on video. According to Molto Menz, managing director of Beaufilm, this is also the great disadvantage of the major companies: They were not interested in the maintenance of their repertoire. For example, Columbia Tristar



Molto Menz, Beaufilm, München, und Hans Strobel, Kinder- und Jugendfilm-Korrespondenz, München.

Rosslensbroich (Mettmann) achieves impressive figures: about ten to fifteen percent of her audience are children. She complained that in Germany there were not enough new films being made. Since there

Cinema success pushes video sales

Günter Backes (Warner Home Video) presented a statistical examination of the importance of cinema presentation for later video exploitation. The remarka-

Domenico Lucchini, ECFA-Präsident, CH-Meride;
Konstantin Schnell, Blickpunkt Film, Stuttgart;
Sergi Ballesté, Cavall Fort & Drag
Magic, Barcelona.



Home Video refused to accept "My Friend Joe". Reinhold T. Schöffel, managing director of the Federal Children's Films Office, that organized the event, says that this was true not only for the video market. The majors considered a film like "Can you whistle, Johanna?" nothing but a "bad joke". In Holland, Warner Bros. uses a simple method to create additional publicity for the titles out on video: There is a 35mm print of each available film, so the films can be programmed in the cinemas for matinee screenings ("Bugs Bunny Magic Morning").

Promotion activities in general offer big opportunities for small productions. David Herrmann, the owner of a marketing company in Fulda/Germany, succeeded in increasing the number of visitors at a cinema in Wuppertal (competing with a multiplex cinema!) by 200 percent. The effort made was relatively small. Employing a strategy that Herrmann calls "dialogue-management", the Disney production "A Bug's Life" had an attendance twice as high as "Mulan" (also Disney). The investment of 7.000 German Marks certainly paid. Herrmann's key partner was a bank (Stadtsparkasse Wuppertal) that regularly sends mail to all schools in the area. Herrmann had vouchers enclosed in these letter; adults accompanied by their children got

children's concessions. In addition to that, there was a notice that there were presents for the children to be picked up at the box office (collectors' items, free advertising materials the cinema received from the distributors). In cooperation with the Wuppertal institution "Station Umwelt & Natur" (Environment & Nature House) Herrmann organized "discovery trips into nature" ("A Bug's Life" is set in an ant colony). Teachers in the area were supplied with information leaflets.

Cooperations with schools or: In the afternoon the multiplexes are empty...

Teachers in general tend to be very open for this kind of activities, especially if one appeals to their "pedagogical pride". Felix Vanginderhuysen reported about an extraordinarily successful cooperation between several Belgian institutions, giving children the chance to go to the cinemas. Normally, afternoon shows at cinemas in Belgium are hardly frequented because the Belgian school system obliges pupils to stay in school all day. Despite the initial reluctance of the teachers, who were first unwilling to cooperate with a commercial institution like a multiplex cinema, the concept "Exhibition plus Film" became a great success. Themes like "Prevent Violence" or "Anne Frank" met with general acclaim. The "Exhibition plus Film" project on

Anne Frank for example, including Rolf Schübel's film "Walterjan Wrobel", attracted 65.000 visitors. As a package, the whole event is being passed on from one multiplex cinema to the other.

The Norwegian Ola Tedin (Triangelfilm) pursued a completely opposite strategy with the production "A Small Christmas Story". He first launched the film in rural and peripheral areas of his country before taking it to the big cities. There were two ideas behind this: Firstly, due to beforehand reports about its unusual launch, "A Small Christmas Story" would have attracted much more public attention by the time of its presentation in the cities than a film that is brought to the cinemas in the usual way. Secondly, in case of a regular launch, the film would reach the rural areas not until January or February because of the usual delay; no cinema would be interested in screening a Christmas film at that time of year. This method is very common in the United States: New Hollywood films are normally tested like this, just like new Broadway productions.

The closing down of the distribution company Wild Utopia resulted (at least for the time being) in the end of "Minki und Floh", a free, 16-page cinema



Ursula Lüders, MFA-Filmdistribution, Munich.

magazine for children, a project of today's AFM managing director Gerhard Klein. The idea was to have four editions per year, with a circulation of 250.000 copies, providing children and parents with information on new films. The first editions, supported by Vedes (toy retailers) and the North Rhine-Westphalian Film Fund, were restricted to Wild Utopia's programme, which was heavily criticized: To exclude Disney would mean to ignore the children's interests. The big cinemas, however, would not distribute the magazine for free, so it was mainly used by smaller cinemas that only showed films that had been on the screens for some time. Some small cinemas even adapted the magazine's design, creating their own magazines. Klein also produced a videotape, including excerpts and teaser trailers of upcoming films as well as a short film. Klein considers this parallel project a failure, though, because the cinemas did not accept the tapes. He is going to pursue the magazine project further, though. Especially non-commercial institutions were expressing their interest in it. He is planning a new edition for the year 2000 and is still trying to get hold of commercial sponsorship, because he wants to avoid dependence on funding institutions.

Something can be moved

Even though there was agreement on the point that the children's film beyond Disney has hardly any chances without closer cooperation and support, the résumé of the conference was surprisingly positive. Especially those activities that helped Belgian, Dutch and Scandinavian distributors achieve such high audience attendance as in the case of the animated film "Kirikou and the Sorceress"

proved that commitment and good strategies can have great effects. At the same time it became apparent there is a lack of contact and communication between the distributors. At the end of the conference it was resolved that all the different institutions be interconnected by means of a network, giving everybody the chance to learn and profit from the experiences made in other countries. There were also considerations to introduce some kind of "European Seal of Approval" to support, for example, festival-award-winning films on their way to a regular cinema distribution deal. A chart listing of distributed films in Europe, including the respective audience attendance, was regarded as even more useful.

There were also suggestions for the next conference. The participants expressed their wish for an event that offers more workshops. Specific examples such as the case study of "Kirikou" were much more helpful than for example the German complaints about unreliable numbers of audience attendance in the non-commercial sector, being of no international relevance.

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Michiel de Rooij, Bos Bros. Filmproduktion, Hilversum; und Dick de Jonge, Twin-Films, Amsterdam.

The 1st European Children's Film Distribution Conference

Market Competition through Cooperation

Konstanz (cos) - From 12th to 14th of November, 1999, about forty film distributors, producers and cinema owners from all over Europe came to Konstanz/Germany to discuss better strategies for the exploitation of children's films. Advertising campaigns were analysed by means of case studies, marketing concepts were presented.

In order to compete with the market-dominating major company Disney and its huge advertising budgets, European children's films distributors want to support each other by means of ideas, commitment and improved communication between each other. This was the idea behind the "First European Conference on the Distribution of Film for the Young Audience" that was organized by the ECFA (European Children's Film Association) and the German Federal Children's Film Club Association (Bundesverband Jugend und Film e.V./ BJF e.V.). This was the first conference of its kind, concentrating mainly on the distribution of children's films. Examples from everyday practice were presented in order to demonstrate how one might make up for a lack of money for advertising, using joint activities or spectacular film launch strategies. Ola Tedin of Swedish Triangelfilm, for example, first launched "A Small Christmas Story" in rural areas, three weeks before screening it in the cities. Local public interest attracts the attention of the national media, says Tedin. Felix Vanginderhuysen of Belgian distributors Jekino successfully placed his hopes on the cooperation with a public institution and a chain of multiplex cinemas. Gerhard Klein (AFM) reported on his good experiences with a children's film magazine. David Herrmann, now self-employed owner of a public relations agency, elucidated the advertising campaign for children's films presented in the cinemas of the Thomas Mamat GmbH in Wuppertal/Germany. "Every

public relations activity needs a motto - this is what attracts the attention of the press." The success of the film "Kiriku and the Sorceress" shows how cooperation between international distributors, in this case supported by Media II, improves the possibilities of exploitation. In Belgium and Holland, the distribution companies Twin Films and Jekino split up the costs for the dubbing of films, and in addition to that, costs for advertising materials were shared with the Swedish and German (MFA) distributors.

"Too few new children's films on the market"

On the German market, children's films were not being exploited comprehensively, claimed some of the participants. In particular with reference to the launch of films, the suggestion was made to use gaps in the launching schedules of the major companies. Also, the possibility of first launching films in regional rather than urban areas should be used more often, says Herrmann. Dick de Jonge, who has been in the children's film distribution business in Holland for two decades now, draw the attention to the fact that children's films are most successful in cinemas that regularly screen films of that genre. Gabriele Rosslenbroich, who, as a cinema owner, has been concentrating on children's film for a long time, was complaining that there were too few new films coming out on the German market. There are only between ten and fifteen new releases every year,

whereas Rosslenbroich aims to programme 50 films every year. Günter Brackes of Warner demonstrated the impact that the box office success of a film has on its video release. The number of videos sold normally lies between ten and twenty percent of the cinema attendance. The results are even better with films that are released on video, accompanied by the circulation of a single cinema print - even with films that are released on video exclusively.

The success of a children's film also strongly depends on its non-commercial exploitation - at least in Germany. However, says Reinhold Schöffel, managing director of the BJF, it was impossible to pay high royalties in this non-commercial area. An official assessment of the audience attendance of a film in non-commercial screenings and, connected to that, a consideration of those numbers in referential funding would certainly support the production of German children's films. In Holland, there are other incentives: Private investments in local film projects are tax-deductible, gains from filmproductions are tax free.

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The Questionnaires

In the course of preparations of the 1st European Conference on the Distribution of Films for the Young Audience, we initiated an opinion poll in order to create a pool of information on the topic as comprehensive as possible.

I. Fifty European Children's Films

In order to get an overall survey on what persons, companies and organizations in Europe are concerned with the distribution of children's films, we chose fifty recent films that we consider important and questioned the companies in charge of the European and world distribution about where to these films are being sold.

The objective was to contact distributors, television editorials and video distribution companies on the basis of these results. The idea was to avoid inviting only those organizations we were already familiar with. Unfortunately, of fifty questionnaires only ten were returned. Also, they were returned so late that further investigation seemed futile. Therefore, we had to fall back upon the stock of addresses in our own database for sending out the questionnaires for the second stage of the poll. Different questionnaires were sent to:

2. International Sales Agents 3. National Distributors 4. Cinema Owners 5. TV Stations

In the course of the poll we concentrated on companies supporting children's films of outstanding quality. Therefore, the data in hand is not representative, especially because only very few questionnaires were returned from other countries outside Germany. However, the results will serve to encourage discussions.

I. Fifty European Children's Films

We chose fifty films that were made between 1995 and 1999 and asked the international sales agents of these films to which countries and to which organizations these films had been sold. Twelve out of fifty questionnaires were returned. At least five distribution companies (i.e. 10%) did not exist any more or had changed their address and could not be contacted anymore. Here are the results:

Title	Distributed in:
Abeltje / The Flying Liftboy	A (TV), B (Cinema, TV, video), DK (TV), SF (TV), D (TV), NL (all licences) S (TV), CH (TV), CRO, SLO, PL, MEX (all TV), F, I, Lateinamerika (all licences)
Auf der Jagd nach dem Nierenstein / Chasing the Kidneystone	A, B, DK, SF, F, D, LUX, N, P, S, CH (in all of these: cinema, non-theatrical, TV, video)
Der Ball / The Ball	B, DK, F, D, LUX, NL, N,
Bobo und die Hasenbande	A, B, DK, SF, F, I, LUX, NL, N, P, S, CH, E, East- & Southeasteuropa, all licences; except: Italy (only TV und Video)
Hans im Glück	A (video), D (cinema, video, TV)
Der Junge, der nicht mehr sprechen wollte / The Boy who Stopped Talking	A (TV), B (TV), F (cinema, TV), D (TV), GB (cinema, video) Lichtenstein, NL, CH, Malta (all TV), Kanada (TV, video)
Nur Wolken bewegen die Sterne / Only Clouds move the Stars	A, DK, D, LUX, NL, N, S, CH, PL, YU (in all of these: cinema, non-theatrical, TV, video)
Ponette	B (cinema), SF (TV), F (cinema), D (cinema), GB (all licences), I (all licences), LUX (cinema), N (cinema, TV, video), P (all licences), CH (cinema), E (all licences), CZ (all licences), SK (all licences), H (TV), PL (all licences), RO (cinema)
Das Pustebblumenspiel / The Dandelion Game	B, DK, NL, S, SF, F (in all of these: cinema, non-theatrical, TV), D (TV)
Pünktchen und Anton / Annaliese & Anton	D (cinema, non-theatrical, video), E (cinema), PL (TV, video), SF (TV) In preparation: DK, F, I, S
Das Taschenmesser / The Penknife	A, B, CH, D, DK, GR, N, S, SF, SK, TR, China, Algeria, South Africa, CAN (in all of these: TV), F (TV, non-theatrical, video), I (all licences), Lichtenst. (TV), NL (cinema, TV, video), CZ (TV, video),
Wer, wenn nicht wir / Who else if not us	A, CH, D (in all of these: cinema, non-theatrical, TV, video)

2. International Sales Agents:

Sent: 54, Returned: 7

1. *Do you sell European feature films for children?*
1 x exclusively 2 x US-children's films (as well) 2 x films for adults as well 0 x no
2. *Which criteria do you consider when you buy feature films for children?*
3 x artistic quality 3 x commercial potential
1 x good contacts to the producer(s) 2 x have to fit into our program profile
Other? 1 x distribution restricted to own productions
- 3./4./5. *Newer examples of European feature films for children amongst those you offer / Were you satisfied with your sales success of these films? (Please rate in percentages between „100 %“ = „totally satisfied“ and „0 %“ = „totally dissatisfied“)*

Title	Satisfaction with success	Distribution to
Ali Baba	70 %	Hungary (Video & TV)
Bobo und die Hasenbande	80 %	all licences to all EU-countries (except GB)
Jimmy the Kid	60 %	SF, E, CZ, H, SLO (all TV), PL (video/TV)
Charlie und Louise	100 %	nearly worldwide, mostly TV
Rennschwein Rudi Rüssel	100 %	nearly worldwide, mostly TV
Madelif - Scratches on the Table	(no statement)	(no statement)
Dear Mr. Moon	(no statement)	(no statement)
Little Devils	(no statement)	(no statement)
Only Clouds move the Stars	75 %	Taiwan, Mexico, Colombia, Ecuador
Man von staal	(new)	
La Petite Vendeuse de Soleil	100 %	D, F, CH, DK, N, S, SF u. a.
Princess of Alhambra	80 %	Hungary (Video & TV)
The Dandelion Game	60 %	F, B, NL, Scandinavia
The Little Cat (RUS)	50 %	B, D, DK, NL, SF, east Europe
From Charlie, the Trumpeter, with Love	0 %	nowhere

6. *What value do you see in children's film festivals for the inten. sales of European children's films?*
„They are important to test children's reactions and to check if a film is comprehensible for children abroad also.“ / „Important for international distribution outside the Berlinale.“ / „In 90 % of the cases festivals only have an effect in the country where they take place.“ / „Of great importance.“ / „They might be an incentive for distributors and purchasers.“ / „Very important, especially the Berlinale.“
7. *How do you rate the relationship of TV-transmissions and cinema-screenings of a European children's/family film?*
3 x competition, after a TV- transmission, cinema distribution is rather useless
1 x not important, they do not influence each other
2 x TV-transmission has a positive effect on the publicity of a children's film
8. *In which sectors do you sell licences of European children's films predominantly (outside the cinemas)?*
5 x TV 4 x the home-market (video, DVD)
2 x non-theatrical distributors (35/16mm, video/DVD for schools, filmclubs etc.)
9. *The home-/non-theatrical-market will change with the spread of DVD. How do you react?*
„Different language versions are getting more and more important.“ / „The non-theatrical market will remain for powerful films and stories such as 'Only Clouds move the Stars'.“ / „Attempt to cooperate with international companies such as e.g. Warner Brothers.“ / „Positively.“ / „We copy films to digital formats in order to meet the necessities of the new DVD-market.“ / „Waiting for increase“.
10. *Are there European children's films you wanted to take over, but could not (titles, reasons)?*
'Die 3 Posträuber' (distributed by producer) / „Others were quicker or offered more money.“ /
'Kirikou an the sorceress' (no reasons mentioned)
11. *Are there qualitatively brilliant European children's films amongst those you offer, which you could hardly sell to other countries (titles, open countries)?*
„Films from small countries have hardly any chances in the important market territories.“ / „You can always sell a film if it is good.“ / „No.“
12. *Do you have proposals how distribution, licencing and cinema exploitation of European children's films could be improved?*
„Festivals only have a positive effective in connection with prizes.“ / „The feedback after festivals (media coverage) is important.“ / „Increased promotion in and around the cinemas.“ / „Before making a film one should ask yourself who is going to show it.“ / „Work hard!“ / „All the EU-countries should support the non-violent, high-quality EU-children films, cinemas and video releases.“

3. National Distributors: Sent out: 34. Returned: 9

1. *Do you distribute European feature films for children?*
1 x exclusively 5 x US-children's films as well 7 x films for adults as well 0 x no children's films
In which countries? 1x France, 2 x Austria, 2 x D/A/CH, 1 x NL, 1 x CH, 2 x no statement (Germany)
2. *Which criteria do you consider when you buy feature films for your distribution?*
5 x artistic quality 5 x have to fit into our program profile
6 x commercial potential 4 x good contact to the licensor
Something else? 1 x Films have to be adequate for children and for television broadcast
- 3./4. *Newer examples of European feature films for children amongst those you offer. / Were you satisfied with the films' success (number of visitors)? Please rate in percentages between „100“ = „totally satisfied“ and „0“ = „totally dissatisfied“.*

Title:	Satisfaction with success(%)	Number of Viewers	Country
The Eye of the Eagle	(no statement)	(no statement)	Germ.
Babar, König der Elefanten	80 %	22.000	Austria
The Ball	10 %	new release	Germ.
Blinker and t. Transport Cycle	(no statement)	(not released yet)	NL
Bobo und die Hasenbande	80 %	25.000	Austria
Bobo und die Hasenbande	100 %	160.000	Germ.
Die drei Posträuber	(no statement)	(not released yet)	Germ.
Die drei Posträuber	50 %	30.000	Austria
Frech wie Krümel	20 %	30.000	Germ.
Kiriku et la sorcière	(no statement)	new release	Germ.
Die kleine Zauberflöte	(no statement)	(no statement)	Germ.
Die kleine Zauberflöte	60 %	9.000	Austria
My Friend Joe	20 %	30.000	Germ.
Only Clouds move the Stars	(no statement)	(not released yet)	Germ.
Pippi Langstrumpf (1968)	100 %	30.000	Austria
Pippi Langstrumpf (1999)	(no statement)	(not released yet)	Germ.
Sirga, die Löwin	80 %	26.000	Austria
Touchia	(no statement)	(no statement)	France
5. *How do you promote your films?*
6 x Standard (posters, trailers etc.) 6 x cooperation with schools, organisations
7 x target groups' promotion 3 x merchandising 2 x others
Examples for unusual promotion measures: premiere screenings in extraordinary places, cooperations with TV-stations (free tickets for viewers), local press coverage, complementary programmes, TV-interviews with film crews.
6. *What value do you see in children's film festivals for the distribution of European children's films?*
„Information about new films.“ / „Contacts with producers etc. (2 x)“ / „No value (2 x)“ / „Useful“ / „No importance unless the film wins.“ / „Information, trends, selection.“
7. *Which support/fund can you use for the distribution of European children's films?*
Media II (mentioned several times), efd, French CNC, AFCAE, FFA, federal support4
8. *Do you cooperate with TV-stations when you buy children's films (for buying licences, dubbing etc.)?*
0 x yes, always 4 x sometimes 2 x never
9. *How do you rate the relationship of TV-transmission and cinema-screenings of a European children's / family film?*
4 x competition, after a TV-transmission, cinema distribution is rather useless
3 x unimportant; they do not influence each other
2 x TV-transmission has a positive effect on the publicity of a children's film
10. *Can you sell sub-licences of your children's films?*
4 x to TV-stations 4 x to non-theatrical distributors (35/16mm, video/DVD f. schools, filmclubs etc.)
4 x to the home-market (video, DVD) 2 x to others (f. e. colonies) 1 x no Why? (no statement)
11. *Are you planning to publish European children's films on DVD or are you doing this already?*
1 x yes, alone 3 x yes, with European partners 2 x perhaps 2 x no
12. *Are there European children's films you wanted to buy, but could not (titles, reasons)?*
„Mein Vater wohnt in Rio“, because it was not dubbed by the German distributor.“ / „Yes, because of its price; a different distributor bought the film.“ / „Patterson und Findus' (lack of money).“ / „Tommy and the Wildcat“ (the usual money we offered was regarded as peanuts). / „TV-licence was already sold, so it was not useful anymore to buy the film“.
13. *Do you have proposals how to improve distribution and cinema exploitation of European children's films?*
„Catalogues and websites“ / „More allowances.“ / „Cinema releases are not economically rewarding.“ / „None“. / „Keep close contacts to cinemas and the (young) audience“.

4. Cinema Owners

Sent out: 34. Returned: 9

A. About children's films in your cinemas

1. *How often do you screen children's films?*
7 x daily 2 x weekly 0 x monthly 0 x occasionally 0 x not at all
2. *Which criteria do you consider when you select children's films for your program?*
7 x artistic quality of the film 5 x commercial potential of the film
0 x good contacts to the distributor 8 x have to fit into the program profile of our cinema/s
other reasons: 1 x topics
3. *Please give percentages of the the origin of the programmed children's films.*
58,9 % European 34,4 % American 6,4 % others?
4. *Do you feel that there are enough children's films for your programming?* 3 x yes 5 x no
5. *Were there any children's films you wanted to programme, that were not available in your country?*
„Yes.“ / „Repertoire films that were not available anymore.“ / „E.T.“ /
„All films from A-festivals that were not dubbed.“
6. *How do you get information about new children's films or about the available repertoire?*
Specialized press on children's films / distributors' information / festivals / colleagues / Kinderfilm online

B. About the audience:

7. *What age group do you focus on mostly when you screen films for children and young people?*
3 x children up to 8 years 2 x children up to 10 years 6 x children up to 12 years 1 x family
8. *Do you cooperate with schools or other youth institutions?*
6 x schools 7 x other youth institutions 5 x permanently 4 x occasionally
9. *How do you inform your target audience?*
8 x newspapers 2 x magazines 4 x radio 8 x special brochures
4 x others: programme leaflets, circular letters, children's cinema information, posters, internet
10. *Do you organize special events/animation around children's films?*
2 x always 7 x sometimes 0 x never
11. *Do you have a reduced ticket-price for children's films:*
8 x for children 7 x for groups 8 x for adults with/without children

C. About the distribution:

12. *Do you think the distributors offer a wide variety of children's films?*
0 x plenty 1 x sufficient 6 x could be better 2 x not sufficient at all
13. *Do you think the distributors offer you enough promotion material (posters, trailers, ...)?*
0 x plenty 2 x sufficient 6 x could be better 1 x not sufficient at all

D. About the media landscape:

14. *Which effects do other media have on your children's films programme?*
Television: „Too early TV broadcast“ „Loss of repertoire.“ / „Most of the film classics are known to children through TV. This is no disadvantage because children still go to the cinemas to see and experience films together with other children. Children only watch what they know already anyway.“ / „Sometimes supporting information on TV.“ / „TV could be very effective in the field of publicity, but it is only concerned with the mainstream.“ / „No effects.“
15. *Video (rented or bought)?* „Video release happens too early and results in loss of repertoire.“ / „No effect with classic children's films; the video release of recent or american films jeopardises cinema results.“
16. *Internet, CD-ROM, DVD ...?* „Wait and see.“ / „No effects in my (rural) region so far.“
17. *Children's film festivals?* „Positiv effects.“ / „We organize festivals ourselves because they are the last chance for films with low budgets.“ / „Positiv effects, as e.g. the 'Goldene Spatz-Tour'.“

5. TV Stations

Sent out: 35. Returned: 12, plus 2 blank questionnaires: „no children's programmes“

1. Do you broadcast feature films for children or families in your program?
Special/fixed broadcasting places: 9 x yes 2 x no
- If yes, how many and which:
6 x 1 show per week ; 1 X 3 shows per week (mostly Sunday, 2 x Friday), 1 x others
10 x for special occasions such as holidays, school holidays, Easter, Christmas (very frequently),
special all day programmes on certain themes, feature film month September
2. From which countries did the feature films for children or families come from, that you broadcast during the last year?
6 x predominantly from Europe; 1 x predominantly from the USA;
5 x from Europe as well as from the USA
- How many European films did you broadcast last year?
3 x no mention / 1 x 3 films / 1 x 4 films / 1 x 13 films / 1 x 24 films / 1 x 25 films / 1 x 35 films /
1 x 70 films, 35 of them from Europe / 1 x 42 films
- Which? (please give titles / countries of production)
Mainly Czechoslovakian and Scandinavian film classics were mentioned; also DEFA productions. Recent titles
were: Hans im Glück, Selma and Johanna, Kalle und die Engel, Father not Wanted (GB), Frida - Straight from the
Heart, Die Jönssonbande und der Cornflakesraub, Der Eisbärkönig, Tic-Tac, Jungle Jack, Tintin, Maja auf dem
Kriegspfad, Wild Angel, Some Birds can't Fly (YU), My Friend Joe, Das Sommeralbum, Benjamin the Dove.
3. Do you produce features/TV movies for the young audience yourself or does your station
participate in productions of children's/family films?
TV-Movies 4 x yes 7 x no
- How many a year? 1 x every other year, 1 x 1, 1 x 1-2, 1 x 2
Titles: Der Hund aus der Elbe, Verschlussenes Herz (Isl.), Spuk aus der Gruft,
Spuk im Schatten der Gruft, Willy Wuff, Ferkel Fritz.
- Children's/family feature films (cinema co-productions) 8 x yes 3 x no
How many a year? 2 x every other year, 3 x 1, 1 x 1-2, 1 x 2-3, 1 x 3 films
Of these, animation films (longer than 60 min.) 1 x 1 film
Titles: Madelief - Scratches on the Table, Pünktchen und Anton, Tommy and the Wildcat, Lorenz im
Land der Lügner, Die Spur der roten Fässer, Spuk aus der Gruft, Spuk im Schatten der Gruft.
4. Does your TV station buy European children's/family films?
8 x yes, systematically 1 x yes, but only in packages with other films
5 x yes, animation films 6 x yes, feature films 0 x no
5. For which target groups do you have films in your program?
3 x children up to 8 years 9 x children up to 12 years 7 x families
6. Which criteria do you consider when you buy feature films for children?
8 x artistic quality 4 x pedagogic quality 9 x entertainment quality
5 x commercial potential 6 x program profile 0 x good contact to the licencer
Other reasons: 1 x High quota
7. Where do you search for / find films for the young audience ?
8 x program fairs 9 x children's film festivals 10 x information from the sellers
4 x viewing the program packages which were already bought by our TV-Station
8. What do you think about the European children's / family feature films offered?
0 x enough 6 x rather limited 5 x not sufficient
2 x mostly attractive 4 x few attractive titles 0 x not attractive at all
- Are there genres you miss among European productions, e.g. fairy-tales, adventures etc.?
„Family feature films with prime time quality.“ / „Up to date films.“ / „Imaginative children's and family films.“ /
„Films of mixed genres (e.g. adventure/fantasy)“ / „Good fairy tales, good adventures, and especially, good
comedies.“

9. *Do you cooperate with film distributors for cinemas?*
- | | | | |
|-------------------------|------------|---------------|-----------|
| 4 x in buying licences: | 0 x always | 8 x sometimes | 1 x never |
| 4 x in synchronization: | 0 x always | 7 x sometimes | 2 x never |
| 3 x with the PR: | 2 x always | 3 x sometimes | 3 x never |
10. *How do you rate the relationship of TV-transmissions and cinema-screenings of a European children's/family film?*
- 9 x succesful cinema films have got better chances on the TV
8 x TV-transmissions are useful for the publicity of the children's films
2 x parallel exploitation is useless, because the competition is too big
1 x cinema-distribution and TV-transmission do not influence each other
11. *Are there European children's films you wanted to buy, but did not succeed in acquiring (titles, reasons)?*
- „Chasing the Kidney Stone“ (licence had been sold already); „The Blue Arrow“ & „Lucky and Zorba“: „Some distributors do not seem to be interested in selling films to television.“ / 1 x „Scandinavian films are too expensive.“ Some Danish films seem to be too expensive even for Danish TV-stations.
12. *Do you have any suggestions how the exploitation of European children's films could be improved by cooperation between TV, film distributors, cinema-exhibitors, video- or DVD-sales?*
- „Since TV-broadcast and video releases do not harm the business, broadcasting limitations/restrictions should be abolished.“ / „The process of exploitation should be used in a better way in order to support children's films.“ / „There should be a joint quality label.“ / „More communication and cooperation in the exploitation process.“ / „Cooperation between producers and buyers.“ / „Cooperation between television and the cinemas.“ / „Joint television and cinema events on the occasion of film premieres.“ / „Crosspromotion in various media, winning games.“ / „Don't be afraid of each other. Try to cooperate!“
13. Other remarks: „Our children's film policy is quite strong, however, it will become useless if there are no films that we afford financially any more.“

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