

Films
for kids in
South East
Europe:
The state
of play



* Children's films circulate better than non-children films ...

Almost 71% of all European children's films produced in the sample period managed to be distributed in at least one non-national market. This compares with an 'export rate' of only 49% for European non-children's films. Children's films got released on an average of 3.4 non-national markets (compared to 2.2 for other European fiction films) and generated an average of around 142 500 admissions, five times as many as European non-children fiction films (data found in The theatrical circulation of Children's films 2014)



The heart of the Thessaloniki Film Festival beats to the rhythm of European Cinema, with an emphasis on Balkan film production. The Festival is both an active agent and a witness of the constant evolution in the film industry, its ups and downs, its strengths and weaknesses.

The Festival is also a national institution dedicated to broadening and cultivating the audience base. Throughout the year, we cater to the needs of our younger audience, organizing film screenings and workshops for students, as well as screenings of films and documentaries, in the framework of our *Kids Love Cinema* program.

Our experience in the field of film industry, as well as our profound interest in younger audiences led us to estimate the scarcity of children's films produced in Southeast Europe. Despite the fact that educational programs and youth festivals focusing on motion pictures have been successfully organized in Southeast Europe, the production of children's films remains limited, if existing at all, in certain countries of this region. Apart from the cultural and educational aspects that arise, the paucity of films addressed to an audience that accounts for 14%-19% of each country's total population also highlights a structural problem of an industry constantly in search of an audience. What the industry seems to ignore is that children's films do have an audience, an audience which seek these films. According to a 2014 study by the European Audiovisual Observatory, children's films enjoy a much wider theatrical distribution than any other films.*

Based on empirical observation and professional instinct, the Thessaloniki Film Festival attempted to expand what we know about the production of children's films in Southeast Europe and evaluate the situation through systematic research. The aforementioned study, conducted by Eleni Chandrinou, is the first of its kind, at least to our knowledge. As a result, a thorough reexamination and cross-checking of heterogeneous data was necessary. Sometimes, to make matters worse, we found ourselves dealing with a lack of quantitative data. Therefore, while recognizing that it cannot be considered exhaustive, we hand out the outcome of our research, hoping that we have contributed to the realization of the need that immediate action must be taken in all relevant areas -from producers and filmmakers to regional public and private institutions dedicated to the art of cinema.

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INTRODUCTION

“Children are the audience of today: they have a right to see films that take them and their stage of development seriously. They deserve films that find the right, convincing tone. Children are the audience of tomorrow: if they don’t have the possibility to become familiar with the full variety of genres, subjects and styles, it is unlikely that they will develop a taste for this variety as adults.”¹ This is an excerpt of the conclusions of the 1st Kids Regio Forum in 2009, (Kids Regio is a lobby initiative for high quality children’s films under the umbrella of Cine Regio), known as the Erfurt declaration.

The European film industry is increasingly acknowledging the importance of young audiences for the present and future of European film. This is evident in the creative ways in which theaters are trying to approach such screenings, the increasing numbers of specialist festivals and the variety of film and media literacy activities now available. However, children’s content remains relatively scarce and original content even rarer. And yet, European children’s stories, such as “The Adventures of Tintin”, “Alice in Wonderland”, “Mary Poppins” and “The Jungle Book” have inspired major Hollywood hits, remakes and sequels, not to mention the “Harry Potter” blockbuster series. In the meantime, animated European films for young audiences such as “Ernest and Celestine” directed by Stephane Aubier, Vincent Patar and Benjamin Renner (France, Belgium, Luxemburg, 2012) performed really well at the local box office before travelling beyond their country of origin.² The obvious cultural risks posed by the lack of local quality content are exacerbated by the fierce competition of multiple screens and SVOD platforms available to this generation of “digital natives”.

This study examines, in a European context, the children’s film landscape in Southeast Europe, focusing on live action feature films for 6-12 year-olds.

For the purpose of this study Southeast Europe is defined as Albania, Bulgaria, Bosnia and Herzegovina, Croatia, Cyprus, the Republic of North Macedonia, Greece, UNMIK Kosovo, Montenegro, Romania, Serbia and Slovenia. With their diverse size and cultures, these countries share geographic vicinity, cultural proximity and a complicated recent history, especially regarding relations with their neighbours. All of these countries participate, at least partially, in the Creative Europe Programme³ and Eurimages.

The content children watch, especially before adolescence (broadly defined as ages 6-12), is particularly important, as it shapes their film preferences before their teenage years and adulthood. This age is usually described as the “concrete” operation stage⁴ during which social, emotional and cognitive thinking develops, along with logical solutions to problems. Constructing meaning, identity and a sense of the world are of primary importance at this stage and films are a contributing factor, besides offering entertainment. Therefore, both the quality and the variety of content offered to pre-adolescent children are very important.

This study approaches age - particularly the upper age limit of this focus group - with some flexibility, since a) films for young audiences produced in this region are very few and b) according to our research, age classification is often subject to interpretation. The main source of film data for the countries included in this study was the European Children’s Film Association and Kids Regio with additional information from national film funds and Creative Europe-Media desks. Given the challenges of collecting data and the difficulties in classifying films, the information presented should only be regarded as a simple, indicative analysis.

I. FILMS FOR KIDS: CRITERIA AND CHARACTERISTICS

Appropriate viewer age is subject to the rules and/or discretion of different funds, festivals, institutions, distributors etc. This makes film classification a serious challenge. Feature films for audiences aged under 12, as classified in this study, generally follow these rules and display these characteristics:⁵

- There is at least one child (pre-adolescent) protagonist, except in the case of fairy tales and animals that behave like children.
- The film adopts a child's perspective. This distinction is critical when it comes to differentiating between children's and family films.
- They demonstrate high production, financing and distribution standards. Directing, acting and camera work should be of outstanding quality.
- The duration is more than 60'.
- Each film has screened in at least one film festival and has obtained a rating appropriate for under 12-year-olds in one European country at least.

Children's film content faces the extra challenge of audience duality: the audience demographic often includes both adults (parents) and children.⁶ Family films aiming to satisfy both categories adopt the point of view of adults, usually the parents. Adults are the ones who decide what content is produced. Inevitably, the way they view a kid's place in society has a strong impact on the content children are offered. The stories adults tell (or choose not to tell) and the way they tell them, as well as the number of films (or lack thereof) produced and distributed, say more about the place children hold in society than about their actual taste in film. Some scholars even go so far as to claim that children's content is being colonised by adults.⁷

Another common feature concerning children's films in general is that the vast majority are book adaptations. The fact that popular children's books already have an audience in place would explain this phenomenon: such films would be easier to finance and much more likely to have successful distribution. As a result, original content for children is limited.

These elements, along with the cognitive development stage of the target group, require consistent attention from the early stages of content development. Careful consideration of the above, combined with a wide accessibility to varied content, is the only way to ensure an appreciative future audience.

Table I

YEAR/ COUNTRY	Albania	Bosnia & Herzegovina	Bulgaria	Croatia	Cyprus	Greece	Kosovo	Republic of North Macedonia	ME	Romania	Serbia	Slovenia	Total
203				Bene Adventures of a Little Shepherd, The									
203				Mysterious Boy The Zagoneti Dječak (I)+									2
204										Transylvanian Girl (U+uro)			1
205			Europe 5 Days (Germ, Turkey)(R) I+*			Island of Secrets, The Lomashent (Filino) (R)+					Endre (Germ)(F) I+*		
205			Lily and the Magic Pearl (Monaco, France) 6+										4
206				Day, My Father Became a Bush, The Belinshchik (Belgium) (R)+				Hunting Flies Ruefingeren (Norway) (R)+				Come Along Pojiš z mano 8+	
206													4
207		Birds Like Us animation		Ank (France) 8+				Liberation of Skopje, The Oslobod- enje Skopja (Filino)(R,G,B) I+*				Let Him Be a Basketball Player Kosnicar naj bo I+*	
207		Never Leave Me Behind Beni (Turkey)(S) II+	Three Quarters 3/4 (Germany) (Germany)	Mystery of Green Hill, The Uden na Zeleni Vrhu (France) 6+									6
208			Curie Case, The 6+										4
TOTAL		2	4	5		1		2		2	2	3	21

Table 2

Country	2013		2014		2015		2016		2017		2018
	Total number of films	6-12	Total number of films	6-12	Total number of films	6-12	Total number of films	6-12	Total number of films	6-12	6-12
Albania	7	0	6	0	n/a	0	5	0	16	0	0
Bosnia & Herzegovina	10	0	13	0	13	0	17	0	23	1	0
Bulgaria	8		11	0	25	2	25	0	18	1	1
Croatia	29	2	31	0	26	0	33	1	32	2	0
Cyprus	2	0	3	0	4	0	n/a	0	5	0	0
Greece	69		n/a	0	24	1	73	0	85	0	0
UNMIK Kosovo,	8	0	12	0	n/a	0	7	0	16	0	0
MK	2	0	12	0	14	0	9	2	8	0	0
Montenegro	2	0	4	0	8	0	3	0	6	0	0
Romania	30	0	36	1	29	0	33	0	29	0	1
Serbia	20	0	29	0	33	1	32	0	34	1	1
Slovenia	24	0	11	0	17	0	20	1	21	1	1
TOTAL	204	2	162	1	193	4	252	4	277	6	4
Total number of films: 1088											
Total number of films for ages 6-12: 21											
* Data from: Cine Link industry days magazine, August 2018.											
For Greece: 2016-2017 total number provided by the GFC											

2. PRODUCTION OF FILMS FOR KIDS IN SOUTHEAST EUROPE

A. Production figures and trends in Southeast Europe

The above table (table 1) presents all the films made for children aged 6-12+ produced AND coproduced between 2013 and 2018 in the countries referenced on this study. There seems to be an upward trend after 2015: 14 out of the 21 films for children 6-12 in total, were produced (or coproduced) between 2016-2018. Table 2 (above) presents the total number of films produced in Southeast Europe in the first column, in comparison with the number of films produced AND coproduced for the 6-12+ age group in the second column. Looking at the data for the period 2012-2017, during which data is available both for the overall film production and for children's films, this percentage is spectacularly low: out of 1088 films produced in the region between 2012 and 2017, only 17 were targeting a young audience, representing only 1,5% of the global regional production.

B. Industry stakeholders

Children's films are particularly demanding when it comes to production and financing. Apart from the obvious challenge of directing children, a high production value is crucial for such a film to find its place in the current "attention economy".

Financing through broadcasters is challenging all over Europe, especially when it comes to children's films. Public Service Broadcasters, who have historically been the main funders, are currently under budgetary pressure and competition in Europe is steep. According to the European Audiovisual Observatory,⁹ in 2017, around 7% of all television services in Europe were Public Service Broadcasters. However, children's channels are increasingly taking their place as the primary sources of funding and as a result, original content has seen an increase.¹⁰ This may sound like good news for authors and producers, but these channels generally prefer content that has already performed well with audiences, mostly in the US. Walt Disney, Viacom, Time Warner and AMC account for 60% of the overall supply of children's TV channels across Europe. In other words, three out of five children's TV stations in Europe are owned by one of these four US groups¹¹. The combination of budgetary restrictions and a preference for low-risk broadcasting content, previously tested in other markets, is actually a threat to original European content.¹²

At the same time, the TV industry is struggling to identify new revenue and measurement models, as it attempts to redefine the services it provides and incorporate streaming, on-demand viewing and digital video. Just like today's viewer/consumers, content is on the move.¹³

Given the limited financing strands, producers looking to coproduce, finance and distribute their project in Europe can participate in the following dedicated kid's content forums (excluding TV markets): Cinekid for Professionals, The Financing Forum for Kids Content in Malmo and the younger Warsaw Kids Film Forum. Very few projects from Southeast Europe have participated in these markets. As an indication, in 2018 only two projects from the region were presented in Warsaw: one animated TV series from Slovenia and one live-action feature film from Croatia.¹⁴ One live-action film from Serbia¹⁵ was presented in the Financing Forum for Kids Content in Malmo, while the Cinekid junior coproduction market had no entries from the Southeast Europe at all.

3. POLICY MATTERS IN SOUTHEAST EUROPE AND BEYOND

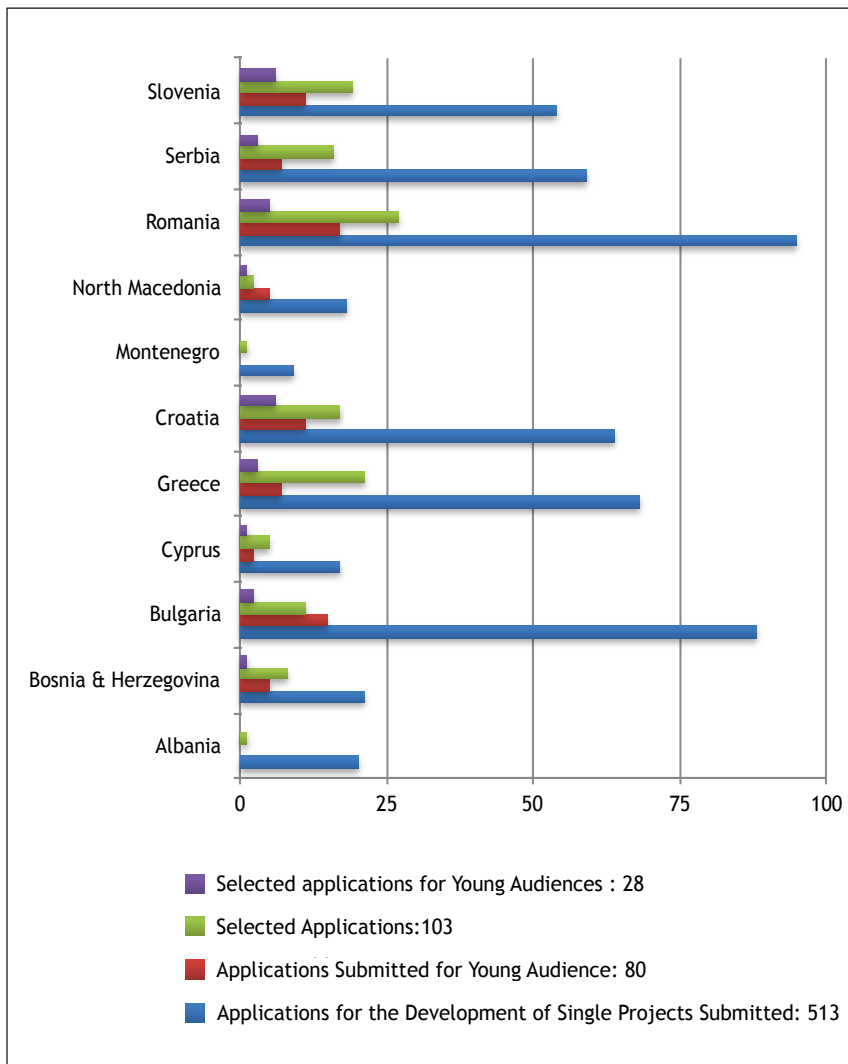
A. Public Funding in Southeast Europe

Most Southeastern European countries have no specific measures in place to support the development and production of kids' content. However, in Slovenia films targeting children and young audiences are the exception to the up-to-50% co-financing rule, as they can receive up to 80% support of the budget. In Greece, the Financing Regulation of the Greek Film Center stipulates that 20% of its budget should be allocated to films for young audiences. However, no films of this genre have been produced in the last 5 years and only one such application has been submitted.

The lack of targeted policy measures and the budgetary issues affecting the production of kids' films are combined with another factor (not region specific): the general lack of author interest in developing kids' content. As a matter of fact, most films of this kind are producer, rather than author-driven. Although it would be difficult to provide unshakeable evidence as to why this is the case, there is one recurrent explanation that seems plausible: film students in their early 20's and 30's are still nurturing their own talent and demonstrate a lack of passion for developing content for children. This would explain why there is limited interest from students even when kids content is part of the academic curriculum at film schools. Offering filmmakers the possibility to specialise in content/films for kids on a postgraduate level could be a solution.¹⁶

Providing filmmakers with incentives to work on scripts for children, is another way to tackle this issue: In Greece for example, the 2018 edition of the Olympia Film Festival for Children and Young people, launched in 2018 the "Creative Ideas Pitching Lab" where the best idea for a short film was awarded a development grant by the national broadcaster ERT, the Greek Film Center and further support in services for their development. In 2019, the Athens International Children's Film festival organized a script competition for short films for children (ages 3-10). The development of winning script will be supported by the Greek Film Center, while the production company Neda film will mentor the production of the project. Both initiatives had a surprisingly high level of participation. As for specialized professional training, New Horizons, in Poland, will fill the existing gap by offering an international workshop (www.kdpro.pl), supported by Creative Europe, for the development of screenplays for children. According to the organisers, holding one their four itinerant annual workshops in a country of Southeast Europe, is an option they are considering.

Table 3:
Creative Europe - MEDIA Programme Development Support in Southeast Europe, 2014-2018



B. Supporting Children Film Production at a European Level

With regards to international coproductions, Eurimages recently supported the following projects for young audiences:

- “Life According to Nino” (fiction, 2013), The Netherlands and Belgium
- “My Life as a Courgette” (animation, 2014), Switzerland and France
- “Blue Bicycle” (fiction, 2015), Turkey and Germany
- “Mr. Frog” (fiction, 2015), The Netherlands and Belgium.

This is only four films in total, none of which originated or had a partner from Southeast Europe. Since 2014, Eurimages has also awarded an annual cash prize of €20.000 for the development of one project in the context of Cinekid for Professionals, Junior coproduction market.¹⁷ Since 2014, the Creative Europe MEDIA Programme has implemented criteria awarding five points to projects for audiences aged under 16. Out of the sum of €23,675,000 granted to Single Projects from 2014 to 2017, 41,6 %, (€9,864,988) was awarded to projects targeting young audiences.¹⁸ Table 3 shows by country the total number of projects for young audiences submitted and selected in Southeast Europe.

Such projects clearly have a better selection rate (36%) compared to the total number of projects submitted. According to this data, the region has 28 projects in the making for audiences up to 16 years old.

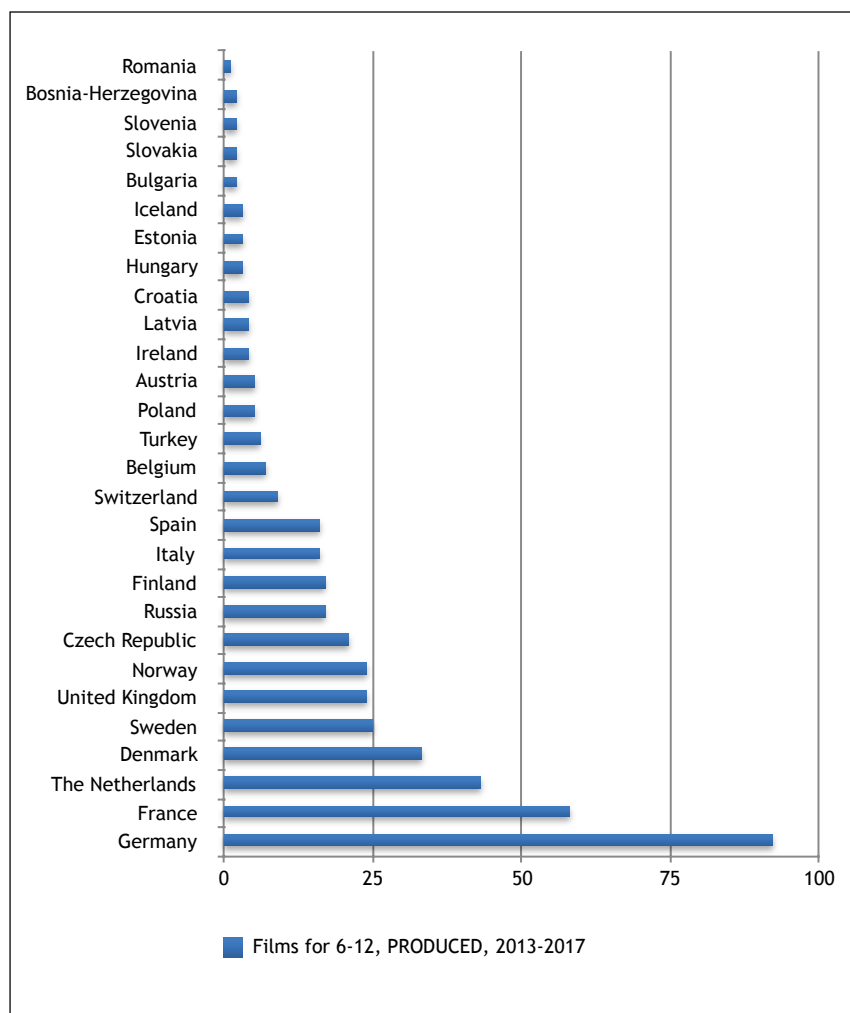
C. Elsewhere in Europe: wide-ranging public policies

Further north, in Denmark 25% of state film funding must be spent on films and activities for children and young people, as stipulated by law since 1982. This funding covers the development and production of films and computer games of all genres, film distribution on various platforms, film education in the form of free study guides, school screenings, teacher training, festival support, international creative exchanges and more. The aim is to foster opportunities for children and young people to experience, understand and make films, as well as to contribute in developing and establishing film and media teaching initiatives at day-care centres and schools. This wide-ranging approach to policy has resulted in a large number of films in comparison to the size of the territory, as well as the total number of films produced.

In the Netherlands, a consistent policy, as well as very detailed data collection and analysis throughout the years has resulted in a large number of children’s films (see table 5 below), with Dutch films being very popular among young audiences.¹⁹

In February 2015, Germany’s Mitteldeutsche Medienförderung and the Netherlands Film Fund created a Co-development Fund.²⁰ With an annual budget of up to €100,000 the fund aims to promote original film screenplays dealing with contemporary issues for children and young people, with no genre limitation.

Table 4: Number of films for 6-12, produced per country in Europe, 2013-2017



The Outstanding Films for Children Initiative²¹ in Germany is equally focused on original content. This initiative funds the development and production of original ideas for children aged 6-12+, in collaboration with broadcasters. Extra measures include distribution funding, guaranteed TV slots and broadcaster cooperation on marketing and communication. Five partners - two broadcasters, two funders and the Free State of Thuringia - fund the entire initiative. Since it was established in 2013, it has supported several original projects in various stages²² of production and is considered as a great success, corroborated by the data in the following tables:

Table 4 presents the total number of films for children aged 6-12+ produced by country between 2013 and 2017.

At the time of writing, Germany and France had produced the highest number of films for ages 6-12, followed by The Netherlands, Denmark, Sweden and Norway.

However, lonely numbers can be misleading. If we consider the number of children's films as a percentage of the total films produced in each country, we are looking at a completely different picture that is worth reflecting upon. Table 5 (below) displays the total numbers of films per country and the total number of films produced for 6 to 12-year -olds between 2013 and 2017.²³ Only countries with at least one film for this age group are included in this table.

Given the lack of consistent data about children's films, as well as the different methodologies in data collection, there might be a margin for error and/or omission in these numbers. However, the table clearly demonstrates that an overall large number of films - generally considered as a sign of a healthy industry - does not necessarily guarantee a large number of children's films. The number of children's films produced in France, Spain and the United Kingdom points to that direction. At the same time, smaller territories like Norway, the Netherlands and Denmark have the highest percentages of children's films with Germany being the only large territory to rank so high in this table (5th place).

Apart from the role of consistent policy and the overall healthy state of the audiovisual industry, the data suggests that a high production of children's films compared to the size of the country could also be related to cultural factors. Although geographically small, Scandinavian countries, as well as the Netherlands, have a very distinct and inclusive approach to the younger members of their societies.

Table 5

2013-2017			
Country	Films Produced	Produced Films for 6-12	%
Norway	135	24	17,78%
The Netherlands	282	43	15,25%
Denmark	231	33	14,29%
Sweden	237	25	10,55%
Germany	930	92	9,89%
Finland	177	17	9,60%
Czech Republic	255	21	8,24%
Iceland	41	3	7,32%
France	1.088	58	5,33%
Latvia	83	4	4,82%
Ireland	101	4	3,96%
Estonia	85	3	3,53%
Belgium	204	7	3,43%
Hungary	100	3	3,00%
Austria	178	5	2,81%
Croatia	151	4	2,65%
Bosnia-Herzegovina	76	2	2,63%
Russia	675	17	2,52%
Bulgaria	87	2	2,30%
Slovakia	87	2	2,30%
Poland	220	5	2,27%
Slovenia	93	2	2,15%
Switzerland	435	9	2,07%
United Kingdom	1.314	24	1,83%
Italy	972	16	1,65%
Spain	1.115	16	1,43%
Turkey	626	6	0,96%
Romania	157	1	0,64%
Total	10.135	455	4,49%

4. CINEMAS AND AUDIENCES

Despite numerous initiatives to attract young audiences (see Annex), local content for young people remains very limited, although they represented 1 out of 10 tickets sold for EU films between 2008 and 2014. Data presented by the European Audiovisual Observatory at the “Theatrical Circulation of Children’s Films²⁴” suggests that live-action films have more trouble getting international distribution and are dependent on their domestic markets, while animated films travel comparatively well.²⁵

However, some films for young audiences perform really well in domestic markets. National admissions in Croatia between 2013 and 2018, taken from the Lumière database of the European Audiovisual Observatory, are a good example:

- 1. The Priest’s Children (2013): 307,285
- 2. High Sun (2015): 147,018
- 3. The Brave Adventures of a Shoemaker (2013): 137,523
- 4 : The Mysterious Boy (2013): 68,969

Children’s films rank 3rd and 4th in admissions, while “High Sun” is a festival favorite that won the Un Certain Regard Jury Prize in Cannes in 2015 and addresses to audiences aged 14+. It is worth noting that both “The Brave Adventures of a Shoemaker” and “The Mysterious Boy” are based on very popular children’s books that were even part of the official school curriculum. This explains why “The Brave Adventures of a Shoemaker” is the most watched Croatian children’s film since 1990.²⁶ In the same reference period, in Slovenia, the film “Let him be a Basketball Player” ranked third at the box office with 78.041 admissions.

The ‘guaranteed’ popularity of existing content may also account for the fact that most children’s films are book adaptations, as an established audience increases the chances for obtaining both funding and sales.

However, admissions data as provided by national sources and the Lumière database²⁷ are only one of the indicators of the film’s performance. For a better understanding of a film’s

performance, a cross-platform measurement and evaluation would be necessary, which in turn could be the subject of another study.

Kids films face several difficulties when it comes to reaching their audience. The theatrical market is awash with imported films, including those with pre-existing audiences, such as sequels, adaptations and star vehicles, which tend to dominate screens. Additionally, unlike the main cinema-going demographic of adult 'digital nomads', children are now considered 'digital natives'. Having been exposed to a variety of content on multiple screens and SVOD, theatrical films will have to make the viewing experience even more satisfactory to attract them to the big screen. All content development, production and marketing efforts will have to be very attuned to this context in order to be effectively competitive. This is vital, as offering young people a variety of content subjects, styles and genres is the only way to create a preference for cinema, as they get older.

Several members of the Europa Cinema Network have developed activities to attract young audiences. Increasingly, these often include interactive events where the audience is invited to engage in a discussion or an activity related to and following the screening of the film. It has become clear to all parties involved that young audiences need more active engagement, as participating in the process creates better understanding. Kidnodvor in Ljubljana was behind a successful initiative called Kinotrip, which brought teenagers together to create, program and market all aspects of a festival. The young team was given free rein to run the event, which started in 2016 and was an enormous success.

Diversity and inclusion are (or should be) even more pertinent in the case of young audiences. Areas that are not urban or affluent often have very limited access to cinema culture. In the case of Greece, the Olympia Film Festival for children and young people is an example of an activity focused on a region where the population has very limited access to cinematic content. The festival has brought screenings of features, shorts and documentaries, as well as film literacy events, to Western Greece for the past 20 years, with year long follow-up programs.

5. CONCLUSIONS

Apart from the fact that younger members of society have the right to access content that serves their needs, this access is also critical for their future film taste and preferences.

Data collection and classification in regards to children's films is an issue, especially in the region in focus. As a result, any conclusions from this study should be regarded as a simple analysis. Systematic data collection and classification of children's films would offer valuable insight on the state of the industry, as well as the tools necessary to formulate policy.

Despite indications of an upward trend, the number of children's films produced in the region is very low, both when examined isolated and in comparison with the overall film production. The lack of targeted policy and incentives with regards to these films in the countries in focus cannot be a coincidence.

Successful films for children in Southeast Europe are based on children's books, as is often the case in other regions. This is due to the safety provided by familiar content, both for funders (audience already in place) and parents. Acknowledging this fact could well be the starting point for any policy that wishes to address low production numbers. Original content for children is generally rare, both in the region and elsewhere. Examples from other countries show that this shortcoming can be tackled effectively with policy measures that combine various industry players, such as festivals, funds, broadcasters, etc.

Available data from the EU suggests that the size of a territory or the size of the audiovisual industry (if measured by the number of total films produced) does not necessarily correlate with the production of children's films. On the contrary, smaller territories (like The Netherlands, Denmark, etc.) with consistent policies on films for kids, targeting different segments of the industry (education, broadcast, festivals, production, distribution etc...) have a very high percentage of related productions. This suggests a direct correlation with policies tackling all aspects of familiarising young audiences with cinema. Clearly, content creation for kids heavily depends on the desire of policy makers to prioritise young audiences.

ANNEX

An indicative list of children's festivals & educational activities in the region:

Bosnia & Herzegovina

- The Sarajevo Film Festival has a special children's program, as well as the TeenArena competition for teenagers

Croatia

- Film Festival for Children KinoKino
- Mediterranean Children and Youth Film Festival
- Children's Rights Festival
- VAFI - International Children and Youth Animation Film Festival Varaždin

Cyprus

- Special section for children's films at Cyprus Film Days

Republic of North Macedonia

- Giffoni Macedonia Youth Festival

Greece:

- Thessaloniki International Film Festival: Screenings for children (Youth Screen at TIFF, Docs for Kids at TDF, Kids Love Cinema and screenings for students), workshops and educational programs at Thessaloniki Cinema Museum
- Olympia International Film Festival for Children and Youth, with feature, short, documentary and animated films for children and young people. The oldest festival of its kind and one of the most important in the region
- Athens International Children's Film Festival
- The International Animation Festival + Agora on the island of Syros
- Be there! Corfu Animation Festival with seminars and workshops for children
- Cinedoc for kids (as part of Cinedoc) documentary screenings
- Kinderdocs: documentaries for kids

Romania

- Kinodiseea is a film festival dedicated to children and young audiences that includes workshops as part of its programme
- EducaTIFF educational programme included in the official Transilvania IFF
- Next KIDS off competition programme, part of the NEXT IFF
- CinED is a European cooperation programme dedicated to film education. Its objective is to help the greatest possible number of 6-19-year-olds discover European cinema. It is organised by the NEXT Cultural Society & Asoc. Macondo (Romanian partners)

Slovenia

Festivals for children:

- Eye on Film (by Vizo Institute)
- Kinotrip (festival for young people by youngsters, by Kinodvor cinema)
- Dedicated children's programmes at other festivals: Young audience at LIFFe, Elephant programme at Animateka, Submarine at Kino Otok etc.

Educational programmes for children:

- Kinobalon (Kinodvor cinema)
- The Elephant Programme (Elephant Institute, specializing in animated film), Submarine (by Kino Otok, which is also a partner in three film literacy projects supported by MEDIA) + specialized programmes by Art Cinema Network members, who are also members of Europa Cinemas

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Aurélié Dutrey, Eurimages

The European Audiovisual Observatory

The Education Audiovisual & Culture Executive Agency

The Creative Europe-MEDIA Desks and/or Film Funds of: Bulgaria, Croatia, Greece, Romania, Serbia, Slovenia

¹ <https://www.kids-regio.org/erfurt-declaration/>

² This applies mostly to animation, <https://rm.coe.int/the-theatrical-circulation-of-european-children-s-films-2014/168078b72f>

³ https://eacea.ec.europa.eu/sites/eacea-site/files/22032018-eligible-countries_en.pdf

⁴ This is the third of the four stages of cognitive development, according to Jean Piaget's cognitive development theory

⁵ Source: Dr. Steffi Ebert from Medien- und Kommunikationswissenschaften Institut für Musik, Medien- und Sprechwissenschaften Philosophische Fakultät II Martin-Luther-Universität Halle-Wittenberg

⁶ Children's Film in the Digital Age: Essays on Audience, Adaptation and Consumer Culture. Edited by Karin Beeler and Stan Beeler, 2014

⁷ The Impossibility of Children's Fiction, by Jacqueline Rose, 1984

⁸ Source: ecfaweb.org

⁹ Audiovisual Media in Europe: Localised, targeting and Language offers (European Audiovisual Observatory, 2018)

¹⁰ <https://rm.coe.int/media-ownership-children-s-tv-channels-in-europe-july-2017-l-ene-/1680788fd1>

¹¹ Audiovisual Media in Europe: Localised, targeting and language offers . European Audiovisual Observatory (Council of Europe) 2018

¹² <https://rm.coe.int/media-ownership-children-s-tv-channels-in-europe-july-2017-l-ene-/1680788fd1>

¹³ <https://www.ft.com/content/e46dc7a4-b843-11e4-86bb-00144feab7de>

¹⁴ The Twisted Tales, animated TV series, Institute for Transmedia Design, Slovenia Young Tesla and the Idea Poachers, live-action feature film, Nukleus film/ Jaako Dobra Produkcija, Croatia

¹⁵ How I learnt to fly, based on a book by Jasminka Petrović, directed by Radivoje Andrić, produced by Sense Productions

¹⁶ This idea was part of Sannette Naye's presentation during the event «Films for Kids in South East Europe: the State of Play» organised by the Thessaloniki Film Festival, on November 10, 2018.

¹⁷ 2014 - An Ocean Between by Torfinn Iversen (m), produced by Original Film (NO) - Cinekid for Professionals, Junior Co-Production Market. 2015 - Bo by Esmé Lammers (f), written by Barbara Jurgens and produced by Guusje van Deuren, Waterland Film (NL) - Special Mention to Kaytek the Wizard by Magdalena Lazarkiewics to be co-produced by Mediabrigade (PL), TVP S.A. (PL), Dreamsound Sp.z.o.o. (PL) and Loveframe s.r.o. in Prague (CZ). 2016 - Hand in Hand by Grethe Bøe-Waal (f), produced by MINT ab (SE, NO, DE) - Special Mention to the projects Raspberries with Mustard by Ruth Olshan produced by zischlermann filmproduktion GmbH (DE) and I6 by Kenneth Elvebakk, produced by Fuglene AS (Norway) -2017 - Tagli and Telle by Akseli Tuomi-vaara (m), produced by Bufo (FIN) , 2018 - Tony, Shelly & Genius written by Jana Šrámková, to be directed by Filip Pošivac (m) and produced by Nutprodukce (CZ)

¹⁸ Source: Education Audiovisual and Culture Executive Agency

¹⁹ https://issuu.com/netherlandsfilmfund/docs/film_facts_and_figures_2018_issuu

²⁰ <https://www.filmfonds.nl/page/2695/children%E2%80%99s-film-co-development-fund-between-netherlands-film-fund-and>

²¹ <http://der-besondere-kinderfilm.de/english-version/>

²² <http://der-besondere-kinderfilm.de/die-besonderen-kinderfilme/>

²³ The data concerning the total number of films was provided by the European Audiovisual Observatory, while the data concerning Southeastern European productions came from the Sarajevo Film Festival.

²⁴ Cineregio BUILDING BRIDGES Diversity in European Film by Michael Gubbins, Sampomedia, 2016

²⁵ The theatrical circulation of European Children's Films – European Audiovisual Observatory- 2014

²⁶ <https://www.havc.hr/eng/info-centre/news/the-brave-adventures-of-a-little-shoemaker-the-most-watched-croatian-children-s-fiction-film>

²⁷ <http://lumiere.obs.coe.int/web/search/>

