

# What we can learn from Europe

## A children's film strategy for Switzerland

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### Children's film working group

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The event on 21 January 2023 with the same title as this report will be recorded and can be listened to in the Solothurn Film Festival's online magazine:

[www.solothurnerfilmtage.ch](http://www.solothurnerfilmtage.ch)

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# 1 Introduction

## 1.1 Background

What films you see in your childhood and youth, where and how you experience them, shapes your taste and enjoyment of film in adulthood. Accordingly, Swiss arthouse films will hardly have an audience in this country in about twenty years' time. This is because what children mainly watch today are commercial productions from abroad, European bestseller adaptations, television programmes from our neighbouring countries, YouTube videos and TikTok reels. The growing importance of streaming for film consumption has exacerbated the problem of young audiences for Swiss film. Data from the Federal Statistical Office shows that demand for films on subscription and streaming services is even more concentrated on US productions than in cinemas.<sup>1</sup>

In other European countries, film funding organisations and public television have long since recognised the problem of young talent and have developed special funding measures for children's films, particularly for contemporary original material. **Denmark**, which is often seen as a model for a successful small film country, has for many years reserved 25% of its film funding for young audiences. This important aspect is usually forgotten when film in Denmark is discussed in this country. Not least thanks to targeted funding measures, 112 children's and family films (29% of all subsidised films) have been produced in the **Netherlands** over the past ten years, achieving an impressive 33% share of the cinema market.<sup>2</sup> Behind these measures is the cultural policy realisation that a strong national film production and culture must start with the young audience. After all, if young people grow up with stories that tell of the reality of their own lives and in their own language, they are much more likely to grow up into a versatile adult audience with an interest in local stories.

However, the problem of young audiences is not the only reason why European countries are specifically promoting children's film production. They also consider it essential for the formation of identity and social cohesion that children and young people experience stories from their own cultural environment and in their own language. For these countries, the obligation to take young people seriously as an audience stems not least from the **UN Convention on the Rights of the Child**, which grants children and young people the right to full participation in cultural and artistic life.

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<sup>1</sup> Federal Statistical Office, *Video on Demand (VoD)*, <https://www.bfs.admin.ch/bfs/de/home/statistiken/kultur-medien-informationsgesellschaft-sport/kultur/film-kino/vod.html>

<sup>2</sup> [www.filmfonds.nl](http://www.filmfonds.nl)

With this in mind, the *Children's Film Working Group* has set itself the goal of getting a ball rolling in Switzerland that is long overdue. Although the film industry and funding bodies have long been interested in national children's film production, little has been done in this regard in Switzerland to date. The funding bodies complain that hardly any children's film projects are submitted and see the lack of interest from the film industry as the cause. Filmmakers, on the other hand, criticise the funding bodies' lack of competence in assessing original children's film material and the generally prevailing understanding that equates children's films with commercial literary adaptations. If Switzerland wants to tackle the long-discussed decline in cinema and television audiences and the steadily increasing proportion of female viewers over the age of 60 with the help of a national children's film production, it needs a targeted and coordinated strategy that builds on European experience and adapts it for Switzerland.

## 1.2 Questions and objectives

This report is intended to support the Swiss film industry in finding answers to the pressing questions regarding the development of children's and youth film culture in Switzerland.

When it comes to the question of which children's and family films Switzerland should produce in the future, there is a clear divide between the two countries. In French-speaking Switzerland and Ticino, the focus has been on animated films and series for years. In German-speaking Switzerland, on the other hand, the discussion is mostly centred on live-action productions for children and families. The AG Kinderfilm advocates a diverse and varied children's film culture that includes arthouse films, large-scale commercial productions as well as short and long documentaries and animated films for children and young people.

The **first part** of the report highlights a **selection of European countries** and shows how diverse **children's film culture** can be. Only a fraction of what is produced for children and young people in other European countries reaches Switzerland because children are not yet able to read subtitles and dubbing is too time-consuming and expensive for distributors. A look at other European countries should also help to understand that targeted measures tailored to the respective country are necessary in order to promote the development, production and exploitation of children's films. For example, promoting production alone is of little use if exploitation is not also taken into consideration and strategies are found to deal with the overwhelming power of international blockbusters and to give diversity a better chance. What characterises successful European children's film production countries? What recipes have they found and can these be transferred to Switzerland?

The **second part** describes the **situation of children's film in Switzerland** in all areas of the film industry, from production to exploitation and distribution, and thus presents the **starting point** for measures to strengthen children's film.

The **third part** provides concrete **recommendations** that were developed on the basis of the findings from other countries and in discussions with representatives of the Swiss film industry. The proposed measures at various levels result in a **strategy for** how the situation of children's film in Switzerland can be improved in the short and medium term, i.e. over a period of around 5 years. After all, change does not happen overnight, but requires many years of development work.

### 1.3 Differentiation between children's film - youth film - family film

Children's films are often not associated with cinematic art, but with education and morality. In a country like Switzerland, where auteur films are held in high esteem, children's films therefore have a status problem: children's films are not taken seriously. This narrow and outdated view of children's film is not least due to the fact that little is known in Switzerland about how diverse and creative children's film-making has become over the last few decades. Today, its spectrum ranges from genuine auteur films based on original material to documentaries and commercial film adaptations of successful books and animated films of all kinds. Children's films no longer aim to simply educate children, but to entertain, stimulate, challenge and accompany them on their way into the adult world. For adults, children's films are often associated with nostalgic memories of their own childhood well into old age.

According to the English film scholar Noel Brown, one reason for the low status of children's films is that they are difficult to define. This does not always mean only children's films in the narrower sense, i.e. films that are made with an audience of children up to around twelve years of age in mind. It also often includes so-called family films, which are characterised by a dual address: children and adults. This manifests itself in the fact that these films each have a narrative strand for children and adults. A look at the practice shows that the term "Children's film" can even include films for young people. The activities of the European Children's Film Association *ECFA* (see Chapter 3) are by no means limited to children's films in the narrower sense, but include all films for a young audience up to the age of 18, including youth films. The concrete significance of children's films therefore often only becomes apparent in practice.

These diverse meanings of the term children's film, which can be observed in practice, have their origins in different contexts of origin. Children's film and family film stand for two different traditions. In Switzerland and other European countries in the early days of cinema, the idea of children's and youth films (in the narrower sense) as opposed to adult films arose from the efforts of cinema-critical circles, including many educators, to show children and young people films that they considered suitable for a young audience, i.e. morally impeccable. The view that children's films should not be primarily committed to art, but rather to non-artistic guidelines such as education and morality, is still widely held today. The family film, on the other hand, is a Hollywood invention that was later adopted by film industries in other countries. One of its biggest film studios, Disney, has even become the epitome of the family film. Unlike early children's films, which were intended to educate, family films aim to reach as wide an audience as possible and thus increase commercial returns. This idea goes back to the beginnings of Hollywood. The concept of the family film, on the other hand, originates from film marketing and only emerged towards the end of the 20th century.



At the end of the 20th century, in the course of Hollywood's stronger audience segmentation. Against the background of these different contexts of origin, the term "children's film" or "youth film" still tends to be used today in a cultural context, e.g. in festivals, while the term "family film" predominates in a commercial context, i.e. in cinemas and online exploitation.

The contexts of origin outlined here still largely characterise thinking about children's film, as does the contrast between (dangerous) Hollywood and (good) European children's film. In fact, however, children's film has developed considerably in recent decades. With social liberalisation from the 1960s onwards, it has become an aesthetically and culturally innovative part of international filmmaking, and previously taboo subjects such as death, violence and sexuality have found their way into children's films. On the other hand, major international family film productions are increasingly being created within multimedia conglomerates that see individual family films as part of an overarching brand strategy and commercialise the films together with a variety of other products. The two traditions are increasingly overlapping. European countries such as the Netherlands and Denmark in particular have been able to achieve considerable cinema success with hybrids of traditional children's films and family films.

The aim of this strategy is to promote children's film in its greatest possible diversity. The term is therefore defined very broadly here: When we talk about "children's films", we are referring to all types of films made specifically for a young audience (up to the age of 18). These can be children's films in the narrower sense (children up to the age of 12), youth films (children aged 12 and over) or family films (for a young audience and for adults). However, it does not include films made by children or young people themselves, such as those presented to the general public in Switzerland as part of the *Swiss Youth Film Festival*. Nor does it include films that depict childhood but are aimed at an adult audience (these are sometimes referred to as "childhood films"). Nor is it a question of giving preference to a particular type of children's film. Rather, the term "children's film" used here refers to feature-length and short films, fiction and documentary films, live action or animation, adaptations of (successful) books or original material, children's films of all genres and for all possible purposes (cinema, streaming, film culture, school, etc.).

## 1.4 Children's film and film education

Another important distinction that needs to be made in this report is the difference between the terms "children's film" and "film education". Both have in common that they can have children and young people as their target group. However, while the term "children's film" focuses on the **development and production** of films for a young audience, the term "film mediation" refers to the **mediation of finished films** to children and young people. These can also be films that were made for an adult audience but can also be seen by children.

In the following, we will also talk about film education, as it can contribute to increasing and differentiating the interest of adults and children in film in all its diversity. However, film education is only one aspect of a children's film strategy insofar as children's films can be accompanied by film education activities as part of their production and exploitation.

It is a central demand of this strategy that not only specialised mediators, who stand between the films and the audience, should deal with children as an audience, but also the film industry itself, i.e. directors, producers, castings, screenwriters, distributors and cinema operators who produce and exploit films.

## 1.5 The children's film working group

In November 2018, a number of industry professionals from various sectors and professions who are interested in films for young audiences and/or their exploitation and

-The aim was to engage in dialogue about the situation in Switzerland. As a result of the ongoing discussions, the decision was made to form a working group to promote long-overdue developments in the area of children's film in Switzerland. On the one hand, the *Children's Film Working Group* aims to sensitise the industry to the need to support the audiovisual production chain in the children's film sector - also through specific educational programmes or competitions. On the other hand, the interest group specifically serves the networking of filmmakers, the exchange, as well as the visualisation and communication of culturally valuable Swiss and foreign children's, youth and family films in Switzerland.

The working group consists of a core group, which prepared this report, and a network of interested industry experts (in alphabetical order):

### **Core group**

Simone Häberling, founder and manager of the *filmkids.ch* association and producer (*Presence Production GmbH*), Zurich

Karin Heberlein, author and director, Zurich

This Lüscher, author and producer (*Presence Production GmbH*), Zurich

Carola Stern, programme manager for film exploitation at *FOCAL*, Zurich/Lausanne Julia

Tal, author and producer, Zurich, spokesperson for the working group

John Wäfler, co-director of the children's and youth festival *Zoomz*, Lucerne, and the association *Roadmovie*, Lausanne

### **Network**

Vincent Adatte, Artistic Director *La Lanterne Magique/ Die Zauberlaterne*, Neuchâtel

Yvonne Augustin, Head of the Education Programme at the *Zurich Film Festival*, Zurich

Annette Carle, author and director, Zurich

Isabelle Favez, animated film maker, Zurich

Gabriella De Gara Bucciarelli, editor of fiction at *SRF* and vice president of the *Castellinaria Festival del cinema giovane*, Lugano

Cristina Giaccardi, programme manager of the *Castellinaria - Festival del cinema giovane*, Bellinzona

Laura Grandjean, administrator of the *Cinema CityClub*, Pully

Fred Guillaume, animated film maker, Fribourg

Sanja Möll, Head of the Education Programme of the *Solothurn Film Festival*, Solothurn

Anna Neuenschwander, freelancer at the *Castellinaria Festival del cinema giovane*, Bellinzona

Christian Ströhle, distributor *Outside the Box*, Lausanne

Romana von Gunten, cinema operator of *Cinesol AG*, Solothurn

## 1.6 Gender naming

For reasons of better readability, we have decided not to use the gender star, although inclusive spelling is very important to us. This report uses the feminine and masculine forms interchangeably. The feminine or masculine form stands for the other gender form and also includes non-binary persons.

## 2 Procedure

### 2.1 Project phases

#### 2.1.1 Phase 1 - Research on the children's film Europa

The working group first analysed the situation of children's film in nine selected European countries (see 2.2 for the selection of countries). A catalogue of questions was drawn up on the basis of publicly available information, studies and our own knowledge. It formed the guideline for video conferences with experts from the respective countries on the general mood in the country with regard to children's films, how this has developed in recent years and whether there were any key moments. In addition, it was determined which funding and, if applicable, special funding programmes for children's films exist at the national and regional funding bodies and how these are structured. Furthermore, the role of television in children's film production was examined and it was asked whether special training programmes and statistics on children's film exist in the country. With regard to the evaluation, it was examined whether there are distribution companies, world sales companies, festivals, cinemas or VoD platforms for a young target audience that specialise in children's films in the respective countries. The resulting country portraits do not claim to cover the situation of children's film in its entirety. They reflect the information provided by the interviewees in the respective countries and the endeavours of the working group to depict this as accurately as possible in the report in conjunction with their own knowledge.

The list of interviewees can be found in the appendix.

#### 2.1.2 Phase 2 - Talks in Switzerland

In the second phase, the members of the working group held individual discussions with representatives of the Swiss film industry (producers, directors, distributors, cinema operators, festival programmers) who have a connection to children's film or have had one in the past. In addition, further discussions were held with funding organisations, Swiss television and a film school. In addition, the children's film strategy project was presented at the ARF board meeting and at the GARP general assembly. The names of the more than 50 dialogue partners can be found in the appendix.

The starting point for all discussions was the draft catalogue of measures to strengthen children's films in Switzerland, which the working group had drawn up following its research in Europe. Industry representatives were asked to comment on these recommendations and add any further measures they felt were missing. This approach allowed the catalogue of measures to be continuously updated and refined. Discussions with the funding organisations and television were also aimed at finding some

to find out about the number and type of applications for children's film projects that are submitted to them and to sensitise them to children's film.

### 2.1.3 Phase 3 - Editing the report

The aim of the first two phases of the project was to gain as comprehensive and multifaceted a view as possible of the situation of children's film. The discussions conducted by the working group in Europe and Switzerland yielded a large number of complementary, but in some cases also disparate insights into the production, evaluation and culture of children's film. In the third and final phase, the findings from the interviews were therefore discussed in the working group (core group) and assessed with regard to the situation in Switzerland. The quintessence of this project phase is the recommendations that are explained in the final chapter of the report and summarised in a catalogue of measures to strengthen children's film in Switzerland.

## 2.2 The selection of European countries analysed

Various criteria were applied when selecting the countries that were analysed. On the one hand, European countries were considered that have long been committed to promoting children's and family films and from whose different experiences Switzerland can learn. These include **Germany, the Netherlands, Denmark** and **Sweden**. On the other hand, countries such as **Belgium** and **Poland** were included in the research, which have only recently set up special funding programmes for children's film and have thus given their national children's film production a substantial boost. Furthermore, the current situation in the **Czech Republic** as a formerly strong children's film country was considered and a look was taken at **Austria**, of which the same cannot be said, but which, as a neighbouring country of Switzerland with the same language and a similar size, could perhaps become a partner for future developments. **France**, as a neighbouring country and one of the five most important children's film producing countries in Europe, naturally also belongs in the selection.

Although **the UK** is also one of the largest children's film producing countries in Europe, it was not included in this study as the Anglo-Saxon film market differs too much from the rest of Europe in many respects.

### 3 The situation of children's film in Europe

In Europe as a whole, interest in children's and family films has grown significantly over the last twenty years. According to a study by *KIDS Regio*, the number of children's films produced and released in cinemas in Europe each year doubled between 2004 and 2017. In 2017, children's films accounted for 6.2% of European film production. Their share of total admissions to European films was even slightly higher at 10.7%. Around 50% of children's film productions between 2004 and 2017 were made in the five top countries of Germany, France, the Netherlands, Denmark and the UK.<sup>3</sup>

In terms of the European population structure, however, the young target audience is still underrepresented in film production. In 2018, 15% of Europe's population was under the age of fifteen, but just 6.97% of all feature films were produced for this target group. This is why the ***Weimar Declaration*** manifesto adopted by the ***KIDS Regio Forum in*** 2019 called for European politicians to do everything in their power to actively support the promotion and visibility of European children's film. Films, especially contemporary originals, are important for children - according to the *Weimar Declaration* - as they form an essential part of the concept of cultural diversity and teach media literacy as well as cultural and personal values.<sup>4</sup>

In 1988, the various national children's film initiatives such as film festivals, production and distribution companies and funding organisations founded a European umbrella organisation based in Brussels, the ***European Children's Film Association (ECFA)***. The *ECFA* mediates contacts between all those who strive for a high-quality children's film culture - filmmakers, producers, sponsors, distributors, television editors, festival organisers and media educators. It organises occasional conferences, maintains a database and publishes the quarterly *ECFA Journal*.

The children's film industry has its own meeting places within the European film industry. The most important European meeting place and favoured venue for premieres is the ***Generation section of the Berlinale***. There are also special industry events (***Cinekid Industry*** in Amsterdam, Netherlands, or ***Kids Kino Industry*** in Warsaw, Poland) or financing forums (***m:brane*** in Malmö, Sweden). The global market for children's film productions is large and stable. There are a number of world sales companies specialising in children's and family films, such as *Attraction Distribution* in Canada, *Dutch Features* (now *Skoop Media*) in the Netherlands and *Sola Media* in Germany.

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<sup>3</sup> <https://kids-regio.org/wp-content/uploads/2023/10/European-Childrens-Films-Numbers-Challenges-and-Questions.pdf>

<sup>4</sup> [https://www.kids-regio.org/fileadmin/user\\_upload/Dokumente/Speaker/Weimar\\_Declaration.pdf](https://www.kids-regio.org/fileadmin/user_upload/Dokumente/Speaker/Weimar_Declaration.pdf)



The following sub-chapters present the situation of children's film in selected European countries. There are different framework conditions and challenges in all of the countries analysed in this study. In each case, only the special features per country that the working group considered relevant with regard to more effective promotion of children's film in Switzerland are mentioned. An all-encompassing description of children's film in the countries presented would go beyond the scope of this study.

### 3.1 Germany

Germany is by far the largest producer of children's films in Europe. With 234 children's films between 2004 and 2017, it produced almost twice as many children's films as second-placed France.<sup>5</sup> A look at the programme of Swiss-German cinemas also shows the strength of German children's film production. Titles such as Leonine Studios' current *The School of Magical Animals* (D/AU 2021) and Detlev Buck's *Bibi and Tina* films are top sellers and are among the best-selling European films in Swiss-German cinemas.

The most successful German children's films are usually film adaptations of well-known books. For many years, however, efforts have also been made in Germany to bring more original material for children's films to the cinema. A key moment in this is the initiative ***Der besondere Kinderfilm***<sup>6</sup> initiative, which was launched by committed personalities from politics, culture, funding (national cultural film funding *BKM*, regional Mitteldeutsche Medienförderung *MDM*), festivals (*Der Goldene Spatz*), the film industry and the then director of Mitteldeutscher Rundfunk *MDR* and was officially founded in 2013 after many years of lobbying. This involved 15 organisations from film funding, public television broadcasters and professional associations from production, distribution and cinema; today the association has 27 member organisations. Its aim is to promote the development and production of films that are not based on brands or literary models, but tell stories that are closely orientated to the reality of children's lives today. Its annual meetings, the so-called "Elefantenrunde", have greatly strengthened the importance and perception of children's films in the German film industry.

After the spirit of optimism in the industry since 2013, however, a certain disillusionment has since set in with regard to the marketing of original material beyond festivals: it has become clear that there is not enough know-how and resources available in distribution and cinema and that too narrow a focus on production funding is not conducive to achieving the cultural policy goal of broader diversity in children's film. However, it should be borne in mind that the moderate cinema success of these original children's films should be measured against the audience figures for German arthouse films, including documentaries, and not against those of bestseller film adaptations or US productions.

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<sup>5</sup> <https://kids-regio.org/wp-content/uploads/2023/10/European-Childrens-Films-Numbers-Challenges-and-Questions.pdf>

<sup>6</sup> [www.der-besondere-kinderfilm.de](http://www.der-besondere-kinderfilm.de)

Developments in Germany over the past twenty years show what persistent lobbying and coordinated cooperation between funding bodies, organisations and industry associations can achieve.

In 2005, it was already possible to overcome the industry rifts and federal obstacles and establish a national umbrella organisation for film and media education: the "non-profit organisation for the promotion of film and media skills for children and young people", **Vision Kino**.<sup>7</sup> Here, too, players from the entire film and media industry, culture, politics and education are involved in one organisation.

It is striking that the so-called "new" federal states (the former territory of the GDR) play an important role in children's film. This has to do with the fact that great importance was attached to children's film in the GDR for ideological reasons and that Germany was able to build on this legacy after reunification. The federal state of Thuringia sees itself as a "children's media state". Important institutions are based there, such as the children's TV channel *KIKA*, the children's film festival *Der Goldene Spatz* and the *Förderverein Deutscher Kinderfilm*.

### 3.1.1 Promotion

In Germany, there is only separate funding for children's film projects at a national level (from script development to production, short, feature, fiction, documentary and animated films). Although children's film projects also receive regional support, this is part of general film funding. The state funding programmes are also represented in the award committees at national level, as are the broadcasters. Other members of the award committees come from cinema, distribution, festivals, film journalism, screenwriting, directing and media education.

Since 1979, the **Federal Government Commissioner for Culture and the Media (BKM)** has been funding children's films in a separate funding programme, since 2005 together with the **Kuratorium junger deutscher Film**. The Board of *Trustees* handles the treatment, screenplay and project development funding, the *BKM* the production funding. The maximum contribution to a children's film production by the *BKM* is EUR 500,000, in exceptional cases up to EUR 1 million. The share of children's film funding provided by the *Board of Trustees* amounts to EUR 200,000 per year. This is 25% of the total funding budget.

The national industry-financed film funding organisation, the German Federal **Film Board (FFA)**, does not have a separate funding line for children's films in its regular funding programme, but often provides residual financing and distribution funding. The *FFA* also provides EUR 500,000 annually for development and production, which is selected as part of the *special children's film programme*. In the *FFA's* industry statistics, "children's film" is recognised as a separate

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<sup>7</sup> [www.visionkino.de](http://www.visionkino.de)

category, which in turn differentiates between fantasy/fairy tale, adventure, animation/cartoon and comedy.

The above-mentioned initiative **Der besondere Kinderfilm**, founded in 2013, has entrusted the **Förderverein Deutscher Kinderfilm e.V.**, which has existed since 1978, with the organisation of its funding. Up to 6 treatments are funded per year, each of which receives a grant of EUR 25,000 for the development of the material in the first stage. The second and third stages (for project development and production) are "abbreviated funding programmes" in which projects are recommended to other funders (one funder and one TV broadcaster per project) and receive editorial support from the TV broadcasters as well as being advertised during the production phase. This coordinated chain of funding ensures that at least one original children's film is produced each year or, depending on the assessment of quality, several.

Integrated into the development of children's film material is the programme offered by the **Academy for Children's Media**<sup>8</sup> a modular scholarship programme lasting several months that enables 16 professional authors and young talents per year to develop their material in a mentored working environment and in groups. The *AKM takes place* annually over a period of eight to nine months.

### 3.1.2 Television

The two public television channels **ARD** and **ZDF** play a very important role in the financing and distribution of children's films. Together, they operate the **children's channel KiKA**, a full programme exclusively for children - linear, online and with an app. In addition, **ZDF** and the regional **ARD** broadcasters also have their own programmes for young audiences, in particular *Mitteldeutscher Rundfunk MDR*.

### 3.1.3 Festivals and film awards

With the *Generation* section of the **Berlinale**, Germany is home to the most prestigious international premiere festival for children's films. However, the *Berlinale* is not the only festival that gives children's films an important place. Numerous German film festivals have their own children's film sections or children's film festivals, such as the **Nordic Film Days Lübeck** or the **Munich Children's Film Festival**. There are also festivals of various sizes specialising in children's films in many German cities. Some of them are among the most important children's film players in Europe with a well-developed programme, such as the **Goldener Spatz** film festival in Erfurt or the **Schlingel** film festival in Chemnitz. However, the majority of them are smaller public festivals that offer their

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<sup>8</sup> [www.akademie-kindermedien.de](http://www.akademie-kindermedien.de)

The main aim of the programme is to give children in their area access to international children's film production.

The **SchulKinoWochen** - a nationwide film education programme organised by **Vision Kino** in cooperation with partners in the sixteen federal states - play an important role in the distribution of children's films of all kinds. They take place in each federal state for one or more weeks in spring and autumn. During this period, school classes can attend certain cinema screenings at a nearby cinema at a reduced admission price. The aim of the *SchulKinoWochen* is to teach children and young people basic film skills and at the same time raise awareness of the cinema as a place of cultural education in the context of school lessons. The film programme includes films selected by media educators that are particularly suitable for use in the classroom, with accompanying educational material available for preparation and follow-up in the classroom. It ranges from films for children and young people, current feature films, literary adaptations, animated films and biopics to documentaries and film classics.

The best German children's film is also honoured at the annual **German Film Awards** ceremony. Germany also recognises the *Kindertiger*, a screenplay prize worth EUR 20,000. It is sponsored by the *FFA* and is awarded by *Vision Kino* on the recommendation of children and young people.

#### 3.1.4 Distribution and cinema

Most distribution companies occasionally release children's films, especially if they are involved in the production themselves, such as *X-Verleih/X-Filme Creative Pool* or *Leonine Studios* and the mighty *Constantin Film*.

Two German distributors have a pronounced interest in arthouse children's films: *Farbfilm* in Berlin and *MFA+ FilmDistribution* in Regensburg. MFA was founded in the 1990s as a pure children's film distributor, but this proved to be economically unsustainable. For this reason, the distribution organisation is now more broadly based.

Cinemas in Germany mainly show large, international children's films. However, many cinemas also show smaller children's film productions. The *Lichtburg-Filmpalast* in Oberhausen, a cultural venue in the city where children's films, especially independent productions, are shown with supporting programmes, is considered a model example among "children's cinemas" - as is the audience. As part of a refurbishment project, the cinema has redesigned its rooms to make them suitable for children and young people and employed a film educator to accompany the young audience to selected screenings. *Lichtburg's* former children's audience has grown with the cinema and become regulars as well as employees.

## 3.2 France

France is the second largest children's film production country in Europe. In contrast to Germany, where live-action films predominate in children's film production, France mainly produces **animated films**. This has to do with the fact that in France there is less of a distinction between films for children and films for adults. Similar to the US family film model, many French children's films are aimed at the widest possible audience and therefore at children and adults with a view to better economic exploitation. Animated films, which - unlike in Germany - have long been recognised in France as an art form for both adults and children, offer an obvious and well-established alternative to the classic US family film model. In addition, the strong comics culture in France (*bande dessinée*) provides numerous promising models that can be turned into films. It is therefore primarily thanks to the strength of the French animated film industry that children in France have access to a domestic range of films.

One consequence of this different understanding of children's film compared to Germany is that there are relatively few specialised children's film initiatives in France. This is also reflected in the fact that the *ECFA* has relatively few members from France compared to the size of the country and that actors from France are generally underrepresented in the European children's film scene.

One exception is film production for the youngest audience (from the age of 2). In France, not least thanks to clever public funding, a fairly successful and independent **film economy for young children** has emerged, consisting of specialised film productions, distribution companies and dedicated cinemas. At the centre of this economy are shorter films (usually animated films) or short film compilations with a duration of around 40-50 minutes compared to the conventional 90-minute cinema film, which correspond to the shorter attention span of the youngest cinema audience. In addition, a playful introduction and a drink with a small snack are often an integral part of the cinema screenings.

### 3.2.1 Promotion

As there is no distinction between children's and adult films in France, there is consequently no separate funding for children's films. Funding for live-action children's film projects is provided by the national film funding agency **Centre national du cinéma et de l'image animée (CNC)** and various regional institutions as part of general funding. As a result, the *CNC* is sometimes criticised for not properly assessing live-action film projects for children and young people. This problem has

However, the *CNC* has recognised this and is currently trying to find a solution to this problem. Animated films, on the other hand, have a special status. Their development, production and distribution is supported by the *CNC* as part of many special measures.

However, the *CNC* has its own **selective distribution subsidy** for films aimed at a young audience (*Aide sélective à la distribution de films pour le jeune public*). The aim of this funding measure is to increase the diversity of films on offer for young audiences. The funding provides grants for films as well as for accompanying activities such as advertising material, film education programmes, etc. This particularly benefits the above-mentioned "young children's film economy".

For many years, the *CNC* has invested considerable resources in strengthening **film education**. In collaboration with a large number of partners, the *CNC* has launched three major national film education programmes for schools, which are aimed at different levels and implemented by regional/local partners: ***École et cinéma***, ***Collège au cinéma*** and ***Lycéens et apprentis au cinéma***. The *CNC* also promotes other programmes outside of schools, such as ***Passeurs d'images***.

With the new president, the topic of **young audiences** has become even more important within the *CNC*, as this is seen as a crucial audience segment for the future of French filmmaking. In March 2022, for example, the *CNC* organised a national meeting on the question of how fictional series can be written and produced for a young audience. The *CNC* also set up a new fund in 2022 to develop cinephilia among young people by promoting film programmes, communication and education measures in and by cinemas, the ***Fonds pour le développement de la cinéphilie du public jeune (15-25 ans)***.

### 3.2.2 Television / VoD

During the day, the public broadcaster ***France 4*** broadcasts a children's and family programme with animated series and films, children's programmes and educational programmes. In the evenings, the channel focuses on cultural programmes for adults. Parts of the *France 4* programme are also available as VoD via a web platform. In addition to the public television offering for children, France has also had a private television channel, *Gulli*, since 2005, which mainly targets children and families during the day.

The streaming service *Benshi.fr* was founded in 2017 on the initiative of an arthouse cinema in Paris (*Studio des Urselines*) that specialises in young audiences. It is aimed at children aged two to eleven and offers a selection of high-quality animated films for different age groups.

### 3.2.3 Festivals and film awards

France is home to **Cannes**, one of the most important film festivals in the world. In contrast to the Berlinale, which has a separate section for children's films with *Generation*, no special attention is paid to children's films in Cannes. The *Jeune Cinéma* section of the Cannes Film Festival does not focus on children's films, but on up-and-coming young female filmmakers. However, there are some film festivals in France with special programmes (usually animated films) for young audiences, mostly from a very young age. Only a few festivals, such as *Ciné Junior* or *Mon Premier Festival*, are aimed exclusively at children.

There is no separate film award for children's films in France. However, a prize for the best animated film has been awarded as part of the French *César* film prize since 2011.

### 3.2.4 Distribution and cinema

The significantly smaller number of children's film festivals in France compared to Germany is probably also due to the fact that cinemas in France are much more active with regard to young audiences. Many smaller and independent cinemas offer special screenings. Especially those for younger children are very popular with parents in France and are well attended. These are usually animated film programmes (with short films and shorter feature films) put together especially for this audience segment, with great emphasis placed on a welcoming atmosphere so that young children can feel comfortable in the cinema. The *Studio des Urselines* cinema in Paris, which describes itself as a **Cinéma jeune public**, is particularly committed in this respect and organises film screenings (especially animated films for younger children) as well as workshops on various aspects of film. In the course of the emergence of this **young children's film industry, which is** typical of France (see above), a number of distribution companies have emerged or specialised in the distribution of films for young children.



### 3.3 The Netherlands

The Netherlands is known for its rich and diverse **children's literature tradition**. Books and films for children and young people are part of the national cultural heritage with which a large majority of the country identifies. At the beginning of the 1990s, this also spilled over into the film industry, because in view of the predominance of youth films and TV series from Hollywood at the end of the 1980s, the film producer and children's book author **Burny Bos** wanted to provide a Dutch answer. Dutch culture was to take centre stage. He celebrated his first cinema successes with book adaptations by Annie M.G. Schmidt in the 1990s and was also significantly involved in the output and increasing quality of TV series in the Netherlands.

Stimulated by initial audience successes, the Dutch children's film (*jeugdfilm*) developed into a crowd-puller. These so-called **youth films account for** up to 25% of all Dutch films in a given year, are box office hits in their own country and successes at international festivals.

#### 3.3.1 Promotion

The national film funding organisation in the Netherlands, the **NL Film Fonds**, works with **film consultants** who have a similar function to that of directors. There are currently 7 to 8 such film consultants. One is responsible for children's/family films, one for documentaries and one for animation. All other projects are divided between the individual consultants. Of the approximately 22 feature films that receive a production grant each year, around 5-6 are family films. In addition, there are also 2-3 very commercially orientated family films each year, which are made without a selective contribution from the Film Fund. These are often financed with the help of a commercial TV channel and money from the Film Fund's *production incentive pot (cash rebate)*.

Twice a year, the national film fund also organises the **Cinema Junior** competition. It is aimed specifically at *artistieke jeugdfilm* - you could call it "arthouse for young people". *Cinema Junior* was launched at the beginning of the century to counterbalance the "popular" children's film, which is usually based on existing books for young people. The German initiative *Der besondere Kinderfilm* copied the idea of Cinema Junior and adapted it for Germany. (A little anecdote: when it was hotly debated a few years ago whether *Cinema Junior* was still needed or whether this initiative should be abolished, the supporters of Cinema Junior were able to save the funding with the argument: the Germans do it that way too).

The *NL Film Fund* can also award additional contributions for the **marketing** and **exploitation** of children's films. Only marginal contributions are made by the regional film funding organisations.

### 3.3.2 Television

The public broadcasters *VPRO*, *NTR*, *KRO*, *NCRV*, *EO* and *AVRO+* regularly produce their own content for children and are co-production partners for cinema films. The *VPRO* channel in particular plays a pioneering role here.

All kinds of things are produced: from the daily news journal for children, school television, adventure programmes, quiz shows, children's reports and documentary series to fictional series and stories with puppets. A lot of content is also bought in. During the *Sinterklaas* (Father Christmas) period alone, a daily *Sinterklaas journal* is produced for three weeks. And not just by one public broadcaster, but also by two commercial ones.

In total, there are more than 50 hours of broadcasting time for children per day, largely from several commercial children's channels, such as *Disney*, but also several hours per day from the public broadcasters.

### 3.3.3 Festivals

The international film festival ***Cinekid*** in Amsterdam is one of the largest children's film festivals in the world and is therefore of great importance for children's film in the Netherlands. The industry area with pitching forum, co-production market and script lab is visited by film industry professionals from all over the world. The accompanying programmes for schools are also massive. The *Cinekid programme* tours the whole country after the festival. Practically every school in the Netherlands gets to see the films shown there.

### 3.3.4 Rental and World Sales

There are distributors specialising in children's films and World Sales as well as general distributors that include children's films in their line-up. Specialised children's film distributors include *In the Air family entertainment*, for example, while world sales include *Dutch Features*.

### 3.4 Denmark

Despite the relatively small size of the country, Denmark is one of the **strongest producers of children's films in Europe**. Around a fifth of all cinema films produced in Denmark between 2004 and 2017 were children's films, quite a few of which enjoyed great success in the national cinema market and at international festivals. **Children's culture has** traditionally been very important in Denmark. Film also benefits from this. The children's literature scene is large and many children's book authors write scripts for films. Danish children's film has therefore been one of the most innovative for years. It is striking that, compared to other European countries, the country has introduced relatively few but decisive measures to promote children's film. These concern both the development and production of children's films as well as their distribution.

#### 3.4.1 Promotion

Since 1982, the Danish Film Act has obliged the country to spend at least 25% of its funds on films and activities for children and young people. With these funds, the **Danish Film Institute (DFI)**, which is responsible for film promotion, not only supports the development and production of children's films and computer games of all genres and lengths, but also in particular distribution via various platforms, film education in the form of free study guides, screenings in schools, teacher training, festivals, international creative exchange and much more. As a result, children's film has long enjoyed a high reputation within the Danish film industry.

There is no separate funding line for children's film projects in Denmark. They follow the same funding path as all other film projects. Funding is provided at the development, screenplay, shooting, production and exploitation stages. At the *DFI*, applications are not assessed by commissions but by **directors**. A special feature of the *DFI* is the weighting of children's film within the institute: out of a total of six directors, two are only responsible for children's film - one for fiction and one for documentary film. In some cases, there are separate calls at the *DFI*, e.g. for children's comedies.

#### 3.4.2 Television

In Denmark, public television set up its own **channel for children** 16 years ago. From 2006 to 2013, *DR Ramasjang* was aimed at 3 to 10-year-olds, with the core target audience being children aged 7 to 10. In 2013, the children's and youth programme was split into two channels: *DR Ramasjang* is now designed for children under the age of 7 and *DR Ultra* for children aged 7 to 12. *Ramasjang* broadcasts on linear TV, as well as online, on weekdays from 6am to 8.30pm (Friday and Saturday until 9.30pm). The programme schedule consists of cartoons, games and magazines. The youth channel *Ultra* is available as a live stream.

Danish television is known for expecting a lot from children at a young age and not shying away from controversial productions. A current example of this is the stop-motion animation series *John Dillermand* (translated: John Penismand), which is aimed at children aged 4 to 8. John Dillermand's giant, striped penis has a mind of its own. He can do almost anything with it, e.g. lead dogs on a lead, walk on a tightrope and decorate a Christmas tree. Dillermand's penis does get him into embarrassing situations, but once Dillermand has accepted his difference, he learns to control his penis and use it for good. Dillermand's penis is a metaphor for the uniqueness of every human being and is extremely popular with the young target audience, even if not all adults can share the enthusiasm for the series.

### 3.4.3 Film education / children's and youth film clubs

The Danish **School Cinema** initiative has been in existence for 20 years. It is integrated into the *DFI*. The concept of School Cinema is that pupils watch films in the cinema and then discuss their themes, dramaturgy and visual language in class in several school subjects. However, the programme not only pursues educational and cultural goals, but is also intended to develop audiences, i.e. to attract pupils to cinemas as future audiences. Every year, ten selected international film productions, including teaching materials, travel around the country with this initiative and are seen by around 250,000 schoolgirls (a third of the country's schoolchildren).

Other internationally recognised *DFI* offerings include the learning platform *Filmcentralen* with its own streaming service (with mainly Danish productions), which contains both films and various teaching materials, the *DFI Filmhouse* with cinemas in Copenhagen, a cinema service for pre-school children (*Børnebiffen*), as well as EUR 250,000 in support for film education initiatives. The market share of Danish films in the country is an incredible 25-30%.

Another Danish initiative, the **Danish Association of Children's Film Clubs (DaBUF)**, will soon be 70 years old. The children's film clubs, which were originally organised locally, founded *DaBUF* as an umbrella organisation in order to be able to acquire film rights more cheaply via their headquarters. Each club shows five films per season (always in winter), one of which is from Denmark and four from other countries. In 2021, 40,000 children were reached.

### 3.5 Sweden

Sweden can also look back on a long and rich tradition of children's literature. The books by Astrid Lindgren, Sven Nordquist, Selma Lagerlöf and others are world-famous. Many of them have been made into films, and children's culture also plays a major role in Swedish society. There are no taboo subjects - grief, divorce, unemployment, death, love, eroticism and drugs are also dealt with. After all, the common opinion among Swedes is that few children today live in an ideal world. That is why most Swedish children's culture creators want to create fiction that is closely modelled on life as it is, while at the same time stimulating the imagination. There are no key results per se for this flourishing children's culture. However, children's rights to education and access to culture are enshrined in the Swedish constitution. On this basis, support is also mandatory in the film sector.

#### 3.5.1 Promotion

The **Swedish Film Institute** works with the director model and has **its own funding pot for children's and youth film productions**. Of the total of seven **directors**, one is exclusively responsible for children's and youth films. Project submissions must be divided into the following age categories: 3-6, 7-12, 13-18 years.

There is also the option of financing children's films via the *Market Scheme* for commercial films. Here, children's and adult films are assessed and funded together. This results in 1 to 2 additional family films every year.

#### 3.5.2 Television

The Swedish television channel **SVT** operates its own children's channel (*SVT Barn*) and also distributes it online. It produces its own children's and youth programmes, but also buys in Swedish and international productions. It faces competition in children's programming from the internationally standardised channels *Nickelodeon* and *Cartoon Network from Warner Brothers*.

#### 3.5.3 Festivals

The internationally renowned **children's film festival *BUFF takes place*** annually in Malmö and connects international film production with the local community and a broad audience. *BUFF* has been at the forefront of developing *reach out programmes* that reach school classes in rural areas or suburban settlements and give children access to the films. *BUFF* has also developed a programme with the children's department of the hospital and is part of the organisation [www.filminhospital.eu](http://www.filminhospital.eu). This gives children who are not allowed to leave the hospital access to the festival programme.

#### 3.5.4 Rental

**SF Studios, the** largest distributor in Sweden in percentage terms, has its own department for children's and family films, *SF Kids*. It not only distributes classics such as film adaptations of Astrid Lindgren's books, but also more recent Swedish children's film productions. However, there are also many major international titles in its line-up.

### 3.6 Belgium

In Belgium, which is comparable to Switzerland in terms of its size and multilingualism, film funding is organised on a regional linguistic basis. **In the Flemish part of Belgium**, children's film received little attention for a long time and little was produced, in some years not a single film. This changed abruptly when the ***Flanders Audiovisual Fund (FAF)*** launched a call for original children's and family films in 2014 and promised to support four of the submitted projects with a screenplay contribution. The response from the film industry was tremendous. Instead of the expected 10 films, 70 were submitted. Since 2014, the *FAF* has applied the rule that one out of eight films that receive production funding **each year** must be a **children's film/family film**. No more and no less, which is regretted by some producers who would rather have a rule that at least one film must be funded, but it can also be more. However, this simple measure by the *FAF* has already brought about a major change in the perception of children's and family films within the industry. TV broadcasters were suddenly prepared to pay more for purchases and distribution companies invested in larger advertising budgets. People began to believe in children's and family films and their success in exploitation.

While the Flemish part of the country was inspired by the success of Dutch children's films, **the French-speaking part of Wallonia** traditionally looks more to France. For this reason, children's film (especially for children under the age of 12) is generally equated with animated film. In children's film production, the focus is therefore on film adaptations of well-known comic brands. Animated films also predominate in the cinema offering for children. As in France, special screenings for the youngest audiences are particularly successful in the French-speaking part of Belgium. Live-action films for children, on the other hand, are rarely shown in Wallonia. Despite this unfavourable situation, the French-speaking part of Belgium is home to *Ringprod*, a production company that has enjoyed international success in recent years with the filming of live-action originals.

#### 3.6.1 Promotion

The Flemish ***FAF*** has two deadlines per year for the submission of children's films, one in spring and one in autumn. Normally, production funding for children's films is awarded in the spring session, unless no project is deemed good enough. In this case, there is a second call in the autumn. Children's film projects can receive the same maximum funding as "normal feature films": a maximum of EUR 650,000 including script development grants. The applications are assessed by a separate commission made up of Dutch-speaking, international experts in children's and family films.

The *FAF* is also a partner of the *Cinekid Script Lab* (see 3.3.3.). Every year, Flanders can send a female author to the renowned script development programme in Amsterdam, which benefits the entire industry as a further training measure. In contrast to the Flemish part of the country, **Walloon film funding (*Centre du Cinéma et de l'Audiovisuel*)** does not have any specific children's film funding.

### 3.6.2 Television

*VRT's public children's and youth channel, Ketnet*, is very popular in Flanders due to its strong in-house productions and reach-out campaigns. Since 2012, *Ketnet has had* its own programme slot where content for teenagers and young adults is broadcast after 8pm under the name *OP12*. *Ketnet* understood early on how to offer children of pre-school age access to national content. This enabled *Ketnet* to create a "brand" from which the channel still benefits today. It is still reluctant to co-produce feature-length films, as there are no slots for family entertainment. A programme comparable to *Ketnet* is lacking in the French-speaking part of Belgium.

### 3.6.3 Children's film organisations

In the **Flemish part of the country**, four smaller initiatives from the children and film sector merged in 2017 on the initiative of the government to form the new **children's film organisation JEF<sup>9</sup>** children's film organisation. Its aim is to continuously strengthen children's film in Flanders. *JEF offers* schools and families a wide range of activities related to children's film. *JEF* is also a distributor, festival organiser and platform for film education. The children's film organisation organises workshops, lets children make their own films and experiment with new media. Eight films a year for different age groups are licensed by the organisation, provided with dossiers for teachers and distributed in the country's schools. In this way, *JEF* reaches 200,000 schoolchildren per year. *JEF* sees itself as a network organisation that acts as a point of contact for political decision-makers and the (inter)national film industry in the area of children's film.

The **Walloon region** also has its own children's film organisation, ***Les Grignoux***. It runs four cinemas, acts as a specialised distributor for children's films, especially animated films, and is committed to film education in Wallonia. There is also a third children's film organisation, ***Filem'On***, which organises two children's film festivals, in Brussels and Ghent, and offers various film education programmes throughout the year.

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<sup>9</sup> [www.professionals.jeugdfilm.be](http://www.professionals.jeugdfilm.be)



### 3.7 Poland

Poland is traditionally very strong in the animated film sector and has many specialised studios and animated film makers. There are only a few live-action children's films, as these - as in most European countries - were not specifically promoted for a long time. It took a lot of lobbying and ultimately a change in the management of the Polish Film Institute before children's film funding was established in 2016.

#### 3.7.1 Promotion

Production companies can submit applications to the **Polish Film Institute (PFI)** in the animation, fiction and documentary film categories. Children's film funding has been placed within fiction, where all projects for children must be submitted, including animated or documentary films. The competition is not very large. Relatively few projects are submitted. The expert commission for children's films changes every year. It is made up of three people from the industry, e.g. a producer, a director and a sales agent, who judge the projects.

From 2016 to 2021, the maximum funding contribution for production was EUR 500,000 per project (for comparison: "normal" feature films receive between EUR 1 million and EUR 1.5 million). In 2022, the amount was increased to EUR 1 million. In total, EUR 2.1 million of the EUR 30 million Polish film credit (production, film education, etc.) is available for children's films (development and production) each year. This is a considerable sum for Poland, as a feature film can be produced with EUR 1 million.

The problem for producers, however, is that they are only allowed to finance 50% of their films through the *PFI*. They have to find the remaining 50% of the financing externally and that is difficult. Generally speaking, investors still don't want to invest in children's films. Important financing partners are TV, distributors and regional funding organisations. Many producers rely on co-productions with other countries.

#### 3.7.2 Television

Poland's public television channel **TVP** has had a **children's channel (TVP ABC)** since 2014. Its programme is aimed at children between the ages of four and twelve with children's films, animated series and child-friendly magazine programmes. However, *TVP* is a weak partner for Polish children's film producers. The broadcaster has no interest in co-productions, but only buys films once they have been shown successfully in the cinema. It is only interested in commercial productions and does not shy away from cancelling existing contracts, which is highly problematic for the industry. Content for young people is even more likely to be subsidised because TVP is keen to reach this target group.

### 3.7.3 Festivals

Poland is also very strong in the festival sector. There are a total of four children's film festivals, of which the **Kids Kino Festival** in Warsaw is the largest. In addition to the regular film programme for children up to the age of 12, it also has an industry section (**Warsaw Kids Film Forum**) and a script lab (**Kids Kino Lab**).

The **Warsaw Kids Film Forum** is an international pitching forum for children's film and series projects, which also includes workshops on script development, presentations of work-in-progress projects and project consultations with script doctors, distributors and sales agents. The **Kids Kino Lab** is an international development programme for authors and producers in which series projects and feature films are developed and prepared up to a production package. The Lab works together with international tutors. Both the Forum and the Lab favour projects from Eastern Europe because the networking concept is always at the forefront.

The second largest and also oldest children's film festival in Poland, **Ale Kino!** in Poznan, has existed informally since 1969. The festival focuses on more sophisticated films aimed at children and young people. The main organiser of the festival is the **Children's Art Centre in Poznań**.

**Cinema in Sneakers** is an annual film festival for children and young people that has been held in Warsaw since 2013. It shows films for both young children and teenagers. The audience is confronted with all kinds of films: Live action films, documentaries, animated films, experimental films, from short to feature-length films.

Poland's fourth festival, **KINOLUB**, is an international film festival for children and young people that has been organised by the IKS-Stiftung in the cities of southern Poland since 2015 - including in small villages, where the screenings take place in local cultural institutions. The focus is on film education. The programme includes feature films from all over the world - rich in artistic quality and with important messages, according to the festival website.

### 3.7.4 New Horizons Association

The **New Horizons Association** is an NGO founded by Roman Gutek in 2003. Its main goal is to promote and popularise unconventional, artistically ambitious cinema. Thanks to these efforts, these types of films have become known in Poland as "New Horizons films". In addition to the *New Horizons Film Festival* in Wrocław, the association also organises the aforementioned *Kids Kino International Film Festival* in Warsaw. It runs educational programmes (*New Horizons of Film Education*), a cinema (*New Horizons Cinema in Wrocław*) and distributes films.

*The New Horizons Association* includes around 10 international films in its educational programme each year, which are dubbed and then exploited in regular cinemas. The educational programme is shown in around one hundred cinemas each year, which allows the licence fees for the ten films to be amortised.

The *New Horizons Association* would also like to devote itself to research in Poland, which has been lacking to date. It plans to collect figures on children's films as soon as it finds a suitable source of funding.

## 3.8 Austria

The situation of children's film in Austria is comparable to that in Switzerland. Few films are produced and when they are, it is the commercial productions that are shown in cinemas.

Katja Dor is the only producer in Austria to specialise in children's and family films. Her production company *Minifilm* celebrates its success above all with co-productions such as *Help, I Shrunk My Teacher* and sequels. Katja Dor single-handedly fought for children's films to be favoured in terms of reference money, as they generate less cinema revenue due to reduced admission prices. Since then, children's films have been treated in the same way as documentaries when it comes to the allocation of reference funds and only have to generate half as many admissions as feature films.

### 3.8.1 Promotion

There is no funding pot for children's films in Austria. The **Austrian Film Institute (ÖFI)** launches special calls from time to time, e.g. for animated film projects, which sometimes also support children's film projects. However, as these are not recorded separately, it is not possible to provide figures on production for a young target audience.

### 3.8.2 Television

At the Austrian public broadcaster **ORF**, the entire children's programme is produced by a single producer (in-house productions and acquisitions). Thomas Brezina became programme director of *okidoki*, **ORF's children's programme**, back in 2008. His best-known programmes include the children's crime series *Tom Turbo/Tom Turbo Detective Club*, which he created and which has been a regular feature of the programme since 1993.

Co-production collaboration is also difficult for other independent producers. Although there is a film-television agreement - comparable to the *Pacte agreement* in Switzerland - there is little co-production as ORF has no broadcasting slots for children's films. ORF only broadcasts family films at special times (e.g. Christmas).

### 3.8.3 Rental

Katja Dor mostly works with the distributor *Filmladen Wien*. However, there are also a few small children's film distributors such as *Einhorn Film* and an agency for festival strategies and distribution, *Lemonade Films*.

### 3.9 Czech Republic

In the Czech Republic, once considered a Mecca for children's film enthusiasts, there is not much going on in this respect today. The golden age of Czech children's film has been over since the revolution. Today, the only thing left in the Czech Republic is the tradition of *fairytales*, of which Czech television produces two or three every year and broadcasts them at Christmas prime time. Only a few live-action children's films are currently being produced, as the higher budgets almost inevitably mean that they have to be co-produced abroad. There are not many Czech production companies that are interested in co-productions and have the expertise to realise them. Apart from Petr Oukropec's production company *Negativ Film*, which released the feature film *The Blue Tiger* in 2012 and *Martin and the Magical Forest* in 2020, there is also the production company *Bionaut*, which produces both animated series and live-action films for children. In the animation sector, there are some very active production companies that also produce content for children, such as *Maur Film* and *Fresh Films*.

#### 3.9.1 Promotion

The **Czech Film Fund** does not have any special funding pots for children's films, but submissions of children's films are welcomed and supported. The lack of expertise in assessing applications is also an issue here. However, Petr Oukropec points out in the interview that this is a problem throughout Europe. Especially at *Eurimages*, where children's films are judged together with all other projects and it is forgotten that they are designed for a different target audience and have completely different production conditions.

#### 3.9.2 Festivals

The **Zlín** Film Festival is one of the oldest and largest children's film festivals in Europe, founded in 1961 in the former Czechoslovakia. Around 350 films from more than 50 countries are shown every year. It is a public festival that attracts around 95,000 children and adults every year and is appreciated far and wide. The main prize is the *Golden Shoe*, which is awarded for the best animated and live-action film for children and the best live-action film for young people.

There is also the much younger *Junior Fest*, which also has an international competition and is important for Czech filmmakers, as the films are shown in cinemas in various cities and can reach many children in this way.

## 4 The situation of children's film in Switzerland

According to the **study** published by **KIDS Regio** in 2019<sup>10</sup> Switzerland ranks second to last in Europe in terms of the production of cinema feature films for children, together with Italy.

The fact that the share of children's films in total cinema film production has generally declined can be explained by the fact that film budgets have increased and that more funding has been channelled into the production of series and other formats.

While an average of 6% of all fictional films produced for cinema release in European countries are aimed at children and families, this figure was only 2% in Switzerland. This figure is even more impressive when you consider that Swiss children's filmmaking developed above-average momentum between 2012 and 2017 thanks to a small number of dedicated filmmakers and producers and enjoyed great success with audiences.

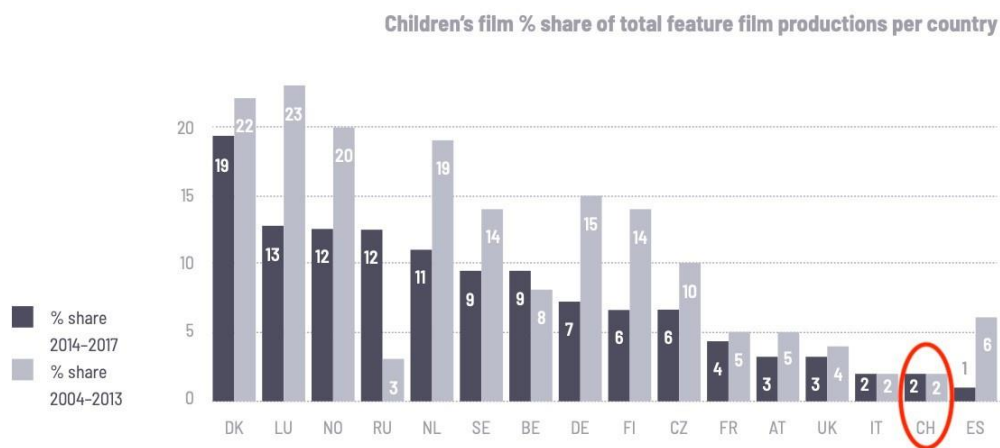


BILD 4

Prozentualer Anteil der Kinderfilmproduktionen an den gesamten fiktionalen Filmproduktionen im Vergleich der Zeiträume 2004-2013 / 2014-2017. (nur Länder mit mind. 1 Produktion pro Jahr / eine entsprechende Liste befindet sich im Anhang)

The situation is no better when it comes to cinema and streaming offerings for children. Although Swiss children and young people today are growing up with an unprecedented wealth of audiovisual offerings, films are dominated by commercial productions from the USA and European bestseller adaptations. School screenings and

<sup>10</sup> [https://www.kids-regio.org/fileadmin/user\\_upload/Data\\_on\\_European\\_Children's\\_Film\\_Results](https://www.kids-regio.org/fileadmin/user_upload/Data_on_European_Children's_Film_Results)

Festival programmes that focus more on cultural and diverse filmmaking for a young audience are the exception in Switzerland.

A special feature of Switzerland compared to most other European countries is its multilingualism and the associated heterogeneous understanding of children's culture. While live-action children's films can certainly be perceived as a film form in their own right in German-speaking Switzerland, in French-speaking Switzerland the discussion about films for children revolves almost exclusively around animated films. These different perspectives reflect the different cultural influences of neighbouring countries on Switzerland as a multilingual country in the middle of Europe (see 3.1 and 3.2). Multilingualism therefore not only poses a challenge for the nationwide evaluation of children's films, but also means that children's film initiatives in the various parts of Switzerland are characterised by fundamentally different assumptions and prerequisites.

## 4.1 Data and statistics

In Switzerland, there are currently no reliable figures on the production and exploitation of children's films. Neither the *Film Section of the Federal Office of Culture* nor the cantonal funding agencies record whether the submitted projects are films for children, young people or families when the application is submitted. And children's films are not recorded separately anywhere in the evaluation either. It is therefore almost impossible to obtain information about how many projects are submitted to funding bodies, what is produced and what is exploited in cinemas, on television, at festivals or via online platforms. One important reason for this - in addition to a lack of awareness for children's films - is the lack of a recognised definition of children's, youth and family films. Incidentally, this problem has not been solved uniformly across Europe either.

At **ProCinema**, the Swiss association for cinema and film distribution, live-action films for children, young people and families are recorded under the "Family" category and animated films under "Animation". The categories used by *ProCinema* in its statistics are defined by the Federal Statistical Office and are based on those used in other European countries. *ProCinema* receives the information on the genre under which a film is to be recorded from the distributors, who are interested in placing their films in a genre category that is as favourable as possible for the calculation of reference funds. The "Family" category therefore also includes documentaries such as *Forever Sunday*, a film about an aspiring pensioner, or *El tiempo nublado*, a film about the complex relationship between an adult daughter and her sick and elderly mother in Paraguay. In other words, films that deal with family conflicts but are poorly suited, if at all, for a younger target audience. Family films such as *Ma vie de Courgette* are also missing, as they are included in the "Animation" category. Short films that were not exploited in Swiss cinemas do not appear in the statistics at all.

**The SWISSFILMS** database, on the other hand, also contains short films that have not been shown in cinemas. However, it is not possible to filter out children's or family films in this database. Although there are the tags "Children" or "Youth /Coming Of Age", they often lead to films about children and not for children. Well-known Swiss children's films such as *Heidi* or *Schellen-Ursli* cannot be found under the tag "Children".

The data situation is better for animated films, as the **GSFA**, the **association of animated film makers**, has recently created its own database for its members (**animation.ch**). Here they can enter their filmography themselves and assign the films to a specific target audience (young children, children, young adults, adults). The database already contains almost 1500 films. However, the selection depends on the animated film makers themselves.



## 4.2 Film production

The low proportion of children's films in Swiss film production shows, among other things, that children's films are not held in high regard by filmmakers. This is generally blamed on a lack of literary models, a lack of interest on the part of filmmakers, a lack of expertise in development, production and distribution and the low chances of exploitation alongside the powerful US competition and in a small, fragmented market. In any case, children's film has a status problem in Switzerland and is not taken seriously by the industry as a cultural and artistic work.

One peculiarity of the Swiss film industry is the versatility of filmmakers and the resulting lack of specialisation. Many auteur filmmakers are also producers, teach at film schools or pursue other sideline activities in order to survive in the small Swiss market. Accordingly, there is also little specialisation in the hitherto marginal area of children's film and no targeted examination of the needs of a young audience. With the exception of *Pixibarfilm* by Annette Carle and Karin Heberlein, no production company in Switzerland has focussed exclusively on children's films.

In the German-speaking part of Switzerland, the production companies *C-Films AG*, *Hugofilm Productions GmbH* and *Zodiac Pictures Ltd* ran a training programme between 2009 and 2011 to intensively explore the area of children's films and family entertainment.<sup>11</sup> programme between 2009 and 2011 and subsequently produced several successful family films.

Lukas Hobi and Reto Schärli's *Zodiac Pictures Ltd.* is heavily involved in commercial family films and has already made five bestsellers into films (*s'Chline Gspängst* 2013, *Heidi* 2015, *Papa Moll* 2017, *di Chli Häx* 2018, *de Räuber Hotzenplotz* 2022). With Hotel Sinestra, they also released their first family film based on an original screenplay in 2022, a minority co-production with the Netherlands. Lukas Hobi sees great medium-term potential in the co-development of projects with other countries (know-how transfer to Switzerland) and is in favour of strengthening this area, for example with additional points for children's/family films in the BAK's assessment of minority co-productions.

*Nadasdy Film* in Geneva has developed into Switzerland's leading studio in the field of animated film. Nicolas Burlet and Zoltán Horváth have been producing series for television for 20 years, as well as short and long animated films that are shown in cinemas and at festivals. Each year, they produce several short animated films, which are also aimed at a young audience and are shown at festivals and on television. While the

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<sup>11</sup> Producers' Pooling Programme PPP (FOCAL)

While Switzerland is relatively well positioned when it comes to short animated films, the situation is different for animated feature films: Geneva-based *Rita Productions Sàrl* achieved an international success with *Ma vie de Courgette* (CH/F 2016) by Claude Barras, but overall, longer animated films are rarely made in Switzerland. *Ma vie de Courgette* was the first animated feature film in almost ten years since *Max & Co* (CH 2007) by the brothers Fred and Sam Guillaume. Until now, animated film makers have received little support in developing medium-length animated films for a young audience, with the aim of building up dramaturgical skills and gradually approaching feature-length animated films.

Apart from short animated films, of which just under a dozen are released in Switzerland every year - not least at film schools - children's films produced in Switzerland are therefore marginal and, in the case of live-action films, are largely based on well-known originals. Film adaptations of contemporary original material and documentary films for a young audience are largely absent.

### 4.3 Distribution and cinema

As in other European countries, productions by US studios and the larger production and distribution companies from Germany and France dominate the range of films for children and young people in Switzerland, with the number of films on offer having grown steadily for some time. Family films in particular have become a business model for the US studios, with large marketing budgets, gadgets etc. and a corresponding presence among audiences. As the market leader, *Disney* (formerly *Buena Vista*) has the strongest position in the industry.

In Switzerland, there is neither a distributor specialising in children's films nor an independent children's film cinema. Most distribution companies also release children's films from time to time, and most cinemas regard children's films as a natural and important part of their programme.

As the reopening of cinemas after the pandemic has shown once again, children's films, and family films in particular, are the driving force in the cinema. And they are long runners. The extent to which it makes sense for a cinema to offer a children's programme depends very much on the location of the cinema and its profile. For example, Frank Braun, co-managing director of *Neugass Kino AG* in Zurich, did not continue the special programme for children that he had set up in the *Morgental cinema* in a residential area of Zurich, in the *Riffraff* cinema in Zurich's formerly disreputable Kreis 5 district, which has been hip since the end of the 1990s. It was only with the opening of the AG's second Zurich cinema, the *Houdini* in district 3, where families also live, that realistic opportunities arose. With its five flexibly programmable screens, the quality of the film selection and the continuity of its programme, the cinema quickly established itself with children and family audiences. In the countryside and in smaller towns, children's films are proportionally more popular in cinemas than in larger cities, provided they are aimed at a wider audience, i.e. do not tend to come from the arthouse sector. These films are more likely to be shown in urban cinemas if they are known as a place for children's culture and have a certain regular audience.

In addition to their own children's programme, both rural and city cinemas are happy to host the *Zauberlaterne* film club (see 4.8), whose film culture work and film education is highly appreciated.

The aforementioned focus on live-action films in German-speaking Switzerland and animated films in the French- and Italian-speaking regions is characteristic of the range of children's films on offer in Swiss cinemas. For example, the Geneva-based distributor *Agora Films*, which focuses on films from French-speaking regions, almost exclusively offers animated films for children, as hardly any (good) live-action films are produced there.

Among the distribution companies in Switzerland, Zurich-based *Praesens-Film AG* was one of the first to buy international animated films. According to co-managing director Corinne Rossi, placing them in cinemas with a relatively uncompetitive release date was not a problem. However, it was difficult (and costly) to reach the target groups. Animated films were seen as pure entertainment and unsuitable for school screenings. *Praesens-Film* has since begun to work with schools itself and often produces the film dossiers itself - always with the cinema experience as a whole in mind.

For some years now, the Lausanne-based distributor *Outside the Box* has been offering cinemas European children's films for the hitherto largely neglected audience segment of pre-school children (3-6 years), inspired by models in France and French-speaking Belgium (see 3.2 and 3.6). The focus is on animated films (*Outside the Box Kids*). In addition to the films, the distributor provides play and colouring books so that parents can prepare for and follow up the cinema visit together with their children.

The distributor *MovieBiz Films* in eastern Switzerland is also involved in the children's film segment and brings a small selection of international films outside the mainstream to cinemas.

A major challenge for distributors (and also for producers) is the small Swiss market, which is fragmented into different linguistic and cultural areas. This problem is even more significant for children's films than for (feature) films for adults, as children's films are generally only programmed during the day or in the early evening and outside school hours (especially on Wednesday afternoons and at weekends). These few time slots are also highly competitive and are primarily occupied by financially promising blockbusters, meaning that independent, smaller children's film productions are given little space and little visibility with audiences and distributors have to invest all the more in advertising and promotion.

Another obstacle to the exploitation of independent children's films in Swiss cinemas is the need for dubbing. A high-quality dubbed version costs between CHF 55,000 and CHF 100,000 in Switzerland - depending on how much the producers are willing to pay. can do "in-house". In view of the small market, investments on this scale cannot be financed in the arthouse segment. On the one hand, this means that children's films that have been shot or dubbed abroad in one of the national languages are mainly shown in cinemas in Germany. In Europe, these are primarily films from high-production countries such as Germany and France. On the other hand, only a few children's films are shown in Swiss German in German-speaking Switzerland and only a few productions from German-speaking Switzerland are shown on screens in French-speaking Switzerland.

## 4.4 Promotion

In Switzerland, children's film projects go through the general funding programme. Neither the federal government nor the cantons have a special funding programme for children's films. At the *Federal Office of Culture*, children's films are assessed together with all other applications by the respective specialised committees (feature film, documentary film, animation). In the case of cantonal film funding programmes, a single committee is often responsible for all applications submitted.

Only within the framework of the *MEDIA replacement measures* financed by the *Federal Office of Culture* and administered by the *MEDIA Desk Switzerland* are children's films given preferential treatment. On the one hand, applications for project development funding (major and minor productions) receive 5 extra points in the experts' assessment if the project is intended for an audience under the age of 16. On the other hand, in the case of selective distribution funding, one live-action film for an audience under the age of 12 must be funded per call, provided that it has been sold for theatrical release in at least 6 MEDIA countries (excluding Switzerland). In addition, as part of the *MEDIA replacement measures*, Swiss film festivals are given preferential support if they facilitate access to European filmmaking for a young audience. Since 2021, the participation of Swiss organisations in European film distribution networks has also been supported with the aim of strengthening the mutual exchange of knowledge and exploiting synergies.

Children's film projects are relatively rarely submitted to Swiss funding bodies, although they are certainly open to children's films. This contrasts with the view of filmmakers, who feel that the commissions assessing the projects lack an understanding of the special nature of children's films, especially when it comes to original material. They therefore feel disadvantaged in the application process and demand a better understanding of children as a target audience from the commissions. Depending on the perspective, the reason for the weak production of children's films in Switzerland is therefore seen as lying with the funding bodies (lack of understanding) or with the film industry (lack of interest).

Not least because of this situation, the **Cultural Fund** of the Swiss Cooperative Society for Audiovisual Media Copyrights **SUISSIMAGE** set up a funding programme for the development of children's films in autumn 2019. With CHF 15,000 to 25,000 per project, the programme supports contemporary original material aimed at an audience up to the age of 12 and, where applicable, their families. An obligatory component of this support for the development of material is the consultation of the authors and, if desired, their producers by a children's film expert in order to promote dramaturgical expertise in the industry. This funding line is designed as an impulse programme and is therefore limited to a few years - in the hope that larger funding programmes will pick up the ball.

Since 2022, children's film authors can also apply for the **Kurt Kläber and Lisa Tetzner Kläber** residency, which is offered by the city of Lugano in collaboration with the House of Literature of Italian-speaking Switzerland, the Screenwriting and Directing Association of Italian-speaking Switzerland, the *Ticino Film Commission* and the *Castellinaria Children's Film Festival*. For four weeks each August, a selected author can devote herself entirely to writing a children's film project at *Casa Pantrovà* in Carona and, in addition to accommodation, receives a grant of CHF 3,000 to cover living and travelling expenses.

From 2023, **Migros Culture Percentage** will be offering a coaching programme with proven experts for three individuals or companies per year in the areas of "impact producing", "open-format development" and "storytelling for children" as part of its *DoubleFilm* training format.

## 4.5 Public television

The **Swiss Broadcasting Corporation SRG SSR** is divided into several business units whose programmes for children and young people vary in scope and focus. They have been offering children's programmes more or less since their foundation, initially on the radio, later on television and today mainly on the Internet.

The largest corporate unit, **Swiss Radio and Television SRF** in **German-speaking Switzerland**, has repeatedly produced popular and successful children's programmes throughout its history. Well-known examples include *Spielhuus*, which was broadcast on SRF from 1968 to 1994, and the internationally acclaimed animated TV series *Pingu*. Since the 1980s, however, SRF has continuously reduced its children's slots, particularly in analogue television, due to cost-cutting measures and a few years ago shifted almost entirely to its online offering, which is geared towards information and education. However, a slight trend reversal has recently become apparent: In addition to traditional school television (now *MySchool*), SRF has been offering a new and expanded multimedia children's programme under the title *SRF Kids* since 2022, with videos, podcasts, radio plays and radio programmes that provide entertainment and information. Fictional films play a subordinate role compared to other formats (e.g. reports, news programmes, explanatory videos). The short animated films shown primarily as part of *Guetnachtgschichtli* are mostly films bought in from abroad or co-produced with foreign countries, which are dubbed into Swiss German by SRF.

SRG's second-largest unit, **Radio Télévision Suisse RTS** in **French-speaking Switzerland**, markets its programme for children under the title *RTS Kids*. While SRF primarily makes its children's programme available online, RTS also gives children a lot of airtime on linear television. Every week, 25 hours of the programme are aimed at children aged 3 to 12. Compared to SRF, fictional content, especially short animated films, plays a much greater role. This includes many in-house productions, but also purchases from other, mostly French-speaking countries. Like SRF with *MySchool*, RTS also offers children and young people an educational programme: *RTS Découverte*.

SRG's **Italian-language** business unit, **Radiotelevisione Svizzera RSI**, also presents its programmes for children under the title *RSI Kids*. Like RTS, RSI focuses heavily on short animated films in addition to entertainment and information programmes, which are available both on linear television and online. Traditional characters such as Peo the dog from the programme *Colazione con Peo* (Breakfast with Peo), which is broadcast on Saturday mornings before a two-hour cartoon programme, are familiar to every child in Ticino. In contrast to RTS, RSI also offers live action films for older children and teenagers, for example almost every Friday evening. These are usually purchased abroad.

The **Rhaeto-Romanic** business unit, **Radiotelevisiun Rumantscha RTR**, broadcasts its programmes in Rhaeto-Romanic on the *SRF 1* television channel. *RTR*'s children's programming is grouped under the name *Uffants* (children), for example the weekly information programme *Minisguard*. As *RTR*'s analogue broadcasting slots are limited to *SRF 1*, *RTR* mainly offers its children's programming online. In the fictional area, this is based on short animated series, some of which are taken over by the other business units and dubbed into Romansh. Occasionally, smaller animated series are also produced by *RTR* itself.

As part of the so-called **Pacte de l'audiovisuel** between *SRG* and Swiss film associations, *SRG* contributes CHF 32.5 million annually to the production of films and series developed by independent Swiss film producers and co-produced by *SRG*. Many of the children's films produced in Switzerland to date have been co-financed by *SRG* via the *Pacte de l'audiovisuel* and broadcast on main channels if they have been successful in the cinema, such as *Heidi*. No fixed proportion of the *Pacte funds* is reserved for the production of children's films.



## 4.6 VoD platforms

In Switzerland, there is no VoD platform specialising in children and young people or families, nor is there a children's film blog or a corresponding website that would make it easier for parents or teachers to find their way through the jungle of online film offerings for a young audience.

Free international portals such as *YouTube* and *TikTok* offer countless content for children, which is not specifically labelled. One exception is **YouTube Kids**, whose content is explicitly aimed at children up to the age of 13. However, the free portal has been criticised by child protection organisations due to its use of commercial advertising. On paid international SVoD platforms such as **Netflix** or **Disney**, it is usually possible to search specifically for content for children, as is also the case on the paid Swiss alternative **blue TV**. As in the Swiss cinema market, these VoD platforms mainly offer major international productions for children and young people. Independent and smaller European children's films are less common on these VoD platforms.

The Swiss platforms in the arthouse and independent film sector all offer both subscriptions and films for individual rental: **Cinefile**, where 25 productions are listed under the tag "Children/Family", including 10 Swiss feature films, animated films and documentaries. **Filingo**, which describes itself as the streaming service for arthouse cinema in Switzerland, also offers a curated programme for children. Under the "Family" tag, there are films for ages 4, 6 and 12, as well as films for teenagers. In both cases, however, the offer does not go beyond the children's films that were previously shown in Swiss cinemas. **Artfilm.ch**, which specialises in Swiss films, also has titles for children and young people. However, they are relatively difficult to find due to a lack of filter options.

SRG's free VoD platform, **Play Suisse**, also offers a number of Swiss productions (feature films, animation and documentaries) in the "Family" category. However, the offering is limited, as it is not easy for *Play Suisse* to obtain the rights for its free offering from the producers.

Another important VoD service is the German platform **Filmfreund**, the curated streaming service of public libraries, which is also available in Switzerland. The offer ranges from German classics to international arthouse cinema and children's series. Various topics are highlighted on special, editorially prepared pages. A corresponding selection of films is presented, along with background information and further links.

## 4.7 Festivals and film awards

Film festivals, especially those specialising in children's films, play an important role in the visibility of independent children's films. It is thanks to them that numerous children's films with small and medium budgets from a large number of countries are screened in Switzerland every year.

There is no larger festival in Switzerland that has established itself as a meeting place for Swiss children's film makers and the wider industry in Switzerland and abroad. The three festivals specialising in children's films are located in different language regions, work independently of each other and, due to their limited resources, almost exclusively reach a local and regional audience. School classes are an important group of visitors.

The **Castellinaria Festival del cinema giovane** in Bellinzona is the oldest and also the official children's film festival in Switzerland. It was founded in 1988 with the aim of being a national children's film festival, but this could not be realised, although it has held screenings in other regions of the country. The programme consists of film screenings, exhibitions and workshops. *Castellinaria is committed to film education in the canton of Ticino all year round and is the only children's film festival in Switzerland to be supported by the Federal Office of Culture, albeit via the "film education" funding line and not via national festival funding. It also acts as a partner in the Locarno Film Festival's new programme series, *Locarno Kids*. Since 2019, *Castellinaria* has organised an annual*

"Thanks to the support of *MEDIA Desk Switzerland*, it has launched *CastellinEurope*, a conference of European festivals dedicated to innovation in the field of cultural mediation and the exchange of ideas and best practices to make cinema more accessible to younger generations.

The **Zoomz** children's and youth film festival has been organised in Lucerne since 2015. In addition to its main venue in Lucerne, the festival now also has offshoots in other central Swiss cantons (Zug, Schwyz, Uri, Obwalden) and in Solothurn. As with the *Castellinaria* Festival, workshops play an important role in the festival programme alongside the film screenings. Before the pandemic, the *Zoomz* association regularly organised events for the film industry, including a conference with international speakers on children's film in Switzerland (*Beyond Heidi*) in 2019 in collaboration with the *Children's Film Working Group*. Due to a lack of financial resources, the festival has discontinued such events.

The *Cinéma Jeune Public* festival has also existed since 2015 and is organised annually in Lausanne and Pully with a specific thematic focus. The festival offers films, numerous workshops, meetings with filmmakers and a film concert for children, young people, families and schools, but no events for the film industry.

In addition to these three specialised children's film festivals, many other Swiss festivals have now introduced programme series for children and young people - partly because the performance agreements with the Federal Office of Culture are linked to certain requirements in terms of programme diversity: The *Neuchâtel International Film Festival NIFF* (*NIFFF Invasion, Kids*), the *Black Movie* in Geneva (*Le Petit Black Movie*), the *International Short Film Festival Winterthur* (family programme), the *Solothurn Film Festival* (educational film programmes for school classes and for teachers), *Visions du Réel* in Nyon (Young Audience). as well as the *Locarno Film Festival* mentioned above (*Locarno Kids*). The *Zurich Film Festival* has continuously expanded its *ZFF kids* section in recent years and now organises a year-round programme of film screenings and workshops for children in collaboration with the *Filmkids* association and its *film school for children and young people*, *filmkids.ch*.

The international festival for animated film *Fantoche* in Baden and the Geneva Animation Festival *Animatou* have also been committed to children for years. Due to the great importance of animated films within international children's filmmaking, they traditionally have a broad programme for children of all ages and for families. *Fantoche* also organises various educational events throughout the year, such as film screenings, workshops and exhibitions together with filmmakers.

Switzerland does not award a film prize for children's films.

## 4.8 Film mediation

The above-mentioned festivals play an important role in film education with their school screenings, educational film material, workshops for children and young people and other programmes. However, in many cantons (Bern, Basel, the whole of eastern Switzerland, Graubünden, Valais, Jura) and in rural regions and small towns, there are no festivals, which means that only a small proportion of the Swiss population is reached. A number of specialised film distribution and film education initiatives, within which children's films also play a role, have come to the rescue. They are supported by the *Federal Office of Culture* and the cantons, as well as in part by industry associations (*ProCinema*), collecting societies and private foundations.

The film club ***Die Zauberlaterne (La Lanterne magique)***, founded in 1992, is aimed at children aged 6 to 12. The umbrella organisation is based in Neuchâtel, but the 100 regionally and locally organised clubs are present throughout Switzerland (and in countries all over the world) and work with all types of cinemas, from long-established country cinemas to multiplexes and arthouse cinemas in larger cities. Each year, the clubs show their members a selection of nine films from film history to contemporary productions at an affordable price. The children go to the cinema unaccompanied by adults, but are supervised and receive a scenic and thematic introduction from trained animators, often actresses. For 4-6 year olds, there is *the Little Lantern*, which takes place four times a year. The association also creates online programmes in various languages and has set up a film club for young people.

Another important national player in the field of film distribution is the mobile cinema ***Roadmovie***, which was founded in 2002. It travels with its bus to places where there are (no longer) any cinemas - mainly rural and mountain regions - and shows current Swiss films for adults as well as a selection of Swiss short films for children. The association creates encounters between film-makers and the public and promotes cultural exchange between Switzerland's four language regions. It also develops film programmes and workshops for children, young people and adults and supports teachers with further training and advice.

The ***Kinokultur - für die Schule*** association has been promoting film education in schools for more than 10 years. From a catalogue of selected current cinema productions, which can be viewed online and for which the association develops suitable teaching materials, teachers can book school screenings of around 50 pupils or more in their regional cinema throughout Switzerland. While the offer was initially limited to Swiss films, there are now also European children's films in the catalogue.

*Kinokultur - für die Schule* cooperates with the **nanoo.tv** portal, a collaborative online media library and film platform for educational institutions. *Nanoo.tv* enables teachers to record, edit and share audiovisual content from TV and radio stations and other sources with teachers and students. The online media library also offers access to a collection of audiovisual content selected by teachers from all participating schools throughout Switzerland.

The ***cineducation.ch*** association, in which a large number of film education initiatives are organised, is committed to ensuring that the importance of film education and film mediation is better understood and supported by politicians and educational institutions. Children's film has not yet played a role in the association's activities as an independent subject area.

Although more film education initiatives have emerged in Switzerland in recent years, the country is also poorly positioned in this area compared to other European countries, and film is not nearly on a par with other art and cultural disciplines in school education. According to a programme broadcast on Swiss television in 2017, local film education initiatives only reach 5% of Swiss children.<sup>12</sup> This puts Switzerland at the bottom of the league in Europe. Once again, Denmark leads the way, reaching 81% of its children and young people with film education initiatives. This is probably another reason why film culture is so well established in Denmark and why its own productions reach far beyond the borders of this small country.

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<sup>12</sup> Swiss television, *film education in Switzerland*, <https://www.srf.ch/news/panorama/nur-jeder-20-schueler-erhaelt-filmunterricht>)

## 4.9 Film schools

The *Zurich University of the Arts (ZhdK)* does not offer any specific lectures on children's film in its *film* degree programme. According to Stefan Jäger, Head of Screenwriting at the ZhdK, there is relatively little interest in this topic among students on the Bachelor's programme. In the Master's programme, it depends on the students, who are free to choose their own material. If a children's film is developed, a corresponding mentor is assigned who has experience in supervising children's films.

The *Lucerne University of Applied Sciences and Arts (HSLU)*, where the *animation* and *video* degree programmes are taught, has not yet offered any explicit training content for children's films. This year, however, the curriculum is being revised, with the aim of strengthening the subject of *writing for animated films*. Jürgen Haas, Head of Bachelor Animation, could well imagine integrating a lecture on children's film into the curriculum if time permits.

At the *Haute école d'art et de design - Genève (HEAD)* and at the *Ecole Cantonale d'Art de Lausanne (ECAL)*, **there are** also no lectures or seminars on children's film. There is no room for them in the three-year Bachelor's programme. In the Master's programme, there are sometimes "ateliers" with female filmmakers. For example, Claude Barras was once invited to the HEAD, which meant that the subject of children's film was included in the lessons. Sometimes "Ateliers" take place at HEAD, which are organised across all degree programmes. Such an "atelier" on the topic of "young target audiences" has not yet been organised.

#### 4.10 Children's and youth literature

A look at Europe has shown that there is often a lively and widely recognised children's and young adult book scene in successful children's film countries. This provides filmmakers with well-known material that they can adapt for film. Swiss filmmakers have also followed this path in recent years and have filmed Swiss "classics" such as *My Name is Eugene*, *Heidi* and *Schellen-Ursli*, all of which were very successful in the cinema and in subsequent exploitation. In contrast to other European countries, there is a particular lack of contemporary originals in Switzerland that are known to a wide audience. One exception is the French-speaking Swiss book series *A Case for Maëlys*, which was recently adapted as an animated series by French-speaking Swiss television RTS and is also broadcast by other SRG business units.

The children's and young adult book scene in Switzerland is quite small, and there is not much exchange between the language regions. Some of the authors are internationally active because they write their books in English. Some of them do this very successfully, but are little known in this country because their books are mainly read in the English-speaking world (e.g. Jyoti Guptara in India with his *Calaspia trilogy*). Of course, there are also authors who are successful in German-speaking countries (e.g. Carlo Meier's *Kaminski Kids*). In Switzerland, *Baeschlin-Verlag* is a publishing house specialising in children's literature. The *Orell Füssli* publishing house is also important from the point of view of the scene. School readings and workshops are an important source of income for authors. These reach many children every year. Authors also meet their audience at festivals and fairs. However, there is only one festival that specialises in children's literature, the *Abraxas* in Zug. Some festivals have children's sections (e.g. the Solothurn Literature Days), but this is by no means a matter of course.

You become a children's book author as an autodidact. At the only university course for literary writing in Switzerland, the *Literature Institute in Biel*, children are not an issue - just like at film schools.

Children's book authors have organised themselves in the *Autillus* association, whose aim is to represent the interests of children's and young adult book authors in Switzerland (e.g. by recommending fees for readings) and to network them. Members of the association include authors of both illustrated children's books and predominantly text-based books.

*Autillus* is very interested in a stronger exchange with the film scene and sees great potential in this. However, Switzerland lacks meeting points for this, such as an industry section of a major children's film festival. Networking with other children's culture scenes (e.g. theatre) holds untapped potential for Swiss children's filmmakers.

## 5 Conclusion

The research has shown that a broad and diverse range of children's films in the broader sense is always the result of political will and targeted development work. All of the European countries analysed by the working group with a large and diverse offering for their young target audience have taken measures to promote this - be it more in the area of exploitation, as in France, or in production, as in Germany, or on several levels, as in the Nordic countries. Targeted measures are an absolute prerequisite, and these must be organised on a country-specific basis.

It is crucial that the measures are well coordinated. If, for example, only the early development of children's film material is supported, as is currently the case in Switzerland, authors and producers may be disappointed if the further development and production process is slow or even fails due to a lack of funding opportunities. And if there is a lack of resources for exploitation, the films produced do not reach their audience. In Switzerland, measures are urgently needed in all areas, including film distribution, in order to change the situation in a targeted manner.

A side effect of a targeted funding policy is the change in image that goes hand in hand with it. Financial support brings recognition and promotes appreciation. Not only in Switzerland, but here in particular. The lack of interest shown by female filmmakers in the development of children's films has a lot to do with the fact that people in this country tend to smile at those who make "children's films". For example, an internationally successful children's film production that was submitted for a cantonal film prize was not even considered by the commission because it was "only a children's film". Children and young people make up around 20% of the Swiss population. Only when films for these target groups are taken as seriously as films for adults, only when their diversity and relevance is recognised by the industry, only then will more authors, directors and producers want to make children's films.

The discussion about change is often limited by financial considerations. The film industry's fear of greater fragmentation of the already scarce funding is justified, but manifests very short-term thinking. While everyone is aware that something must be done to combat the decline in audiences and that the older generation of cinema enthusiasts cannot keep film culture alive in Switzerland forever, other priorities have always been set in film policy. The discussion about young talent and diversity has so far found little place in day-to-day political events.

With this report, the AG Kinderfilm hopes not only to provide information, but also to inspire and motivate those involved in the Swiss film industry to change this.



Switzerland likes to look to Denmark for inspiration from its films and television series. There, 25% of the Danish Film Institute's funding is reserved for children and young people, the young target audience is taken seriously there, and courageous and diverse productions are created that also reach the audience.

We too should invest in the image, in the future and thus in the future audience of Swiss film.  
From now on.

## 6 Recommendations

Even if Switzerland is certainly a special case in terms of federalism, the four language regions and the small, fragmented market, a comparison with Europe allows conclusions to be drawn as to how the situation of children's film can be improved in this country too. A look at Germany, for example, makes it clear that good networking between the various players is fundamental to achieving change. There needs to be a "children's film community" that meets regularly, pulls together and engages in targeted lobbying. It needs places, such as festivals, where such meetings can take place and exchange is made possible. And sometimes, as in Belgium, all it takes is a simple impetus, a single, targeted measure, to get the ball rolling.

Most successful European children's film production countries have **their own funding pots** for the development and production of children's films, which is always accompanied by the assessment of applications by experts in the field - be it children's film directors or commissions consisting of children's film experts. The funds reserved for the children's film sector range from quotas (25% of all film funding in Denmark), to annual distribution plans (Poland), to quotas (one film per year in Belgium that receives production funding). In Switzerland, however, neither separate funding pots nor funding quotas for children's films are conceivable in the foreseeable future, as became clear in our discussions.

In dialogue with selected representatives of the film industry, the Children's Film Working Group has developed realistic proposals on how children's, youth and family films can be strengthened in Switzerland, both in national production and co-production beyond the realm of commissioned films and in the reception of international films that contribute to the diversity of the offerings for young audiences, stimulate the local film industry and strengthen the status of cinematic works for children in the film landscape and in children's culture as a whole.

The **recommendations are** aimed at the entire industry. The interaction of smaller and larger measures in various areas and their staggering over time results in a **children's film strategy for Switzerland** for the next five years.

Accordingly, the following proposed measures are listed according to their feasibility and complexity and assigned to the relevant stakeholders and organisations. The short-term time horizon covers the next 1-2 years, the medium-term 3-5 years.

A successful children's film production is created against the backdrop of a lively children's culture that also encompasses other cultural sectors such as literature, music and theatre. This is demonstrated by successful European children's film production countries. In Switzerland, there is still a great need for action in this respect. Although the measures proposed here are limited to children's film, a more comprehensive strategy for the promotion of children's culture in Switzerland would be a cultural policy desideratum. Such a strategy would give children's film wings, just as this strategy should make an important contribution to the promotion of children's culture.

## 6.1 Short-term measures

### **Measure 1.1 Training for committee members**

In Switzerland, neither the national nor the regional funding commissions are currently trained in the area of children's film. The project assessment is therefore "amateurs" in the field, which leads to frustration among children's filmmakers. As only a small part of the Swiss film industry is familiar with the diverse range of children's films made in Europe, children's films are generally defined as a "genre" in this country and equated with commercial films for the general public. Arthouse children's films hardly stand a chance when it comes to funding.

In order for projects to be adequately assessed in future, training in the area of children's film is needed. This could be organised by *FOCAL*, for example.

External editing or advice for the commissions from a children's film expert from abroad, as introduced by the *SUISSIMAGE cultural fund* for its children's film funding programme, is also conceivable. This not only improves the quality of the individual project assessments, but also ensures a transfer of knowledge from the experts to the commission.

**Addressees: BAK, regional funding programmes, FOCAL**

### **Measure 1.2 Regular further education programmes on children's film**

In spring 2022, *FOCAL* held a material development seminar for fictional children's films for the first time. It was well attended. Regular further training courses are essential for the professionalisation of the industry in this area. Events should also be offered on the subject of documentary films for children or acting coaching for children.

**Addressees: FOCAL**

### **Measure 1.3 Swiss accession to the Cinekid Script Lab**

To high-quality children's film projects to develop high-quality children's film projects, must Swiss scriptwriters must be able to develop their skills in this area. The *Cinekid Script Lab*, which takes place annually, offers a great opportunity for this. It starts during the *Cinekid Festival* in Amsterdam in October with a one-week lab where children's film writers from all over the world meet, exchange ideas about their projects and are accompanied by experienced tutors. After a telephone or Zoom meeting with their tutor in December, they meet for a second one-week lab at the *Berlinale* in February and conclude the development process in April with a telephone or Zoom meeting with their tutor. The Script Lab promotes writing as well as international exchange and networking and is very popular with the authors. Swiss projects can already apply for the Script Lab and be selected as part of the free quota (6 projects per year). If Switzerland were to join the programme, for example via *FOCAL*, as the foundation has already done with other

European training programmes, the participation of one Swiss candidate per year would be guaranteed.

**Addressees: FOCAL**

#### **Measure 1.4 Courses on children's film at film schools**

At present, film students hardly ever come into contact with films for children or young people during their training at a Swiss film school. Neither the *ZhdK* nor the *HSLU*, *HEAD* or *ECAL* offer specific lectures on children's film. (Cf. chapter 4.9) However, film students need to be aware of the flourishing European children's film scene and actively engage with it in order to develop their own interest in this area. We therefore strongly recommend that lectures on children's film be integrated into the curriculum of Swiss film schools. It would also be possible to utilise the existing Alpine cooperation between the Munich *University of Television and Film (HFF)*, the *South Tyrolean Film Fund BLS*, the *ZeLIG School for Documentary Film in Bolzano*, the *Zurich University of the Arts ZHdK* and the *Vienna Film Academy* for a transnational film history lecture on the subject.

**Addressees: ZHdK, HSLU, HEAD, ECAL**

#### **Measure 1.5 New bilateral co-production agreements**

Another measure to promote cross-border cooperation is the conclusion of new bilateral co-production agreements with experienced children's film production countries such as the Netherlands, the Flemish Community of Belgium, Sweden, Denmark and Norway. Although co-productions with these countries are already possible under the European Convention on the Joint Production of Cinematographic Works, bilateral agreements can simplify or extend co-operation (e.g. to television films). They also pave the way for ongoing cooperation and ensure the transfer of expertise.

**Addressees: BAK**

#### **Measure 1.6 Additional points in the assessment of minorco-productions**

A small but important measure is the awarding of additional points for projects with a young target audience, which the BAK awards when assessing minority co-productions. Creative Europe's MEDIA programme has been doing this for years in order to actively strengthen children's, youth and family films.

**Addressees: BAK**

#### **Measure 1.7 Co-production meetings focussing on children's films**

In order to initiate the exchange and international networking of Swiss children's film makers, one of the many existing co-production meetings could be dedicated to projects for young audiences. A good framework for this is provided by the existing *First*

*Pitch co-production meeting*, which the *Zurich Film Foundation* organises every two years in collaboration with the *MfG Baden-Württemberg*. Other possible partners for this would be the regional film funding organisations in Munich and Vienna.

As the example of Germany with the *Mitteldeutsche Medienförderung MDM* in the federal state of Thuringia has shown, regional funding organisations can take on a pioneering role in strengthening children's film in all its facets and thus achieve a great deal.

**Addressees: Zurich Film Foundation and other regional funding organisations in all language regions**

#### **Measure 1.8                      Statistical recording of children's films**

As described in chapter 4.1, there are currently no reliable figures on the development and production of children's films in Switzerland. Neither the *Film Section of the Federal Office of Culture* nor the cantonal funding bodies record whether the submitted projects are films for children, young people or families. We recommend that the *BAK* and the regional funding organisations enquire about this in future submissions. This would make it possible to obtain reliable information on the number of films produced, as well as on how many films for a young target audience fail due to lack of funding or are not developed further for other reasons.

**Addressees: BAK, cultural promotion offices of the cantons**

#### **Measure 1.9                      Targeted cinema promotion for children's films**

In view of the decline in audiences following the pandemic, many cinemas that are committed to film culture no longer have the financial or human resources to tackle additional tasks such as developing a young audience (audience development). At the same time, however, projects in this area offer opportunities for support from public institutions. In contrast to established civic cultural venues (theatres, concerts, opera houses), cinemas do not receive any funding for their structures, but do receive (as yet very little) funding for their programme diversity and events. Special programmes such as accompanied premieres and other supporting programmes for young audiences are highly valued in the *BAK's* new cinema funding in 2022. Although the *BAK's* contributions as national funding can only be small, many cantons, cities and municipalities are definitely interested in a culturally diverse offering for young target audiences and would also support cinema offerings in this area. In order to create offers and formulate arguments vis-à-vis funding bodies, cinemas should exchange ideas and support each other, for example with jointly curated programmes for local children's film festivals. The associations could provide an exchange of ideas, while the curators of Swiss festivals and the members of *cineducation.ch* could provide further advice on content (see measure 1.13).

**Addressees: Cantonal cultural and educational funding agencies, cities and municipalities, cinema associations**

### **Measure 1.10                    Expansion of distribution funding for children's films**

International studies and conferences (such as the *Weimar Declaration*, see Chapter 3) have established that there is a need to catch up in the distribution and marketing of children's films beyond the mainstream, both in terms of funding and expertise. Switzerland's national distribution funding (*BAK's* range and diversity, *MEDIA replacement measures*) already takes this into account by awarding more points to children's films and systematically favouring them in the selection process, in line with the EU's funding measures (*Creative Europe*). However, marketing budgets are generally too low and human resources too scarce to reach a young target audience these days. This requires an exchange between children's film distributors in different countries on the one hand and good cooperation between distributors, producers and cinemas in their own countries on the other in order to work more innovatively and effectively. The funding programmes should adequately support the distribution, marketing and positioning of original children's films on streaming platforms in their funding lines.

**Addressees: Regional and national distribution organisations, distribution companies**

### **Measure 1.11                    Optimising the visibility of Swiss children's films**

As explained in Chapter 4.1, the structure of the existing statistics makes it very difficult to find Swiss children's film titles at all. The *SWISS FILMS* database offers an easy way to change this by categorising the existing tags according to target groups.

"children" or "family" and not according to the content. Because films about children are not necessarily suitable for children.

It would also make sense for newly produced children's films from Switzerland to be represented and promoted at the appropriate festivals abroad. To this end, the promotion agency for Swiss film should focus more on international children's film festivals and markets, be present there wherever possible and network.

**Addressees: SWISSFILMS**

### **Measure 1.12                    Adaptation of Succès Cinéma**

As children's films are generally only programmed in cinemas on certain days and at certain times of day (Wednesday, Saturday and Sunday afternoons), they, their distributors and venues are structurally disadvantaged when it comes to generating reference money. This applies in particular to arthouse projects. For this reason, children's films of all genres should be placed on an equal footing with documentaries in terms of performance-based film funding and in future only have to achieve a minimum threshold of 5,000 admissions, as is already the case in Austria today.

**Addressees: BAK**

### **Measure 1.13                    Marketing of current children's films on television**

In-house productions of the *SRG* corporate *units* (currently e.g. the TV series *Tschugger*) are advertised very intensively by the broadcasters. In order to bring variety to the frequent repetition of these adverts, broadcasters could use part of the programme to of their

advertising slots for the marketing of current cinema productions for children and young people. Ideally, these would be productions that have been created with funds from the *Pacte de l'audiovisuel* and are later also shown on *Play Suisse*. In this way, broadcasters could show their commitment to young audiences and families and at the same time support the cinema industry in its efforts to offer a diverse range of films.

**Addressees: SRF, RTS, RSI**

**Measure 1.14 Equal treatment of short children's films at Succès Festival and Festival Support by SWISSFILMS**

Short films for children are currently disadvantaged when it comes to the awarding of Succès Festival points and festival support by *SWISSFILMS*, for example at the *Annecy Festival*, which is important for the animated film industry. There, Succès Festival points are only awarded for short films in the main competition (*courts métrages en compétition*) and for graduation films by film students (*courts métrages fin d'études en compétition*), but not for the children's film competition category (*courts métrages Jeune public*). As a result, animated film makers often submit their works for the main competition, even if this reduces their chances of being selected. At other festivals, on the other hand, films that are suitable for children often automatically end up in the children's programme, as the festivals also want to fill it, which in turn puts female filmmakers at a financial disadvantage, as it does not generate any Succès Festival points.

Children's filmmakers also receive significantly fewer contributions from *SWISSFILMS* for festival support, with the argument that only festivals or categories with "professional" juries (i.e. adults) can be financially supported. This shows a disdain for children both as an audience and as jurors of the works created for them.

The *Swiss Film Academy* is also guided by the Succès Festival list: Registration for the *Swiss Film Award* is only possible for films that have at least 50 cinema screenings in a calendar year or have been invited to a festival in the category on the Succès list. Filmmakers who produce short films for children therefore have little chance of being admitted to the Swiss Film Awards. However, this would be very important - not necessarily in order to win prizes, but first and foremost so that the works become visible within the industry and the filmmakers are given a platform.

**Addressees: BAK, SWISSFILMS**

**Measure 1.15 Establishment of a lobbying organisation for children's film**

In the Swiss film industry and among funding bodies, there is little awareness of the importance and special features of children's films. This also has to do with the fact that no one in Switzerland substantially represents the interests of children's film. The working group therefore recommends the establishment of an interest organisation for children's film supported by public funds.



children's film. This organisation should be supported by the voluntary commitment of its members and the board, but managed by a professional management team. The task of the interest organisation should be to raise awareness of the importance and potential of children's film among the Swiss film industry, funding bodies, the media, schools and the public in cooperation with the existing children's film festivals (see measure 1.16) by providing information and international data on children's film, advising cinemas on the organisation of events and carrying out awareness-raising measures and events. Based on European experience, the working group also proposes that no new organisation be founded for this purpose, but that the remit of the existing umbrella organisation for film education, *cineducation.ch*, be expanded to include children's film and that it be jointly funded by the Federal Office of Culture and the cantons (*Conference of Cantonal Culture Commissioners*).

**Addressees: BAK, Conference of Cantonal Culture Officers, cineducation.ch**

#### **Measure 1.16                    Expansion of funding for existing children's film festivals**

Switzerland lacks a meeting place where children's film makers can exchange ideas and find out about the latest developments in children's film. A place that is also recognised internationally and visited by guests from abroad. This means that children's film in Switzerland is significantly less well positioned than other film forms and genres (feature film, documentary film, animated film, short film, etc.). One consequence of this is that children's filmmakers in Switzerland today work largely in isolation and no broader children's film movement is emerging. However, experience from Europe shows that such a meeting point is an important prerequisite for the emergence of a national children's film scene. Cultural associations and the children's film festivals they organise play an important role in this respect in some of the European countries considered by the working group. In the Flemish part of Belgium, the founding of *JEF* (see 3.6.) coincides with the rise of children's film production. Similarly, the expansion of children's film production in Poland is closely linked to the cultural association *New Horizons* (see 3.7.). Due to Switzerland's federal structure, a national children's film association cannot be realised in the short term. For this reason, the Children's Film Working Group is in favour of a prompt and substantial expansion of funding for existing Swiss children's film festivals (see 4.7) by the Federal Office of Culture and the cantons. On the one hand, this should put the currently insufficient funding of these festivals on a solid footing so that they can fulfil their role as a showcase for national and international children's film production on a permanent basis. On the other hand, the increased funding should enable them to build up a lively Swiss children's film scene, primarily through specific industry events for children's filmmakers and through the inclusion of cultural professionals from other children's culture sectors (literature, music, theatre). At the moment, children's film festivals cannot achieve the latter, as they are usually largely financed by cantonal funds, which do not cover activities in favour of children.

(screenings, mediation), but no programmes for the film industry. The existing Swiss children's film festivals are once again too regional for the Federal Office of Culture's festival funding programme.

**Addressees: BAK, cultural promotion offices of the cantons**

**Measure 1.17            Annual Swiss children's film programme for international and Swiss festivals and interested cinemas**

Curated programmes of national short films for young audiences exist in some European countries. In France in particular, they are very popular and successful in the cinema. For cinemas and festivals that have or want to build up a children's film audience, they would be a welcome addition to the limited offerings for younger children.

For film schools, they would be an opportunity to get students interested in children's films. After all, their graduation films are otherwise rarely shown in cinemas.

**Addressees: SWISSFILMS, GSFA (database), International Short Film Festival Winterthur**

## 6.2 Medium-term measures

### **Measure 2.1 Bundled production funding for original children's feature films**

In order to finance a feature film, producers in Switzerland are dependent on at least two of three major partners in addition to foundations and sponsors: The *Federal Office of Culture*, regional funding and Swiss television. It is often not possible to convince all the necessary commissions of the project and to finalise the budget. The financing of projects therefore often drags on for years and quite a few projects fail completely when funding commitments expire or other parameters of the production change.

This problem is even more acute in children's film productions, as these often have to be realised as co-productions due to the higher budgets (child actors with legally limited working hours, longer shooting phases, special effects), which per se entails a longer financing phase. As the cast must already be finalised for the production input and children change rapidly in the middle of their growth, this represents an enormous challenge for the production. Waiting years for financing is simply not possible.

As can be learned from various European countries, bundled funding for original children's feature film projects makes a decisive contribution to helping more projects to be realised. Especially for original material, because films based on a literary or brand template can already be financed relatively easily via the normal channels, as they are considered to have good exploitation potential.

Such targeted funding in Switzerland could be organised in such a way that the *BAK*, regional funding bodies, Swiss television and other funding bodies such as the *SUISSIMAGE cultural fund* reserve a sum for the production of original children's films. In the form of a competition, an expert commission would decide which of the submitted projects should be made. It would be possible to start with one film per year (the route via normal funding would remain open) and then increase the entitlement to perhaps two projects after a few years. This competition would stimulate the development of children's film material throughout Switzerland and encourage both authors and producers to focus on original children's material, which in turn would lead to more submissions to the classic funding programme. Over time, this should also lead to more projects being produced there.

**Addressees: BAK, SRG, regional and other funding organisations**

### **Measure 2.2 Development and production of fictional and documentary series by TV broadcasters and streaming providers**

Most European children's film production countries have a large and diverse range of fictional and documentary formats for children, which are produced by the

are produced, broadcast and streamed by public and private television channels. These offerings, often series with episodes between 10 and 25 minutes long, are popular with young audiences at home because they depict, dramatise and take seriously the lives of this target group in all their diversity. The culture of the country is reflected from the child's perspective. When children become accustomed to local audiovisual content, their appetite for cinema productions in their own language grows and their interest in engaging with their own culture in the audiovisual field can continue into adolescence.

The AG Kinderfilm therefore recommends the production and distribution of fictional and documentary content for children and young people by TV broadcasters as an important flanking measure outside the cinema.

**Addressees: SRG, TA Media, CH-Media, 3plus,one+, blue TV**

### **Measure 2.3                      Establishment of a synchronisation fund**

International children's and family films are rarely shown in cinemas in Switzerland unless they have already been dubbed into the national languages of German or French or have a foreign distributor who takes care of the dubbing. This is because children cannot yet read subtitles and dubbing is expensive. In small Switzerland with its four language regions, it is hardly financially viable for a distribution company to have a film dubbed.

The establishment of a dubbing fund as explicit support for distribution could counteract this. In the best case scenario, the dubbing fund is organised on a subsidiary basis and is financed by the *Federal Office of Culture*, the cantons (*education and training directorates* as a measure for cultural participation), the *SRG* and/or foundations with a corresponding funding purpose. Secondary exploitation on *Play Suisse* or other VoD platforms is conceivable.

If a handful of international children's and family films are released in cinemas in Switzerland each year in this way, this in turn helps the local film industry to become familiar with the diversity of foreign productions. These 3-5 dubbed films per year could be offered to cinemas as a package and travel around Switzerland.

However, a Swiss dubbing fund could also benefit minority Swiss co-productions (such as the current *Hotel Sinestra*). It would counteract the shortage of specialists in this country (dubbing directors, screenwriters for dubbing scripts) and revitalise a sector.

The Netherlands, which already has a synchronisation fund, can provide guidance on the guidelines.

Cooperation between Switzerland, Germany and Austria in a pool to dub international films for a young audience would also be conceivable for German-language dubbing.

**Addressees: Cantons (education and training directorates as a measure for cultural participation), cantonal boards of trustees as in Solothurn, SRG, BAK**

#### **Measure 2.4                    Expansion of a streaming service into a learning platform**

The range of Swiss streaming services for the young target audience is currently quite small and confusing (see section 4.6). Expansion is not worthwhile for most providers, as the competition from international platforms is too great. However, as viewing habits are moving away from cinema and towards streaming, it would be highly desirable to expand the VoD platforms to include both current and older Swiss children's films - ideally in combination with teaching materials so that the streaming service can also be used by schools.

We therefore recommend developing an existing streaming service into a learning platform along the lines of the Danish initiative *Filmcentralen* (see 3.4.3). Ideally, *SRG* would adopt this with its *Play Suisse* platform as a contemporary extension of its educational offering. Through direct access to schools, *SRG* could come into contact with the young target audience, position the platform and strengthen it for the future.

Alternatively, the online media centre *Nanoo.tv* (see 4.8) could be developed into a learning platform based on the Danish model. However, this would require greater involvement of the film industry and its needs.

**Addressees: SRG Play Suisse, Nanoo.tv**

#### **Measure 2.5                    Development of the website *kinderfilmblog.ch***

Finding your way through the jungle of online film offerings today requires a lot of time, nerves and patience - resources that parents in particular often lack. Most parents want curated offers and websites with information and film tips.

In Germany, film critic Rochus Wolff has been running the *Kinderfilmblog.de* for several years and has also published several books in which he specifically names the streaming services where the films are available. As a Swiss consumer, however, there is a sense of disillusionment when using the service, as many films are not available here due to geo-blocking. We therefore recommend setting up an analogue blog in Switzerland, possibly in collaboration with its German counterpart.

**Addressees: Swiss Association of Film Journalists (SVFJ)**

**Measure 2.6                      Awarding a children's film prize for cinemas**

The aim here is to honour international productions from the independent sector, through the cinemas that show them. Such an award would be an incentive to engage with the films in question, it would give recognition and attention to the filmmakers and distributors of the films and at the same time be a marketing and promotional tool for the films and the cinemas.

**Addressees: ProCinema, cinema associations, lobbying organisation for children's film (organisation)**

## 6.3 Tabular list of measures

### 6.3.1 Short-term measures

No.	Development and production measures	Addressees
1.1	Training for commission members	BAK, regional subsidies, FOCAL
1.2	Regular further education programmes on children's film	FOCAL
1.3	Switzerland joins the Cinekid Script Lab	FOCAL
1.4	Courses on children's film at film schools	ZhdK, HSLU, ECAL, HEAD
1.5	New bilateral co-production agreements	BAK
1.6	Additional points in the assessment of minority co-productions	BAK
1.7	Co-production meeting with a focus on children's film	ZH Filmstiftung, regional funding
1.8	Statistical recording of children's film projects	BAK, regional subsidies

No.	Measures Evaluation	Addressees
1.9	Targeted cinema funding for children's films	BAK, cultural funding agencies of the cantons, cities and municipalities, cinema associations
1.10	Extension of distribution funding for children's films	Regional and national rental promotion, rental companies
1.11	Optimising the visibility of Swiss children's films	SWISSFILMS
1.12	Adaptation of Succès Cinéma	BAK
1.13	Marketing of current children's films on television	SRF, RTS, RSI
1.14	Equal treatment of short children's films at Succès Festival and Festival Support by SWISSFILMS	BAK, SWISSFILMS

No.	Film culture measures	Addressees
1.15	Establishment of a lobbying organisation for children's film	BAK, Conference of Cantonal Culture Officers, cineducation.ch
1.16	Expansion of funding for existing children's film festivals	BAK, cultural promotion offices of the cantons
1.17	Annual Swiss children's film programme for international and Swiss festivals and interested cinemas	SWISSFILMS, GSFA (database), International Short Film Festival Winterthur

### 6.3.2 Medium-term measures

No.	Development and production measures	Addressees
2.1	Bundled production funding for original children's feature films	BAK, SRG, regional and other funding programmes
2.2	Development and production of fictional and documentary series for TV channels and streaming providers	SRG, TA Media, CH-Media, 3plus, one+, blue TV

No.	Measures Evaluation	Addressees
2.3	Establishment of a synchronisation fund	Cantons (education and training directorates as a measure for cultural participation), cantonal boards of trustees as in Solothurn, SRG, BAK
2.4	Expansion of a streaming service into a learning platform	SRG Play Suisse, Nanoo.tv

No.	Film culture measures	Addressees
2.5	Structure of the website kinderfilmblog.ch	Swiss Association of Film Journalists (SVFJ)
2.6	Awarding of a children's film prize for cinemas	ProCinema, cinema associations, lobbying organisation for children's films



## 7 Closing words

Changes do not happen overnight. They take time and coordinated action. The audiovisual industry is changing and the future is uncertain. This makes it all the more important to take the "audience of tomorrow" seriously and to think about them when it comes to shaping change.

The recommendations formulated in this report are not intended to be the last word in wisdom. They are intended to show that a children's film strategy requires measures in the various areas and at various levels that are interrelated and actors that network with each other.

The AG Kinderfilm considers three basic elements to be important:

- Children's films of all kinds and in the country's languages are needed so that there can be an audience of tomorrow with diverse film tastes.
- A taste for and love of film does not arise solely from the consumption of audiovisual offerings. Film education and film mediation make a decisive contribution to this.
- In order to realise the overarching goals and implement the measures, there is a need for a continuous lobby and places where those involved in children's film (in the broad definition of this report) can meet, exchange information about developments and experiences at home and abroad and act together.

## 8 Sources

The responsibility for the statements made by the interviewees lies with the authors of this report, not with the interviewees.

### 8.1 Interview partners abroad

#### **Belgium**

Dries Phlypo, Producer A Private View ([www.aprivateview.be](http://www.aprivateview.be))

Iris Verhoeven, Director JEF ([www.jeugdfilm.be](http://www.jeugdfilm.be))

Yves Ringer, Producer, Ring Prod ([www.ringprod.com](http://www.ringprod.com))

Adeline Margueron, distributor, Le Parc Distribution ([www.grignoux.be/fr/le-parc-distribution](http://www.grignoux.be/fr/le-parc-distribution))

#### **Denmark**

Kim Bruun, Chairman, Danske Børne- og Ungdomsfilmklubber DABUF ([www.dabuf.dk](http://www.dabuf.dk)) Jacob Breuning, School Cinema Consultant, Danish Film Institute ([www.dfi.dk](http://www.dfi.dk))

Lotte Svendsen, Children's Film Consultant, Danish Film Institute ([www.dfi.dk](http://www.dfi.dk))

#### **Germany**

Dr Rüdiger Hillmer, dramaturge and script consultant ([www.scripbureau.de](http://www.scripbureau.de))

Petra Rockenfeller, cinema operator of the Lichtburg Filmpalast in Oberhausen ([www.lichtburg-ob.de](http://www.lichtburg-ob.de))

#### **France**

Emma Cliquet, Adjointe au chef du service, Service des aides sélectives à la production et à la distribution, Centre National du Cinéma et de l'Image animée CNC ([www.cnc.fr](http://www.cnc.fr))

Thomas Jouannot, Assistant / gestionnaire, Service des aides sélectives à la production et à la distribution, Centre National du Cinéma et de l'Image animée CNC ([www.cnc.fr](http://www.cnc.fr))

Elise Veillard, Head, Département de l'éducation artistique, Centre National du Cinéma et de l'Image animée CNC ([www.cnc.fr](http://www.cnc.fr))

Marie-Sophie Decout, Chargée de mission, Département de l'éducation artistique, Centre National du Cinéma et de l'Image animée CNC ([www.cnc.fr](http://www.cnc.fr))

Florence Dupont, Programmatrice, Enfances au Cinéma ([www.enfancesaucinema.net](http://www.enfancesaucinema.net))

#### **The Netherlands**

Lotte Bronshoff, Netherlands Film Fund ([www.filmfonds.nl/](http://www.filmfonds.nl/))

Maaïke Neve, Producer Bindfilm ([www.bindfilm.com](http://www.bindfilm.com)) Heleen

Rouw, Director of the Cinekid Festival ([www.cinekid.nl](http://www.cinekid.nl))

#### **Austria**

Ines Häufler, Story Consultant and Author ([www.ineshaeufler.com](http://www.ineshaeufler.com))

Katja Dor, Producer Minifilm ([www.minifilm.at](http://www.minifilm.at))

**Poland**

Joanna Szymanska, Producer Shipsboy ([www.shipsboy.com](http://www.shipsboy.com))

Tea Time Kids Regio with Maciej Jakubczyk, Director New Horizons Association ([www.kids-regio.org/teatime](http://www.kids-regio.org/teatime))

**Sweden**

Jenny Gilbertsson, Swedish Film Institute ([www.filminstitutet.se](http://www.filminstitutet.se))

Eze Montenegro (Producer) and Daniel Lindquist (Head of Programming) both from BUFF, Malmö International Film Festival. (<https://www.buff.se/en/>)

**Czech Republic**

Petr Oukropec, Producer Negative ([www.negativ.cz](http://www.negativ.cz))

## 8.2 Domestic dialogue partners

Vincent Adatte, Director The Magic Lantern

Nadine Adler, Co-Head of Culture Promotion Migros Culture

Percentage Yvonne Augustin, Head of Education Programme Zurich  
Film Festival

Lisa Barzaghi, Production Assistant and Administrator Ticino Film Commission

Albin Bieri, Director of the Central Switzerland Film Specialist Group

Frank Braun, Co-Managing Director Neugass Kino AG

Annette Carle, Director

Niccolò Castelli, Director of the Ticino Film

Commission Paola Costantini, Canton Ticino

Culture Commissioner

Laurent Dutoit, Managing Director of film distributor Agora Films and cinema operator,  
Association Les Scala, Geneva

Isabelle Favez, animated film maker

Petra Fischer, Board of Directors, Assistej - Theatre for Young

Audiences René Gerber, Secretary General ProCinema

Cristiana Giaccardi, Programme Manager Castellinaria Festival del cinema giovane Romana

von Gunten, Cinema Operator Cinesol AG, Solothurn

Jyoti Gupta, President Autillus - Swiss Association of Children's and Young People's

Book Creators Jürgen Haas, Head of Animation Bachelor HSLU

Simon Hesse, Producer Hesse Film Lukas

Hobi, Producer Zodiac Pictures Nino

Jacusso, Director

Stefan Jäger, Head of Screenwriting Studies

ZhdK Rajko Jazbec, Producer Catpics

Delphine Jeanneret, Deputy Head of the Department of Film HEAD Susa

Katz, Deputy Managing Director of the Zurich Film Foundation

Dr Simon König, Representative for Cultural Projects Canton Basel-

Stadt Julia Krättli, Managing Director Zurich Film Foundation

Ivo Kummer, Head of the Film Section of the Federal Office of Culture Anne-Catherine Lang,

Producer Langfilm Mireille Loher, Cultural Affairs Officer Canton of St. Gallen Corinna Marschall,  
Managing Director MEDIA Desk Switzerland

Sanja Möll, Head of Education Programme Solothurn Film

Festival Stéphane Morey, Secretary General Cinéforum

Reto Peritz, Head of Entertainment SRF

Baptiste Planche, Head of Fiction SRF

Franziska Reck, Producer Reck Filmproduktion

Katrin Renz, Producer tellfilm

Izabela Rieben, Producer Drama & Animation RTS

Corinne Rossi, Co-Managing Director Praesens-Film AG

Anna Rossing, Managing Director Bern for Film

Giorgio Stanga, Managing Director Swisslos Fund Canton Ticino

Christian Ströhle, distributor Outside the box

Zdenka Vapenik, Head of Bernese Film Funding, Canton of Bern Sven

Wälti, Head of Film SRG

Claudia Wick, Producer Abrakadabra Films

Manuel Zach, cinema operator Zach & Zach cinergie (Belp, Burgdorf, Lyss)

Marika Zola, research assistant Swisslos Fund Canton Ticino

Presentation to the ARF / FDS Board of Directors

Presentation to the GARP Board of Directors

### 8.3 Catalogue of questions

What is the **general mood in the country regarding children's films**? How has this developed / changed over the last few decades? Have there been any key moments or events?

#### **National and regional sponsors / private foundations / other funding partners**

Are there special funding pots for children's films?

If so, since when, how long did it take to set up? How exactly does children's film funding work?

What measures are associated with this?

What effects has this shown and what are the side effects?

Is there specific support for the exploitation/marketing of children's films? Do the respective countries know a minimum proportion of the funding amount that must be invested in children's films?

Situation regarding short films?

#### **National television channels**

What role do national television channels (active and passive) play?

What attitude towards children's content do the respective broadcasters take?

Which children's programmes are produced?

How much airtime is there for children on analogue TV?

Are there **children's film festivals** in the country? If so, who supports them financially and how are they perceived by the population in the country / within the film industry? Are there markets and industry events for children's films?

Are there **script development programmes specifically for children's films**?

#### **Research**

Are there detailed statistics on children's films?

Who keeps them and in what form?

How many children's films are produced per country per year?

How many children's films are released in cinemas (share of children's films in total volume)?

#### **Evaluation**

Do the respective countries have distributors specialising in children's films or are children's films included in the programme by "normal" distributors?

Are there sales outlets specialising in children's films in the respective country? Are there specialised children's film cinemas?

Are there VoD platforms specifically for children's films or with children's film sections? Are there any other places where children's films are shown?

## 9 Appendix

### 9.1 ProCinema list category "Family"

CH-Filme Family	Distributor	Director	Prod. Year	Admissions	Country/All	Genre/All
Title_Original						
Heidi (1952)	PRAESENS	Luigi Comencini	1952	5290	Switzerland	Drama, Family
Heidi und Peter	PRAESENS	Franz Schwyder	1954	2923	Switzerland	Drama, Family
Anna annA	FAMA	J. Brauer G. Klüy	1982	2'348	Germany, Switzerland, Luxembourg	Family, Drama
Heidi (2000)	VEGA	Markus Imboden	2000	82'283	Switzerland, France, Germany	Family, Drama
Gbbi	FAMA	Robi Engler	2003	35'066	Germany, Luxembourg, Switzerland	Animation, Family
Ferienfeber	VEGA	This Lüscher	2004	2'3415	Switzerland, Netherlands	Comedy, Family
Je suis ton pere	JMH	Michaël Rodde	2004	245	Switzerland	Drama, Family
Mein Name ist Eugen	NO DISTRIBUTOR	Michael Steiner	2004	58'225	Switzerland	Comedy, Action, Adventure, Family
Vila Henniele	STAMM	Peter Peyve	2004	295	Austria, Switzerland	Family
Hufschlag - auf den Spuren der Säumer	PRODUCER	Luka Gasser	2005	3'851	Switzerland	Adventure, Family
Heiden Sterben Anders	PRODUCER	Ivo Sassek	2006	20'333	Switzerland, Germany	Action, Adventure, Family
Operation shakespeare a la vallée de Joux	MOA FILMS	Anne Cueno	2006	254	Switzerland	Documentary, Family
Villageois	MOA FILMS	Raphaële Aellig Régnier	2006	37	Switzerland	Documentary, Family
30k min - das roadmovie	PRODUCER	Lukas Fehr	2008	890	Switzerland	Comedy, Adventure, Family, Road Movie
Landgang	PRODUCER	Walter Anmann	2008	898	Switzerland	Documentary, Family
Murs porteurs	VEGA	Cyril Gabliat	2008	1'238	France, Germany, Switzerland	Drama, Family
Humains	VEGA	Jacques-Olivier Molon, Pierre Pirnick	2009	514	France, Luxembourg, Switzerland	Horror, Family
Hamschiter etienne	WALDNER	Daniel Young	2009	902	Hungary, Switzerland	Thriller, Family
Karma - Ich Komme Wieder	PRODUCER	Verena Jenny, Jacques à Bâle	2010	48	Switzerland	Road Movie, Comedy, Family
Lionel	AMKA FILMS	Ivo Sassek	2010	863	Switzerland, Germany	Comedy, Family, Romantic Comedy
Roman d'Ados - La fin de l'innocence	TROUBADOUR	Mohammed Soudani	2010	1080	Switzerland	Family
Ciara und das Geheimnis der Bären	NO DISTRIBUTOR	Beatrice Bakhti	2010	23'106	Switzerland	Documentary, Family
Schöne gsängst	PRAESENS	Tobias Ineichen	2012	14'604	Switzerland, Germany	Family
Alpsommer	MYTHENFILM	Alan Gsponer	2012	67'931	Germany, Switzerland	Family
Horizon Beautifol	STAMM	Thomas Horat	2013	20'589	Switzerland	Documentary, Family
Oduimranje	NO DISTRIBUTOR	Stefan Jäger	2013	1277	Switzerland, Ethiopia	Family
Puppy love	NO DISTRIBUTOR	Milos Pusic	2013	2'244	Serbia Republic, Switzerland	Drama, Family
Sam	PRODUCER	Deiphine Lehercey	2013	723	Belgium, Switzerland, Luxembourg, France	Drama, Family
Schwarzen Brüder	FILMCOOPI	Elena Hazanov	2013	346	Switzerland	Family
Shana - the Wolf's Music	FILMCOOPI	Xavier Koller	2013	12'2540	Germany, Switzerland	Family, Adventure, Period
Illegitime	MOA FILMS	Nino Jacusso	2013	16'049	Switzerland, Canada	Family
Linaud, marius und Königin po	FRENETIC	Anne Theurlibat	2014	10'19	Switzerland	Documentary, Family
tiempo nubiado	CINEWORX	Annette Carle, Isabelle Favaz	2014	357	Switzerland	Family
Heidi	PRODUCER	Arami Ullon	2014	1'564	Switzerland, Paraguay	Documentary, Family
Schellen-Ursli	DISNEY	Gunter Hofer	2015	316	Switzerland	Family
D'icchi hax	DISNEY	Alan Gsponer	2015	55'9284	Germany, Switzerland	Drama, Family
Grafen machen es nicht anders - Die Vater-Spur	MYTHENFILM	Xavier Koller	2015	45'6197	Switzerland	Family
Papa Moll	DISNEY	Michael Schärer	2017	125'319	Germany, Switzerland	Family
Romans d'adultes sur le chemin de l'indépendance vol.1 & 2	TROUBADOUR	Wab Deuber	2017	426	Switzerland	Documentary, Family
Forêt de mon père	PRODUCER	Manuel Flurin Hendry	2017	144'069	Switzerland, Germany	Family
peit monde	PRAESENS	Béatrice & Nasser Bakhti	2017	3'824	Switzerland	Documentary, Family
Réveil sur Mians	PRODUCER	Peter Frei	2018	604	Switzerland	Documentary, Family
Mf	AAARDVARK FILM EMPORIUM	Vero Cratzborn	2019	645	Belgium, Switzerland	Documentary, Family
Für immer Sonntag	FILMBRINGER	Samuele Rossi	2020	574	Italy, Austria, Switzerland	Family
		Benjamin Pomey	2020	79	Switzerland	Documentary, Family
		Dea Gjivovci	2020	890	Switzerland, France	Documentary, Family
		Frédéric Bailif	2021	12'544	Switzerland	Drama, Family
		Steven Vit	2022	4'906	Switzerland	Documentary, Family

## 9.2 Top 150 recommended films for young audiences

Why this list? During our research, we spoke to many people from the Swiss film industry. Surprisingly, many of them had hardly any idea about children's and family films and therefore had no idea how broad the spectrum is and what gems there are to discover. This list should make you want to watch children's and family films and delve deeper into the subject.

The 150 selected films received high marks from film critics, won awards, screened at major film festivals and/or were big hits with audiences. The ratio between entertaining, easily accessible films and more profound films is roughly balanced.

The list includes recommended films for children aged between 4 and 18 and is not exhaustive - after all, there is much more for young audiences to discover. There are many films that are suitable for the whole family. We have favoured productions from the last 20 years from Europe and English-speaking countries. There are few US animated films (*Pixar*, *Disney*, etc.), although there are an incredible number (and some great ones). But most people are already familiar with them anyway, as well as the successful films and sequels from Germany over the last 20 years, which is why we have only listed a few of them.

Have fun! AG

Children's film



### 9.3 List of recommended children's, youth and family films

The age recommendations are taken from the Cinekid International Film Festival, the IMDB or the FSK in Germany.

There are practically no films for the **15-18** age group that 14-year-olds can't already watch.

If the age is stated as 16, it is almost always an adult film with adult content that can be seen at the age of 16.

#### **FROM 4**

DER KLEINE RABE SOCKE, live-action, 2012, Germany, Ute von Münchow-Pohl and Sandor Jesse

DER KLEINE MAULWURF, animation, 2005, Czech Republic, Zdenek Miler

DIKKERTJE DAP, live-action, 2017, Netherlands, Barbara Bredero

GORDON & PADDY, animation, 2017, Sweden, live-action, Linda Hambäck

#### **FROM 5**

SHAUN THE SHEEP - THE MOVIE , Animation, 2005, Great Britain/France, Mark Burton, Richard Starzak & Mark Degliantoni

KIKKERDRIL, Live-action, 2009, Netherlands, Simone van Dusseldorp

PETTERSON & FINDUS, animation, 1999, Sweden/Germany, Albert Hanan Kaminski. PIPPI

LANGSTRUMPF, live-action, 1969, Sweden/Germany, Olle Hellbom

FROZEN, animation, 2013, USA, Chris Buck and Jennifer Lee

ABJÄRNA, animation, 2021, Sweden, Linda Hambäck

PELLE ZIEHT AUS, live-action, 1990, Sweden, Johanna Hald

KNERTEN, live-action, 2009, Norway, Åsleik Engmark

#### **FROM 6**

MISSION ULJA FUNK, live-action, 2021, Germany, Luxembourg, Poland, Barbara Kronenberg

LA FRECCIA AZZURRA, animation, 1996, Italy/Switzerland, Enzo D'Alo

THE LION KING, animation, 1994, USA, Roger Allers & Rob Minkof

ULVEPIEN TINKE, live-action, 2002, Denmark/Sweden, Morton Køhlert

MEESTER KIKKER, live-action, 2016, Netherlands, Anna van der Heide

KIRIKOU ET LA SORCIERE, animation, 1998, France, Belgium, Luxembourg, Michel Ocolot RATATOUILLE, animation, 2007, USA, Brad Bird & Jan Pinkava

HET ZAKMES, Live-action, 1992, Netherlands, Ben Sombogaart

BRAMMETJE BAAS, live-action, 2012, Netherlands, Anna van der Heide  
LE BALLON ROUGE, live-action, 1956, France, Albert Lamorisse  
A PAS DE LOUP, live-action, 2012, Belgium/France, Oliver and Macha Ringer  
ABELTJE, live-action, 1998, Netherlands, Ben Sombogaart  
HEIDI, Live-action, 2015, Switzerland, Alain Gsponer  
HET PAARD VAN SINTERKLAAS, Live-action, 2005, Netherlands, Mischa Kamp  
RICO, OSKAR UND DIE TIEFERSCHATTEN, live-action, 2014, Germany, Neele Volmar  
DAS SAMS, live-action, 2001, Germany, Ben Verbong  
DAS FLIEGENDE KLASSENZIMMER, live-action, 2002, Tomy Wigand  
HÄNDE WEG VON MISSISSIPPI, live-action, 2007, Detlev Buck  
PÜNKTCHEN UND ANTON, live-action 1999, Germany, Caroline Link

#### **FROM 7**

CALAMITY, Animation, 2020, France/Denmark, 2020, Rémi Chayé  
THE BLUE TIGER, live-action, 2012, Czech Republic/Germany/Slovakia, Petr Oukropec  
PADDINGTON, live-action, 2017, Great Britain, Paul King  
LES VACANCES DU PETIT NICOLAS, live-action, 2014, France, Laurent Tirard  
BABE, live-action, 1995, Australia/USA, Chris Noonan  
IEP, Live-action, 2010, Netherlands, Ellen Smit & Rita Horst  
THE JUNGLE BOOK, 1967, Animation, USA, Wolfgang Reitherman  
ERNEST ET CÉLESTINE, Animation, 2012, France, Stéphane Aubier, Vincent Patar, Benjamin Renner  
TOY STORY, animation, 1995, USA, John Lasseter THE  
GOONIES, live-action, 1985, USA, Richard Donner  
VAIANA, Animation, 2016, USA, Ron Clements, John Musker  
MY NAME IS EUGEN, live-action, 2005, Switzerland, Michael Steiner DIE  
WILDEN KERLE, live-action, 2006, Germany, Joachim Masannek DIE  
ROTE ZORA, live-action, 2008, Germany, Peter Kahane

#### **FROM 8**

SHANA - THE WOLF'S MUSIC, live-action, 2014, Switzerland/Canada, Nino Jacusso  
WALLACE & GROMIT: ON THE HUNT FOR THE GIANT RABBIT, animation, 2005,  
Great Britain, Nick Park & Steve Box  
INSIDE OUT, 2015, USA, Pete Docter, Ronaldo Del Carmen  
MA VIE DE COURGETTE, Animation, 2016, Switzerland/France, Claude Barras

MIJN BIJZONDER RARE WEEK, 2019, Live-action, Netherlands, Steven Wouterlood  
 DE BOSKAMPIS, Live-action, 2015, Netherlands, Arne Toonen  
 COCO, Animation, 2017, USA, Lee Unkrich  
 THE WIZARD OF OZ, live-action, 1939, USA, Victor Flemming  
 MATILDA, live-action, 1996, USA, Danny DeVito  
 THE WHITE BALLOON, 1995, Live-action, Iran, Jafar Panahi  
 DOLFJE WEERWOLFJE, live-action, 2011, Netherlands, Joram Lürsen  
 E.T.: THE EXTRA-TERRESTIAL, live-action, 1982, USA, Steven Spielberg  
 MINOES, live-action, 2001, Netherlands, Vincent Bal  
 MARONA, animation, 2019, France/Romania/Belgium, Anca Damian  
 SONG OF THE SEA, animation, 2014, Ireland/Denmark/Belgium/France  
 THE KID, silent film, 1921, USA, Charlie Chaplin  
 SUNE VERSUS SUNE, live action, 2017, Sweden, Jon Holmberg  
 LANG LEVE DE KONIGIN, live-action, 1995, Netherlands, Esmé Lammers  
 KALD MIG BARE AKSEL, live-action, 2002, Denmark, Pia Bovin  
 TSATSIKI, MORSAN OCH POLISEN, live-action, 1999, Sweden, Ella Lemhagen  
 EMIL UND DIE DETEKTIVE, live-action, 2000, Germany, Franziska Buch  
 VORSTADTKROKODILE, live-action, 2010, Germany, Christian Ditter  
 MOMO, live-action, 1986, Germany/Italy, Johannes Schaaf

## FROM 9

STAND BY ME, Live-action, 1986, USA, Rob Reiner  
 WOLFWALKERS, Live-action, 2020, Ireland/Luxembourg/France/USA, Tomm Moore en Ross Stewart  
 LES VACANCES DE MONSIEUR HULOT, live-action, 1953, France, Jacques Tati  
 FELIX, live-action, 2013, South Africa, Roberta Durrant  
 BELLE & BASTIAN, live-action, 2013, France, Nicolas Vanier  
 BINTI, live-action, 2019, Belgium, Frederike Migom  
 ANTBOY, live-action, 2013, Denmark, Ask Hasselbach  
 KNETTER, live-action, 2005, Netherlands, Martin Koolhoven  
 HARRY POTTER AND THE PHILOSOPHER'S STONE, live-action, 2001, Great Britain/USA, Chris Columbus  
 THE SECRET WORLD OF ARRIETTY, Animation, 2010, Japan, Hiromasa Yonebayashi  
 ALS HITLER DAS ROSA KANINCHEN STAHL, live-action, 2019, Germany, Caroline Link  
 THE CROSSING, live-action, 2020, Norway, Johanne Helgeland

SUPA MODO, live-action, 2018, Kenya/Germany, Likarion Wainaina

KLATRETØSEN, live-action, 2002, Denmark, Fabian Wullenweber

#### **FROM 10**

SPIDER-MAN: INTO THE SPIDER-VERSE, Animation, 2018, USA, Rodney Rothman

THE TALE OF PRINCESS KAGUYA, Animation, 2017, Japan, Isao Takahata

SPIJT! Live-action, 2013, Netherlands, Dave Schram

HOME ALONE, Live-action, 1990, USA, Chris Columbus

HUGO, Live-action, 1990, USA, Martin Scorsese

FANTASTIK MISTER FOX, animation, 2009, USA, Wes Anderson

KAUWBOY, live-action, 2012, Netherlands, Boudewijn Koole

MADLIEF: KRASSEN IN HET TAFELBLAD, live-action, 1998 Netherlands, Ineke Houtman

POLLEKE, live-action, 2003 Netherlands, Ineke Houtman

BLUEBIRD, live-action, 2004, Netherlands, Mijke de Jong

IN ORANJE, live-action, 2004, Netherlands, Joram Lürsen

SPIRITED AWAY, animation, 2001, Japan, Hayao Miyazaki

KAPSALON ROMY, live-action, 2019, Netherlands/Germany, Mischa Kamp CAPTAIN

NOVA, live-action, 2021, Netherlands, Maurice Trouwborst

SOUL, Animation, 2020, USA, Pete Docter & Kemp Powers

IKKE NAKEN, Live-action, 2004, Norway/Sweden, Torun Lian

LA GUERRE DES BOUTONS, live-action, 1962, France, Yves Robert MAX

MINSKY UND ICH, live-action, 2007, Germany, Anna Justice

#### **FROM 11**

ACHTSTE-GROUPERS HUILEN NIET, 2012, Netherlands, Denis Bots

AMIRA, documentary, 2020, Netherlands, Elza Jo Tratlehner CORALINE,

animation, 2009, USA, Henry Selick

WHERE THE WILD THINGS ARE, live-action, 2009, USA/Australia/Germany, Spike Jonze

VECHTMEISJE, live-action, 2018, Netherlands, Johan Timmers

TOMBOY, Live-action, 2011, France, Céline Sciamma

DE CLUB VAN LELIJKE KINDEREN, live-action, 2019, Netherlands, Jonathan Elbers

THE PRINCESS PRIDE, live-action, 1985, USA, Rob Reiner

NACHTWALD, live action, 2021, Germany, André Hörmann

#### **FROM 12**

EIGHT GRADE, Live-action, 2018, USA, Bo Burnham

ROCKS, Live-action, 2019, Great Britain, Sarah Gavron  
HUNT FOR THE WILDER PEOPLE, live-action, 2016, New Zealand, Taika Waititi  
JOJO RABBIT, live-action, 2019, USA/New Zealand/Czech Republic, Taika Waititi  
BACK TO THE FUTURE, live-action, 1985, USA, Robert Zemeckis  
DE KLEINE PRINS, animation, 2015, France/Italy, Marc Osborne BULADO,  
live-action, 2020, Netherlands, Eché Janga  
BILLY ELIOT, live-action, 2000, Great Britain/France, Stephan Daldry I AM  
GRETA, documentary film, 2020, Sweden, Nathan Grossman  
EN HELT ALMINDELIG FAMILIE, live-action, 2020, Denmark, Malou Reymann  
OORLOGSWINTER, live-action, 2008, Netherlands, Martin Koolhoven  
JONGENS, live-action, 2014, Netherlands, Mischa Kamp  
SON OF RAMBOW, live-action, 2007, Great Britain, Garth Jennings  
TURTLES CAN FLY, live-action, 2005, Iraq/France, Bahman Ghobadi  
VISKAREN, live-action, 2007, Denmark, Ole Bornedal  
THE JUNGLE BOOK, live-action, 2016, USA, Jon Favreau  
RICKSHAW GIRL, live-action, 2021, Bangladesh  
OUR LADY OF THE NILE, live-action, 2019, Rwanda/France, Atiq Rahimi YOUTH  
V GOV, DOK, 2020, USA, Christi Cooper  
DIE PFEFFERKÖRNER UND DER SCHATZ DER TIEFSEE, live action, 2020, Germany,  
Christian Theede  
KIMI NO NA WA, Animation, 2015, Japan, Makoto Shinkai

#### **FROM 13**

TSCHICK, Live-action, 2017, Germany, Fatih Akin  
DIE WELLE, live-action, 2008, Germany, Denis Gansel BEANS,  
live-action, 2020, Canada, Tracey Deer  
CÓMO MUEREN LAS REINAS, live-action, 2021, Argentina, Lucas Nazareno Turturro  
SHABU, live-action, 2021, Netherlands, Shamira Raphaella  
HACKER, Live-action, 2019, Denmark, Poul Berg  
SEASPIRACY, DOK, 2021, Great Britain, Ali Tabrizi  
THIRTEEN, live-action, 2003, USA Catherine Hardwicke  
GIRL GANG, DOK, Switzerland, 2022, Regina Meures

#### **FROM 14**

A TALE OF LOVE AND DESIRE, live-action, 2021, France, Leyla Bouzid  
MEU NOME É BAGDÁ live-action, 2020, Brazil, Caru Alves de Souza

LIBERTAD, live-action, 2021, Spain/Belgium, Clara Roquet

YUNI, live-action, 2021, Indonesia, Céline Sciamma

AMATEUR TEENS, live-action, 2015, Switzerland, Niklaus

Hilber

BECOMING MOMO, live-action, 2022, Switzerland, Ralph Etter & Julian M. Grünthal

SAMI, JOE AND I, live-action, 2020, Switzerland, Karin Heberlein

GAGARINE, live-action, 2020, France, Fanny Liatard & Jérémy Trouilh

BANDE DE FILLES, live-action, 2014, France, Céline Sciamma FUCKING

ÅMÅL, live-action, 1998, Sweden/Denmark, Lukas Moodysson ALMOST

FAMOUS , live-action, 2000, USA, Cameron Crowe