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Abstracts: Day 1 Scholarly panels

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Plenary Panel A: Policy Challenges and Opportunities

De Facto Co-Production: The Recent Rise of Multi-National Sales and Distribution Companies in European Cinema

Christopher Meir (University of Carlos III de Madrid)

While many would have assumed the global economic crisis of the late 2000s to have crippled the European film and television industries, the period has actually seen unprecedented international successes coming from the continent. A short list of these would include films such as the *Taken* franchise, *Lucy* and *Paddington* to name but a few. This paper will seek to examine the industrial underpinnings of this wave of successes, focusing on trends in the corporate organization of European production and distribution at the heart of this counterintuitive resurgence and to pose critical questions about what these trends mean for our understanding of European co-production. The most crucial trend discussed in the paper is the confederation of national territories by some companies to create European multi-nationals in film (and, increasingly, television) sales and distribution. This strategy, the paper argues, has been deployed by companies such as Studiocanal, Wild Bunch, Gaumont, and Entertainment One, amongst a number of others. The paper goes on to argue that such companies are attempting to strike a balance between the need for scale in terms of direct distribution that can support ever growing production budgets and the risks of competition with the Hollywood majors, competition which has proved ruinous to European companies in the past. This balancing act, the paper argues, often means some kind of cooperation with the majors instead of outright competition. This strategic thrust also means that historians and theorists of European screen cultures have to re-examine the ways in which co-production is theorized. The critical and industrial ideals behind co-production – creative collaboration across borders, mutual access to national markets and competitiveness with Hollywood, etc. – are clearly important to understanding this trend. Tensions between national markets are inscribed into the business plans of the companies, while finance and creative elements are often pieced together from across the continent (and sometimes beyond). The successes of the films and television dramas themselves are proof of the ability of the business model to generate substantial competition for time on global screens. There are, however, some aspects of this trend that should give scholars and policymakers pause, including the increasing reliance on the English language and the concomitant erasure of national specificity in favor of a generic (in many cases, vaguely British or even American) sense of European identity. Another problem could be seen as the increasing pressure this trend places on smaller independents, the companies for whom much of European policy was ostensibly written to assist, but whom are now seeing bigger and bigger chunks of subsidies and tax breaks taken up by these confederated entities and their larger scale productions. The paper will thus conclude with some discussion of what is lost and what is gained as confederation transforms the landscape of European cinema.

European Co-Productions in a Digital Single Market: EUtopia or Dystopia?

Nina Vindum Rasmussen (University of Copenhagen)

Last year, the European Commission fleshed out its ideas for a Digital Single Market (DSM) in Europe. Amongst other things, the Commission wants to tear down national borders online and modernise the European copyright framework. The strategy has sparked debate in the European film industry. Key players warn that undermining territorial exclusivity will compromise their ability to pre-sell rights and enter into co-production agreements. My paper analyses this DSM debate with special attention to the arguments of both the Commission and the European film industry. By employing Fairclough and Fairclough's (2012) framework for analysing political discourse, I examine the underlying conflict of interest as it appears in strategic policy documents, industry reports, press articles, and interviews with key Danish stakeholders. The findings point to great tensions between the Commission and the European film industry. Despite sharing a vision of a sustainable film industry capable of competing against dominant American players, they disagree about the flexibility

of the current model and the required measures to future-proof it. The Commission argues that a DSM will nurture cultural diversity and bring about a win-win situation for creators and users. In contrast, industryites predict a steep decline in EU audiovisual output, especially co-productions, as well as a monoculture of blockbusters. They also worry that it will empower non-European digital players like Netflix, already eager to make the world a single market. In conclusion, this paper sheds new light on what Hesmondhalgh (2013) calls 'tensions between commerce and creativity', which is an essential feature of a cultural industry like the film industry. The DSM debate shows that the concept of the 'cultural exception' – intimately linked with French cultural policy – is undergoing a national revival. According to Bartsch (2014), this has also been evident in the TTIP negotiations. Furthermore, the DSM debate underlines the complex nature of film financing and distribution in Europe. Bondebjerg and Redvall (2015) have alluded to the catch-22 nature of the situation: Europeans are unaccustomed to non-national European content, and they therefore regard it as alien and different. Consequently, distributors and buyers do not invest in European content, and the problem persists. Could a DSM be the solution that breaks the old pattern? Only time will tell if a DSM turns out to be a goldmine or a minefield – and what form it will take after Britain's Brexit vote. Whatever the outcome, it looks to shape the future of Europe's film industry.

Will the Airbus of European film ever fly? Introduction of the imaginary Eurimages II - an organizational simulation

Tamás Joó (University of Theatrical and Film Arts, Budapest)

French domestic market shares were changing between 33-45% in the last ten years or even eaching 50%¹. The EU's market share was domestic market shares 25%-35% during the same period. The NC's "compte de soutien" form of support was introduced in 1948. The selective support scheme "avance sur recettes" was introduced in France in 1959. The EU and the CoE operate selective support mechanisms since 1988, but does not have an "automatic" production support system. My presentation will describe and simulate the functioning of the imaginary "Eurimages II": an automatic support mechanism for the whole European Union from various aspects:

- What could be the Funds most important targets to achieve?
- What will be the performance indicators?
- What could be the financial sources of the new Fund?
- Where would be the headquarters?
- Who would manage it? How many people can operate and administrate the new Fund?
- Who would be the stakeholders? Countries? Companies? Organizations? Who will select them?
- Which would be the official languages?
- What would be the main challenges of its establishment and its functioning? Which factors would ensure the funds long term stability?
- How could it deal with the different national legislations? How would it face the foreign currency challenges?
- Could it ensure equal opportunities regarding budget sizes and genres?
- What would be the transparency standards?

The presentation will describe and simulate the establishment and functioning of such a system in a light tone but at the same dealing with some of the most challenging questions of European film policy.

Parallel panel B1: Co-production and Transnationalism

Some Notes on Present European and Scandinavian Co-production Practices Through the Prism of 'The Girl with the Dragon Tattoo' (2009)

Olof Hedling (Lund University)

In a critique of the sometimes confusing ways in which the term transnational has been repeatedly used, Mette Hjort, in 2010 attempted to outline what she called a "typology of transnationalisms" in connection with contemporary audio-visual production (2009: 12–33). Hjort's palpable purpose here is to more specifically illuminate and contextualize the increasingly more used concept of transnationalism. As a result, she consequently identifies nine specific types of cross-border collaboration. These types, or forms, moreover, seem neatly usable when describing and examining present forms of co-production within the audio-visual field.

In this talk, Hjort's typology will be used and scrutinized in order to shed light on the various production strategies employed during the making of Scandinavian film's by far most financially successful venture during the last few decades. The widely discussed and distributed *The Girl with the Dragon Tattoo* (2009) was consequently an international co-production, shot and post-produced at particular locations in Sweden, including at the geographical sites of two major regional film funds. Simultaneously, the production represented collaboration between four mayor public and private broadcasters in Denmark, Germany, Norway and Sweden while also involving two of those countries's public film funding agencies as well as various film production companies. In addition, the production was able to attract substantial private equity, an increasingly rare occurrence in present Scandinavian film production. Similarly, though nearly all actors were Swedish and the dialogue was spoken in the domestic language of that country, virtually all the so-called "A-functions" behind the camera was being handled by Danes, including a Danish director, director of photography, producer, editor, sound designer, production designer and music composer. In addition, finally, the film's script was written by two Danish screenwriters who in turn adapted the Swedish bestselling novel that initiated the entire project.

The Girl with the Dragon Tattoo – both a feature film and part of the later released Millennium television serial - consequently represents an alliance of different domestic and international organizations and agents informally negotiating their diverse interests in the Swedish and Scandinavian audio-visual production sphere. As a kind of conclusion, some sort of answer to the question of how and why a contemporary individual project can attract such an alliance of diverse agents and organizations will briefly be attempted.

Cultural Challenges of European Co-production of TV drama series

Lothar Mikos (Filmuniversity Babelsberg)

There's a vivid scene of co-production in the European film industry based on bi-national coproduction agreements and the European Convention on Cinematic Co-Production. Traditions were established, especially in the Scandinavian countries and in the German speaking countries. Public funding and PSB were involved in the co-production of movies. Beside the film industry there were some co-productions of television drama in Europe. Most of the Scandinavian crime series were cofinanced by German TV. PSB, production companies and distributors are involved. The multiplication of TV channels in the past decade has given rise to an enormous need of content. At the same time budgets decrease in a fragmented market. In this situation co-productions are able to increase budgets by collecting money from all co-producing or co-financing partners. Therefore an increasing demand for co-producing European TV drama series has changed the modes of production. Most of the popular European TV drama series of the past decade are co-productions. Because pooling of resources in the main advantage of co-production, some new European TV drama series are produced with budgets that are able to compete with Quality-US-Series. In Germany, for instance, for the first time there was a co-production of a public service broadcaster (ARD) and a commercial PayTV channel (Sky) initiated for a television drama series. The budget of the series

“Berlin Babylon” reached 40 million Euro for two seasons with eight episodes each. In Denmark the co-produced drama series “1864” had a budget of 23 million Euro.

The paper will discuss challenges of European co-production of television drama series. The main focus is on cultural challenges and on challenges of “mixed” co-productions between public service broadcasters and commercial channels and production companies in Europe. It will shed light on the future of European co-productions in the post-network era. Therefore it will contribute to the topic “challenges specific to European co-production”

Beyond boundaries: transnational cinema in a postcolonial France

Jacqueline Wallace (Channel 4 Television Production, UK)

This paper will begin by examining the history of French colonisation and the effects it has had on its cinematic memory. As Michel Marie correctly acknowledges that the future of cinema will inevitably be transnational, this has undoubtedly had an effect on the ‘national’ identity of cinema. This paper will assess Martine Danan’s ‘postnational’ concept of France’s cinema and will attempt to rethink the national/transnational binary in the context of contemporary France. This paper will analyse transnational films including: Michael Haneke’s CACHÉ, Claire Denis’ CHOCOLAT, Ousmane Sembène’s LA NOIRE DE... Through the study of these films, I will argue that the postcolonial diaspora leads to the collapse in a simple conception of ‘national’ identity leading to the inevitability of a conflated thinking of transnational-national cinema. Whilst, in general, France has found difficulty in addressing the ‘guilt’ of its colonial history, filmmakers like Jacques Audiard and Celine Sciamma, have more recently brought the discussion of minority groups in France with their films DHEEPAN and GIRLHOOD, respectively. Moreover, this paper will illustrate through the increased participation of the French government with foreign coproductions, a film about Turkish society can be regarded as ‘French’ in regard to Deniz Gamze Ergüven’s MUSTANG. I will argue that the ‘transnational cinema’ inherently retains a dialogue with the concept of ‘national cinema’; the relationship is symbiotic and both the local and global practices can inform and educate the other. I argue against Danan’s idea of a ‘postnational’ cinema in France as the existence of ‘transnational’ cinema expands the national identity and does not eradicate it. This paper will take a historic and formative approach in assessing the transformation of transnational cinema in France in recent decades. This will be supported by close analysis of, but not limited to, the films discussed. It will conclude by acknowledging the plurality of cinematic images and the ever-increasing popularity and practicality of international coproductions, I will argue that we can no longer recognise historic ideas of national cinema with their current counterparts. In accepting the dissolution of a strictly ‘national’ cinema, I will argue that we should embrace the intersecting cultural and visual languages that enriches and educates us through transnational cinema.

Parallel panel B2: Historical Perspectives

Co-Existence and Co-Production: Soviet Cinematic Co-Productions with Europe during and after the Cold War

Marsha Siefert (Central European University, Budapest)

In the last decades of “ever closer” European Union, European audiovisual space---ideally conceived as a “minimal common cultural currency of the moving image produced by Europeans and addressed to European audiences” ---has been defined as an economic or market space. The dominance of market logic can be pushed back to the early film industry and beliefs about the factors of success. According to Bergfelder, “the history of European cinemas has always been characterized by two simultaneous yet diverging processes, namely the film industries’ economic imperative of international expansion, competition and cooperation... and the ideological project of recentring the definition of national cinemas through critical discourses and national film policy.” How were these two diverging processes enacted within the “other Europe” during the Cold War? In the Soviet Union

filmmakers--and film bureaucrats--were caught between the necessity of making films within a narrower frame of ideological acceptability and a broader demand for economic viability and mass appeal, dubbed the class versus cash dichotomy in Soviet film output. Co-productions, especially with other countries in the bloc or with sympathetic filmmakers in Western Europe, provided one way to cope with these divergent processes within the Eastern European context. This paper will address broader trends and individual examples of Soviet films co-produced with European countries during the Cold War. In an epilogue, using data from the European Audiovisual Observatory, the paper will assess how Cold War patterns compare to Russian Federation films co-produced with European countries since 1993.

From National Re-birth to Transnational Consolidation: the dynamics of coproduction in Romanian contemporary cinema d'auteur

Ana Bento-Ribeiro (Paris Ouest University)

The complexities of co-production in the film industry have evolved for more than a century. The genesis of the logics of material, economic and expertise exchanges in European cinema is rooted in the origins of national cinemas in the continent. In spite of a very particular and troubled history, the Romanian film industry had also been involved in co-production deals, even at the times of nationalization. This is a story that remains hardly known. In the limited framework of this paper, however, we'll examine the scenario that followed the fall of the communist regime in 1989. The so-called "Romanian New Wave", one of the best-known trends in arthouse film in the 2000's has, by now, being largely analyzed in several instances. Notwithstanding, institutional and economic aspects allowing for the (re)birth of this industry remain at the margins of academic work, that tend to focus mostly on its aesthetics, narrative or historical features. Furthermore, fifteen years since the release of the cornerstone of Romanian contemporary film d'auteur, Cristi Puiu's *Stuff and Dough* (*Marfa si banii*, 2001), the dynamics of domestic production has evolved. If the pioneers of New Romanian cinema in the last decade relied heavily on national funding, public or private, for making films, once their works started to successfully circulate in the international sphere, the cinema they made became more transnational, at least economically. In a process that developed parallel to Romania's entry process in the EU, international co-production has become a key element for what now has become a more stable, yet relatively small film industry, in a context where national institutional grounds and public policies for film are still to consolidate. The aim of this paper is to analyze how the factors allowing the birth of a mostly (at the time) nationally funded film trend later evolved to a complex scenario giving way to an industry where transnational funding has become essential for steady production. The paper is built upon three pillars. At first, it exposes how a precarious funding system allowed for the launching of new auteurs, being actually key for their internationally praised aesthetics. Then, in the context of international appraisal and Romania's EU integration, I'll present the evolution of foreign investments in Romanian film. Finally, the actual scenario deserves further analysis: who are now the main players funding Romanian cinema and how they influence both arthouse and popular film production and performance in domestic and international markets. These three pillars show the evolution of co-production dynamics in Romania, providing insightful perspectives on the position of what is seen today as Romanian cinema in the cinephile sphere. Academic analytical works on European film co-productions tend to focus on specific national industries. Nevertheless, these contributions, albeit non-specific to Romania, are highly valued as references in this paper. Methodologically, it is based on such works, as well as on recent works on transnational cinemas and on data provided by National Film Centers and distributors, as well as interviews with professionals in the field. By crossing information provided by these diverse sources, the complex scenario that engenders Romanian film (co-)production can be more clearly seen.

Exploring the 'Europeanness' of European Co-productions in the mid-1950s: Italy, Spain and global audiences in four films of Ladislao Vajda

Valeria Camporesi & Francesco Di Chiara (Universidad Autónoma de Madrid / eCampus University Novedrate, Italy)

Our approach is eminently historical. However, the ultimate aim is to put our exploration in a wider perspective and use it to highlight the role played by post-WWII film co-productions in establishing a European cinematographic culture in the realm of popular entertainment, as well as in establishing relationships among film industries of different scale and coming from different political backgrounds. Our approach would take into account both economic and cultural aspects of the four films made between 1953 and 1957 by Spanish company Chamartin and Italian production house Falco Film, which have all been made between 1953 and 1957, have all been directed by Ladislao Vajda, and are among the first examples of post-WWII Italian and Spanish co-productions. On the one hand, our paper will highlight the peculiar relationship between the two companies involved in these productions. Despite being much smaller than Chamartin, Falco Film had solid ties to both the Spanish embassy in Italy, the Italian government, and the military, and it is possible that Falco made use of these relationships to bend the rules set by international treaties. Therefore, this case study would offer an example of the peculiar mixture of small-scale entrepreneurship and dependence on State support, which was characterizing co-productions in post-war Southern Europe. On the other hand, the case here analyzed would be viewed against the background of the peculiar trans-European professional experience of filmmaker Ladislao Vajda (1906-1965), who, between the early 1930s and the mid-1960s, travelled from his native Hungary, to France, Italy, Portugal, Spain, Britain and Germany to pursue his (for various reasons) fragmented career. Vajda's markedly transnational European experience is also reflected in the high percentage of co-productions he directed (15 out of 44 of his films). The most famous of his films is without any doubt the Chamartin and Falco Film co-production *The Miracle of Marcelino* (*Marcelino, pan y vino*, 1955), a religious human drama with child protagonist, which enjoyed an amazing success all over the world, other than among the core catholic audiences of the two co-producing countries. These films stand out as a startling example of successful "Europuddings": originated from the cultural-industrial cooperation between a dictatorship and a democracy, they were the product of a much wider cultural mix, involving Central European and non-Catholic ingredients, a combination which epitomized an efficient transnational blending of unspecific religiosity, stereotyped realism, and dramedy.

Parallel Panel C1: Identity

The Land of Milk and Honey: The Belgian Tax Shelter system as the key driver of sustainability in Belgian co-productions?

Ilse Schooneknaep (Vrije Univeristeit, Brussels)

Policy interventions are of great importance in the creation of European audiovisual content. Without direct and indirect support measures on either a European and/or national level, budgets would not be sufficient. In addition, in times of economic crisis, cultural support is often the first element to be put under the chopping block. Hence indirect industry driven support such as tax shelter are of key importance to maintain a strong audiovisual sector. The Belgian audiovisual sector has boomed since 2003, when the tax shelter measure was implemented as a new policy intervention. Over the course of a decade the amount of local productions grew exponentially and gained a higher production value. The Belgian audiovisual industry become more professional and slowly developed an international presence (e.g. Oscar nominations for *Bullhead* and *The Broken Circle Breakdown* and a Golden Globe nomination for *The Brand New Testament*). In order to further develop a strong audiovisual ecosystem, the tax shelter incentive was also offered to foreign productions that are willing to spend a fair amount of their budget on Belgian soil. Soon a vast

amount of coproductions were set up, a mix of mainstream and arthouse films with Belgium as the minor or major production partner (such as *The Artist*, *Grace of Monaco*, *The Fifth Estate* and just recently Scorsese's new film *Silence*). As local Belgian film funds recently started to actively promote coproductions through tax shelter abroad on multiple international film festivals, it is necessary to investigate what type of coproductions are set up through this measure. Are the Belgian minority partners just the money cow or do they have creative input? In reverse when Belgium steps up as the major production partner are international coproduction partners a logical choice to provide more budget or do they force creative changes? The paper wishes to analyse the dynamics and implications of the tax shelter initiative on the Belgian audiovisual ecosystem. In order to answer the research questions, we used a multimethodological approach through the combination of expert interviews and document analysis. Several recent coproductions will be used as case studies as they offer a detailed insight in the use of the Belgian tax shelter initiative.

Small, rich and fragmented Switzerland, is it time for a new 'Youth'?

Marco Cucco (Università della Svizzera italiana, Lugano)

Despite Switzerland is a rich country and it plays an important role in many international businesses, it has many problems in supporting its own film industry. Switzerland is a small country and therefore financing films (especially high-budget productions with a wide appeal) is particularly challenging. The Swiss Confederation and PSB (SSR SRG Idée Suisse) provide generous funds, but at the origin of the difficulties in financing is the peculiar set up of the domestic market. Three linguistic regions compose the country, with the result that Switzerland is composed of three different film markets. Only few films are released in the whole national territory, since each region is characterized by specific trends in film consumption, which are deeply influenced by the neighbouring country's culture and film supply. Within this scenario, international co-productions play a crucial role. They allow Switzerland to take part to high-budget projects and to access the international market. This has been particularly true in the past few years after the exclusion of Switzerland from the MEDIA program due to the results of a federal referendum about immigration. The only possibility for Switzerland to enjoy MEDIA funds for film distribution outside the domestic market is through international co-productions made with States that are still members of the program. The paper I would like to present investigates the peculiar situation of Switzerland in film production and distribution, and the strategic role played by international co-productions. The analysis will be supported by a case study: *Youth* (2015), directed by Paolo Sorrentino and co-produced by four countries (Italy, France, Switzerland and the UK). Switzerland is a minor partner (10%) within this film performed exclusively by an English speaker cast. For these two reasons the public supports provided by the Swiss Federal Office of Culture (granted for cultural purposes and not to be returned), by the national PSB and by one of its local branch (RSI) was strongly criticized. The paper will discuss firstly the positive and negative implications generated by *Youth* for Switzerland, and then the role played by this high-budget international co-production both for the advent of a new national film fund and for a partial switch in the Swiss Confederation goals in film production.

Dutch-Flemish Co-productions: film policy and cultural identity

Gertjan Willems (Ghent University)

Due to linguistic, cultural, and geographical reasons, the Netherlands and Flanders (the northern, Dutch-speaking part of Belgium) are logical co-production partners. Since the 1960s, the Dutch and Flemish official film policies play an important role in facilitating one of the most solid film production co-operations in Europe. The Dutch-Flemish coproduction policy in the 1960s and 1970s was motivated by a combination of production and distribution related considerations and a 'Greater Dutch' cultural ideology. From the 1980s on, cultural and ideological motivations largely made way for more economic considerations. Thereby, the Dutch-Flemish coproduction policy became part of a larger internationalization tendency in the European film industry. Still, due to practical and cultural

motivations, Flanders kept a privileged position as a co-production partner for the Netherlands, and vice versa. Although Dutch-Flemish co-productions were thus always stimulated on an official level, they also regularly caused commotion among the policy actors. This commotion mostly arose from concerns about the 'own' regional or national identity of the films, both in terms of the provided representations of the Netherlands or Flanders and in terms of the cast and crew's background. The creation of a recognizable Dutch or Flemish cinema was a very important policy goal that often conflicted with the will to stimulate co-productions. Drawing upon textual and contextual film analysis and original archival research in the records of the Dutch and Flemish funding bodies, this paper aims at investigating the evolution of the representation and contextual construction of cultural identity in Dutch-Flemish co-productions and how the policy actors related to this. As such, the paper sheds light on some of the most pertinent discussions regarding co-productions in Europe, including the tension between cultural and economic arguments and the complex of regional, national and transnational dynamics.

Parallel panel C2: National Perspectives

Mapping International Film Co-productions in Spain: the case of film comedies

Paula Iglesias (Carlos III University of Madrid)

International co-productions, understood as a form of cooperation between producers from different countries to produce a film, pose implications ranging from economic and legislative aspects to readings in cultural key which attend the processes of negotiation, hybridization, transnationalization or standardization that take place between the national identities of countries participating. In this scenario, film comedies have traditionally been understood from a national and local perspective, thus turning into a product that 'travels badly' and does not attract foreign investment. This paper is the starting point of a larger project that tries to reconstruct and explain how the production and circulation of Spanish film comedy works in a transnational co-production context. In order to establish a comprehensive and enhanced mapping of the Spanish comedy co-production features, we will follow the classification of types of co-productions proposed by Mike Wayne (embedded films, disembedded films, cross-border films, antinational-national films) (2002). The paper follows a three-point structure. First, it establishes a cartography of co-produced film comedies that have Spanish participation. To achieve this goal, the presentation organizes data offered by the Institute of Cinematography and Audiovisual Arts (ICAA) and frames in the context of total co-productions in which Spain has participated. The second step seeks to analyze the information obtained. Thus, the data will be examined in order to examine the geographical origin of the funding sources (European, Latin American or third countries), the institutional relation of the funding bodies (public or private funds) and the percentage of participation each of the sources (minority, majority or balanced). Finally, the study pays attention to possible trends between different geographical areas or particular countries in relation to existing legislation or to the presence of specific agreements for film co-production, whether bilateral or multilateral. In order to obtain a representative volume of data which allows observing changes over time, we will work here with data gathered from 1998, first year in which IBERMEDIA program was implemented, until 2015. Our approach is eminently historical. However, the ultimate aim is to put our exploration in a wider perspective and use it to highlight the role played by post-WWII film co-productions in establishing a European cinematographic culture in the realm of popular entertainment, as well as in establishing relationships among film industries of different scale and coming from different political backgrounds. Our approach would take into account both economic and cultural aspects of the four films made between 1953 and 1957 by Spanish company Chamartin and Italian production house Falco Film, which have all been made between 1953 and 1957, have all been directed by Ladislao Vajda, and are among the first examples of post-WWII Italian and Spanish co-productions. On the one hand, our paper will highlight the peculiar relationship between the two companies involved in these productions. Despite being much smaller than Chamartin, Falco Film had solid ties to both the

Spanish embassy in Italy, the Italian government, and the military, and it is possible that Falco made use of these relationships to bend the rules set by international treaties. Therefore, this case study would offer an example of the peculiar mixture of small-scale entrepreneurship and dependence on State support, which was characterizing co-productions in post-war Southern Europe. On the other hand, the case here analyzed would be viewed against the background of the peculiar trans-European professional experience of filmmaker Ladislao Vajda (1906-1965), who, between the early 1930s and the mid-1960s, travelled from his native Hungary, to France, Italy, Portugal, Spain, Britain and Germany to pursue his (for various reasons) fragmented career. Vajda's markedly transnational European experience is also reflected in the high percentage of co-productions he directed (15 out of 44 of his films). The most famous of his films is without any doubt the Chamartin and Falco Film co-production *The Miracle of Marcelino* (*Marcelino, pan y vino*, 1955), a religious human drama with child protagonist, which enjoyed an amazing success all over the world, other than among the core catholic audiences of the two co-producing countries. These films stand out as a startling example of successful "Europuddings": originated from the cultural-industrial cooperation between a dictatorship and a democracy, they were the product of a much wider cultural mix, involving Central European and non-Catholic ingredients, a combination which epitomized an efficient transnational blending of unspecific religiosity, stereotyped realism, and dramedy.

European Co-Productions and Film Style: Nuri Bilge Ceylan

Zehra Ziraman (Dokuz Eylul University, Izmir)

The increasing numbers of co-productions have triggered a certain change in post-1990s Turkish cinema. The countries receiving Eurimages support or involving in other European film funds improved their production conditions with co-producing. Countries also inspired each other cinematically while co-producing a film together and a lot of young filmmakers have been able to reach opportunities that they wouldn't reach otherwise. In this way, developments on film producing practices, technical quality and financial possibilities of their films improved with the rise of co-productions. Over time, co-productions have been a necessity for many filmmakers in Turkey in order to make films, take part in prestigious film festivals and also get involved in distribution and screening networks. These sorts of collaborations provide financial, technical and artistic support for the countries with unstable film industries to make international connections and have chance to distribute and release their films. If post-1990s film directors in Turkey are considered particularly, some certain changes on filmmaking processes could be observed through the films of the ones heading for co-productions. The best example for this subject would be the change of Nuri Bilge Ceylan's cinema over years. His early films such as *Kasaba* (1997), *Clouds of May* (1999) and *Uzak* (2002) are entirely Turkish productions and they have been made under the label of NBC Film. He started to work with a producer with his fourth feature *Climates* (2006) and then he carried out succeeding films as co-productions. These new developments also affected the construction of crew in his films. Before Ceylan started to collaborate with different countries in co-productions, he used to work as the scriptwriter, photo director, editor and producer of his own films. He was the absolute authority. But the difference in *Climates* could be seen with the highly professional specialization among its crew. It hasn't been the only difference of bigger productions that they require larger cast and crew, there are also some changes to be realized in film language and style of the directors. Ceylan started to go beyond his semi-personal small stories and he left casting mostly his family members. His succeeding films with less personal stories yet more complex storylines point out a distinct change on both the stories he employed and his way of film production system. It is particularly striking that the changes on film production routine go parallel with the advances on storytelling elements in his image-based cinema. With this presentation Nuri Bilge Ceylan's films will be referred in terms of their production features and stylistic alterations. Thus, film production modes of Turkish cinema from mid-1990s to present will be dealt with the relations of creative filmmaking and film production practices through Ceylan's films.

Eurimages Co-production Support: The Case of Turkey after Twenty-Five Years of Membership

Levent Yilmazok (Mimar Sinan Fine Arts University)

Out of the new sources for financing films that emerged in the post-1990 Turkish cinema, Eurimages is the only non-domestic, supra-national one wherein support decisions are taken by the representatives of various member states. As the cultural objective of the Council of Europe is 'to promote awareness and encourage the development of Europe's cultural identity and diversity', its cinema support fund, Eurimages, encourages filmmakers to 'reflect and promote the contribution of diverse national components to Europe's cultural identity'. My doctoral research - completed in 2012 - explored this principle of reflecting and promoting Europe's diverse identity in the imagined community of Turkey by looking at the multifarious representation of the intrinsically complex diversity of the Turkish nation in films, with regard to ethnicity, religion and gender – the identities that had crucial roles in the transition from empire to republic which came with the 1923 revolution, and have remained problematic hitherto. For Eurimages practically has been a good source of financial support for Turkish filmmakers seeking to engage with the problematic aspects of Turkey's national identity or simply seeking to convey the contribution of components to Turkey's overall cultural identity. In addition, the contributions of co-production support to filmmaking practices in Turkey are revealed in my thesis. In a field-based research I studied all of the Turkish-initiative films - those directed by Turkish filmmakers, the themes and milieu of which are pertinent to Turkey – that received Eurimages co-production support in the first twenty years of Turkey's membership (1990-2009) in the organization; which made a total amount of sixty films. My paper for this conference extends the scope of my doctoral research from the first 20 years to 25, in which the number of considered films increased from 60 to 78 – an update of the research with the inclusion of recent data. In short, my presentation will put forth the representation of ethnic, religious and gender identities as well as the contribution of co-production support to filmmaking practices in Turkey with regard to Turkish-initiative films that have been funded by Eurimages between 1990 and 2014.

Plenary Panel D: Europe and the World

Co-production Under the World Cinema Support Fund: The European Turn of the French International Film Policy

Ana Vinuela (Université Paris-Diderot)

From its inception, French international film policy has maintained a dialogic relationship with European and World Cinema considered as distinct categories, implementing specific schemes based on geopolitical and linguistic criteria to support intra-European and other international co-productions. The tools developed by this policy have been aimed at enhancing France's cultural status and international influence, and at increasing the potential of French cinema to compete in the global market. In 2012, the establishment of the World Cinema Support fund (*Aide aux Cinémas du Monde*) by the Ministry of Culture and Communication and the Ministry of Foreign Affairs, represented a shift from previous initiatives thus to strengthen these objectives in the context of globalization. The new fund aims at fostering international co-production with all the countries, including films made outside inter-governmental co-production treaties. This turn in the French film policy has resulted, under a unique policy instrument, in the integration of a set of dialectic terms: Europe and the world, and high and low production capacity countries. This paper will examine the place of European co-production in the framework of the World Cinema Support fund. The objectives of this French policy tool match those defined by the European programmes Eurimages and Creative Europe MEDIA, while also keeping alive a tradition of postcolonial cultural collaboration with non-European countries. I will analyse how this tool reinforces a Euro-centric cinema that encompasses the categories of European and World Cinema and provides an alternative to the dominant Hollywood model. The theoretical framework I will use will explicate how French co-productions that

benefit from this scheme are financed, produced, circulated and received. As case studies that illustrate the normative framework of a cinema at the intersection between Europe and the world, indeed one that interrogates the notion of "national cinema", I will use a transnational perspective to analyse *The Lobster* (2014), directed by Yorgos Lanthimos, (Greece, Ireland, France, UK and The Netherlands), and *Louder than Bombs* (2014), by Joachim Trier (Norway, Denmark, France).

Festival Films from India: Evading the Bollywood Caging

Vatsala Sharma (Independent Scholar)

In this paper I would like to discuss the role of European film festivals to explore how it is a facet of the European co-production system, facilitating in "sustaining national film industries in the face of economic challenges and Hollywood", and also allowing filmmakers, like from India, to make intelligent films defeating the overwhelming economic, social and political presence of Bollywood. Major film festivals that are held in Europe, such as Rotterdam and Berlinale, support films and film talent by funding projects and allowing them to be showcased in the festivals, giving them prominent exposure and a possible promising future. This also allows for a European as well as a transnational co-production system, where countries, mostly the developed countries (France, Netherlands, Italy and Germany) fund filmmakers from the developing countries (India, Thailand, Phillipines). Once being selected for funding by a particular festival, the film wins a sense of validation of being in some measure a work of value and art. In my discussion, I will focus on the films that are made in India, which are considered to be "art" films, made specifically for film festivals, and produced through fundings from a film festival. These films stand minimum chances of ever getting financed by a Bollywood production house. I will be taking the example of *Court* (Chaitanya Tamhane, 2014), to discuss how "festival films" from India, which are made to be screened at International film festivals, consequently overcome the hindrance posed by the Bollywood film industry in the creation of aesthetic and thoughtful cinema. *Court* is an Indian film, a debut fiction feature film of Tamhane, premiered at the prestigious 71st Venice International Film Festival, winning the Best Film in the Horizons category, among other 18 awards from various other international film festivals. The film was produced by Vivek Gomber, who acts in the film as well, and with assistance from the Hubert Bals Fund of International Film Festival Rotterdam. It was selected by HBF in the fall of 2012, as a project that will be provided help for development of the script and project. After its release it was distributed by Artscope Films, which is part of a French producer-distributor-sales agent Memento Films. What I would like to explore is how proportionate and democratic the decision making is during the production and post-production phase, a concern, which has also been observed by Cindy Hing-Yuk Wong, as "most film festivals are located in Western Europe, the co-production system also reproduces inequalities, raising important questions about the power dynamics of global cinema." (147) Wong also notes by referring to Randal Halle, the problems that arise when European funds are employed to produce films from Asia and Africa, as they believe this can lead to a new form of Orientalism, where these funds can influence and coerce into producing "a set of cultural texts that speak the truth of the other on behalf of that other." while coming across as authentic, genuine works. Thomas Elsaesser too observes that the festival film can lead to filmmakers into making the ready-made blueprint of films that fit into the mold of a particular film festival based on its history. By taking *Court* as an example, I would explore and discuss the above mentioned concerns and areas of interest and try to argue how influential and beneficial the funding process of film festivals held in Europe have been to Asian, and especially Indian filmmakers, because it allows another avenue for filmmakers to not only make intelligent and relevant cinema, but also provides an international stage, which makes these works more accessible and visible.

Seeking Alternatives to Western (Euro-American) Markets – French Cinema in Chinese Markets

Cindy S. C. Chan (University of Texas at Austin)

In March 2016, France's Centre National du Cinema and China's State Administration of Press, Publication, Radio, Film and Television hosted a forum to discuss closer collaboration between French and Chinese cinema. But their huge disparities are apparent: 20-year age gap between their audience; divergent industry practices; conflicting principles behind their film policies. France aims to promote diversity and privileges creativity over commercial success but China aims to get on the global track and establish itself as a frontrunner alongside Hollywood. Are these two cinemas' differences irreconcilable? How to expand the market for French cinema in China without compromising its principles? Chinese film market has the world's fastest growing box office and is predicted to surpass the US in 2017. But to stay vibrant Chinese cinema needs to keep introducing new element. France is China's best choice for a new coproduction partner. It has the highest annual film production in Europe and is the third biggest film market in the world. In 2013, it is the world's second largest film exporter. Chinese market now is saturated with Chinese and Hollywood blockbusters and the industry practice is catered for this type of films and their teen audience. To introduce French cinema in China, a different vision and collaboration strategy is needed. A study of the operation of French cinema in Taiwan and Hong Kong will give us insight on where and how changes and compromise can be made in the much bigger but faster changing Chinese market. Chinese cinema skyrocketed after signing coproduction pacts with Hong Kong and Taiwan cinemas. Over the years French cinema also has modest but noteworthy success in Taiwan and Hong Kong. The Taiwan New Cinema generation was greatly enabled with inspiration from Nouvelle Vague and close tie with French film community. French art film becomes a staple in Taiwan's cultural scene. In Hong Kong French cinema proves its commercial strength by having varieties of feature, animation and documentary screened in the world's most open economy. Situated between China and the West, Taiwan and Hong Kong cinemas share the cultural practice of the East and demographic characteristic and capitalist system of the West. This paper will study French cinema in Hong Kong and Taiwan: how it deals with structural constraints, overcomes cultural differences and adjusts its industrial practice in its host cities to enable mutually beneficial cultural exchanges and present commercially viable high quality films.