

## **COPRODUCTION POLICIES AND PRACTICES I: POLICY-DRIVEN OFFICIAL COPRODUCTION**

**Chair:** Dr Julia Hammett-Jamart

### **Summary:**

This is one of two panels proposed by the International Coproduction Research Network, a consortium of scholars from around the world working on the policies and practices that shape international coproductions. The second panel 'Coproduction Policies and Practices II: Industry-driven coproduction' is proposed by Jaap Verheul.

Coproduction is a practice of increasing significance to the production sector, but one which has received relatively little scholarly attention. The present panel is dedicated to official coproduction – that very particular type of joint venture which occurs under the auspices of intergovernmental treaties. Official coproduction began in Europe in the late 1940s and since that time has become the norm for much transnational production because of the associated access to public benefits. Official coproduction is tied to specific policy objectives and is consequently characterised by stringent regulation and reporting obligations.

The speakers on this panel examine the European policy framework for official coproduction, consider how this framework accommodates extra-European participation, and how industry stakeholders negotiate the cultural and financial policy pressures to accomplish their own aims. The panel brings together early- and mid-career researchers from four European nations, whose collective experience spans screen production, policy and scholarship. The intention is to create a productive dialogue between these domains and to extend this dialogue to our international colleagues.

Petar Mitric provides an overview of the regulatory framework that governs official coproduction in Europe and evaluates the effectiveness of various policy initiatives of the *Eurimages* program. Gertjan Willems examines how these policies work on the ground on a number of Dutch-Flemish official coproductions. Julia Hammett-Jamart explores the little treated subject of Hollywood involvement on official European coproductions. Marco Cucco presents the singular case of Swiss coproduction which, occurring outside the European Commission's MEDIA program, provides an indication of the direction that may be taken by the UK screen sector post-Brexit.

Since its inception in 2016 the International Coproduction Research Network has presented at NECS, organised a Symposium at the University of Copenhagen, and has begun preparation of a publication on global coproduction policies and practices. At SCMS 2017, we hope to expand our network and activity.