

# EUROPEAN 23 - 24 NOV 2016 CO-PRODUCTION SYMPOSIUM

A multi-disciplinary conference of scholars,  
practitioners and policy professionals

**Day 1:**  
Wednesday 23 November 2016  
– ACADEMIC PAPERS

**Day 2:**  
Thursday 24 November 2016  
– INDUSTRY/POLICY ROUNDTABLES

PRODUCTION

SCHOLARSHIP

POLICY

**CEMES**

Hosted by the Centre for Modern European Studies (CEMES.ku.dk)

International Co-production  
Research Network



EUROPEAN  
CO-PRODUCTION  
SYMPOSIUM

## **Program Foreword /Conference Welcome**

This conference is the first in what is intended as an annual cycle organised by the International Co-production Research Network, which will examine the multifarious aspects of co-production. The aim is to assemble scholars, policy makers and industry practitioners from around the world under one roof in order to facilitate dialogue and cross-fertilisation of ideas such that all stakeholders benefit.

For this, our first conference, we are focussing on European co-production. The programme spans two days. We begin with scholarly papers examining co-production from a variety of disciplinary perspectives – historico-political, economic and policy analysis, text-based studies, and industry case-studies – which, cumulatively, position the practice of co-production at the centre of a web of relations between filmmakers, public funding institutions with cultural aims, and private institutions with commercial imperatives. By the end of day one, the complexities of co-production will be apparent, as will some of the key issues and challenges.

The second day is designed to address these issues and challenges head on, through a series of roundtable discussions. High profile participants from European public institutions (European Commission, Eurimages, European Audiovisual Observatory), national film funding bodies and festivals, as well as local production companies that are doing business across borders, have been hand-picked to enable the exploration of three main themes :

- Official Co-production : Policy Issues and Challenges
- Co-production from the Perspective of Small nations
- Television Co-production : Current Trends and New Horizons

We are particularly pleased to welcome two exceptional keynote speakers : Professor Ib Bondebjerg from the University of Copenhagen, who recently received the highest honors of the Danish Association of Media Researchers for his lifelong and important contribution to the field ; and Dr Roberto Olla, Executive Director of the pan-European funding organisation, *Eurimages*, whose leadership has ensured that the Council of Europe's funding program remains relevant and responsive to the needs of the industry, and whose own background – spanning both scholarship and the politics of film funding – makes him a particularly appropriate patron for the Co-production Research Network.

In keeping with our objective to enrich and contribute to the body of knowledge about this particular form of transnational production, sessions will be recorded and extracts made available for researchers, practitioners and policy professionals around the world via the website of the Co-production Research Network (CoRN) : [www.copro-research-network.org](http://www.copro-research-network.org)

In addition, publication of selected proceedings and related material is envisaged.

We are grateful to the University of Copenhagen for hosting the conference, and most particularly to the Center for Modern European Studies (CEMES), as well as to the Producers' Program of the University of California Los Angeles (UCLA), for financial support. We likewise acknowledge the in-kind and collegiate support of Serial Eyes (Germany), CinEcoSA (France) and the Danish Film Institute (DFI). It is cross institutional and cross-border partnerships such as this that will take industry and policy scholarship forward.

A warm welcome is thus extended to all participants of this inaugural Symposium of the International Co-production Research Network. May your debates be lively and your conversations fruitful!

Petar Mitric, Julia Hammett-Jamart and Ben Harris

Conference Directors

**EUROPEAN CO-PRODUCTION SYMPOSIUM**  
23<sup>rd</sup> – 24<sup>th</sup> November 2016, University of Copenhagen

**Day 1: Wednesday 23 November 2016 – ACADEMIC PAPERS**  
**Venue: KUA Karen Blixens Vej 4 (Auditorium: 22.0.11)**

Time	Session	Venue
09.00	Registration / coffee	Auditorium 22.0.11
09.30	<b>Welcome / Conference overview</b> Hans-Jörg Trenz (CEMES) and Petar Mitric (CoRN)	Auditorium 22.0.11
09.45	<b>Keynote: Prof. Ib Bondebjerg (University of Copenhagen)</b> <i>Networked Scandinavia: Co-productions, Europe and Scandinavian Film Culture</i>	
10.30	<b>Plenary Panel A: Policy Challenges and Opportunities</b>  <i>De Facto Co-Production: The Recent Rise of Multi-National Sales and Distribution Companies in European Cinema</i> Christopher Meir (University of Carlos III de Madrid)  <i>European Co-Productions in a Digital Single Market: EUtopia or Dystopia?</i> Nina Vindum Rasmussen (University of Copenhagen)  <i>Will the Airbus of European film ever fly?</i> <i>Introduction of the imaginary Eurimages II - an organizational simulation</i> Tamás Jóó (University of Theatrical and Film Arts, Budapest)  Chair: Julia Hammett-Jamart	
12.00	Lunch	Cafeteria (Building 23)
13.00	<b>Parallel panel B1: Co-production and Transnationalism</b>  <i>Some Notes on Present European and Scandinavian Co-production Practices Through the Prism of 'The Girl with the Dragon Tattoo' (2009)</i> Olof Hedling (Lund University)  <i>Cultural Challenges of European Co-production of TV drama series</i> Lothar Mikos (Filmuniversity Babelsberg)  <i>Beyond boundaries: transnational cinema in a postcolonial France</i> Jacqueline Wallace (Channel 4 Television Production, UK)  Chair: Ilse Schooneknaep	Auditorium 22.0.11
	<b>Parallel panel B2: Historical Perspectives</b>  <i>Co-Existence and Co-Production: Soviet Cinematic Co-Productions with Europe during and after the Cold War</i> Marsha Siefert (Central European University, Budapest)  <i>From National Re-birth to Transnational Consolidation: the dynamics of coproduction in Romanian contemporary cinema d'auteur</i> Ana Bento-Ribeiro (Paris Ovest University)  <i>Exploring the 'Europeanness' of European Co-productions in the mid-1950s: Italy, Spain and global audiences in four films of Ladislao Vajda</i> Valeria Camporesi & Francesco Di Chiara (Universidad Autónoma de Madrid / eCampus University Novedrate, Italy)  Chair: Marco Cucco	Room 24.4.11 (Building 24)

**EUROPEAN CO-PRODUCTION SYMPOSIUM**  
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<b>Day 1 Cont'd</b>		
<b>14.30</b>	Coffee Break	
<b>14.45</b>	<p><b>Parallel panel C1: Identity</b></p> <p><i>The Land of Milk and Honey: The Belgian Tax Shelter system as the key driver of sustainability in Belgian coproductions?</i> Ilse Schooneknaep (Vrije Univeristeit, Brussels)</p> <p><i>Small, rich and fragmented Switzerland, is it time for a new 'Youth'?</i> Marco Cucco (Università della Svizzera italiana, Lugano)</p> <p><i>Dutch-Flemish Co-productions: film policy and cultural identity</i> Gertjan Willems (Ghent University)</p> <p>Chair: Ana Vinuela</p>	Auditorium 22.0.11
	<p><b>Parallel panel C2: National Perspectives</b></p> <p><i>Mapping International Film Co-productions in Spain: the case of film comedies</i> Paula Iglesias (Carlos III University of Madrid)</p> <p><i>European Co-Productions and Film Style: Nuri Bilge Ceylan</i> Zehra Ziramman (Dokuz Eylul University, Izmir)</p> <p><i>Eurimages Co-production Support: The Case of Turkey after Twenty-Five Years of Membership</i> Levent Yılmazok (Mimar Sinan Fine Arts University)</p> <p>Chair: Chris Meir</p>	Room 24.4.11 (Building 24)
<b>16.15</b>	Break	
<b>16.30</b>	<p><b>Plenary Panel D: Europe and the World</b></p> <p><i>Co-production Under the World Cinema Support Fund: The European Turn of the French International Film Policy</i> Ana Vinuela (Université Paris-Diderot)</p> <p><i>Festival Films from India: Evading the Bollywood Caging</i> Vatsala Sharma (Independent Scholar)</p> <p><i>Seeking Alternatives to Western (Euro-American) Markets – French Cinema in Chinese Markets</i> Cindy S. C. Chan (University of Texas at Austin)</p> <p>Chair: Gertjan Willems</p>	Auditorium 22.0.11
<b>18.00</b>	Wine and Nibbles	

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**Day 2: Thursday 24 November 2016 – INDUSTRY/POLICY ROUNDTABLES**  
**Venue: Bispetorvet 1-3, Alexander Hall**

Time	Session	Venue
09.30	Registration/Coffee	Alexander Hall
10.00	<b>Welcome/Day 2 Overview</b> Dr Julia Hammett-Jamart (CoRN)	
10.15	<b>Keynote: <i>The Future of Co-producing in Europe</i></b> Dr. Roberto Olla, Executive Director of EURIMAGES	
11.00	<b>Break</b>	
11.30	<b>Industry Roundtable A</b> <b>Official Co-production: Policy Issues &amp; Challenges</b>  <b>Overview:</b> Statistical Snapshot (European Audiovisual Observatory)  <b>Panellists:</b> Anna Herold (European Commission) Anders Kjærhauge – (Zentropa) Jonathan Olsberg (Olsberg+SPI)  Moderator: Julia Hammett-Jamart (CoRN)	
13.00	Lunch	
14.00	<b>Informal Meet and Greet: UCLA Summer Program and Serial Eyes</b> Benjamin Harris (UCLA, dffb/Serial Eyes)	
14.30	<b>Industry Roundtable B</b> <b>Co-production from the Perspective of Small Nations</b>  <b>Panellists</b> Jovan Marjanovic (CineLink) Cecilia Edstrom (Nordic Film Market) Charlotte Appelgren (Cine Regio) Mikkel Jersin (Snowglobe)  Moderator: Petar Mitric (University of Copenhagen)	
16.00	Break	
16.30	<b>Industry Roundtable C</b> <b>Television Co-productions: Current Trends and New Horizons</b>  Anna Reeves (Writer, Director) Stinna Lassen (Good Company) Klaus Zimmerman (Dynamic Television) Christian Rank (TV2 Denmark)  Moderator: Benjamin Harris (UCLA, dffb/Serial Eyes)	
18.00	Closing Remarks Benjamin Harris Closing Wine and Nibbles	

**CONFERENCE DIRECTORS AND CO-FOUNDERS OF THE COPRODUCTION RESEARCH NETWORK**



**Petar Mitric** is a PhD Fellow at the University of Copenhagen. His thesis focuses on the second generation of co-production treaties and co-production agreements in Europe. Petar holds degrees in film history, from the Central European University in Budapest, and global studies awarded jointly by the Roskilde University and Vienna University. He attained experience in the European film industry during his residency at the Danish Film Institute, European film fund Eurimages, MEDIA Desk Austria, and while working as a producer for production companies in Vienna and Belgrade. He cofounded the Co-production Research Network and has been active within the MeCETES research project and CineCoSA association.



**Julia Hammett-Jamart** is a media industry expert with over 20 years professional experience spanning production, policy and scholarship. She is a graduate of Australia's national film school (AFTRS), has produced and directed numerous short films, and documentaries for public broadcaster SBS-TV, and holds a PhD in Communication and Media Studies. Prior to moving to France, she worked at the Australian Film Commission, where she was Policy Officer (2004-06) and Manager of Governance and Strategic Planning (2006-08). She was a member of the Transition Team responsible for overseeing the merger of Australia's three film agencies into a single agency, Screen Australia. Julia has held visiting fellowships at Université Paris III (La Sorbonne Nouvelle) and the British Institute in Paris (University of London), and has written numerous articles – both in French and English - about her research into policy implementation on official coproductions. She is currently authoring a chapter for a book entitled *Screen Policies around the World*, and is co-founder of the Coproduction Research Network.



**Benjamin Harris** is Head of Programme for Serial Eyes, Europe's premier postgraduate training programme for TV writers and producers. As such, he is responsible for the curricular and administrative oversight of the programme, which is a collaboration between the Deutsche Film- und Fernsehakademie Berlin (DFFB), Den Danske Filmskole and the London Film School: [www.serial-eyes.com](http://www.serial-eyes.com). Prior to that, Benjamin was the Assistant Director of the MFA Producers Program in the UCLA School of Theater, Film and Television for eleven years. He is a TV writer and a film and television industries scholar, and teaches classes on story development for features and television, creative producing, and the US and international media industries. Benjamin holds an M.A. in Radio/Television/Film from the University of Texas at Austin and an M.F.A. in Producing from UCLA. He is currently pursuing his Ph.D. in Cinema & Media Studies from UCLA.

## CONFERENCE ORGANIZERS

### About the Centre for Modern European Studies ([cemes.ku.dk](http://cemes.ku.dk))



The primary task of the Centre for Modern European Studies (CEMES) is to explore the profound transformation of the political, cultural and intellectual contours of Europe that has taken place over the last centuries.

The centre actively works to coordinate and develop research and teaching in European studies based on interdisciplinary collaboration between various departments, sections and researchers at the Faculty of Humanities at Copenhagen University.

The backbone of CEMES is the group of researchers associated with CEMES and involved in the various research project and activities linked to CEMES. The researchers have various fields of expertise, but are all joined in CEMES by their common interest in the field of European Research.

The centre will offer a focal point for the establishment of national and international networks with other centres for European studies and with prominent researchers. The focus will also be on cooperation with partners outside the university in order to engage with the public.

### About the International Co-production Research Network ([copro-research-network.org](http://copro-research-network.org))



The Co-production Research Network (CoRN) was founded by Petar Mitric, Julia Hammett-Jamart and Ben Harris in March 2016, to respond to a perceived dearth of information about the increasingly significant practice of international co-production.

International co-production – both official and non-official – has become the norm for many national film industries – a way of increasing budgets in order to make films that might better compete with Hollywood in the global market, to facilitate creative collaboration across industries, and to penetrate markets that might otherwise be inaccessible. Research about co-production, however, has not kept pace with the practice itself, in part because data is not readily available, but also because of an inadequate articulation between policy, research and practice.

The aim of the International Co-production Research Network then, is to step into this breach and to offer a forum where information is shared across disciplinary boundaries and indeed across the traditional policy-practice-research divide, with a view to improving policy effectiveness and production outcomes, as well as enriching scholarly accounts of co-production.

The symposium has been organized in collaboration with:



Producers' program

