

**ESF Exploratory Workshop on
Being European -
Film, Television, Cultural Policy and Everyday Life**

Copenhagen, Denmark May 23-25, 2012

**Convened by:
Ib Bondebjerg ^①, Caroline Pauwels ^②
and Andrew Higson ^③**

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Co-sponsored by

*Centre For Modern European Studies, University of Copenhagen & Department of Theatre, Film and
Television, University of York*



THE UNIVERSITY *of York*



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Main Objectives of the Workshop:

The main purpose of this workshop is to bring together researchers from social science and humanities to present and discuss comparative research on the role of film and television in European integration and culture and in the everyday life of European citizens. The workshop will also present research on and discuss the role of EU policies in culture, media and other political areas in shaping the European media culture

Workshop Agenda

The Workshop is divided into 7 thematic sessions dealing with both empirical data, analysis and theoretical reflections on: media and everyday life, the question of national and a European public sphere, questions of European identities and values, national and European production and distribution of film and tv, the role of national and European policy, production and distribution structures and the question of audiences.

Report publication and dissemination

The papers and presentations from the workshop will be available on the BEU-platform at the Centre for Modern European Studies as working papers. But the papers will also be basis for a planned book publication with a major English, Academic publisher (2013). An important part of the discussions at the end of the workshop will also be how to continue this research theme through other forms of external funding.

Final PROGRAMME

Workshop venue: Brandes Auditorium, University of Copenhagen, Nørregade 10, 1017 Copenhagen K.

Workshop hotel: Hotel Christian IV, Dronningens Tværgade 45, 1302 Copenhagen K., see: www.hotelchristianiv.dk

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Tuesday, May 22:

19.30 Welcome Reception: Danish Film Institute

Wednesday, May 23

9. 30-10 Welcome and introduction by Dr. Balázs Kiss, ESF-Representative (Hungarian Academy of Sciences), and convenors (Ib Bondebjerg, Andrew Higson and Caroline Pauwels)

10-12 Session 1: Reading cultures, media and everyday life: theoretical and methodological perspectives

- Michael Meyen (GER): Film. Everyday Life and (European) Identity
- Ben Highmore (UK): Ordinary Media, Extraordinary Renditions : Attention, Location, Affect
- Monica Sassatelli (UK): Narratives of European identities
- Chair: Ib Bondebjerg.
- Discussants: Cathleen Kantner, Tim Edensor

12.-13 :Lunch

13-15 Session 2: Culture and the public sphere between the national and the European

- Cathleen Kantner (GER): Transnational Public Spheres and Identities
- Hans-Jörg Trenz (DK): The Accidental Politicization of Europe. Trend or Episode ?
- Katharina Sarikakis (AUS): Cultural Policy and Europe in Crisis
- Chair: Andrew Higson
- Discussants: Ib Bondebjerg, Michael Meyen

15-15.30 Coffee break

15.30 – 17.30 : Session 3 European values, European identities

- Tim Edensor (UK): Everyday European and National Spaces
- Barbara Törnquist-Plewa (SWE): Historical transformations of East-West Divisions in Europe
- Lene Otto (DK): The Politics of European Remembrance
- Chair: Caroline Pauwels
- Discussants: Ben Highmore, Hans-Jörg Trenz

Dinner

Day 2: Thursday May 24

10-12 Session 4: National Cinemas – European Cinemas

- Andrew Higson (UK): British cinema, Europe and the global reach for audiences
- Ib Bondebjerg/Eva Novrup Redvall (DK): Breaking Borders: contemporary Danish TV drama
- Ewa Mazierska (UK): The West and the East in Eastern European Cinema – the case of Skolimovski, Tarr and Ounpuu
- Chair: Caroline Pauwels
- Discussants: Laura Rascaroli (UK), Joseph Garncarz (GER)

12-13 Lunch

13-15 Session 5: Genres, audiences and the culture of everyday life

- Leif Ove Larsen (NORW): Multicultural Societies and National Cinema
- Diog O’Connell (IR): Small cinema – big neighbour: Coproducing stories in a European Context
- Laura Rascaroli (IRL): On the Mobility of Films and the Foreignness of Europe
- Chair: Andrew Higson
- Discussants: Ewa Mazierska, Barbara Törnquist-Plewa

15-15.30 Coffee break

Session 6: 15.30 – 17.30: Production cultures, institutional frameworks: the national and European dimension

- Patrick Vonderau (SWE): Anywhere, Anytime: Filmed Entertainment in the Age of Digital Distribution
- Caroline Pauwels/Sophie de Vinck (BEL): Between Construction and Constraint. Building Effective Film Support Policies that go Beyond Borders
- Carmina Crusafon (SPA): Trends in European media policy and the development of a European, audiovisual space.
- Chair: Ib Bondebjerg
- Discussants: Katharine Sarikakis, Andrew Higson

Dinner

Day 3: Friday May 25

10 - 12 Session 7: European audiences – the use of film and TV in everyday life

- Joseph Garncarz (GER): National film cultures and Hollywood: audience perspectives
- Milly Buonanno (ITAL): European and American Television: The Italian Case
- Isabelle Veyrat-Masson (FR): TV, History and Audiences
- Chair: Ib Bondebjerg
- Discussants: Leif Ove Larsen, Monica Sassatelli

12-13 Lunch

13-15 Session 8: Directions for future research: comparative European research on Film/TV, cultural policy and everyday life

Chair: Katharine Sarikakis

Panel: Ib Bondebjerg, Andrew Higson, Caroline Pauwels

15 :00 End of day and departure

Abstracts

Ib Bondebjerg & Eva Novrup Redvall

Breaking Borders: The Internationalisation of Contemporary Danish TV-drama

In Denmark the DR Sunday Drama slot is somewhat of a national ritual where often 1- 2 mio. Danes (out of a population of 5.5) watch and enjoy. Until recently many Danes have thought this to be only about and for Danes, a true expression of a Danish, national and cultural identity. But in 2002 DR's crime drama *Unit one* (2000-2003) won the first of a series of Emmys for DR Fiction starting a wave of international distribution and success for DR tv-drama. *The Killing I-II* is the most recent culmination of this success widely distributed in both Scandinavia and the rest of Europe, winning a Bafta (2011) and also remade in an American version, but also the political drama *Borgen* has been sold to 14 countries. In this paper we take our starting point in both theories of media creativity and genre and theories of globalization. We look at the creative processes in DR Fiction, the way they work with development and formats and we analyse the reasons for the both national and international success. We look at DR Fiction's work with concepts like 'one vision' and 'the double narrative' in order to construct quality drama. As a case study this analysis of national TV drama with international success and distribution raises questions of the universal and nationally specific dimensions of culture, the relation between national audiences and everyday life and how this relation is translated to other European cultures. In the paper we look at distribution and audience patterns of Danish TV drama, and the reception of the series in especially Denmark, UK and Germany, and we ask why some media products reach both a national and a broader European and global audience, while others do not.

Milly Buonanno

European Television on Italian Screens. How European (and American) tv culture helped to shape production, supply and consumption of TV drama in Italy.

The history of Italian TV drama is closely interwoven with the relationship that home-grown storytelling has maintained with national culture and history. It would however be impossible to take full account of such relationships within the framework of a 'territorial essentialism' that claimed to include the production and consumption of home-grown cultural forms within an inward-looking, bordered national space, impervious to any intrusion or influence from outside. Indeed Italian TV drama has from its beginnings taken shape and developed within a national cultural space (relatively) open and porous with respect to non-national media cultures. But although the invasion and impact of the 'American other' have been largely investigated and discussed, the presence of the 'European neighbour' on the Italian dramatic landscape has remained overlooked, under-researched and almost forgotten. This paper is aimed at reconstructing the different modalities – imports, co-productions, format adaptations - through which the limited but not insignificant European presence has found place on Italian screens, helping to shape production, supply and consumption of TV drama in Italy.

Carmina Crusafon

Trends in European Media Policy and the development of a European Audiovisual Space

The European audiovisual space has been the main objective of the European audiovisual policy since its inception. During the last two decades, European institutions have encouraged the circulation of works within the European Union. Two instruments, the Directive on Audiovisual Media Services and the MEDIA program, have been responsible for promoting this unique space. However, this area still has not reached full development, but responds more to a conception of political discourse rather than an industrial and social reality. Given these difficulties, the European audiovisual policy has sought two allies: the digitization and openness to the global market. These two elements are helping to strengthen the European audiovisual space. Besides, there are two future challenges for the audiovisual policy and

space: the EU 2020 agenda and the Creative Europe program. Both could have impact on European audiovisual identity.

Tim Edensor

Everyday European and National Spaces

Though the national continues to hold a powerful gravitational pull over the constitution of contemporary identities, this is often argued to be under threat by dynamic processes of globalisation. I contend that a central element of national identity inheres in the everyday worlds of mundane space, in the homes, neighbourhoods, landscapes and mediascapes that constitute the most frequent encounter with space. In the UK, this everyday world is increasingly colonised by global and European elements, yet it is usually quickly absorbed into local and national settings, domesticated and made familiar domesticating it. I will speculate on the limits of this absorption and ask whether it heralds the constitution of primary identities beyond the national.

Joseph Garncarz

National Film Cultures and Hollywood: Audience Perspectives

We can observe a process of integrating film preferences in Europe during the 20th century – a stunning process, hardly observed by the scientific community. During the 1930s for example, the audiences of continental European countries such as France, Germany, The Netherlands, Czechoslovakia and Norway selected national and Hollywood films respectively in a very similar way, although they preferred mostly different films. Relative to the number of films supplied on a national market, national films were most popular and Hollywood played the role of a second string. Compared to continental Europe, Great Britain takes on a special position within the family of national cinema audiences. If we compare the 1930s with the 1990s, it becomes obvious that the selection pattern of continental European film audiences changed fundamentally: Although national films were still popular with national audiences, Hollywood films became the most popular and European audiences selected more and more the same Hollywood films. Such a long-term historical perspective enables us to gain a better understanding of questions of cultural identity and the role of film and TV in Europe today.

Ben Highmore

Ordinary Media, Extraordinary Renditions: Attention, Location, Affect

The Danish television series *The Killing* offered viewers an extraordinary rendition of grief: week after week we watched as Theis and Pernille Birk Larsen's emotional world collapsed, dislocated and exploded. At the same time it was possible to watch the US version of the series. A Nordic Noir comes to UK TV screens and cinemas accompanied by Anglophone copies (*Wallander* [Swedish or English], *Let the Right One In* [Swedish] remade as *Let Me In* [US], Stieg Larsson's Millennium Trilogy rendered in Swedish or English/North American, etc.). What could it mean to approach this phenomenon from an everyday life perspective?

In this paper I want to speculatively put forward an approach to Nordic Noir (Scandi-Crime, etc.) as trans-located in the everyday. From the suburbs of Stockholm, or the ring roads of Copenhagen to the screens located in the households of Bristol, Birmingham, Bath (and so on) a connection is made across locations and through media. Language and nation states might be important, but so too is affect, location and attention. As I watch Theis buckle and sob in a petrol station in Copenhagen, I reach for the tissues in a room in Bristol that looks out on to a busy and often rainy main road. In this everyday 'life-world', the inter-regionalism of a Northern European urban imaginary meets an emotional ecology that is trans-located (both here, there, and [potentially] everywhere and anywhere).

Cathleen Kantner

Transnational Public Spheres and Identities

Processes of globalization and Europeanization accelerated the transnationalization of ordinary citizens' life worlds. The horizons within which we situate our life chances and within which we make our life plans today took on a transnational scope. Popular culture and material consumption, life styles and the chance to travel abroad, educational possibilities and job perspectives as well as the relevant political communities have transnationalized and especially Europeanized to tremendous degrees in the last decades. This paper proposes a hermeneutic-pragmatist perspective which assumes that these changes are likely to trigger increasingly transnationalized political as well as cultural mass communication. This in turn may lead to the Europeanization of collective identities.

Leif Ove Larsen

Multicultural Societies and National Cinemas

Migration and transnational mobility are powerful forces of social and cultural transformation in contemporary Europa. Filmmakers with a migratory background have contributed to national traditions of audio-visual storytelling. What is generally labelled multicultural or transnational cinema has not only challenged traditional conceptions of national cinema, but also questioned national schemes of production support. This paper will, taking the Norwegian context as a point of departure, look into the aesthetics and politics of multicultural cinema, and ask how these new tendencies challenge our understanding of national cinema and traditions of storytelling.

Ewa Mazierska

The West and the East in Eastern European Cinema: The Cases of Skolimowski, Tarr and Öunpuu

My paper will examine recent films of renowned Eastern European directors from three countries: Poland, Hungary and Estonia. These are: *Essential Killing* (2010) by Jerzy Skolimowski, *A Torinói ló* (*The Turin Horse*, 2011), directed by Béla Tarr and Ágnes Hranitzky, and *Püha Tõnu kiusamine* (*The Temptations of St. Tony*, 2009) by Veiko Öunpuu. All three films are international coproductions, had significant visibility in the international festival circuit and, what is most important from my perspective, offer a new – in comparison with the communist period - portrayal of both the East and the West. I will argue that their West has much in common with the East, as represented in these directors' earlier films: it is a bare and cruel land, where survival counts as a success. I will attempt to provide explanation for this unflattering representation of the West, comparing their films with the earlier Eastern European depictions of the West. My paper will utilise postcolonial theory and the concept of 'homo sacer', as described by Giorgio Agamben, as well as the history of Eastern European cinema, literature and culture at large.

Michael Meyen

Film, everyday life, and (European) identity

What role do film and TV drama play in everyday lives of "ordinary" citizens as well as in forging a kind of European identity? The presentation can't answer that question yet, but it will outline both theoretical and methodological perspectives on that research topic and also draw from some empirical material. In focus groups as well as in personal interviews, Germans were questioned about biography, family and job situation, everyday routines, recent personal problems, and media repertoires. These interviews show first that media are not the most important influence on collective identity and secondly, how European Films, however, shape the perceptions of the neighbouring countries within the EU.

Diog O'Connell

'Small Nation / Big Neighbour - Co-producing stories in a European Context

This paper explores the broad theme of co-production and Irish television drama and Irish film in a European - context, focussing particularly on the public service broadcaster and drama productions since 2000. The last economic recession in Ireland in the 1980s brought with it a policy of co-production and television drama which appeared to phase out with economic growth. Co-production became the norm for film production since the 1990s but less so with television drama. The paper will explore why the model of co-production is adopted in one form of storytelling and less so in another addressing the following questions:

- Is there an ideological tension between public service broadcasting and co-production?
- What role does co-production play in developing screen narratives?
- Is the model central to establishing a sense of European identity or influential in diluting distinctive cultural voices?
- Why does the model fit film production while it can be disregarded in television drama production?

This paper seeks to situate Irish television drama in a wider context of the political economy of production in Europe and reflect on the production environment for television drama in Ireland.

Lene Otto

The Politics of European Remembrance

Questions of memory and identity have permeated empirical social science and humanities in the past years. While the amount of studies exploring politics of memory on the national level has seen an enormous increase in the past years, there are few comprehensive studies dealing with both transnational pan-European politics of remembrance and the question if and how it is connected to an unfolding European public sphere. In my paper I will examine exactly this nexus between European politics of remembrance, European identity and an emerging European public sphere. I look at the development and impact of European cultural and heritage policies, and discuss the possible emergence of a European common identity vis-à-vis the remembrance of oppression and dictatorship, and recent European efforts to implement a standardised negative founding myth on the basis the memory of Stalinism and Nazism/Fascism.

Caroline Pauwels & Sophie De Vinck

Between Construction and Constraint: Building Effective European Film Support Policies That Go Beyond Borders.

The history of the European film industries goes hand in hand with the set-up of a complex and multi-level policy support framework. At the European level, the MEDIA (soon Creative Europe) programmes and Eurimages scheme form its most prominent elements. It is important to take a closer look at the elements of construction and constraint that shape these European film support policies in at least four intertwined areas. Their future articulation will contribute to the shape and size of (cultural and economic) borders within a (digitised) European film landscape. First, there is a constant evolution in the scope of the policy initiatives. Mostly, this has encompassed a shift from ad hoc actions to an integrated audiovisual policy framework within a knowledge-based society context. This evolution, second, has been accompanied by a shift in objectives and legitimations. There is a constant balancing act between cultural and economic considerations, between European identity construction and cultural diversity. Third, there are tensions in terms of the division of competencies at the different policy levels. Attempts to break down intra-European borders are confronted with national protectionism but are also accompanied by a defensive attitude towards supranational market liberalisation trends. Fourth, there have been shifts in the organisational character of European-level support instruments, going from a centralised structure towards decentralisation and back again.

Laura Rascaroli

On the Mobility of Films and the Foreignness of Europe

Starting from a reflection on the current state of European cinema and of the national film industries, within the context of growing international co-production and of the economic and cultural efforts that underlie the existing funding programmes of the EU and of the Council of Europe, this paper asks what types of films succeed today in travelling beyond the national borders, and what problems are posed by their 'foreignness' to non-national audiences. Questions of subtitling, of translation and of cultural negotiation, as well as of economic and cultural policies, are foregrounded, leading to the discussion of some select case studies, as well as to a reflection on whether there is such a thing as a common European filmic home.

Katharine Sarikakis

Cultural policy and Europe in Crisis

This paper explores the role and limits of cultural governance in times of economic, social and political crisis. It focuses on the current cultural policy responses to crisis and explores emerging patterns of priorities in selected European countries as they navigate their way through increased pressures of a predominantly economic nature. It further compares cultural policy initiatives in European countries to examples from Latin America where cultural governance is widely understood as a reaction to globalisation and is underpinned by the idea of national isolation. The paper argues that cultural policy initiatives are shifting under a changing policy paradigm. It examines the role cultural governance plays in the process of 'understanding' and coping with crisis, which in turn gives rise to a transformation of assumptions about the role of cultural policy-making and its purpose and forces us to review its limits. The paper takes as its departing point the trauma of the recent financial crisis which has not yet subsided and works across two further forms of crisis: the migratory and the political crises. On the one hand European nations are affected politically by crisis in varying degrees: some states emerge as core actors in the geopolitical construction of Europe, while others are pushed to the margins of economic viability. On the other hand, pre-existing economic disparities and the gap between the richest elites and resourceless social groups is widening across Europe. Public rhetoric emphasises the need for 'sacrifice', austerity and restructuring of public institutions, state assets and public goods. The practice of such policies is depriving societies from resources and spaces for communicative and political action. Subsequently, even the idea of Europe as a political construct is being questioned in ways that are much more fundamental than the Lisbon Treaty, where 'core' member-states claim the need to rethink and revise existing legal frameworks of the EU that in recent decades were deemed important, such as free border movement. Migration to Europe, as a crucial element with roots in economic and political crises 'elsewhere', is treated as an additional pressure on social, cultural and state resources in many European countries. In the aftermath of this specific junction, in terms of cultural governance we are now witnessing the revival of isolation tendencies and the return to the National. In the past, the legitimisation of the European polity depended on cultural governance based on principles such as fostering democratic dialogue, diversity, and creativity, expanding its mission from a tool for national representation to that of international communication. In the light of global breakdowns, however, ambitious patterns of policy-making are being reassessed.

Monica Sassatelli

Narratives of European Identity

In this paper I will address the development and current interpretations of narratives of European identity, both academic and institutional – that is those produced and supported by the institutions that call themselves European, Council of Europe and European Union, on which I will focus in particular. I will argue that contemporary Europe is a good example of both the possibilities and the dangers of narratives of identity, as well as a useful term of comparison for other identity narratives, in particular

national ones. As well as several narratives of Europe, there are several performances of those narratives or scripts. An important dimension of analysis concerns how the European narrative will be performed by recipients of the policies that translate it into practice: I will conclude on this by briefly reporting on my case studies on the European Capital of Culture (EU) and European Landscape Convention (CoE).

Hans-Jörg Trenz

The Accidental Politicization of Europe. Trend or episode?

Analyses of EU constitutional politics have focused primarily on institutional dynamics in terms of the main drivers, arenas and procedural arrangements that contributed to the negotiations and deliberations of Treaty revision. By putting national public spheres centre stage, this analysis pursues a complementary avenue with the aim of reflecting the EU's constitutional experiment in light of the experience of the unexpected and unprecedented politicization, mediatisation and public contestation of the process. The point to be made in this contribution is that constitutional debates which embrace different visions of Europe, competing interests and projects of collective identities, can no longer be confined to intellectuals and political elites. The type of issues that have become the object of EU constitutional politics – enlargement, deepening, borders and democratic control – are issues of deep concern for the people of Europe. They are interconnected in specific ways with the domestic 'politicisation' of EU affairs, as manifested in the growing importance of identity politics, the corrosion of the permissive consensus and the rise of Euroscepticism as a new political force that mobilizes significant public resistances against the EU.

Barbara Törnquist-Plewa

Historical Transformations of East-West division in Europe

The author of this paper argues that the East-West division in Europe has much deeper historical roots than the Cold War. At the same time she shows that boundaries between these parts of Europe underwent continuous changes throughout the time - from late antiquity to the present day. She asks to what extent we can speak of the obliteration of this old division after the enlargement of the EU to the East in 2004 and 2007. She argues that the different horizons of experience and a long continuity of asymmetric relations constitute major obstacles to overcoming East-West division. At the same time she points out new dynamics in relations between these two parts of Europe opening opportunities for redefinition of old identities encapsulated in the concepts of West and East.

Isabelle Veyrat-Masson

Television, History and Audiences

This presentation deals with how new formats of historical programmes often put constraints on national television broadcasters in Europe. Very rarely we see the production of programmes with a more transnational European dimension, and most often programmes deal with national themes and history. The goal of most broadcasters is to get a big audience, and usually this means a national audience, and traditions for exporting to a European market is not well developed. The question therefore is whether a programme with a broader European dimension is capable of getting a large national audience and how a wider European audience may be developed?

Patrick Vonderau

Anywhere, Anytime: Filmed Entertainment in the Age of Digital Distribution

What is the current market for digital distribution services in Europe? How are European users engaging with those services? These two questions are central to this paper. Using a case study in one European

context (Sweden), this paper examines the markets for digital distribution services and the ways teenage and young adult media audiences access, consume and experience those services using multiple media platforms (such as smartphones, laptops, tablets, gaming consoles and set-top boxes) in socially networked environments. Focusing on the practices by which multi-screen viewers connect dispersed content and participate in various formats, this research asks specifically how the perception of value of content relates to these new and emerging modes of social interaction.

Participants CV's

Ib Bondebjerg is professor of film and media and was director of the Centre for Modern European Studies, University of Copenhagen (2008-2011). He is a specialist in documentary film and television and European culture and film and media. He was the co-director of the European research project *Changing Media – Changing Europe* (2000-2005) and the large national research project *Media and Democracy in the Network Society* (2002-2006). He was the founder and editor in chief of the international journal *Northern Lights. Film and Media Studies yearbook* (2000-2009) and is on the advisory board of the journal *Studies in Documentary film*. He has published more than 100 articles in national and international journals and books and 16 edited or single authored books. He has contributed to several international anthologies on film and TV, including *Transnational cinema in a Global North* (2005), *A European Television History* (2008), *Contemporary World Television* and *The Oxford Handbook of Postwar European History* (2012, forthcoming). His most recent publications on European culture are: Ib Bondebjerg (2012). 'Images of Europe – European Images. Postwar European Cinema and Television Culture.' In Dan Stone (ed). *The Oxford Handbook of Postwar European History*, p. 649-668; Ib Bondebjerg & Eva Novrup Redvall (2011). *A Small Region in a Global World. Patterns in Scandinavian Film and Television Culture*. (CEMES-Working papers, p. 128; Ib Bondebjerg & Peter Madsen (eds): *Media, Democracy and European Culture* (Intellect Books, 2008; Ib Bondebjerg (2008). '[The European Imaginary: Media Fictions, Democracy and Cultural Identities](#)', in Bondebjerg & P Madsen (eds). *Media, Democracy and European Culture*, Intellect Ltd, Bristol, UK/Chicago, USA, s. 215-236; Ib Bondebjerg. 'Coming to terms with the past. Post-1989 Strategies in German Film culture' (in *Studies in Eastern European Cinema*, 1:1, p.29-42); Ib Bondebjerg, I 2008, '[Review Essay: Review of The European Union and the Public Sphere: A Communicative Space in the Making](#)', *European Journal of Social Theory*, vol 11, no. 4, p. 543-552; Ib Bondebjerg (2006). '[European Art Television and the American Challenge](#)', *Northern Lights*, vol. 4, p. 205-237.

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