

# 16+

source guides

## 1990s european cinema



National Library

# 1990s European Cinema

## 16 + Source Guide



### contents

THE CONTENTS OF THIS PDF CAN BE VIEWED QUICKLY BY USING THE BOOKMARKS FACILITY

INFORMATION GUIDE STATEMENT .....	i
BFI NATIONAL LIBRARY .....	ii
ACCESSING RESEARCH MATERIALS .....	iii
APPROACHES TO RESEARCH, by Samantha Bakhurst .....	iv
INTRODUCTION .....	1
NATIONAL CINEMAS .....	2
THE INDUSTRY .....	9
BOX OFFICE .....	12
FESTIVALS .....	14
WEBSITES .....	16

Compiled by: Sean Delaney  
Anastasia Kerameos  
Tessa Forbes

Layout/Design: Ian O'Sullivan

Project Manager: David Sharp

# 16+ MEDIA STUDIES

## INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

# BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

BFI National Library Reading Room Opening Hours:

**Monday**

10.30am - 5.30pm

**Tuesday**

10.30am - 8.00pm

**Wednesday**

1.00pm - 8.00pm

**Thursday**

10.30am - 8.00pm

**Friday**

10.30am - 5.30pm

If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email [library@bfi.org.uk](mailto:library@bfi.org.uk)).

BFI National Library  
British Film Institute  
21 Stephen Street  
London  
W1T 1LN  
Tel. 020 7255 1444

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

[www.bfi.org.uk/filmtvinfo/library/visiting](http://www.bfi.org.uk/filmtvinfo/library/visiting)

# Accessing Research Materials

## Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

[www.bfi.org.uk/filmtvinfo/services/research.html](http://www.bfi.org.uk/filmtvinfo/services/research.html)

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

[www.bfi.org.uk/filmtvinfo/services/ask](http://www.bfi.org.uk/filmtvinfo/services/ask)

## Other Sources

### Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

### Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

### Your school library

### Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

### The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

### The British Library Newspaper Library

Colindale Avenue

London

NW9 5HE

Tel. 020 7412 7353

Email: [news@bl.uk](mailto:news@bl.uk)

[www.bl.uk/collections/collect.html#newsBL](http://www.bl.uk/collections/collect.html#newsBL)

# Approaches to Research

by Samantha Bakhurst

## Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

## Types Of Research

**Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

**Secondary - printed sources:** This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

**Secondary - online sources:** Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

**Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

**History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

**Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

## Using Research

**Organising your research:** Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

**Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

**Listing your research:** It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

# introduction

The main focus of this bibliography is the 1990s. We have chosen to concentrate on central themes rather than individual films. Individual films have however been used as examples to illustrate specific points where appropriate.

We have included materials which examine:

national cinemas and movements, national identities and concerns;

various aspects of the industry, government participation both individual and EU, co-productions;

the success or otherwise of European festivals in their own right or in comparison to the Oscars;

and the efforts of Europe to disengage itself from the domination of the US in terms of culture and box office for example.

All the materials selected are based on the holdings of the BFI National Library, and are in English.

## National Cinemas books

ANDREW, Geoff

**The 'Three Colours' trilogy.**  
British Film Institute, 1998. (BFI Modern Classic series). 96p. illus. (some col.).credits.bibliog.

The high point of European art cinema in the 1990s? This short paperback provides a background of Kieslowski's earlier work and discusses the making and reception of the trilogy. The author focuses upon the film's emotional and spiritual themes in this self-confessed personal and 'auteurist' appreciation of the ultimate European co-production.

AUSTIN, Guy

**Contemporary French cinema.**  
Manchester University Press, 1996. 190p.illus.filmog.index.

Author concentrates upon the reception and debates of major films within a genre or period. Attention is given to a broad range of topics: documentary; depiction of historical events (the Occupation, the Holocaust, retreat from Indochina, Algeria); the impact of the "porno" era; and representations of sexuality through the work of women filmmakers from Duras and Varda to Kurys and Serreau. It also looks at recent popular film types and styles such as 'le film polar'

(thriller) and 'cinema du look' (the work of Beineix, Besson, Carax). The book also explores the hugely successful heritage film revival looking at the filming and funding of films such as *GERMINAL*, *LA REINE MARGOT* and *LES VISITEURS*.

BEUMERS, Birgit (ed.)

**Russia on reels: the Russian idea in post-Soviet cinema.**

London: I.B. Tauris, 1999.218p.illus.filmog.bibliog.index.

Cinema was the 'most important of all arts' under Communism. Yet post-Soviet cinema was in crisis for much of the 1990s. In 1990, 300 films were released in the Glasnost era but this had dwindled to a mere 28 in the centenary year of cinema in 1996. Using the 'Russian Idea' as a focal point, the essays examine the impact of the collapse of communism upon the 'most important of arts'. It looks at the legacy of Soviet cinema and whether Soviet and Russian are distinct or essentially similar terms in a film sense. The views of contemporary filmmakers are also included and they discuss what is the role/duty of filmmakers in depicting contemporary society in either a positive/negative/inspirational/sensational light, which has echoes outside Russia.

BONDANELLA, Peter  
**Italian cinema from neorealism to the present.** (3<sup>rd</sup> ed.)

New York: Continuum, 2001. 546p.illus.bibliog.videog.index.

Key text on post war Italian cinema and not surprisingly concentrates upon the international success of the neorealist auteurs and their 1960's successors. The chapter on the 1980s is a production overview. It notes that Italian cinema was lacking directorial/auteur champions of international note and cinema was noticeably lightweight compared to the more illustrious past. This third edition contains an extra chapter 'Italian cinema enters the Third Millennium'. Italian cinema did not return to the dizzy heights of the 1950's and 1960's. There was a dramatic drop in the number of cinemas from over 4800 in 1985 to just 2600 in 1998. As elsewhere the domestic market was dominated by Hollywood product. The author uses the later work of Fellini as indicator in the way cinema is heading and his collaboration with Roberto Benigni, whose *LIFE IS BEAUTIFUL* went on to Oscar winning, critical and commercial success. The last chapter also notes the developments in the 1990s. Nanni Moretti continued to make his social comment films but largely for a small segment of the Italian cinema audience. Internationally acclaimed directors such as Bertolucci and Zeffirelli were making 'international' films that were either in English such as *THE SHELTERING SKY* or *TEA WITH MUSSOLINI* and/or had international appeal such as *THE LAST EMPEROR* or *IL POSTINO*. The 1990s staples of European cinema, the indigenous comedy (*MEDITERRANEO*) and nostalgia/heritage cinema (*CINEMA PARADISO*) were also successful in Italy as they were all over Europe. Neo-realism reinvented itself in film such as *STOLEN CHILDREN* and *AMERICA* to move with the times and distance themselves from the onslaught of the parody 'auteurs' such as Nichetti who often took neo-realist films and themes as their reference points (*THE ICICLE THIEF*).



*Life is Beautiful* (1997)

CIMENT, Michel and HERPE, Noel (eds.)  
**Projections 9: French film-makers on film-making.**  
 London: Faber and Faber, 1999.  
 193p.illus.

Selection of interviews from Positif magazine with some of the greatest French filmmakers over the last 50 years. The interviews include Jean-Pierre Jeunet (DELICATESSEN); Jacques Audiard (UN HEROS TRES DISCRET) and Mathieu Kassovitz (LA HAINE).

COWIE, Peter  
**Scandinavian cinema: a survey of films and filmmakers in Denmark, Finland, Iceland, Norway and Sweden.**  
 London: Tantivy Press, 1992.

First major study in English of the subject. It is a brisk introduction to Scandinavian cinema up to 1991 covering the likes of Dreyer, Bergman and the Kaurismakis. It contains a detailed chronology, national surveys, filmographies, and a dictionary of directors.

COWIE, Peter  
**Straight from the heart: modern Norwegian cinema 1971-1999.**  
 Kristiansund: Kom/Norwegian Film Institute, 1999. 131p.illus.(mostly col.).filmog.indices.

Brisk introduction to contemporary Norwegian cinema by the British champion of Scandinavian cinema. Author selects over 80 films to highlight distinct Norwegian themes and overlaps with other Scandinavian cinemas. It features passages on international hits such as the splendid JUNKMAIL and INSOMNIA.

COWIE, Peter  
**Finnish cinema.**  
 Helsinki: VAPK-Publishing, 1990.

Updated study of Finnish cinema which then looked to be emerging from the dark shadows left by other Scandinavian cinemas led by the Kaurismaki brothers.

COWIE, Peter  
**Icelandic films.**  
 Reykjavik: Icelandic Film Fund, 1995.  
 79p.illus.(mostly col.).biogs.index.

Short introduction to Icelandic cinema.

DEVENY, Thomas G.  
**Cain on screen: contemporary Spanish cinema.**  
 Metuchen, NJ; London: Scarecrow Press, 1993. 345p.illus.bibliog.index.

Explores the impact of the Civil War upon Spanish cinema and although may be useful for the student studying Spanish cinema in depth, it may not contain enough material on recent films and filmmakers (including even Almodovar) for most researchers.

EDWARDS, Gwynne  
**Indecent exposures: Buñuel, Saura, Erice & Almodóvar.**  
 London: Marion Boyars Publishers, 1995

Useful introduction of how and why a lively and subversive cinema emerged in Spain from the Franco yoke after the war to the 1980s heyday.

ELSAESSER, Thomas and WEDEL, Michael (eds.)  
**The BFI companion to German cinema.**  
 London: British Film Institute, 1999.  
 259p.illus.bibliog.

Useful guide to German language cinema, which also covers the frequently ignored Austrian and Swiss cinemas. It covers a wide range including the silents, the cinema of Weimar and the Third Reich, New German cinema and the recent successful comedies. The introduction also looks at the turbulent 1990's and the push & pull effect of regional-based production.

EVANS, Peter (ed)  
**Spanish cinema: the auteurist tradition.**  
 Oxford: Oxford University Press, 1999. 350p.[8]plates.index.

Adopting a (self-confessed) unfashionable 'auteur' approach, this accessible work takes a film and its director/auteur to explore how they reflected the period in which they were made. They also analyse how Hollywood, the nouvelle vague and post-Franco liberalisation impacted upon Spanish cinema. Films selected include JAMÓN JAMÓN, BELLE EPOQUE and VACAS. The chapters also explore some familiar themes in Spanish cinema: the past, the war, the

Franco legacy and regional/national identity.

EVERETT, Wendy (ed.)  
**European identity in cinema.**  
 Exeter: Intellect Books, 1996.  
 112p.bibliog.

Collection of essays that attempt to answer the question: is there a notion of European cinema? The contributors discuss the many differences and features as well as some of the similarities in European filmmaking. The careers of Wim Wenders and Louis Malle are examined in light of their Hollywood careers. The difficulties in transferring one success from one national market to another are also highlighted in a continent of differing nationalities and regional identities. The concluding chapter, however, discusses the continuing appeal of the past for many European filmmakers

FORBES, Jill and STREET, Sarah (eds.)  
**European cinema: an introduction.**  
 Basingstoke: Palgrave, 2000.  
 216p.bibliogs/credits.indices.

Does exactly what it says on the tin. The book aims to offer an accessible and authoritative introduction to the history and the major themes and issues of European cinema. Part I gives an overview of the all important economic history of European cinema from the impact of the First World War to the role of the European Union. It also examines ideology, aesthetics and style. Part II contains twelve case studies from silent classics such as BATTLESHIP POTEMKIN to modern classics such as LA HAINE and TRAINSPOTTING.

GRANTHAM, Bill  
**'Some big bourgeois brothel': contexts for France's culture wars with Hollywood.**  
 University of Luton Press, 2000.  
 184p.tables.biliog.filmog.

Study of the cultural relations between France and the USA and how these impacted upon French trade policy covering the infamous spat of 1993 GATT talks between the two countries.

HAYWARD, Susan and VINCEN-DEAU, Ginette (eds.)  
**French film: texts and contexts.**  
 (2<sup>nd</sup> ed)  
 London: Routledge, 2000.  
 348p.illus.bibliog.index.

Excellent and well thought out analysis of French cinema. Contributors cover 22 key films ranging from the 30s classics through the New Wave to contemporary successes such as *CYRANO DE BERGERAC*, *NIKITA* and *LA HAINE*. The chapter on *CYRANO* suggests that the film's literary origins, its celebration of past glories and its re-assertion of an uncertain masculinity make it a useful model for looking at 1990's France.

The chapter on *NIKITA* offers an interesting introduction on the making of the film and how it evolved. The rest of the chapter contains some interesting readings on female dis/empowerment, sexual identity and the postmodern in the film. The chapter on *LA HAINE* discusses its representation of Paris and explores whether the film's stylish auteurist features undermines its realistic message. It would appear not judging by its successful critical and commercial reception and controversy it stirred with the authorities.

HAYWARD, Susan  
**French national cinema.**  
 London: Routledge, 1993.  
 325p.illus.bibliog.index.

Author applies her film based approach rather than an auteur centred analysis of French cinema. Much of the work focuses upon the interaction of, and contest between, popular cinema and the contemporary movements and avant-garde, and how both influenced the other.

HJORT, Mette and BONDEBJERG, Ib  
**The Danish directors: dialogues of a national cinema.**  
 Bristol: Intellect Books, 2001.  
 288p.illus.gloss.bibliog.

This work contains interviews and profiles of nineteen Danish filmmakers from Gabriel Axel (*BABETTE'S FEAST*) to Dogme darling, Lars von Trier. The introduction examines how a small national cinema copes in a global culture and includes a copy of the Dogme vow of chastity.

HJORT, Mette and MACKENZIE, Scott (eds.)  
**Cinema and nation.**  
 London: Routledge, 2000.  
 332p.illus.bibliogs.indices.

Collection of essays examining the relationship between cinema and audiences, cultures, nations, and governments. It contains sections on: the sociology of nationalism; the concept of national cinema; film policy, nationalism and the state; the production of national images; the reception of national images. Within these sections, contributors analyse topics such as the emergence of European co-productions, new Scottish cinema, nationalism in Polish cinema, and filmmaking in Germany from New German Cinema to after the Wall came down. The impact of cultural globalisation is also discussed.

IORDANOVA, Dina  
**Cinema of flames: Balkan film, culture and the media.**  
 British Film Institute, 2001.  
 322p.illus.bibliog.filmog.index.

The violent break-up of Yugoslavia not only put images of the conflict on television screens (and placed the Balkans at the heart of Europe as well) it also prompted a flurry of films of the region and its troubles too: *ULYSSES' GAZE*, *WELCOME TO SARAJEVO* and *UNDERGROUND*. A chapter is dedicated to latter film, which provided international acclaim for its director, Emir Kusturica. The impact of the war and the representation of "villains, victims, women and ethnic minorities" are key topics and are analysed in depth as is the changing vision of Sarajevo from cosmo-

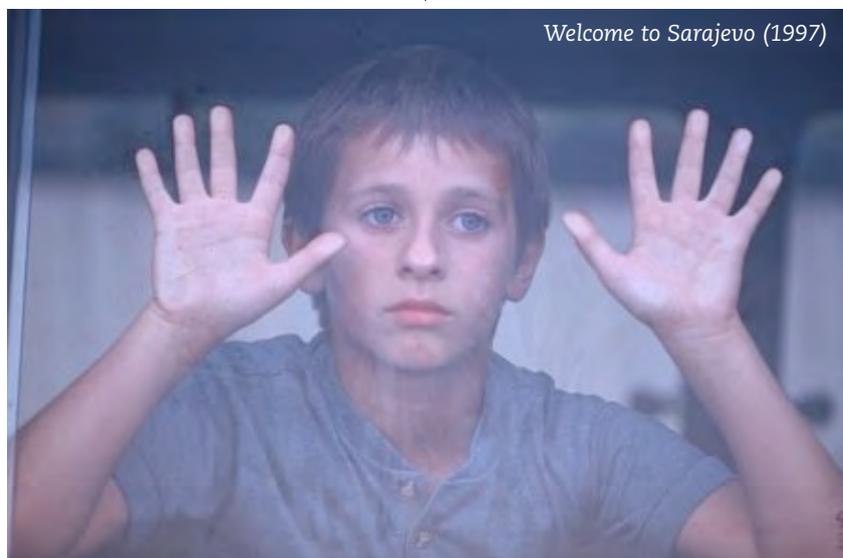
politan cultural centre to war torn mediascape. The author, however, also examines the wealth of Balkan cinema and TV made prior to the war and assesses the consequences of cultural exclusion from mainstream European cinema.

JORDAN, Barry and MORGAN-TAMOSUNAS, Rikki  
**Contemporary Spanish cinema.**  
 Manchester University Press, 1998.  
 216p.illus.index

Readable survey of the vicissitudes of Spanish cinema from the post-Franco liberalisation, the golden days of the 1980s to the difficult days of the mid/late 1990s. It notes the importance of historical themes in Spanish cinema and how the past has been "reconstructed", "relocated", "re-imag(in)ed". It examines how genre has remained popular and examines the popular success of comedies, thriller, musicals and horror/fantasy. It also analyses how men and women and their sexuality have been portrayed in recent works and also how nationalist identity emerges.

KELLY, Richard  
**The name of this book is Dogme95.**  
 London: Faber and Faber, 2000.  
 230p.illus.appendices.

Investigation into the "spectre of Dogme95". It contains the Dogme95 'Vow of Chastity' and how a frustrated Lars von Trier invited fellow Danish filmmakers Thomas Vinterberg, Kristian Levring and Soren Kragh-Jacobsen to join up and form the 'Brotherhood'. The main body of



*Welcome to Sarajevo (1997)*

the work is made up of interviews with the Dogme 'brothers' and those who adhere to their creed from all over Europe. The 'brothers' discuss *FESTEN*, *THE IDIOTS* and *MIFUNE* amongst others and their challenge to the mediocrity of mainstream cinema and to the meaning of the legacy of the likes of Jean-Luc Godard. The freedom and burdens of chastity and the many accusations of hype are some of the other themes and issues raised in this very readable reportage.

KINDER, Marcia

**Blood cinema: the reconstruction of national identity in Spain.**

Berkeley, CA; London: University of California Press.  
553p.illus.notes.bibliog.index.

Key text on Spanish cinema. This dense work examines Spanish cinema in the light of the Franco legacy and the 1980s when Spanish films won much critical acclaim and attracted huge audiences. Embracing the full range of theoretical concepts, the book is divided into four parts: the "reinscription" of genre and convention; representation of violence; the themes of exile, in particular to Bunuel; and how the micro and macroregionalism within Spanish cinema impact upon its funding (i.e. via coproduction and/or television).

KINDER, Marsha (ed.)

**Refiguring Spain: cinema/media/representation.**

Durham, NC; London: Duke University Press, 1997.  
370p.illus.bibliog.index.

Building upon the previous work, this very useful work highlights the importance of cinema to the Spanish inter/national (self) image. In discussing the role of the Socialist governments' film policies, it further illustrates the vital role of government in European cinema. Divided into similar parts and themes as the above work, Part 1 deals with historical recuperation and how through cinema both left and right have attempted to re-draw Spain. Part 2 Sexual Reinscription looks at the representation of gender and sexuality, especially masculinity in recent Spanish films. Part 3 Marketing transfigurism: money/ politics/ regionalism examines the finan-

cial structures of Spanish cinema and the increasing important role of television (especially after the 1993 elections) and that of the Art Museum in Bilbao in film production.

LANDY, Marcia

**Italian film.**

Cambridge: Cambridge University Press, 2000.  
434p.illus.bibliog.filmog.index.

Study of Italian cinema from the silents to the present day. Instead of tackling chronological historical chunks, the author explores the themes of representation, reflection and reception. The author examines the changing ways in which Italian cinema has dealt with femininity, masculinity, childhood, family, justice, the Church down the years. She also looks at the interaction of film with other art forms such as painting and popular music, and with other media such as television. The author also stresses the importance of studying genre films such as the comedies and melodramas that are ever present rather than just the 1950s/1960s when Italian films and filmmakers dominated the international art house scene.

McLOONE, Martin

**Irish film: the emergence of a contemporary cinema.**

London: British Film Institute, 2000.  
234p.illus.bibliog.index.

Important recent work on Irish cinema. Emigration returned to the fore in Ireland in the 1990s. It was also the decade when Irish culture reached a global stage. The Irish "diasporic imagination" found a wide international audience: Seamus Heaney's Nobel Prize; Riverdance; the success of the football team; the emergence of the 'Celtic Tiger' economy. There was also Oscar success for *MY LEFT FOOT* and *THE CRYING GAME* and a sustainable though low budget indigenous Irish cinema emerged. The book initially looks at the legacy of cultural nationalism. This is the cornerstone of most recent works. The book examines how Irish cinema has been affected by it, contributed to it or even attempted to challenge it. The cinematic vision of Ireland has two wide poles. There is the romantic or stereotypical Hollywood vision from *THE*

*QUIET MAN* and *FAR AND AWAY* but could also include the British *ODD MAN OUT*. At the other extreme there is the grim political thriller with its own equally fixed vision. The Irish cinema has had to evolve taking on these conventions and representations and also struggle against two much larger film industries on its doorstep i.e. Britain and America, and even Europe. The book explores the growing pains and representations and links them to social, economic and cultural developments especially in the last 30 years as Ireland itself has looked to new identities. The author notes that in spite of Irish successes in the 1990s, its contemporary cinema still tackles issues of family strife and abuse and suggests it is still dealing with traumas of its rural past. The last chapter draws together the book's strands with a detailed reading of *THE BUTCHER BOY* as the author suggests that this film encapsulates many of these themes.

MAZDON, Lucy

**Encore Hollywood: remaking French cinema.**

British Film Institute, 2000.  
169p.bibliog.index.

Hollywood loves remaking French films. The author calculates at least 30 have been remade since 1980. A variety of motives are explored from the low risk pre-tested strategy of re-makes to whether French cinema is a victim of American cultural imperialism striving to undermine its cultural uniqueness. The mechanisms and perceptions of reception are analysed and the conclusions may not be as pessimistic as one might think.

MAZDON, Lucy

**France on film: reflections on popular French cinema.**

London: Wallflower Press, 2001.  
180p.biogs.bibliog.index.

Very recent work on the subject. The author sets out to examine French cinema in terms of films that have enjoyed commercial success to explore how France is reflected, following the lead that others have suggested. The author looks into the familiar co-production and intertextuality chestnuts of what makes a film French. (Language? Style? Location?)

Funding?) It examines the legacy of the 'cinema du look' (the films of Beineix, Besson et al.), and the popularity of heritage cinema (JEAN DE FLORETTE), the comedy blockbuster (LES VISITEURS, TAXI) and the social realism films (LA HAINE, L.627). The author also looks at the recurrent themes of gender, locality and community, the past, childhood in films and feel-good movies.

MOSLEY, Philip  
**Split screen: Belgian cinema and cultural identity.**

New York: SUNY Press, 2001.  
251p.illus.bibliog.index.

First study of Belgian cinema in English. The Belgian cinema has been beset by two problems since its inception. Belgium is split by language into French and Flemish speakers with their own cultures. As a small country, Belgian cinema has not only had to compete with Hollywood but also the stronger film industries and fellow language speakers of France and the Netherlands. The role of Brussels as a distinct 'European' enclave rather than a Belgian cultural centre is also noted. The author explores the cultural complexities faced by Belgian cinema, and in spite of recent international successes such as TOTO THE HERO and MAN BITES DOG, seeks to shine a light upon an under-rated and undervalued cinema in a globalised world.

NOWELL-SMITH, Geoffrey and VOLPI, Gianni and HAY, James  
**The companion to Italian cinema.**  
London: Cassell/British Film Institute, 1996.  
168p.[16]plates.bibliog.appendices.

Useful introduction to Italian cinema. It contains a historical overview with the main body from Antonioni to Zurlini. Also includes a section on key European themes and genres and appendices on production and statistics.

NOWELL-SMITH, Geoffrey and RICCI, Steven  
**Hollywood and Europe: economics, culture, national identity: 1945-1995.**

British Film Institute, 1998.  
164p.tables.index.

Is Hollywood such a cultural and economic spectre to the European film industry? The introduction contains an interesting and informative review of the complexities of the relationship between Europe and Hollywood. As the introduction states between 1980 and 1994, the market share of French films in France fell from 47% to a lowly 32%. There have been many voices decrying the onslaught of American cultural imperialism since the 1920s. Yet Hollywood has been and is heavily influenced by European cinema. This collection of essays examines the art film market, Italian genre films, 'New Wave' interchanges, New German cinema.

PETTITT, Lance  
**Screening Ireland: film and television representation.**

Manchester University Press, 2000.  
320p.illus.tables.appendices.bibliog.index.

This work deals with very similar themes to the McLoone book above. Both works attempt to extend and update the seminal work 'Cinema and Ireland', by Kevin Rockett, John Hill and Luke

Gibbons (Croom Helm, 1987). The book examines the representation of Ireland on the big and little screens. Part I deals with Irish cinema, which the author believes is the pre-eminent way Ireland projects herself audiovisually. The author provides a short and useful background to the cultural and political developments which underpin the themes and vicissitudes of Irish cinema and how Ireland has been reflected by film and television. The author also covers overlooked areas of non-fiction film and television. The analysis of television in Part II parallels the themes in Part I. The concluding chapters look at recent television programmes (such as FATHER TED) and films such as FAR AND AWAY, IN THE NAME OF THE FATHER, THE BUTCHER BOY and The GENERAL with a view to dissecting Irish "National(ist)" cinema. The appendices contain useful statistics on cinema attendance and box office takings.

POWRIE, Phil (ed.)  
**French cinema in the 1990s: continuity and difference.**

Oxford University Press, 1999.  
286p.[8]plates.filmog.bibliog.index.

Key study on French cinema of the 1990s. The introductory chapter provides a summary of the key events and themes of this decade and an overview of the issues raised by the familiar contributors. Part I examines the 'heritage' genre which continued to dominate. It examines sub-genres of 'official' (based on a literary text especially those featuring the likes of Gerard Depardieu in GERMINAL), 'pastiche' (REVOLUTION), 'postcolonial' (INDOCHINE) and 'Vichy' (UN HÉROS TRÈS DISCRET). These developments mirrored contemporary political developments almost as much as the return of the political film and the greater involvement of French filmmakers in political issues. Part II 'Inscribing Differences' looks at representation of gender, sexuality and ethnicity in a wide range of films such as LES NUITS FAUVES, GAZON MAUDIT and ROMUALD ET JULIETTE. The emergence of the 'cinema de banlieu' is also discussed and not surprisingly a chapter is dedicated to LA HAINE. Part III 'Defining the "National"' includes essays on masculinity in LES AMANTS DU PONT-NEUF, paterinity in MON PERE CE HEROS, the



idea of nationality in the **THREE COLOURS** trilogy and how French **LA CINQUIÈME ÉLÉMENT** may or may not be.

QVIST, Per Olov and BAGH, Peter von

**Guide to the cinema of Sweden and Finland.**

Westport, CT; London: Greenwood Press, 2000.

Encyclopaedia in two parts with short overviews of both national cinemas with the main body devoted to actors, actresses, directors and films. Entries often contain an extensive filmography and a short bibliography.

SOILA, Tytti and SODERBURGH WIDDING, Astrid and IVEREN, Gunnar

**Nordic national cinemas.**

London: Routledge, 1998.  
262p.illus.indices.

Interesting introduction to the Nordic cinemas. The chapters on the national cinemas highlight the many differences that exist in the five Nordic cinemas, which are often lumped together. The concluding chapter attempts to draw together some familiar themes, some of which are often based upon Anglo-American assumptions and clichés (the outdoors, nature, melancholia, religion, sex). It also notes the importance of central governments in supporting filmmaking near the top of the world. Another entry in the Routledge series that only goes up as far as the very early 1990's. Dogme95 had not been thought of and von Trier is just a young pup in this study.

SORLIN, Pierre

**Italian national cinema 1896-1996.**

London: Routledge, 1996.  
202p.filmog.bibliog.indices.

Useful introduction to Italian cinema. Familiar themes of region and politics emerge as well as the impact and influence of Hollywood. The American film market often demanded that Italian cinema supplied well-known genres such as the sword and sandals epics, spaghetti westerns and, later, soft porn productions.

TALENS, Jenaro and ZUNZUNEGUI, Santos

**Modes of representation in Spanish cinema.**

Minneapolis: Minnesota University Press, 1998.

Largely due to the isolation of the Franco era, Spanish cinema evolved a distinct style from the neorealist and nouvelle vague trends. Although most of the book deals with cinema under the Republican and Franco eras, there are chapters on the transitional period and the Socialist decade. Part V looks at representation in the Spanish cinema.

TAYLOR, Richard et al. (ed.)

**The BFI companion to Russian and Eastern European cinema.**

London: British Film Institute, 2000.  
288p.bibliog.

Latest in the BFI Companion series, its comprehensive coverage includes over 200 entries from Animation to Yugoslavia Break-Up in Film.

VINCENDEAU, Ginette (ed.)

**Encyclopaedia of European cinema.**

London: Cassell/British Film Institute, 1995. 475p.bibliog.

Single volume offering neat summaries from the greatest living Swiss resident, Jean-Luc Godard to Cliff Richard. 'Mother book' of the BFI companion series.

VINCENDEAU, Ginette

**The companion to French cinema.**

London: Cassell/British Film Institute, 1996.

Handy volume covering the major personalities and themes of French cinema. In discussing aspects of the impact of French cinema in Europe certain non-French personalities are included such as Kieslowski. (This series includes a Key European concepts & genres section and a statistics section).

WILSON, Emma

**French cinema since 1950: personal histories.**

London: Duckworth, 1999  
160p.[8]plates.bibliogs.gloss.index.

Useful introduction to French cine-

ma. Using the premise of personal journeys, the author uses this as a means to explore recent French cinema. This is applied from the nouvelle vague, the political 1960s/1970s through the 'cinema du look' of the 1980s to the re-emergence of heritage and gritty social dramas of the 1990s.

## journal articles

**AMERICAN CINEMATOGRAPHER**

Vol.81.No.1.January 2000, pp.19-26

**The Idiots plays by Von Trier's rules, by Patricia Thomson**

Thomson provides a detailed overview of the emergence and characteristics of Dogme 95, 'the provocative, anti-status-quo production rules' that Trier and Thomas Vinterberg drew up in 1995. The author considers the reasons Trier produced such rules and the technical difficulties of implementing them in filmmaking, especially in relation to Trier's film **THE IDIOTS**.

**BLACK FILMMAKER**

Vol.3.No.9.2000, p.6

**East Goes West – British Asian themed film, East is East, smashes box office. Leslie Udwin, producer of East is East, is interviewed by Sonali Bhattacharyya**

The question and answer format of the article covers the raising of the finance of the film and the problems raised by seeing the film as essentially Asian. The marketing of the film in the UK and overseas, targeted particularly young people, and focused on the universality of the subject and the comedy in the film rather than on the Asian aspects. Yet the success of the film has caused a reconsidering in the UK of what is 'Asian material'.

**CINÉASTE**

Vol.21.No.3.July 1995, pp.28-30 [illus]

**The cinema of ambivalence: recent films from Central and Eastern Europe, by Katharine Cornell**

Overview of the changes which are affecting the central and eastern European film industries following

the sudden collapse of communism, and analysis of the effect this has had on the work of filmmakers from the region.

**EMPIRE**

No.97.July 1997, pp.62-68

**The future is now**, by Adam Smith

Smith considers Luc Besson's career after the release of his sixth film *THE FIFTH ELEMENT* in 1997. With his films often criticised for their preference of visuals over plot and narrative, and for rejecting the New Wave tradition in France, Besson defends his films in anti-nationalistic terms, while stating he has never made a Hollywood film. Declaring his independence as a director, he outlines the contributions from different European nations towards the film, but vows he doesn't care about the nationality of a film.

**FILM COMMENT**

Vol.33.No.5.Sept/Oct 1997, pp.44-49

**When Kusturica was away on business**, by Katherine Dieckmann

Article outlines and reviews the film career of Kusturica, focusing on the national identity of his films and their connection with the culture, war and politics of Serbia and Yugoslavia, his homeland. Providing detailed analyses of *UNDERGROUND*, *TIME OF THE GYPSIES* and *WHEN FATHER WAS AWAY ON BUSINESS*, Dieckmann shows how not only politics, but the world of rituals and customs informs Kusturica's work.

**FILM CRITICISM**

Vol.21.No.2.Winter 1996/7, pp.24-39

**Women in New Balkan Cinema: Surviving on the Margins**, by Dina Iordanova

Iordanova discusses the representation of women in Balkan films in the 1990s, all of which are directed by men. Although the themes addressed relate to women's issues, the author argues these concerns to not serve any feminist cause. Under three headings she considers how women are portrayed in relation to patriarchy, totalitarianism and post-communist poverty. These are: Patriarchy: Tradition and Contemporary



*Black Cat, White Cat* (1998)

Reality, Totalitarianism: Endurance in the Name of the Children, and Harsh Realities of Post-Communist Times: Survival.

**MONTAGE**

Winter 2001, pp.17-19 [illus]

**New voices in European cinema**, by Raúl Galvez

Brief interviews with three new European directors: Hans Peter Moland, *ABERDEEN*, Norway; Baltasar Kormákur, *101 REYKJAVIK*, Iceland; and Costas Kapakas, *PEPPERMINT*, Greece.

**SCREEN INTERNATIONAL**

No.1208.14 May 1999, p.39

**Lola Runs Across Europe**, by Martin Blaney

Short but informative article providing details of the varying degrees of success of *RUN LOLA RUN* in a number of European countries. Blaney highlights how different marketing campaigns may have had some affect on the reception of the film in France and Czech Republic.

**SIGHT AND SOUND**

Vol.5.No.11.November 1995, pp. 12-14

**After the Riot. LA HAINE – it means ‘hate’ – has been compared to DO THE RIGHT THING. Mathieu Kassovitz’s searing account of life in the French suburbs is one of a series of violent ‘banlieue’ films**

**explored**, by Keith Reader

Reader analyses *LA HAINE* in terms of its connection to unrest in the French suburbs or ‘banlieue’, which house largely unemployed young people. He compares the film to Spike Lee’s *DO THE RIGHT THING* and considers how race, class and the attitude of the police are central to the film. Noting the general positive reception of the film by French critics, the author aligns the film with other recent French films, especially *ETAT DES LIEUX*, seeing them as responsible for revitalising French cinema.

**SIGHT AND SOUND**

Vol.7.No.8.August 1997, pp.12-14 [illus]

**Angels to earth**, by Paul Julian Smith

Interview with director Julio Medem on his film *TIERRA*, and on the Spanish film industry. The interviewer asks whether he believes there is such a thing as Basque cinema.

**SIGHT AND SOUND**

Vol.7.No.12. December 1997, pp.10-13

**Gypsy Time: After his satire UNDERGROUND was condemned as pro-Serb. Emir Kusturica ‘retired’. Now he is back shooting the ‘non-political’ WHITE CAT, BLACK CAT**, by John Wrathall

Article includes an interview with the director and focuses on the

reception of UNDERGROUND, 1995 and Kusturica's response to the political criticism of the film. Kusturica discusses his political views, his ambivalent attitude to Yugoslavia and the war. He also expresses his interest and admiration for the gypsies who are the subject of his film WHITE CAT, BLACK CAT which was shot just outside Belgrade.

#### SIGHT AND SOUND

Vol.9.No.1.January 1999, pp.10-13

**The new European cinema wants to outrage us, but are we still shockable, asks Richard Falcon**

Detailed article considering various recent European films all of which appear to intend to shock its audiences. Constructing a comparison with some horror films from Hollywood, Falcon analyses Ozon's Sitcom, Trier's THE IDIOTS and Noe's SEUL CONTRE TOUS and shows how the directors present perspectives of their separate nations' cultures and challenge expectations.

#### SIGHT AND SOUND

Vol.9.No.9.September 1999, pp.28-30

**A hit in Europe and a big success at Cannes, All About My Mother proves that Pedro Almodovar is one of the greats of European cinema. Blessed with the secret weapon of imagination, argues Paul Julian Smith**

Smith considers ALL ABOUT MY MOTHER, which won for Almodovar the prize for best director at Cannes festival, as part of a trilogy of the director's mature films. Providing first an overview of his films with their focus on the marginal, Smith then focuses on ALL ABOUT MY MOTHER in terms of the film techniques the director uses. Seeing a radical humanism and a direct engagement with social issues in the director's work, Smith connects Almodovar's films with various political events in Spain, for example, anti-government strikes, the celebration of democracy, the spread of AIDS and the prospective trial of General Pinochet.

#### SIGHT AND SOUND

Vol.9.No.12.December 1999, pp.8-10

**Juggling in the Dark. Lars von Trier is using 100 video cameras to shoot a realist musical with pop star Bjork about amateur dramatists, hunger and imprisonment. What else did you expect, asks Stig Bjorkman**

Bjorkman considers the European aspects of the film DANCER IN THE DARK and Trier's individual approach to producing a musical. Using the Dogme method of filmmaking as exemplified in THE IDIOTS, the film is the most expensive shot in Scandinavia. Although a musical, Trier did not want to emulate Hollywood musicals and instead aims to create a naturalness in the performances alongside the artificial.

#### THIRD TEXT

No.43.Summer 1998, pp.43-57

**Mytho-poetic Cinema: Cinemas of Disappearance, by Kriss Ravetto**

In depth article examining mytho-poetic modes of representation in relation to the recent turmoil in the Balkans via the work of Emir Kusturica and Theo Angelopoulos. Areas considered are the national identities and ethnocultural traditions in the area. Ravetto argues that the two directors explode archetypal myths relating to religious and political identities. Film analysed include UNDERGROUND by Kusturica, and ULYSSES' GAZE by Angelopoulos.

## The Industry

### books

**ANNUAIRE EUROPÉEN DES FESTIVALS DE CINÉMA ET AUDIOVISUAL/DIRECTORY OF EUROPEAN FILM AND AUDIOVISUAL FESTIVALS**

Bonnières-sur Seine: Carrefour des Festival, 2000.

Key directory. Festivals are indexed by theme, city and film and a handy summary of the year is provided.

**CINEMA EXHIBITION AND DISTRIBUTION IN EUROPE: MARKET ASSESSMENT AND FORECAST**

London: Screen Digest, 2001.

Unpublished at times of going to press. This is likely, however, to become an invaluable but expensive resource produced by the highly rated Screen Digest magazine. It contains key statistics and tables that are not readily available elsewhere. (Due late Autumn 2001).

**CINEMAGOING WESTERN EUROPE**

Leicester: Dodona Research, 2000.

Key report. Contains detailed national profiles with tables on cinema attendance and the state of the exhibition sector including the forecasts for the future of multiplexes.

DALE, Martin

**The movie game: the film business in Britain, Europe and America.**

London: Cassell, 1997.

340p.illus.tables.figs.appendices.index.

One of the best titles available on the workings of the international film industry It offers a sound and readable introduction but goes further, packed with facts, figures, tables on revenues, budgets and financial breakdowns for films such as LA HAINE. Its wide range includes short films, Europuddings (European co-productions) Hollywood and American independents. The axis of the book revolves around how Hollywood produces markets and sells its product around the world, and the European response. The author is somewhat critical of the European response and chapters are entitled "Fortress Europe" and "Cultural Ghetto".

**DIRECTORY OF INTERNATIONAL FILM AND VIDEO FESTIVALS 2001/2002**

London: British Council, 2001.

Key directory that provides information for British entries to international festivals.

Now available:

[www.britfilms.com](http://www.britfilms.com)

DURIE, John (ed.)  
PHAM, Annika and WATSON, Neil  
**The film marketing handbook: a practical guide to marketing strategies for independent films.**  
Madrid: Media Business School, 1993.  
192p.tables.appendix.gloss.index

Although aimed at insiders, this is one of the clearest examinations of the workings of the film industry. By tackling the necessity of marketing, it offers an insight into the realities of the European film industry. Sections 1 and 2 discuss the necessity of marketing with regard to European films. The strategies of how to sell English and Foreign language films, and where and when to do it (i.e. which festivals and markets), are discussed in Section 3 and 4 respectively. The workings of distribution and exhibition are tackled in Sections 5 and 6 looking at what kind of audience, type of release, prints and advertising budget for marketing and how art house/European film can be shown in a market where the audience is shrinking. It also contains an excellent glossary. (Much of the material above has been revised and repackaged by the same team for 'Marketing and selling your film around the world: a guide for independent filmmakers', by John Durie et al, pub. Silman-James, 2000).

**EUROPEAN CINEMA YEARBOOK 2000**

Milan: Media Salles, 2000.

Annual publication packed with tables on European cinema admissions, market shares, Top 10 domestic/European films, admissions by large town, and so on.

Available online:  
<http://www.mediasalles.it>

**EUROPEAN FILMS ON EUROPEAN TELEVISIONS**

Strasbourg: European Audiovisual Observatory, 2000.

Table based analysis of when, where and on what channel European films are shown by European terrestrial broadcasters. Ireland shows the least amount according to the research.

**EUROPEAN VIDEO YEARBOOK 2000/2001**

London: Screen Digest, 2000.

Guide to European video markets and trends. As well as comparative tables on sales, prices, rentals, it contains a chronology of the year, a European overview plus national profiles.

FINNEY, Angus

**A dose of reality: the state of European cinema.**

European film Academy/Screen International, 1993.  
111p.illus.tables.bibliog.

Although nearly ten years old, this key work is still worth reading. Based on the input of a number of filmmakers, producers, distributors and commentators, it examines how the European film industry got itself into the mess it did in the 1990s and what might be the ways forward. In the section 'How to make a European box office hit', films such as *DAMAGE*, *CYRANO DE BERGERAC*, *ORLANDO*, *DELICATESSEN*, *THE CRYING GAME* and the biggest Spanish overseas success *WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN* are discussed for some kind of blueprint.

FINNEY, Angus

**The state of European cinema: a new dose of reality.**

London: Cassell, 1996

Updated review of European cinema. Case studies include films such as *TRAINSPOTTING*, *THE NAME OF THE ROSE* and *BREAKING THE WAVES*.

FINNEY, Angus

**Developing feature films in Europe: a practical guide.**

London: Routledge, 1996.  
137p.graphs.appendices.index.

Specialised volume aimed at filmmakers but will give detailed insight into the complexities of securing production funding in Europe.

ILOTT, Terry

**Budgets and markets: a study of budgeting of European film.**

London: Routledge, 1996.  
165p.tables.indices.

Another specialised tome but

probably of more use to the student as it contains case studies of thirteen European films. The case studies contain sections on production history, funding, reviews, marketing and description, revenues, producers' remarks, commentary and conclusions.

MORAN, Albert (ed.)

**Film policy: international, national and regional perspectives.**

London: Routledge, 1996.  
283p.tables.index.

Collection of essays examining the state of film production in the 1990s. It looks at how various national governments have supported their own industries and their motives for doing so. Part I may be most useful to students as it analyses the reality of a Hollywood dominated industry and the European responses. Part II reviews the policies of national governments from around the world. Part III examines how film policies have taken account of regional issues, differing cultures and even indigenous populations.

**THE STATISTICAL YEARBOOK: CINEMA, TELEVISION, VIDEO AND NEW MEDIA IN EUROPE 2001**

Strasbourg: European Audiovisual Observatory, 2000.

Key source for European audiovisual industry. It contains summaries and tables on film production, distribution, admissions, television, multimedia, home video, and advertising.  
Data available online:  
<http://lumiere.obs.coe.int>

**THE WORLD FILM AND TELEVISION MARKET (IDATE REPORT)**

Montpellier: IDATE, 2000.

Well thought of but expensive report in two volumes. Volume 1 "industries & markets" is an analysis of the international industry and its major markets; Europe is treated as one market. Volume 2 "the players" focuses upon the major media organisations from the BBC to Walt Disney. Issued annually.

## journal articles

**AMERICAN CINEMATOGRAPHER**  
Vol.80.No.5.May 1999, pp.80-87 [illus]

**European snapshots**, by Benjamin Bergery

Article examining the state of the European film industry, and some of the key differences between it and the US film industry. Concentrates on the role of government; the effect that funding initiatives have had on production; the development of facilities for both local and US productions; and the need for Europe to retain its culture whilst fighting off US domination at the box office. The later part of the article focuses on the industries in Germany and France. The Dogme Vow of Chastity is also included.

**DOX: DOCUMENTARY FILM QUARTERLY**  
No.1.Spring 1994, pp.52-54 [illus]

**A question of rights**, by Vanessa Henneman

Comment on the difficulties faced by European producers in relation to the legal aspects of co-productions. The author notes that despite attempts to standardise such issues as copyright, broadcasting rights, and distribution rights more remains to be done.

**FILM CRITICISM**  
Vol.21.No.1.Fall 1996, pp.13-33 [illus]

**Berlusconi, Italian television and recent Italian cinema: re-viewing The Icicle Thief**, by Tony Mitchell

Although this article concerns itself mostly with the television empire of Silvio Berlusconi it gives fantastic insight into the long-standing cultural and ideological conflicts between the television and film industries in Italy and the government which regulates them. It talks of the protest film made by nine prominent film directors, L'UNICA PAESE NEL MONDO; Fellini; the arguments over advertising breaks; and the case of LADRI DI SAPONETTE.

**FILMMAKER**  
Vol.1.No.4.Summer 1993, pp.24-26 [illus]

**Queens of England**, by Sande Zeig

Sally Potter talks about her work on the production of ORLANDO (1992) – the financing, working with an internationally mixed crew, issues of gender politics, other filmic influences. This film is an excellent example of European co-production (Great Britain, Russia, Italy, France and the Netherlands); the effect an exceptional festival reception can have on box office takings; and the importance of distributor backing.

**MOVING PICTURES INTERNATIONAL**  
No.146.29 July 1993, pp.13-14,16 [illus]

**Colour of Money**, by Deborah Wolfson

On the finance available to producers of big-budget European and Hollywood films, referring to the importance of European banks, pre-sales, and subsidy.

**PREMIERE**  
Vol.6.No.3.Nov 1992, pp.58,60,62,64

**How Columbus discovered Europe**, by Todd Coleman

Chronicles the financing campaign for Ridley Scott's indie feature 1492: CONQUEST OF PARADISE, from meetings at Cannes and at the American Film Market, to co-production issues, and the competition posed by Alexander and Ilya Salkind's CHRISTOPHER COLUMBUS: THE DISCOVERY. The strategy focused on three main elements: a combination of pre-sale at the AFM, a strong US distributor deal, and co-production.

**SCREEN DIGEST**  
June 1995, pp.134-136 [tables]

Market profile: European co-production and the role of Eurimages

Article which claims "to set out, for the first time, the statistical relevance and importance of the Eurimages scheme to the European film industry". Covers the period 1989-1993.

**SCREEN DIGEST**  
October 1999, pp.261-268 [illus. tables.]

**Towards a single European market in film: national characteristics still dominate**

Feature on the European film industry, which asks whether European economic integration in the film industry is likely to become a reality. Statistical data relates to various aspects of film production within EU member states such as: number of films produced and average investment in production; a breakdown of production spending; production by genre; cost of film crews, and so on. Figures are given for each EU member state where available but the main focus is on the markets of Great Britain, Germany, France, Ireland, Italy and Spain.

**SCREEN FINANCE**  
Vol.12.No.20.11 Nov 1999, pp.5-6

**Divorcing Jack highlights "muddle" over treaty**

On the co-production agreement between France and Great Britain,



1492 Conquest of Paradise (1992)

established in 1995, and the shortcomings highlighted by the case of *DIVORCING JACK*.

**SCREEN FINANCE**

Vol.13.No.2.4 Feb 2000, pp.6-7 [tables]

**European film revenue will outpace America**

On the results of a study by Schroders, "International media and entertainment report 2000", which concludes that European film distributors may see better growth than their American counterparts over the next five years.

**SCREEN INTERNATIONAL**

No.1008.19 May 1995, pp.14-15 [illus]

**Producer without frontiers**, by Patrick Frater

Interview with Rene Cleitman (chairman of Hachette Premiere and the European Producers' Club) on recent developments – such as Media II, the revision of the Television Without Frontiers directive, the establishment of Guarantee Funds – and his views on what role the United States should be playing in the development of the European market.

**SCREEN INTERNATIONAL**

No.1113.20 Jun 1997, pp.11-19 [illus]

**Focus: Shooting in Europe: Occupied territory**, by Louise Tutt

Article on the reasons behind the attraction for both European productions and for Hollywood studio pictures to shoot in European studios. Country by country survey of European studio facilities listing contact details and recent films.

**SCREEN INTERNATIONAL**

23 Jan 1998, pp.24-26

**Production UK Preview 1998: Greater expectations**, by Louise Tutt

Comments by British producers on the announcement by the Arts Council of England of the film studio franchises, the tax write-off for British films budgeted up to £15million introduced by the government, the creation of the Film Policy Review Group, the need to invest in development, and the

lure of Britain for American productions.

**SCREEN INTERNATIONAL**

No.1147.27 Feb 1998, pp.29-30 [illus]

**Rogue element**, by Françoise Meaux-Saint-Marc

On the reasons behind the developing trend in France, in the wake of the success of *THE FIFTH ELEMENT*, to finance productions in the English language.

**SCREEN INTERNATIONAL**

No.1211.4 Jun 1999, pp.8-9 [illus]

**Eurowood**, by Patrick Frater

The author offers an optimistic report on the future of the European film industry based on the then recent success of European films at the Academy Awards (Oscars), the evident availability of finance, and the growing strength of European distributors.

**SCREEN INTERNATIONAL**

No.1258.12 May 2000, pp.18-20 [illus]

**The international money-go-round**, by various authors

Feature on co-production funding available in a number of countries. Fionnuala Halligan reports on the initiatives in the UK, Ted Sheehy on Ireland, Terry Hicks on Germany, Françoise Meaux Saint Marc on France, Denis Seguin on Canada, and Mark Johnson on Benelux.

**SIGHT AND SOUND**

Vol.4.No.5.May 1994, pp.22-24,26 [illus]

**Falling stars**, by Angus Finney

The primary focus of this article is the film industry's apparent failure to produce film stars capable of commanding mass audience appeal and therefore box office success both in Europe and internationally. The economics of the business are seen to be one of the reasons for this as well as the lack of aggressive marketing. Not surprisingly there is comparison with the success of the US in this area.

**TELEVISION BUSINESS INTERNATIONAL**

October 1998, pp.108-110,112,114

**Home grown box office**, by various authors

On the growth in broadcaster backed feature films, encouraged by the introduction of investment quotas. Elena Cappuccio comments on the situation in Italy, Emma Wright on the UK, Liza Foreman on Germany, Marie-Agnes Bruneau on France, and David del Valle on Spain.

**VERTIGO**

No.9.Summer 1999, pp.38-41 [illus]

**MAI day!** by Julian Petley

Article on the Multilateral Agreement on Investment, the effect it would have on the European audiovisual industry, the actions of the British government, and its response to the Trade and Industry Select Committee's third report.

**Box Office**

**journal articles**

**EUROPEAN CINEMA JOURNAL**

No.1.April 1999, pp.1-3

**Cinema Exhibition in Europe in 1998**, by Elizabetta Brunella

Brunella focuses on the general rise of cinema going in Europe in 1998, mainly due to the success of multiplex cinemas. Citing the rise of domestically produced films, the author analyses admissions in separate European countries. Article also includes statistics/tables covering the market share in European countries between domestic film, European films and US films.

**MOVING PICTURES INTERNATIONAL**

No.189.9 June 1994, p.13

**Prime Couleurs. Snubbed by this year's Cannes jury, Krzysztof Kieslowski's Trois Couleurs trilogy is keeping distributors in the black across Europe**

Article considers the popularity of Kieslowski's trilogy, especially



**THREE COLOURS BLUE**, in different European countries, even though the films were not well received at the Cannes festival jury, in contrast to the Venice and Berlin festivals. The films' success in Italy, France, Spain, Scandinavia and the UK, is covered - with details of box office figures included.

**MOVING PICTURES INTERNATIONAL**  
No.32.November 1997, pp.2-18

**How European films travel abroad. P2Moving Pictures and the Media Business School analyse the performance of European feature films beyond their national borders**, by Annika Pham

Pham evaluates how European films perform within and beyond their national borders. Profiles five key territories: France, UK, Germany, Italy and Spain – and analyses recent successes of home produced films, their success abroad and the genres which are most popular. Includes tables which compare how the films from the different nations fare in terms of admissions in Europe and in the US, and a table listing films alphabetically from 1994-1996 detailing total admissions in the five nations and US.

**SCREEN DIGEST**  
August 1997, pp.177-186

**World Cinema Market: Start of the European fightback?**

Article holds various detailed statistics and tables. These include comparing the success of US and UK films in Europe, admission for US and EU screens, and indigenous films' share of domestic box office in Europe. Discussion covers growth of US market and EU market, how films from individual European countries fare in other

European countries and the relation between domestic and global markets.

**SCREEN DIGEST**  
June 2000, p.189

**US Dominates Fragmented Euro Film Market. Co-production success gives French producers top spot**

Article outlines the domination of the European market by US films, and compares the difference between locally produced films and foreign produced films, on domestic admissions. Also shows the small impact European films have on the US market and how French productions take a greater share of total European admissions compared to other European countries. Includes a table showing percentage of admissions for US and the 12 European countries in relation to the country of origin of films.

**SCREEN INTERNATIONAL**  
No.1153.10 April 1998, pp.13,15 [illus]

**Tapping the Norse code: US remakes Nordic films**, by Petra Buddrus

On the experience of some Nordic filmmakers, notably Ole Bornedal and his film *NIGHTWATCH* – Fridrik Thor Fridriksson and *CHILDREN OF NATURE* – John M. Jacobsen and *HEAD ABOVE WATER*, who had hoped to expand into English-language territories by selling the remake rights to their films. On the whole there were too many difficulties and the remakes were not successful despite having bigger budgets and a renowned cast.

**SCREEN INTERNATIONAL**  
No.1161. 5 June 1998, pp.12-13

**Mid-Atlantic accent**, by Colin Brown

Article considers the increasing popularity of European actors in major roles in Hollywood films. Showing that such actors need to be bilingual, Brown notes how their success has an effect on the local language films in which they star, as well as on the transfer of European films to the US market. Article then profiles five European countries in relation to their rising

stars and provides box office figures for films of established European actors/actresses. Finally, Brown discusses the growing popularity for locally produced films within Europe and the effect of this on Hollywood.

**SCREEN INTERNATIONAL**  
No.1208.14 May 1999, p.39

**Lola runs across Europe**, by Martin Blaney

Short, but informative article detailing the success of *RUN LOLA RUN* in different European countries after its impressive release in its home country Germany. Article compares admissions in Belgium, Czech Republic and the Netherlands.

**SCREEN INTERNATIONAL**  
No.1277.22 Sept. 2000, pp.1-2

**Distributor dances with media wolves**, by Mike Goodridge

Goodridge discusses the controversy surrounding *DANCER IN THE DARK*, in terms of its reception by critics and audiences. He notes how critical reaction affected box office in various European countries, after initially encouraging figures. Aiming to use divided critical opinion of the film as a marketing strategy, in conjunction with TV campaigns aimed at the youth audience, Fine Line, the US distributor, hoped to increase interest and box office in the US.

**SIGHT AND SOUND**  
Vol.5.No.9.September 1995, p.4

**The Business**

Brief but detailed article outlining the success of *LA HAINE* in France, which was more popular than *DISCLOSURE*. Though originally passed over at the Cannes festival, where Mathieu Kassovitz won the Best Director award, Miramax, after noting the box office hit, eventually bought up the film for US distribution.

## Festivals

### journal articles

#### BALKAN MEDIA

Vol.4.No.2.1995, pp.10-12 [illus]

#### The triumph of the Balkan cinema, by Mehmet Basutçu

Article on the success of films produced in the Balkans at the 48<sup>th</sup> Cannes Film Festival, especially Emir Kusturica's UNDERGROUND, Theo Angelopoulos' ULYSSES' GAZE, and Mircea Daneliuc's The SNAILS OF THE SENATOR.

#### CINEMA PAPERS

No.135.Oct/Nov 2000, pp.52-53 [illus]

#### Desperately seeking an audience, by Emma Sloley

Advice on how to enter short film festivals: where to find information about film festivals which include sections on short film; when choosing which to enter, how to decide which are the most suitable; the costs involved; and, details of some online resources. Although the article is aimed mainly at Australian first-time filmmakers it is nevertheless a useful guide for all.

#### ECRANS D'AFRIQUE

No.19.1997, pp.51-66 [in French and English] [illus]

#### 1946-1996. African images at Cannes, by Michel Amarger

A historical overview of factors affecting the selection of films and in particular the representation of African cinema at Cannes from 1946-1996, on the occasion of the celebration of the 50<sup>th</sup> edition of the Cannes International Film Festival. The article includes a listing of the African films entered at the 1997 event and provides brief synopses for them.

#### FILM IRELAND

No.45.Feb/Mar 1995, pp.13-15 [illus]

#### Festival!, by Laoise McReamoinn

Profiles of the three big Irish festivals – Dublin, Galway and Cork, with comments from program-

mers, administrators and volunteers.

#### FILMMAKER

Vol.7.No.3.Spring 1999, pp.16,85-88 [illus]

#### Form follows function, by Noah Cowan

Examination of the meanings associated with the term "American independent cinema" and advice on the financial and critical significance to filmmakers of the three major winter festivals: Sundance, Rotterdam, and Berlin.

#### KINEMA

No.14.Autumn 2000, pp.75-89

#### Festivals: 53<sup>rd</sup> Cannes International Film Festival (May 2000), by Ron Holloway

Report on the Cannes International Film Festival 2000 which includes a list of the main prize winners, notes on veteran directors in the competition and reviews of their films: FAST FOOD, FAST WOMEN; KIPPUR; CODE INCONNU; LA NOGE; and ESTORVO.

#### MOVING PICTURES INTERNATIONAL

No.4.December 1994, pp.41-42 [illus]

#### The nine lives of Felix, by Christian de Schutter

On changes to the presentation and the rules governing the European Film Awards (Felix) on the occasion of its seventh edition. The ceremony is to be a low-key affair, films will be selected on quality and national appeal, and will be chosen by a single committee, not national ones.

#### MOVING PICTURES INTERNATIONAL

No.30.September 1997, pp.6-7,10 [illus]

#### Film events in the frame, by Adam Minns

As the number of festivals and markets grows Moving Pictures International conducts a survey where industry personnel get to vote on which ones really matter. There are details of the costs involved in attending the markets, and a comparison in terms of percentage for top event.

#### PREMIERE

Vol.2.No.5.June 1994, pp.42-52 [illus]

#### Hollywood, France, by Henri Béhar

A detailed history of the Cannes film festival with recollections by Mike Leigh, Barry Norman, Eric Fellner, Alexander Walker, and Michael Winner, as well as by past winners of the best actor/actress award: Rita Tushingham, Dominique Sanda, Terence Stamp, Giancarlo Giannini and Jon Voight.

#### PREMIERE

Vol.5.No.5.June 1997, pp.76-83 [illus]

#### Cannes: 50 years of Cannes

A look back to the highlights of the Cannes International Film Festival in its first 50 years which includes a brief interview with Isabelle Adjani, president of the jury at the 1997 edition of the festival. The middle pages are dominated by images of the posters of the Grand Prix/Palme d'Or winners 1947-1996.

#### SCREEN INTERNATIONAL

No.1157.8 May 1998, p.26

#### Cannes 1997: how did the winners fare at the box office

Short article looking at the winners at Cannes (1997) and what impact, if any, the prize had on box office takings. The European films which won awards at the festival were: NIL BY MOUTH, Best Actress Kathy Burke; WESTERN, Special Jury Prize; LOVE AND DEATH ON LONG ISLAND, Prix Pierrot; and JUNK MAIL, Critic's Week Prize.

#### SCREEN INTERNATIONAL

Supplement. Germany.February 2000, [whole issue] [illus]

#### Germany in the new millennium

Special edition to coincide with the 50<sup>th</sup> Berlin Film Festival intended to be a feature on the festival as well as a guide to the German film and television industries. Lists the top 100 players of the industry; television companies; post-production facilities, statistics, and so on.

**SCREEN INTERNATIONAL**  
No.1269.28 Jul 2000, pp.1-2

**Festivals must prove worth as sellers pick and choose**, by Patrick Frater

As the number of festivals increases sales companies seek to target only the ones they feel will attract buyers and either charge "screening fees" or eliminate many festivals from their calendars. At the same time the festival organisers are recognising the need to select films which will attract sales for their festival to continue to be successful.

**SCREEN INTERNATIONAL**  
No.1293.26 Jan 2001, p.4 [illus]

**International awards look to emulate Oscars' lustre**, by Denis Seguin

Argues that although some international festivals are slowly achieving a higher status (such as the Goya Awards and the BAFTA's) the Academy Awards are still the only ones likely to affect box office results.

**SIGHT AND SOUND**  
Supplement. Money.September 1996, pp.8-9 [illus]

**Outside Hollywood: festivals, markets and money**

An assessment of the role a festival can play in promoting a film, creating an environment in which distribution deals can be secured, and affecting subsequent box office takings. The Cannes International Film Festival is used as a primary example because of the role it plays as festival, market, and meeting place.

**SIGHT AND SOUND**  
Vol.11.No.10.October 2001, p.6 [illus]

**Locarno notes: Soft touches, hard seats**, by Sheila Whitaker

Report back from the 2001 edition of the Locarno International Film Festival with praise for its new director, Irene Bignardi, and the changes she has made.

**UNIFRANCE FILM INTERNATIONAL NEWSLETTER**  
[1995], pp.16-17 [illus]

**The whole world has The Hate**, by Laurent Valiere and Catherine Benazeth

Following its success at Cannes, LA HAINE is sold worldwide, with the exception of the USA, where audiences will not go to see subtitled films. A list of distributors, by country, and the release date in each country is supplied.

**UNIFRANCE FILM INTERNATIONAL NEWSLETTER**  
No.20.October 1999, pp.2-3

French cinema and international film festivals, by Maria Manthoulis and Antoine Khalife and Veronique Bouffard

Article detailing the success of French films at international festivals in 1999. Includes a list of the best known festivals by category, and a list of the prize-winning French films at the 1999 festivals of Locarno, Montreal, Venice, and San Sebastián.

**UNIFRANCE FILM INTERNATIONAL NEWSLETTER**  
No.20.October 1999, pp.40-42 [illus]

Summer festivals in Eastern Europe, by Joel Chapron

Reports on the 34<sup>th</sup> Karlovy Vary International Film Festival, the 21<sup>st</sup> Moscow International Film Festival and the 5<sup>th</sup> Sarajevo Film Festival, and lists films entered.

**UNIFRANCE FILM INTERNATIONAL NEWSLETTER**  
No.23.July 2000, p.40

**Taxi 2 burns rubber worldwide**, by Patrick Lamasoure

Figures on the box office success of TAXI 2 in France, Belgium and Switzerland prior to its release in the international market.

**VARIETY**  
7-13 May 2001, pp.C1-C73, intermittent [illus]

**Cannes 2001**

Various articles in a special section on the Cannes International Film Festival 2001. Details of the festival's agenda and official selection, the market, vendors and products listing, and a section on Variety's 10 producers to watch.



## Useful Websites

### British Council

[www.britfilms.com](http://www.britfilms.com)

Site of the British Council, providing access to The British Film Catalogue online. Lists many new British features and shorts either in production or released in 2001. Entries include synopsis, still, sales agent, production company, cast and crew. Users can search by film, title, director etc. Site also holds the Directory of International Film and Video Festivals online with over 500 international festivals listed. Information includes contact details and good search indexes.

### Europa Cinemas

[www.europa-cinemas.org/en/index.php](http://www.europa-cinemas.org/en/index.php)

Promoted as 'The first Cinema network promoting European films', website networks 52 countries, 234 cities and 374 cinemas. Includes a database of the films released in Europe, details on events and up-to-date information of releases of European films by country. Plus production and distribution information on film titles.

### European Cinema – resources guide

[www.academicinfo.net/filmintereurope.html](http://www.academicinfo.net/filmintereurope.html)

Useful site which lists various sites holding information on European cinema. Includes links to film institutes, European directors, film museums and film databases. Arranged by country.

### European Coordination of Film Festivals

[www.eurofilmfest.org](http://www.eurofilmfest.org)

The Coordination of European Film Festivals (European Coordination of Film Festivals) is a network of more than 130 film festivals with strong roots in the regions of Europe. The European Coordination of Film Festivals, supported by the European Commission, was created to promote the distribution of European films and raise awareness of European cinema, and also to represent its members' interests in contacts with European and national institutions.

### European Audiovisual Observatory

[www.obs.coe.int/](http://www.obs.coe.int/)

Focal point for business information on the audiovisual section in Europe. Provides information on news, publications, an information service and on the EAO and its network in English, French and German. Includes details of publications for purchase, plus full text online publications. Also provides access to Lumiere database (see below), the EAO statistical yearbook online, (via subscription) and other information services.

### Eurostat

[http://epp.eurostat.ec.europa.eu/portal/page?\\_pageid=1090,30070682,1090\\_33076576&\\_dad=portal&\\_schema=PORTAL](http://epp.eurostat.ec.europa.eu/portal/page?_pageid=1090,30070682,1090_33076576&_dad=portal&_schema=PORTAL)

Aims to provide the European Union with a high quality statistical information service. A variety of free and paid services and col-

lections (i.e. news releases, key indicators, catalogues etc.) are offered on the following themes: General Statistics; Economy and Finance; Population and Social Conditions; Industry, Trade, and Services; Agriculture and Fisheries; External Trade; Transport; Environment and Energy; and Research and Development.

### Lumiere

<http://lumiere.obs.coe.int/web/EN/search.php>

Database provided by Lumiere on admissions of films released in Europe since 1996. Users can search by title and director. Designed for the needs of distributors and public bodies who require financial and admissions information.

### Media Salles

[www.mediasalles.it](http://www.mediasalles.it)

The Media Salles project operates within the framework of the European Union's Media II programme, with the support of the Italian government. It aims to foster theatrical distribution of European audiovisual projects. Site includes European Cinema Online Database, online version of European Cinema Journal and overview of European cinema history and development. Also includes information on current productions, the promotion of European cinema and holds a useful list of links to European institutes and film centres.

[www.britfilms.com](http://www.britfilms.com)



Click here to join the [Britfilms.com](http://www.britfilms.com) Mailing list and get the latest site updates delivered to your inbox

Home

British Council

Who does what in the UK film industry

Filmmaker Resources and Information

British Films and Filmmakers

Directory of International Film and Video Festivals

Training and Courses

### FILMMAKER RESOURCES



Making a film in the UK?

click here for information on making a film in the UK - including identifying funding sources

### TRAINING & COURSES

### BRITISH FILMS

the British Films Catalogue

An illustrated on-line database of British films—features and shorts—from 1998 up to those in production this year.