Abstract

Co-producing has been an essential production model among European film producers for many decades. European co-productions have been the most successful European films in economic terms, considering that they are normally marked by international distribution and high production value. While there can be obvious economic reasons for co-producing, co-producing is also linked to the realization of cultural and political ideals of unity among European nation states based on building commonalities and celebrating diversities. Due to such a complex role, European co-productions are regulated by specific national and transnational policies that over decades have evolved into a distinct transnational field of European co-productions. This dissertation delineates that field by exploring its internal logic, its major stakeholders, and its contribution to the idea of European cinema. Through an interpretive study of the European co-production policies based on document analysis, observation and qualitative interviews, this dissertation traces the historical development of the economic, cultural and political aspects of European co-productions and uncovers the present state of the field as seen by the policy implementers (the field’s gatekeepers) and policy end-users (film producers).