

[MAGAZINE](#) > Red Carpet For

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[ASIA](#) [EUROPE](#) [FRANCE](#)

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[FILM](#)

## Red Carpet For

“*GONE WITH THE WIND*”, the Victor Fleming title presented – Out OF COMPETITION – at the 1968 Cannes Film Festival, announced the fate of the French film programme, at the eve of the “MAY 68” demonstrations on the French Riviera. Forty years after the highly emotional cancellation of the International film competition, the gesture of protest from prominent filmmakers continues to be seen as an historical moment that marked out with beacons; the film solidarity over the borders. From Fellini to Kurosawa, the names of prestigious directors joined these of the French Nouvelle Vague, in a call against a decision from the French Ministry of Culture to fire Henri Langlois from the French Cinemateque in May 1968.

Gone with the wind, since then – the era when political statements affecting a film industry could remain without international reactions. The situation is today, at the exact antipodes. Policy-makers from over the world seem cherishing the stage when a wider landscape of film cooperation will be implemented. Shall we say that policy-makers are only following the trend of a new “Nouvelle Vague” of directors for whom, the boundaries of film co production have already overlapped the traditional schemes drawn for them?

At this edition of the French festival, not less than three Asia-Europe productions have been screened in the Competition and in “Un Certain Regard”; the two main sections of the Official Selection.

“*SOI COWBOY*”, is a production with British -Thai synergies of Thomas Clay for the direction, Sayombhu Mukdeeprom for the cinematography, and Art Supawatt for the music. In the same “Un Certain Regard” section, a movie such as “*TOKYO*” by filmmakers Michel Gondry, Leos Carax and, Joon Ho Bong; involved the participation of France, Japan, Korea, and Germany! The third Asia – Europe film cooperation was presented in the Official Competition: “*SERBIS*” by Brillante Mendoza, is a CENTERSTAGE PRODUCTIONS (The Philippines), and SWIFT PRODUCTIONS (France).

These three films, made through extended co production sources are representatives of the audiovisual segment that both the EU Commission and the Festival organizers are now willing to encourage.

During its sixth “Europe Day” held in Cannes on May the 19th 2008, the European Commission adopted the “CANNES 2008 DECLARATION” which evokes “*the challenges and opportunities unleashed by the growing internationalisation of audiovisual markets.*” The EC took this opportunity to announce new plans and objectives with calls starting from June 2008.

### WHY A PROGRAMME ON AUDIOVISUAL COOPERATION WITH THIRD COUNTRIES?

The Commission admitted that, despite of the success of its existing supporting schemes (such as the MEDIA 2007, and with the EUROMED Audiovisual II initiatives); the supports to the audiovisual sector do not appear to reflect ALL the opportunities and challenges of the globalisation. The missing link shall, therefore; focus on the relations with the third countries' audiovisual markets.

With this perspective, the European Parliament adopted on 13 December 2007, a preparatory action known as “MEDIA International” with a 2 million € budget for its initial launch. It is aimed at expanding the two-way flow of cinematic works and strengthening cooperation between the audiovisual industries of EU Member States and third countries. It is not addressed to individual but, to any group/consortium with at least one company or, an organisation that is connected to the audiovisual industry and which head office is based in a third country – North-East Asia, South Asia and South-East Asia – are here eligible...

- **Continuous training:** for organizations dealing with training of professionals in the audio-visual sector (production, co-production, distribution, and promotion).
- **Promotion of cinematographic works:** the action aims to facilitate and encourage the conclusion of agreements between distributors/exporters from European Union and distributors/exporters from third countries
- **Cinema Networks:** is a support to cinema networks which devote a significant share of their programming to European films in third countries and who commit themselves to programming a similar proportion of films from third countries.

Another important initiative, that is being studied by the European Commission for the shaping of its audiovisual policy with third countries, was revealed in Cannes. To gather information and opinion from all stakeholders on possible action lines to be taken for a possible future "MEDIA MUNDUS" programme, the Commission is now calling for a [public online consultation](#).

**RELATED:**

[The INA document on the cancellation of the Cannes programme in 1968](#)

[SOI COWBOY at Cannes](#)

[TOKYO at Cannes](#)



[SERBIS at Cannes](#)

In the perspective of the Preparatory Action, the Commission has published a [call for proposals](#) in the Official Journal on 4 April 2008 with a closing date 13 June 2008.

[The UNESCO Convention on Cultural Diversity](#)

*By Gyora GAL GLUPCZYNSKI*

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