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Autore	Mitric Petar
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Nota di contenuto	Chapter 1: European Co-Production – Because Together Is Better than One -- Chapter 2: Towards an Ideal European Co-Production and Its Audiences -- Chapter 3: From Borders to Bridges: Eurimages and the Rise of European Co-Production Field -- Chapter 4: Architects of Collaboration: The Role of Public Film Funds in European Co-Productions -- Chapter 5: Navigating the Labyrinth of European Co-Production: Voices from Behind the Camera -- Chapter 6: From Vision to Viewer: Audience Design in European Co-Production -- Chapter 7: Co-Producing in the Netflix Age: Balancing Independence and Collaboration -- Chapter 8: Conclusion.
Sommario/riassunto	“Petar Mitric leverages years of desk and field research to provide an original contribution to the understanding of European international co-productions in the era of globalization and platformization. In his book, Mitric wisely relates three key stakeholders (policymakers, practitioners, and the audience) in order to analyze tensions and trends

that have characterized co-productions over time. By combining traditional and innovative research tools applied to case studies with an evident personal passion for the topic, that emerges from a very pleasant writing style, Mitric's volume is set to become an essential reference in the emerging field of European media industry studies.” -- Associate Professor Marco Cucco, University of Bologna, Italy

This book explores the evolving landscape of European film and television co-productions, from traditional models supported by Eurimages to new collaborations shaped by global streaming platforms like Netflix. It examines how European co-production policies have influenced industry practices, funding structures, and audience engagement, balancing artistic, economic, and cultural priorities. Through historical analysis, case studies, and stakeholder perspectives – including policymakers, industry professionals, and audiences – this book offers fresh insights into the challenges and opportunities facing European audiovisual production today. It is essential reading for scholars, industry professionals, and policymakers interested in transnational media, cultural policy, and the future of European cinema. Petar Mitric is an Assistant Professor in Film Studies at the University of Copenhagen. His research focuses on European audiovisual policy, co-production, and audience design practices, bridging film studies and creative media industry studies. He has published extensively on European cinema and has collaborated in an advisory capacity with organizations such as Film i Väst and TorinoFilmLab. .

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