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Working Paper

Japanese: Baltic Sea Region film co-production. Japanese views

ETLA Discussion Papers, No. 1228

Provided in Cooperation with:

The Research Institute of the Finnish Economy (ETLA), Helsinki

Suggested Citation: Niskanen, Eija; Kakeo, Yoshio; Petkovic, Silvana; Severns, Karen (2010) : Japanese: Baltic Sea Region film co-production. Japanese views, ETLA Discussion Papers, No. 1228, The Research Institute of the Finnish Economy (ETLA), Helsinki

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Keskusteluaiheita – Discussion papers

No. 1228

Eija Niskanen – Yoshio Kakeo

– Silvana Petkovic – Karen Severns

JAPANESE – BALTIC SEA REGION FILM

CO-PRODUCTION: JAPANESE VIEWS



Part-financed by the European Union
(European Regional Development Fund)

The research report is a part of the BaltMetPromo project, co-financed by the Baltic Sea Regional Programme of the European Union. The project focuses on the attractiveness of the Baltic Sea Region as a target for foreign direct investment (FDI), tourism and cinema coproductions. In each of these areas two research reports have been prepared: one concerning the demand side, and the other the supply side. Our report focuses on the demand side of cinema coproduction. The end products in each sector are several types of concrete marketing measures for relevant target groups. (See <http://www.baltmetpromo.net/public/>).

NISKANEN, Eija – KAKEO, Yoshio – PETKOVIC, Silvana – SEVERNS, Karen, JAPANESE – BALTIC SEA REGION FILM CO-PRODUCTION: JAPANESE VIEWS. Helsinki, ETLA Elinkeinoelämän Tutkimuslaitos, The Research Institute of the Finnish Economy, 2010, 108 s. (Keskusteluaiheita, Discussion Papers; ISSN 0781-6847; No. 1228).

TIIVISTELMÄ: Japani on maailman toiseksi suurin elokuvan markkina-alue Yhdysvaltojen jälkeen. Japanilaiset elokuvantekijät ovat erittäin kiinnostavia yhteistyökumppaneita muiden maiden elokuvantekijöille. Raportti kattaa nykypäivän japanilaisen elokuvatuotannon ja -markkinoiden erityispiirteet, toimijarakenteet ja luo katsauksen kansainvälisiin yhteistyötuotantolokuviin sekä luotsaa haastattelututkimuksen kautta Japanin elokuva-alan mielipiteitä aiheesta.

Erityisesti tutkimuksessa luodataan japanilaisten elokuva-alan ammattilaisten mielipiteitä Japanin ja Itämeren alueen elokuvatuotannon yhteistyön mahdollisuuksista, pääkohteena uransa alkupuolella olevat elokuvantekijät. Ongelmina nähdään Itämeren alueen maiden ja Japanin elokuvateollisuuden erot, veroinseptiivien puute elokuvatuotannoille monissa Itämeren maissa ja tiedonpuute alueesta ja sen tarjoamista mahdollisuuksista. Ensimmäisinä toimenpiteinä ehdotetaan veroinseptiivien luomista elokuva-alalle ja japaninkielisen informaation jakamista Itämeren alueen tarjoamista mahdollisuuksista elokuvayhteistuotantoihin.

AVAINSANAT: Japani, Itämeren alue, elokuva, sisältötuotanto, kansainvälinen yhteistuotanto

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ABSTRACT: Japan is the second-largest movie market in the world, after the United States. For this and other reasons, there is interest from other countries in co-operating with Japanese filmmakers. This report covers the contemporary Japanese film production and distribution scene, detailing the special features and structure of the industry, as well as providing case studies of international film co-production.

Special focus lies on the views of Japanese film professionals toward the possibility of film co-productions. The research reveals that the main obstacles to co-production between Japan and the Baltic Sea Region countries (BSR) are the structural differences that exist in film production, as well as Japan's limited knowledge about the BSR and the opportunities the region offers to foreign filmmakers. It suggests that the establishment of long-term support programs for co-production, such as tax incentives for film shooting, and the provision of Japanese-language resources promoting the region would be a positive first step toward drawing greater Japanese interest and enhancing the possibilities for co-production with Japan.

KEY WORDS: Japan, Baltic Sea Region, film/cinema/motion pictures, content industry, international co-production

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EXECUTIVE SUMMARY

The Baltic Metropolises (BaltMet) Promo project, funded by the EU Baltic Sea Region programme, promotes the Baltic Sea Region (BSR) on a global scale for filmmakers, tourists and investors. The Talent Pilot Project attracts professionals from the creative sector. A special focus of the project is placed on young Japanese filmmakers and their willingness to conduct co-productions with young professionals from the BSR, which consists of Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Norway, Poland, Sweden and the Baltic Sea region of Russia.

This study was carried out to determine the demand for cooperation in the Japanese filmmaking community. The Research Institute of the Finnish Economy (ETLA) is responsible for the study, and the research tasks were outsourced to and carried out by Eija Niskanen's international, nine-member team of film experts, all working in Japan. (See ETLA's Demand Research Brief in Appendix 11.)

The task was to conduct research amongst the Japanese filmmaking community, through expert research and interviews, in order to map the opportunities and challenges for possible future film co-production and exchange projects between Japan and the BSR countries. The networking should hopefully lead to increased collaboration and working opportunities for the target group and attract Japanese film professionals and students of the field to the BSR region.

Research conclusions are in many cases based on the differences between the Japanese film industry and most BSR countries, especially those that are EU member states. The prime difference is in the funding of film productions: in EU and BSR countries, a large part of the production budget consists of so-called "soft money," i.e. public funding, be it from a local film institution or from European Union audiovisual programs; whereas in Japan, films are primarily funded by private companies, which create consortia and form production committees (*seisaku iinkai*), in order to finance and produce them.

Partial public support for filmmaking is available only for a handful of films. Therefore, if a BSR film producer wants to co-produce with the Japanese, he or she must be ready to take part in a production committee, unless the film is a super low-budget experimental or independent film, or a film school production. Here, as well in the interview analysis section, it is important to emphasize the financially dire state in which many young Japanese filmmakers create films today.

At this moment, the biggest money-earning audiovisual sectors in Japan are anime and games. In film production, the dominance of TV stations in developing film projects has become a hindrance for art film creation. Problems for promoting films in the Japanese market include the high cost of PR and advertising for film releases, and the disinterest of younger generations in foreign films. As elsewhere in the world, films with familiar storylines and characters, like the ones based on popular cartoons, are most appealing to the younger audiences.

From these basic differences stem many of the practical challenges in putting together a co-production film with a European country. Some of the co-production case studies in this report reveal the difficulty of creating a successful co-production film, but positive examples should encourage fresh approaches to co-production. There are currently no official co-production agreements between Japan and any European country. Japanese film producers are in most cases ineligible for European public funding, or the production has to meet certain terms in order to qualify, such as having a certain number of European staff and cast, or the participation of a European co-production company.

Before launching a co-production project, the merits of the project for both sides should be considered. On the Japanese side, there is interest in European co-funding, and possible tax treaties and incentives. As the interviewees frequently point out, funding for emerging filmmakers is currently scarce in Japan, and therefore many young Japanese filmmakers would embrace any opportunity to make a film with European public or private co-funding. Japanese producers have other concerns, including the availability of such facilities as studios and post-production facilities, assistance from film commissions, and such financial assistance as the afore-mentioned incentives. As of the date of this writing, some BSR countries, such as Norway, have developed film incentives, whereas others have not.

One concern for Japanese producers is the inequality of markets: Japan has 128 million potential consumers as compared to the small markets of several BSR countries (except Germany, which is seen as a sizable market). In this sense, the 10 BSR countries together would form a potentially bigger market, but as the co-production case studies show, films aimed at pleasing the audiences of several countries rarely succeed in recouping their investments at the box office. It seems, based on these case studies, that creating co-productions simply for the sake of calling it a co-production very rarely results in a successful product — the reasons for it to be a co-production have to arise from the initial film project itself.

During the interview process, answers varied in terms of age, professional standing and filmmaking experience. Therefore, the interviewers often had to pose unscripted questions to receive fruitful answers from all participants. In particular, young filmmakers and producers gave very different answers to some of the questions concerning the appeal of co-productions. Producers are interested in film support systems, such as tax breaks and incentives, legal matters, public support and access of Japanese productions to IT, labs, studios, production facilities and markets for Japanese films or co-productions in the BSR region. Filmmakers, on the other hand, would like to experience the region, of which they have very little knowledge. Given the lack of funding for young filmmakers in Japan, many would be eager to find out about filming opportunities in the BSR. General agreement was that information on the filmmaking opportunities and facilities in this region is needed.

Here, it becomes clear that a great deal more is needed to create an iconic image for the region as a whole in the minds of the Japanese. Knowledge about individual countries varies, with Germany and Finland ranking as the best known, the latter thanks to the work of two filmmakers, Aki Kaurismäki and Naoko Oigami. The interviews revealed that it is difficult to explain to the Japanese what the reasons are for BSR countries to launch a co-production project such as this, and they should be clarified prior to advancing with the pilot project.

As for the activities during the BaltMet Pilot Program (until 2014), instead of a single workshop, the research group suggests a multilevel approach and a continuation of several workshops, seminars and get-togethers in order for the program to lead to the realization of co-production projects (which will very likely be realized after 2013). These activities should alternate between several BSR countries and Japan, and could vary from co-production seminars and pitch/project advising sessions to practical filmmaking workshops. Most of the filmmakers suggest they would be interested to some degree in making short films together, whereas producers say that it is vital for them to receive information on the support systems and possibilities in the BSR area. Both parties think that feedback on existing work-in-progress projects in pitch form or other workshop-ready form is a good format for a seminar.

The results of the research and interviews would suggest that the following activities could possibly be realized within the Pilot Program or outside of it by interested parties. To plan and initiate these activities, a special committee consisting of film professionals from the BSR area and Japan could be formed.

- Film school exchanges — a continuation of steps that have already been taken by various film schools
- Circulating film tours of young Japanese filmmakers' films in BSR and similar tours of young BSR filmmakers' films in Japan
- Launch of a bilingual (English-Japanese) website with country-specific information on BSR countries and their filmmaking resources and support systems
- Launch of a BSR film award, e.g., €15,000, as a Japanese-BSR co-production film grant
- Artist-in-residence programs in the BSR for young Japanese filmmakers
- Political pressure on governmental and economic decision-makers to create tax treaties and film incentives to attract foreign film crews to the BSR area.

In the near future, many issues relating to film production, distribution and exhibition will change, as digitalization of film exhibition, Internet distribution and other issues come under consideration.

The conclusions detailed in this report should help when moving into the next stage of the BaltMet Promo Talent Project, as there are enormous differences between the filmmaking cultures of the BSR and Japan. Hopefully, this report sheds a light on those differences here, thus providing a way to avoid misunderstandings and missteps in the ensuing stages of the project.

I INTRODUCTION TO THE REPORT

Our research was conducted during May-July, 2010 in Japan, both in the Tokyo Metropolitan and Kansai (Kyoto, Osaka, Kobe) areas, as well as at the Hiroshima International Animation Festival (Aug. 7-11) by a nine-member team, whose members all have experience working within the Japanese and other film industries and film organizations (see *Appendix 10: Research Team Bios*). Research methods were: expert researcher reporting, primarily by Yoshio Kakeo from the Kinema Junpo Film Institute and Silvana Petkovic, a former researcher for the Association for International Promotion of the Moving Image (UNIJAPAN); and the interviewing of different target groups within the film industry. We also relied on published and Internet sources, as well as the expertise and knowledge of our research group members and other individuals knowledgeable about the local film industry.

We start in Part II with an overview of the current Japanese film industry, with a special focus on the question of the declining audience for foreign films. We would like to point out that certain sections of the report, such as research on the state of the Japanese film industry (and later, in Part III, on many of the co-production successes and failures), represent primarily the personal opinions of Yoshio Kakeo from the Kinema Junpo Film Institute.

In II.2, we explain the evolution and practices of the most typical production model, the Production Committee (*seisaku iinkai*). We view the other models — talent agency production, local production by foreign studios, independent production, film school production, festival-supported production and anime production — as either variations or reflections on this default production model.

In II.4 we cover the almost surefire creation of box office hits and the dominance of Japanese television channels in current hit film production. This trend has also resulted in the diminishment of films based on original stories and/or characters.

In Section II.5, we cover first the publicly funded support systems for the Japanese film industry, which, in proportion, are much smaller than the support systems in several of the BSR countries. The support organizations covered were initiated through two different government organizations, The Agency for Cultural Affairs, via the Japan Arts Fund, and the Ministry of Economy, Trade and Industry (METI). This section underlines the lack of clear definition of what a co-production film is,

and the reasons for this lack. It also includes the exact conditions for Japanese film professionals for applying for support for participation of a film and/or filmmaker at foreign film festivals and pitch markets. The J-Pitch program was initiated to encourage producers to seek co-production partners through participation in festival pitch markets. Special seminars and promotional events have also been arranged both in Japan and at international festivals. UNIJAPAN, established by METI, the Ministry of Foreign Affairs (MOFA) Japanese film industry has been supporting Japanese cinema's international promotion and sales. The Tokyo Project Gathering (TPG) is a pitch market that takes place during TIFFCOM, an international film and TV market, a 3-day event providing sharing opportunities for Japanese and international film projects.

This section also covers the possibilities and conditions for applying for support for film productions in Japan, and includes sources like the Japan Foundation, Visual Industry Promotion Organization (VIPO), and the Japan Film Commission. We come back to the experience of film commissions in our interview results (see Section IV.2). Section II.5.9 covers the state of co-production agreements in Japan, and the final two sections present an overview of non-public funding that is potentially available.

In Part III we cover current co-production activities, and consider the possibilities for expanded international activities. This section is heavy in case studies, which we hope will clarify the possibilities for successful co-productions. Some of the case studies are not co-productions with the BSR area, but co-productions in which Japan is participating in one way or another.

After this, in Part IV, we explain our methodology and analyze the findings based on our interviews. Here, we want to clarify that information gathered through interviews is not only used in Part IV, but is inserted throughout this report, including the appendices. After explaining the methodology we first present the level of Japanese knowledge of BSR countries and their film cultures. All opinions and recommendations in this part reflect the opinions of the interviewees. The writing of this part was conducted by Eija Niskanen.

In the final section, Part V, we draw on the research and interviews, as well as from our research group's professional opinions and our growing awareness of the concerns and questions of the interviewees, and suggest strategies for creating a pathway for Japan-BSR co-production films in the future. We also attach here a suggested Roadmap for at-a-glance activity planning.

The appendices consist of Japanese filmmaking community flowcharts, a list of the interviewees, project questionnaires, Japanese film school survey, a Japanese and BSR area film festival survey, a map of Japan with pertinent film-related locations indicated, film industry contacts, reference sources and the research team members' bios.

We want to express our gratitude to all the interviewees, who shared their time and vast experience during the course of our research, Hannu Hernesniemi and Markku Kotilainen at ETLA, as well as UNIJAPAN for being supportive of our research project.

Notes:**Japanese names**

Although the Japanese put their family names first, in this report we render Japanese names in the Western style, with first names followed by family names, except in the Interviewee list (see *Appendix 2: Interviewees*).

Exchange rates

All yen figures in this report have been converted at the average May 2010 rate of €1 = ¥120.94.

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II. OVERVIEW OF JAPANESE FILM PRODUCTION AND THE STATE OF THE MARKET

1. Current state of the film market

In the 10-year period between 2000 and 2009, the Japanese film market has continued to be almost entirely flat, with annual box-office revenues of approximately ¥200 billion (€1.65 billion), from a slightly fluctuating attendance of between 160 and 170 million people. However, the breakdown of box-office revenues reveals significant changes. In 2002, the share of Japanese films was the lowest on record, at 27.08%. But thereafter, local productions recovered rapidly and accounted for a dominant 59.46% of the box office in 2009.

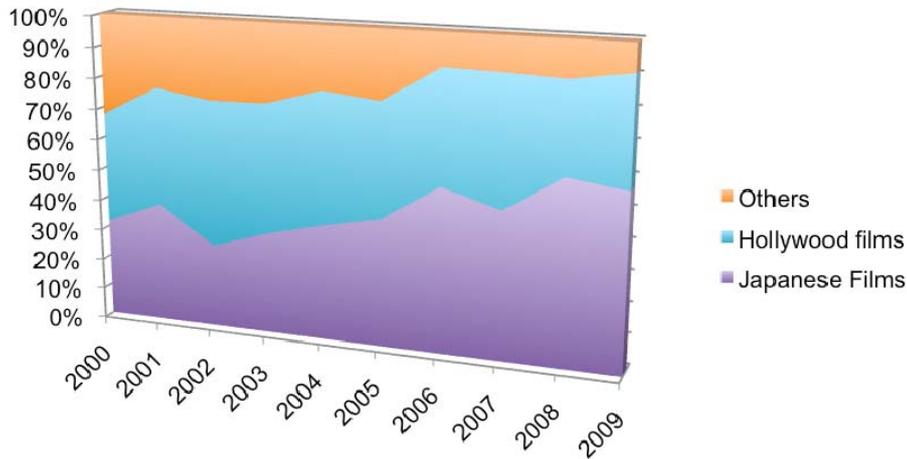
During the same period, the total number of released films significantly increased, from 644 (282 Japanese films/362 foreign films) in 2000 to 806 (418 Japanese films/388 foreign films) in 2009. As such, box-office revenue was flat even while the number of released films increased, indicating a decline in per-film performance. This increase in the number of released films was mostly due to trends in the communications industry, which was looking to secure visual content. Mobile phone, internet and other companies entered the film industry, and were able to secure easier financing through public funds created to cultivate small to medium enterprises in the visual industry. These funds, having been invested into independent Japanese film production and Japanese foreign film importers, are linked to the increase in the number of theatrically released films.

The largest attribute of the Japanese film market is the dominance of local films. As will be mentioned later in this report, the three major studios, Toho, Toei and Shochiku, command over 80% of box-office revenues through the release of films that comprise roughly 20% of all Japanese film releases. As for foreign films, the Japanese branches of Hollywood studios account for slightly over 70% of box-office revenues and release roughly 20% of all foreign films. Consequently, over the span of several years, the multitude of Japanese films produced outside of the studio majors and imported foreign films were unable to generate substantial income. Particularly from 2003 onward, foreign films fell in relative market share as the revival of Japanese films continued. Hollywood films commanded the largest share and for this reason, Japanese foreign film importers were affected most, with a number of mid-sized companies driven to bankruptcy. With regard to Japanese films, since companies that entered the film industry from other industries have been unable to produce hoped-for results, their retreat from the film industry continues. The number of local productions is expected to decline in 2010 and beyond.

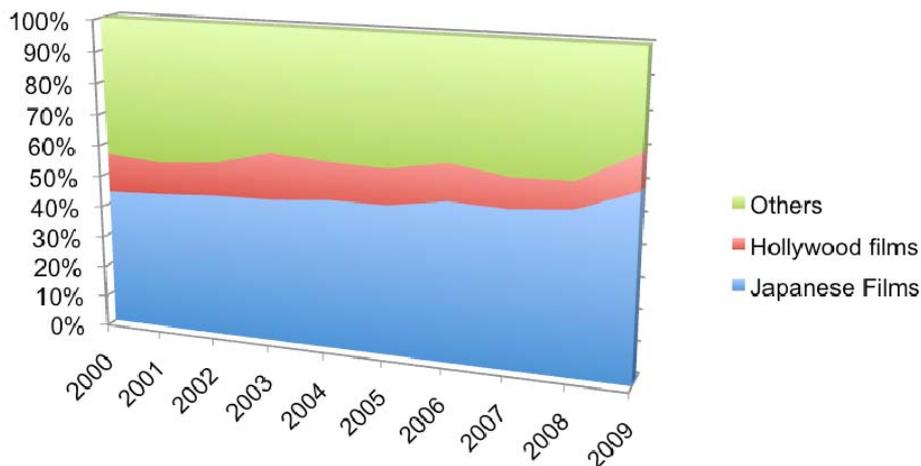
TABLE 1. JAPANESE AND FOREIGN FILM SHARES: 2000 – 2009

Year	Box Office (billions of yen)			No. of films released		
	Japanese Films	Hollywood films	Others	Japanese Films	Hollywood films	Others
2000	54.3	61.1	55.4	282	81	281
2001	78.1	76.5	45.4	281	65	284
2002	53.2	93.2	50.1	293	68	279
2003	67.1	85.0	51.1	287	93	242
2004	79.0	89.9	41.9	310	78	261
2005	81.7	73.0	43.2	345	81	294
2006	107.9	73.7	21.2	417	96	308
2007	94.6	82.1	21.6	407	78	325
2008	115.9	56.3	22.6	418	68	320
2009	117.3	70.8	18.0	448	86	228

Source: Kinema Junpo Film Institute

CHART 1. JAPANESE-FOREIGN FILM SHARES: BOX OFFICE REVENUES

Source: Kinema Junpo Film Institute

CHART 2. JAPANESE-FOREIGN FILM SHARES: NO. OF FILMS RELEASED

Source: Kinema Junpo Film Institute

Although per-country data is not available for box-office revenues in the “Others” category, it is possible to account for the number of imported films from Europe using data provided by The Foreign Film Importer-Distributors Association of Japan. The number of European film imports for the last five years is as follows (a portion of these are co-production films from several countries; they have been included when the primary partner is European):

2005: 91 titles

2006: 109

2007: 119

2008: 106

2009: 91

1.1 Dwindling popularity of imports

Presently in Japan, there has been a distancing of the younger generation from foreign films. This generation seems to prefer Japanese films produced through major film studios and television networks over foreign films, particularly Hollywood blockbusters, but also others. The result of this is that importers of non-Hollywood films have been pushed to crisis and bankruptcy, as previously mentioned. It has also been noted that younger audiences prefer dubbed versions over subtitled versions when viewing foreign films. Under these conditions, screenings of titles that have won awards at film festivals around the world, at so-called art-house theaters, are only able to attract middle-aged and older audiences. This distancing from foreign culture by the younger generation is not particularly confined to films but is a trend that is evident also in music, translated foreign literature, and even a declining interest in studying abroad.

Among filmgoers who continue to see European films, there are several “types” of fan: Of the 10 mini-theaters in Tokyo, three are devoted almost exclusively to French film, and they attract a primarily female audience, of all ages. There is still an older audience who are passionate devotees of European film, which enables specialty distributors to continue introducing art-house films — although one interviewee pointed out that minimum guarantees have fallen to unprecedented lows. According to our research, films by Aki Kaurismäki are popular among young male filmmakers, as well as with general art-house audiences.

1.2 Shifting demographics of filmgoers

The “Golden Age” for Japan’s film industry was from the late 1950s to the early 1960s. Thereafter, the film industry declined over the course of the 20th century inversely proportional to the spread of

television and has maintained the aforementioned annual attendance figures of around 160-170 million viewers, after a slight upturn in the late 1990s. Furthermore, the older generation, who often watched films during the Golden Age and grew accustomed to frequent film going, make up a large portion of these attendance figures. Of course, the core viewer demographic is urban women in their 20s and 30s; but teens, early 20-year-olds, high school students and university students account for a small number compared to their counterparts overseas.

The Japanese market has many viewers of advanced age, leading to a phenomenon in which successful franchises widely shown throughout the world are not as successful in Japan. For example, *Star Trek*, *X-Men*, *Batman*, *Iron Man* and other sci-fi action films utilizing CG have not generated box-office results in Japan similar to countries abroad. Compared to a culturally as well as economically advancing Korea, these titles produced results 2 to 3 times higher than that of Japan. Though Japan is often called the second largest market in the world in terms of box-office revenue, this trend can be said to demonstrate the exceeding uniqueness of the market.

2. Characteristics of the production system

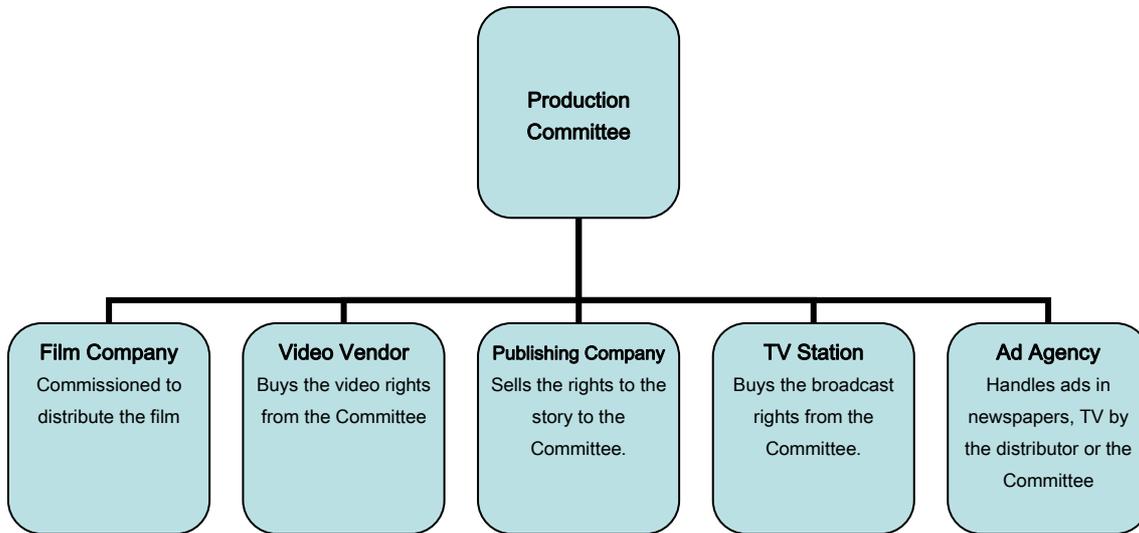
2.1 *Seisaku iinkai* (production committees)

Japanese films are usually produced when a number of companies from different industries form an association called the “*seisaku iinkai*,” or production committee, for a film. Member companies are the investors and produce the film through consensual decision-making.

This system evolved throughout the 1970s and 1980s, when Japan’s major studios started declining as the advent of satellite broadcasting and popularity of rental videos resulted in large income streams generated by secondary use. Consequently, video vendors, TV stations, general trading firms, advertising agencies and other related companies were encouraged to become involved in film production.

Today, production committees are formed for each film project and usually consist of a production company (or -ies), a video vendor, a publishing company, a TV station and an advertising agency. The committee owns all the copyrights to the film and the profits are divided among the members in proportion to the funds each has invested, equal to the profits made minus a membership fee to the managing company. The company that plays the leading role in realizing the project becomes the managing company, and reports to the committee regularly on the production status (and later, film sales).

The production committee offers the advantages of deploying diverse media owned by its members, such as magazines, TV programs and trailers, creating synergetic effects in promotion of the final product. Splitting the production costs also reduces the production risks. The chart below gives an example of the interrelations among members of the committee, suggesting the ways in which investments and shares are made.

CHART 3. PRODUCTION COMMITTEE FLOWCHART

Source: *The Guide to Japanese Film Industry and Co-production*.
 UNIJAPAN International Promotion Department, 2010, p. 47

The major disadvantage of the committee is possibly its lack of flexibility. During the production of the film, any changes made in the script, cast or shooting plans need to obtain the approval of each member, making it difficult to deal in a timely manner with various issues that constantly arise. The managing company holds some decision-making power, but the production committee's approval must be obtained for any major changes. This lack of flexibility tends to be one of the main restraints when it comes to pursuing international co-productions.

The production committee can be thought of as a conglomerate of companies with a certain amount of capital, united by strong mutual trust, with each member prioritizing benefits to the whole rather than to individual gain, thus refraining from being an assertive, strong leader. What is usually considered as a producer's or director's role in Europe and Asia, in Japan is the role of a production committee and its managing company, which acts as representative or coordinator.

2.2 Studio predominance

As mentioned in the overview of the Japanese film market, the major studios—Toho, Toei, Shochiku and Kadokawa, the members of the *Eiren* (Motion Picture Producers Association of Japan)—have studio facilities and distribution networks that control a film from start to finish, covering development, production, distribution and ancillary markets, i.e. they are vertically integrated.

This role developed after World War II and was strong all through the 1970s, when the major studios at the time — Toho, Toei, Shochiku, Daiei and Nikkatsu — proposed projects, produced, distributed, advertised and presented films through directly owned or affiliated theaters. Independent productions existed, but such films were presented in non-theatrical venues, such as municipal halls. As a result, very few other industries entered the business and once Japanese production passed its peak (1958-1961), the film industry was in constant decline, inspiring even fewer companies to enter. In 1971, Daiei went bankrupt and Nikkatsu ventured into porn films. A few years later, Kadokawa Shoten, a major publishing company, started producing film versions of their best-selling titles under the Kadokawa Pictures banner, soon becoming hugely successful in the film business.

Today Toho, Toei, Shochiku and Kadokawa hold over 50% of the total box office, Toho taking the lead with 32% in 2009.

TABLE 2. 2009 SHARES OF JAPANESE DISTRIBUTORS

Distributor	Box office			No. of Films	
	Billions of Yen	Millions of Euro	Share	Films	Share
Toho	65.49	541.51	31.8%	35	4.6%
Sony Pictures Entertainment	19.55	161.65	9.5%	21	2.8%
Toei	17.98	148.67	8.7%	22	2.9%
Warner Entertainment	17.48	144.53	8.5%	23	3.0%
Shochiku	15.73	130.06	7.6%	19	2.5%
Toho-Towa	14.9	123.20	7.2%	15	2.0%
Walt Disney Studios	10.39	85.91	5.0%	18	2.4%
20th Century Fox	9.97	82.44	4.8%	15	2.0%
Paramount Pictures	6.54	54.08	3.2%	9	1.2%
Gaga	5.88	48.62	2.9%	18	2.4%
Kadokawa Pictures	4.62	38.20	2.2%	16	2.1%
Asmik Ace Entertainment	3.96	32.74	1.9%	24	3.1%
Others	13.53	111.87	6.6%	527	69.2%
TOTAL	206.02	1,703.49	100.0%	762	100.0%

Source: Kinema Junpo Film Institute
Yen/Euro exchange rate: 120.94 (May 2010 average)

2.3 Independent filmmaking

The production of low-budget films, primarily in the form of independent art-house films, accounts for close to 70% of the number of titles released.

In Japan, 417 Japanese films were theatrically released in 2006, 407 in 2007, 418 in 2008 and 448 in 2009, which is more than 400 film releases for four years in a row. On average, a little over 60 films are made each year by Toho, Shochiku and Toei, and 20 to 30 titles come from medium-sized distributors, such as Asmik Ace Entertainment, Nikkatsu and Klockworx. The remaining 300

releases are considered to be low-budget films with budgets of ¥100 million (€900,000) or less, out of which about half are estimated to have budgets of ¥50 million (€450,000) or less. Many of these low-budget films have been made with funds from video vendors and content-related companies that are newly entering the business and content funds.

Yet even so, the sales of these films are suffering due to the decline of ancillary markets since early 2007. The number of films in 2007 and 2008 did not decrease only because they were produced before the decline of ancillary markets. Many films that came out in early 2009 started production in 2007. The impact of ancillary market contraction was strongly felt as the number of film releases started to decline in the second half of 2009, and drastically fewer Japanese films are expected to be released in 2010, leading most likely to a decrease in current independent film production.

2.4 Production model variations

The production committee system is the predominant form of film production in Japan, but there are other systems. Talent agency production and foreign studio production are two common variations.

2.4.1 Talent agency production

Talent agency-initiated productions are one special type of production committee filmmaking. Following Hollywood's example of film projects that are packaged with directors and stars, who are managed by the same talent agencies, they have become increasingly common in Japan. Talent agencies like Yoshimoto Kogyo and Johnny's Jimusho, the two largest, manage actors, singers, models, comedians and TV talk show hosts. A typical youth audience-oriented "talent" combines several of these activities in his or her career. A talent agency-initiated movie builds the film around the star, whose presence ensures box office and ancillary market income to create a profit, which therefore attracts financing. As Japanese stars work on multilevel platforms (e.g. singing, acting, appearing in ads) their presence gets attention and PR for the film. Other talent agencies work more as managers for actors, directors and other professionals, including Dongyu Club, whom we interviewed for this study.

Lately, even filmmakers associated with art films have created films featuring youth audience-oriented popular stars in the lead, with Sion Sono's *Love Exposure/Ai no Mukidashi* (2009) as an example. Some Japanese stars, who are popular all over East Asia, ensure exposure in Japan for other East Asian films: Hong Kong filmmaker Wong Kar-wai cast Japan's longtime No. 1 idol Takuya Kimura in his film *2046* (2004). Kimura was also a voice actor in Hayao Miyazaki's

animation *Howl's Moving Castle* (2004), and accordingly, Kimura has appeared in TV spots promoting Ghibli animations.

2.4.2 Foreign studio production

Hollywood companies – amongst which Sony Pictures Entertainment must be counted – have started producing Japanese films during this millennium. Many of them are based on popular *manga*, such as the two Warner Bros. productions of *Death Note* (2006). Local production is Hollywood's answer to contain Japan, its biggest box office market outside of North America. As in recent years Japanese are watching more and more domestic films instead of foreign ones, Hollywood companies are participating in the competition by producing Japanese hit films, especially for the youth market.

Most heavily involved is Warner Bros., with its manga-based productions. Others are Fox, Disney, Sony Pictures Entertainment, and recently Paramount, which is currently completing a Japanese remake of *Ghost*, produced together with Nippon TV, CJ Entertainment Japan and Shochiku, which is also distributing. Disney's most visible co-operation is with the premiere animation company, Studio Ghibli, but it also co-produces with Toei Animation and other anime studios.

The most recent trend is to create localized versions of American films, such as a Japanese version of *Sideways* (2009), which, similarly to the original, was filmed in the California Napa Valley, but with a Japanese cast.

Besides the Hollywood companies, South Korea's biggest film company, CJ Entertainment, opened an office in Tokyo this year, and will also be involved with Japanese film production, often with casting from both South Korea and Japan. CJ Entertainment Japan, jointly established with theater chain T-Joy, a member of the Toei group, is getting involved in the production, financing and distribution of films.

2.4.3 True Indies

Japanese film production has been splitting more sharply into big-budget hits and super-low-budget independent productions.

It must be remembered that the expression "independent production," or "indies," has been used in different contexts. In its largest sense, independent film in Japan (and Hollywood) means a film produced outside of the classical studio system. In this sense independent production started in the

1960s in Japan, when the New Wave filmmakers broke off from the studios and formed the independent Art Theater Guild (ATG). With the production committee system now in place in Japan, it is actually harder to pinpoint what is and what isn't an independent film.

One definition of indie filmmaking could lay in the 1980s growth of independent production and distribution companies, and on the level of exhibition, art house or mini-theaters. The major studios — Toho, Shochiku and Toei — are still vertically integrated, meaning they own their distribution arms as well as major theaters and multiplex chains across the country, so for independently produced films, art-house theaters offer the only opportunity of screening.

One category of indie production is pink films (*pinku eiga*), soft-core porn films, the best of which are actually interesting as compared to their Western counterparts. Many professional filmmakers started their careers in pink films, as they provided, especially during the 1980s, a stable income as well as relative freedom for the filmmaker, as long as they remembered to include the obligatory six sex scenes in the film. While this industry moved away from theatrical releases to straight-to-DVD and Internet distribution, there has recently been a resurgence of interest. Nikkatsu, which survived the 1970s by specializing in soft-core porn, has now begun remaking some of its earlier hits for theatrical release.

When it comes to young directors fresh out of film school, all the ones who continue filmmaking (a minority of the graduates) can nowadays be called indie filmmakers. A typical indie filmmaker creates films on a shoestring budget, relying on the non-paid help of his/her filmmaking friends, and earning a living in other audio/visual-related jobs or working part-time in service sector jobs. One young filmmaker whom we interviewed earns his living doing TV commercials (for which job he has frequently traveled to Europe and L.A.), and asks his advertising friends to help on his short film projects. He does not pay them for assisting him, but directs commercial jobs to them.

Other means for supporting independent filmmakers are several young filmmaker-oriented film festivals, film schools, VIPO, UNIJAPAN and local support.

2.4.4 Film school-produced films

There are currently two film schools that use 35mm film in advanced student production courses (graduate level): Nihon University College of Art and Osaka University of Arts. Both schools produce many talented young filmmakers, many of whom receive recognition. Undergraduates make films on 16mm or digitally. Most film schools use digital video for filming. (See appendix: Film schools).

Often in Japan, students who complete an undergraduate degree in audio/visual art-related studies, do not end up making films professionally. Many work in the audio/visual industries for TV channels, ad agencies and promotional video companies. Many also end up in professions not directly related to their studies.

An example of a film school work that launched a student into a filmmaking career is *Chain* (2007), Akihito Kajiya's graduation film for Osaka University of Arts, which has been screened at several domestic and foreign film events and festivals, and gained recognition.

2.4.5 Festival-supported production

The typical next step toward professionalism after film or art school for young filmmakers is participation in a competition film festival. The festivals offer support to help the winner(s) make a first feature film.

Pia Film Festival (PFF)

Over the last 25 years, PFF has launched the professional careers of many filmmakers, including Yoshimitsu Morita, Shinya Tsukamoto and Kiyoshi Kurosawa. PFF is backed by the publishing company and ticketing office Pia Corporation, but the recent decline in sales of what-to-do-in-Tokyo type magazines and books (because of the Internet) has caused financial troubles for the festival as well. The Pia Film Festival has a competition for filmmakers in the beginning of their career. Amongst the 700-800 films sent to PFF yearly, 16 films are selected to screen at the festival.

Each year, the awarded filmmakers are then allowed to present a script and shooting plan for a feature film. The festival selects the most promising among the proposals, and produces a 35mm (previously a 16mm) film, which then premieres at the next PFF. The primary producer is Mayumi Amano, who also produced *Kamome Diner*. Naoko Ogigami was one of the festival awardees, whose first feature film, *Yoshino's Barber Shop*, was produced as a PFF Scholarship film.

PFF awardees were also allowed to enroll in the Kawaguchi Art School of Waseda University without a formal entrance test.

Yubari International Fantastic Film Festival (YIFFF)

This festival in Yubari City, Hokkaido, has become one of the primary venues for young filmmakers to get together and share experiences. The South Korean PiFan festival is a "sister festival," and

lately many young Korean filmmakers also travel to the festival and vice versa. Yubari City went bankrupt in 2007, and support for the festival from the region has diminished, so the festival stopped running its international competition. The off-theater competition for young filmmakers was maintained, and currently the winner receives a ¥2 million (€16,500) prize for the production of his/her next film, with the festival serving as a co-producer.

YIFFF has co-produced, amongst others, the 2009 Grand Prix-winning director Yu Irie's film *8000 Miles 2: Girl Rappers* (2010). Irie studied at Nihon University's Cinema Department, and for the YIFFF grand prix-winning film *8000 Miles* (SR: *Saitama Rapper*, 2009) he used his hometown of Fukaya, Saitama as the backdrop. The film was totally self-financed. For the sequel, his talent agency, Dongyu Club, talked with Amuse Inc., which added another ¥2 million (€16,500) to the YIFFF award, and Irie himself took out a loan for the production. Part 2 was thus produced with a ¥5 million (€40 000) budget, and the Fukaya Film Commission was again active in supporting the production. In 2010, Irie received the Newcomer Award from Japan's Directors Guild. Irie's case has become a famous example of the dire financial state, in which beginning filmmakers must work today. In his blog he describes how, because of the promotion of the film, most of which he must do himself, he has no time to take a job, which means that the more famous he becomes, the more he is in debt. (Source: www.norainu-film.net/)

Skip City International D-Cinema Festival (Skip City)

This festival focuses exclusively on digital cinema, and is designed to discover and reward the next generation of digital filmmakers. There are two competition sections: short films and feature films. The award for short films is ¥500,000 (€4,100) and for features, ¥3,000,000 (€25,000). The award-winning filmmakers are also provided with free equipment and an editing studio for their next films, and the festival also arranges screenings of these films.

The festival has created relationships with BSR area film institutes by asking them to submit films for the festival. The Danish director Lone Scherfig won the Best Feature Film award at the festival in 2004 for *Wilbur Wants to Kill Himself*. Skip City office space is offered at a discount rate to filmmakers who submitted their films to the festival, as well as for projects. The Sai-no-Kuni Visual Plaza also loaned cameras to Yu Irie for his *8000 Miles 2: Girl Rappers*.

Skip City was established in 2003 in Kawaguchi City by Saitama Prefecture, which is situated northwest of Tokyo, where 90% of audio/visual creative firms are located. The prefecture attracts

film shoots to the area by assisting small- to mid-sized creative firms in promoting digital projects, which helps develop human resources in the area. Sai-no-Kuni is equipped with studio sets, editing studios and film screening facilities, a visual museum and library.

All Saitama schools now have video production programs for 5th and 6th grade students, and they are involved in the production of school news videos.

Cineastes Organization Osaka EX (CO2)

CO2 is a creative film space established in 2005 with financial support from Osaka City, the Japan Arts Council and Panasonic. It aims to incubate new filmmakers by providing financial support and studio and office space.

CO2 supports five new filmmakers per year, helping them produce their films. Applicants must submit a package containing a project proposal, a script and a recent film by the filmmaker. Selected projects receive ¥500,000 (€4,100) and free film equipment. An additional ¥100,000 (€830) is available for projects filmed on location in Osaka.

CO2 organizes film screenings in Osaka and Tokyo, as well as workshops for filmmakers, actors and technical staff, such as recording and lighting staff, conducted by the filmmakers supported by CO2.

Yamagata International Movie Festival

This under-the-radar festival, held in the same city as the much more famous Yamagata International Documentary Film Festival, offers scholarships to promising young filmmakers in the form of production support for award winners. Grand Prix- and other award-winning filmmakers are eligible for this support by submitting their production plans and scripts, a system probably modeled on the successful PFF system. Supported films must be shot in Tohoku Prefecture.

2.4.6 Anime Production

The Japanese animation industry is currently the country's top-earning audiovisual industry sector. For several years, among the top ten box office hits have been several animated films such as *Pokemon*. If Studio Ghibli releases a new film, it will almost certainly be that year's #1 box office hit. Hayao Miyazaki's 2008 film *Ponyo on the Cliff by the Sea/Gake no ue no Ponyo* earned ¥15 billion (€135 million) domestically. Almost 10% of the Japanese population went to see it during its release weekend.

Since the 1990s, the Japanese government has realized the importance of the content industry (anime, manga, games, toys, TV dramas, cinema, J-pop) for the country's export income. Anime has been mentioned frequently in the government's White Papers, and government functionaries have been officially branding the country under the label *Cool Japan!* On an actual production level, however, little has been done to help the animation studios.

The creation of animation is sharply divided into two camps: commercial, mainstream animation, which centers on TV animation series, but also includes such big theatrical releases as those by Studio Ghibli and Production I.G.; and short film animation or the art animation genre, which gets showcased at the Hiroshima International Animation Festival and sometimes even wins Academy Awards, such as *House of Blocks/Tsumiki no ie* (2009, dir. Kunio Kato). The majority of this type of art animation creators work for TV, ad agencies and such, and create their own artistic films on the side. Only a handful of art animators, the most famous of whom is Koji Yamamura, earn their living by making their own animation.

Co-production with a Japanese anime studio in the true, equal sense is difficult, as the studios' relationships with foreign partners are hierarchical. A typical anime production involves scriptwriting, pre-planning, character design, storyboard creation and the drawing of key animation in the major Japanese studio, whereas nowadays the drawing of in-betweeners and coloring are sub-contracted to cheaper staff in Asian countries, such as China and Philippines. Therefore, the creative encounter with foreign partners is never equal. Recently a Kobe-based animation company Studio Anitus was established to secure in-betweener and coloring work in the region.

There are some co-productions with foreign countries. Many have centered on Studio 4°C, which has a reputation for being a haven for director-initiated productions, such as Katsuhiro Otomo's *Memories*. The studio animated nine parts of the *Matrix* side project *Animatrix*, an animated omnibus film. The coordinator involved with the *Animatrix* project, Michael Arias, co-produced and co-directed *Tekkon Kinkreet* (2006), a theatrical feature anime based on the manga by Taiyo Matsumoto. This film is a good example of a personal passion project, which could be finalized via 4°C: Michael Arias worked for 10 years to turn his favorite manga into an animated film. In 2008, the studio did the *Batman* side story *Gotham Knight*, and the OVA series *Detroit Metal City*. Currently the studio is producing the TV anime series *ThunderCats* for Warner Bros. Animation, to be screened on U.S. television in 2011. The story was scripted in the U.S. as well as some of the preliminary character design drawn; the animation and editing are done in Japan, and the soundtrack

will be created in the U.S. with American voice actors. For U.S. co-productions, the studio has to pay special attention to the movement of the characters: when speaking English, the facial and mouth movements are totally different than when speaking Japanese.

3. Characteristics of distribution

In the traditional distribution system, once a film is completed in Japan, the *seisaku iinkai* (production committee) delivers the prints to the distribution company and a theatrical run commences. Most major films have scheduled release dates and theaters before production is complete, with the distributor making arrangements during the planning or production stage. For small-scale releases, for which theaters are not pre-booked, the distributor holds preview screenings for theater owners and programmers.

Most distribution companies handled publicity and promotion work internally before 1990, but many companies specializing in publicity have since emerged, and nowadays distributors commission publicists to handle a film's promotion. If the production committee includes a major publishing company, there will be articles about the film in magazines published by the company; if it includes a TV station, the film is promoted on a variety of programs. Therefore, it is now indispensable to have a major publishing company and a TV station on board to guarantee a film's success.

Costs for publicity and advertising (P&A) vary widely. Even a minimal release at a "mini-theater," or an independent art-house cinema, costs somewhere between ¥10 to ¥15 million (€82,700 - €124,000). A release involving several Tokyo theaters can cost as much as ¥30 to ¥50 million (€248,000 - €413,000). For 100 screens, it may cost ¥100 to ¥150 million (€827,000 - €1.24 million); for 200 or more, ¥250 million (€1.65 million - €2.07 million). Thus, films produced by a production committee with a publishing company or TV station have a great advantage, mainly because of the publicity they can generate through the media owned by the producers. Given these trends, some Hollywood films can cost as much as ¥1.5 billion (€12.4 million) to promote, as their promotion includes the costs to fly actors/directors over from the U.S. and the enormous expenditure for TV advertisements. These high PA costs mean that it is very hard to get independently produced young directors' films to screen at movie theaters.

Distribution companies incur P&A costs, and as a rule distribution revenue is 60% of box-office revenue. In other words, the distribution company takes 60% of each ticket sold, and the theater takes 40% (although this is often adjusted to reflect actual box-office performance). There once was

a system used for single-theater releases in Tokyo, in which about ¥10 million (€83,000) was deducted from the box-office revenue for P&A costs, and the remainder was divided 50/50. It was adopted to split the risk that a small distributor had to take with the theater, but it is no longer in use.

In film exhibition in Japan today, especially on a small-to-medium scale, distribution revenues are generally low compared to P&A costs (or, to be more precise, P&A costs are too high compared to distribution revenues, which are in many cases just enough to cover P&A). It is not rare that distribution revenue ends up being lower than P&A. Therefore, sales from non-theatrical and ancillary markets have to cover the production costs of Japanese films, or the purchase costs of imported films.

There are two ways of releasing a Japanese film: block booking and free booking. In block booking, the opening and closing dates are fixed. In the heyday of Japanese cinema, every film company released a double feature every week through its own distribution network, producing 100 films per year, meaning two per week for 50 weeks. All the films released were hits back then due to the larger film going audiences, so there was no need to determine the theaters and the release dates for each film. After the first week in the theaters, films moved to second- and third-run theaters. Today, only Toho and Toei do block booking, for Japanese films only, the former with its “chain master” (meaning central theater) Nichigeki 2 and the latter with its “chain master” Marunouchi Toei 1. Now that 80% of theaters are part of multiplexes, hit films that are no longer playing at the chain masters can still play elsewhere.

Free booking is a system in which a film stops playing once attendance begins to decline. This method is used for all imported films. The release dates are determined by the chain masters and each theater has a per-week average, which is the theater’s annual box-office revenue divided by 52 weeks, i.e. the average weekly box-office revenue. When a film’s box-office revenue for the week is less than the per-week average at the chain master, the run usually ends.

Toho, the predominant film studio in Japan with a 32% market share, covers film production from start to finish, as it handles production, distribution, and theaters. Therefore, Toho tends to play self-produced and self-distributed films for as long as possible in its theaters.

From the 1990s onwards, the number of small-scale film productions shot on video or in digital formats has significantly increased, and the trend has accelerated in the 21st century as digital

technology has become more easily accessible. The increase of small-scale film productions resulted in the increase of “mini-theaters,” or independent art-house cinemas, which show these films.

Theatrical release of films in Japan can be divided into three categories: (1) large-scale release, (2) medium-sized release, and (3) small-scale, single-theater release.

According to the Kinema Junpo Film Institute, multiplex cinemas in Japan accounted for 80% of screens in 2009. Following are the multiplex operators:

- Toho Group: 52 locations, 500 screens
- Warner Mycal: 58 locations, 486 screens
- Shochiku Group: 26 locations, 261 screens
- United Cinemas: 21 locations, 216 screens
- Korona: 17 locations, 176 screens
- Tokyu Recreation: 15 locations, 139 screens
- Toei Group: 12 locations, 108 screens
- Aeon Cinemas: 12 locations, 100 screens
- Kadokawa Cineplex: 11 locations, 96 screens
- Cinema Sunshine: 13 locations, 92 screens
- Others: 44 locations, 367 screens

In the last ten years, box-office revenue has not changed much, fluctuating only slightly each year, whereas the number of screens has leaped from 1,900 to 3,400. Thanks to digital technology, distribution companies are now providing films not just to theaters but also to many other outlets. More outlets should translate into increased revenue, but no tangible gain has been realized yet.

An average ticket price for a movie is ¥1,800 (€15), with a few hundred yen discount given for students and advance ticket buyers. Senior citizens may go to the theater at any time for ¥1,000. On Wednesdays many theaters offer a special “ladies’ price” for female audiences, ¥1,000 per ticket, as well as the same price on the first day of every month, designated “movie service day” at the chain theaters.

Non-theatrical and ancillary markets are increasingly important in Japan, including video/DVD rental and sales, TV broadcast sales, and Internet streaming. Video/DVD rentals have played the most significant role so far. Box-office sales constitute 20% to 50% of a film’s total sales, while video/DVD rentals have long accounted for 50% to 70%. Before rentals became commonplace in the mid-1980s, there were not that many film companies, and those few film companies that existed depended on theatrical distribution revenues. However, DVD rentals/sales have been dropping precipitously, accounting for ¥106.929 billion (€885 million) in 2007, ¥99.696 billion (€824 million) in 2008 and ¥92.692 billion (€776 million) in 2009.

The decrease for two years in a row is probably attributable to the economy's general recession. As for films, the difference in video sales between widely distributed films and mini-theater releases used to be smaller than in box-office sales whereas today only "hit" films succeed in the rental market. In other words, small distribution companies used to be able to subsist by releasing a variety of films on video.

The video/DVD sales market is bleaker than the rental market, because those who purchase DVDs do not make repeated purchases. In other words, only film enthusiasts and *otaku* (geeks) are buying DVDs now. Blu-ray discs, which were launched with a great deal of expectation, have only garnered support in genres attracting an enthusiast's following, like animation, and have yet to see wide acceptance. Video/DVD sales accounted for ¥208.957 billion (€1.73 billion) in 2007, ¥184.706 billion (€1.53 billion) in 2008 and ¥156.884 billion (€1.30 billion) in 2009, with Blu-ray sales amounting to ¥22.706 billion (€188 million) last year.

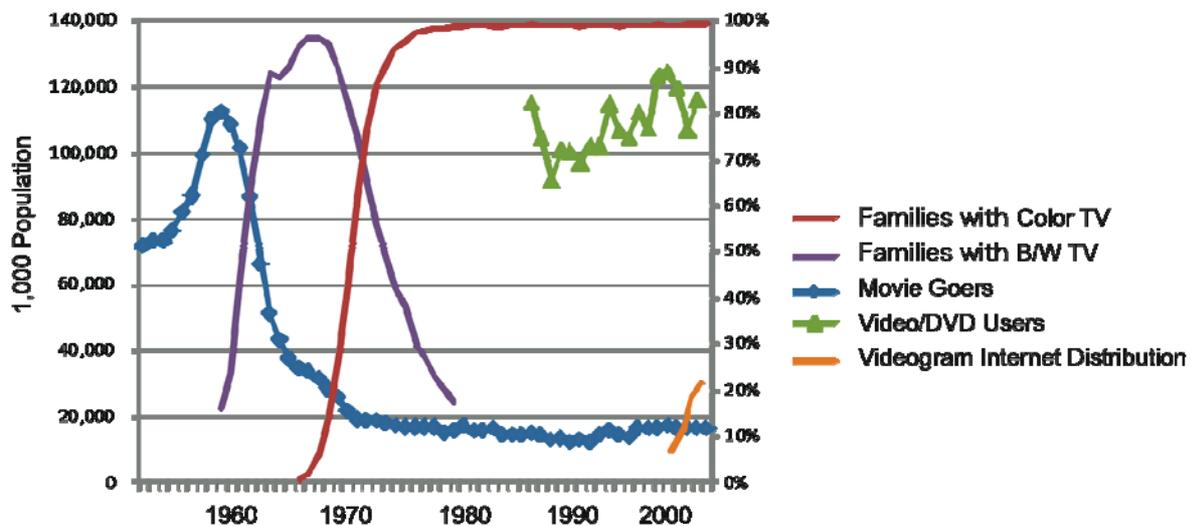
Sales of broadcast rights to TV stations have also decreased drastically, as networks have reduced the number of prime-time slots for films. Sometimes, regional stations broadcast old films in slots outside of syndication, but they only pay low fees for the rights. Fewer newer films are now broadcast because the ratings don't justify the high cost of broadcast rights.

3.1 Future distribution scenarios

The movie industry is clearly facing drastic changes in the media mix. In recent years, film exhibition and video/DVD markets have been stagnant, and TV exposure time is decreasing. Although the Internet market is still not profitable, the number of Internet users is dramatically increasing and new methods of film distribution are emerging.

Two Japanese companies, Usen and GyaO!, started an internet streaming business a few years ago, but they struggled as the number of users did not grow to match the costs to procure programs, and eventually sold the business to Yahoo!Japan. However, with terrestrial TV scheduled to be fully digitalized in 2011, the environment is expected to change radically, and streaming is expected to become commonplace. Five companies that manufacture and sell digital TV sets, including Panasonic and Sony, have together established acTVila, a VOD (video on demand) system that comes loaded with all digital TVs, providing a huge library of rental films to users on demand. The anticipated popularity of the VOD market is expected to impact the video/DVD rental market, which is already shifting toward Internet and mobile-phone distribution.

CHART 4. CHANGES IN THE VISUAL MEDIA MIX



Source: *Film Industry Business Model Report*, July 2009. Ministry of Economy, Trade and Industry

4. Formula for creating hit films

4.1 Involvement of TV networks in film production

In 2002, the Japanese film industry recorded its worst-ever market share, only 27% of the total. But it gradually started recovering, reaching 33% in 2003, 37.5% in 2004, 41.3% in 2005 and 53.2% in 2006. One of the big factors in this recovery was the involvement of TV networks in film production.

With the success of a film adaptation of the TV drama series *Bayside Shakedown* (*Odoru daisosasen: The Movie*), produced by the Fuji TV Network in 1998, the production of films by TV networks became more common. *Bayside* earned the highest box-office revenues in history, ¥10.1 billion (€77 million at a rate of ¥130.19/euro), and held the record until *Bayside Shakedown 2* surpassed it in 2003 with ¥17.4 billion (€133 million at a rate of ¥130.97/euro). After 2002, TV networks greatly contributed to the increasing success of Japanese films by spotting audience preferences and effectively promoting their film projects via the built-in audiences on their broadcasting networks.

Nowadays, the involvement of TV networks has become an essential factor in whether a film becomes a hit or not, and a critical factor when proposing new film projects to film companies. Film titles with a television network involved in the production committee account for over 90% of the top 40 successful Japanese films, generating attendance of more than 3 million viewers per film (Japan's population is 128 million). Today's TV network-produced films can even

generate more than 7 million viewers. Even Japan's public broadcaster, NHK, has recognized the revenue potential: in 2009, it changed its bylaws to make it possible for the network to become involved in film productions.

With this trend, TV networks have also easily outperformed worldwide Hollywood franchises like *Star Trek* and, while films targeting young audiences created from an independent framework have been driven into a market niche. The continued success of titles produced by the networks demonstrates responsiveness to the desires of the general public, fostered by viewer rating competitiveness, and the amount of exposure, which can be delivered for free to an enormous number of television viewers.

Over the years, this excessive influence of TV networks has become an obstacle to a healthy environment in which film project proposals can be properly evaluated for financing. Because television networks are licensed businesses approved by the government, the large quantity of promotional information they release on their own films is considered to be unfair. Relatively independent films have increasingly been driven from theaters due to the overwhelming success of these TV-generated titles.

In Japan, which is considered the world's second largest film market, major film companies and television networks are not actively advancing overseas since they hold such an enormous local market share. Meanwhile, independent film companies driven from the domestic market are attempting to discover a means of escape overseas, but they presently lack information, experience and funding. While the overseas advance of independent film has begun, co-production partners have been concentrated in nearby Asian countries.

5. Public support for filmmaking

Japan lags behind all European countries when it comes to providing public support for filmmaking. In 2002 the Japanese government became anxious about establishing public support programs that would encourage Japanese film production, promotion of Japanese films overseas and international co-productions. The main reason for this was actually a weak performance of Japanese films in the film market at the time. In 2002, as was mentioned above, Japanese films hit their lowest popularity level in history, taking only 27.1% of total market share.

In response to this, the Agency for Cultural Affairs (equal to a Ministry of Culture in Europe) was the first to initiate a subsidy for film production activities, and in the years that followed, established

support programs for participation at international film festivals and the exhibition of Japanese films at major film markets overseas. In 2003, the Ministry of Economy, Trade and Industry (METI) showed an interest in promoting the content industry and international co-productions. It therefore established a new association for promotion of the Japanese content industry, called the Visual Industry Promotion Organization (VIPO); as well as establishing TIFFCOM, the Tokyo Film and TV Market, the Tokyo Project Gathering (TPG), a co-production project market, and the J-Pitch Support Program for International Co-productions, in 2006. In 2009, together with the Agency for Cultural Affairs, METI also supported the establishment of the Japan Film Commission, which assists filmmakers shooting in Japan. The Ministry of Foreign Affairs is not as active, although it was the agency that approved the Japan-Canada Co-production Agreement in 1994, still the *only* official co-production agreement Japan has. The Japan Foundation and agency established under the auspices of MOFA, has shown interest in supporting the production of Japanese content overseas, establishing a support program for film and visual media production on Japan.

5.1 Support for Arts and Culture Promotion: Film Promotion Activities Program

Provided by the Agency for Cultural Affairs and managed by the Japan Arts Fund

This support program is currently the only subsidy in Japan that is funded by the government. The Agency for Cultural Affairs initiated the program in 2003 as part of its plan for the promotion of “Japanese film production,” meaning a film made by a Japanese national, a permanent resident or a corporation established in accordance with Japanese law. The aim is to support the excellence of Japanese film and the art of film in general. The subsidy is for production of a feature, documentary or animation at any stage of production until completion. Among other requirements is a theatrical release within one year of completion, with a minimum duration of one week.

This program accepts applications for co-productions involving an overseas producer, but the conditions to determine whether a co-production is a ‘Japanese film’ and therefore, eligible for application, are decided by the managing agency of the program – the Japan Arts Fund. The lack of clear definition of what is considered a ‘Japanese film’ is one of the biggest weaknesses of this program, and one of the reasons why other support schemes, such as tax incentives, still does not exist in Japan. In recent years the Japanese government has shown a great interest in establishing other subsidies, but research to decide the definition of ‘Japanese film’ is still ongoing.

About Japan Arts Fund

Established in 1988, the Japan Arts Fund manages the subsidy programs of most cultural institutions in Japan, including museums, galleries, theatres and public halls. It is funded both by the government, mainly the Agency for Cultural Affairs, and the

private sector. Its main purpose is the promotion and dissemination of cultural activities. Its operating endowment includes ¥54.1 billion (€447.3 million) in funding from the government, and ¥11.2 billion (€92.6 million) from the private sector.

The grant is divided into the following three categories:

TABLE 3. JAPAN ARTS FUND SUBSIDIES

Category	Length	Total budget		Amount of subsidy		Format
		Millions of Yen	Thousands of Euro	Millions of Yen	Thousands of Euro	
Narrative Film	Over 1 hour	Over 200	1,654	50	413	35 mm and others
		Over 100	827	20	165	
		Over 50	413	10	83	
Documentary Film	Over 1 hour	Over 50	413	15	124	16 mm and others or videos
		Over 20	165	5	41	
	20 min. to 1 hour	Over 6	50	2	17	
Animation Film	Over 1 hour	Over 200	1,654	50	413	Any format is accepted
		Over 80	661	20	165	
	Less than 1 hour	Over 10	83	3	25	

Yen/Euro exchange rate: 120.94 (May 2010 average)
 Source: *The Guide to Japanese Film Industry and Co-production 2010*,
 UNIJAPAN International Promotion Department 2010, p. 86

TABLE 4. JAPAN ARTS FUND-SUBSIDIZED PROJECTS

	Narrative films	Documentary films	Animations
2004	12	6	3
2005	11	7	3
2006	12	8	2
2007	19	12	4
2008	19	9	4
2009	12	5	3

Source: *Japanese Film 2005 - 2010*, UNIJAPAN International Promotion Department, 2010

5.2 Support for participation at film festivals

Provided by the Agency for Cultural Affairs and managed by UNIJAPAN International Promotion Department

This is a grant program, also initiated in April 2003, as part of the Agency for Cultural Affairs' plan to further the promotion of Japanese film. Its aim is to support the exposure of Japanese films overseas and enhance the understanding of Japanese culture abroad. The program provides assistance to Japanese films entering overseas film festivals and markets, covering the production costs of: subtitles, multiple prints, promotional materials and travel expenses. This program also targets independent film productions and co-productions involving a Japanese filmmaker. The applicant must be either a production company or corporate organization of the film concerned, authorized by Japanese law or a

representative of the same. In the case of independent film productions, applications from individuals are also accepted. Applicants and their films must participate or already have participated in film festivals or markets. The coverage is provided for films of all genres, lengths and formats. It is limited to filmmakers or film representatives participating at film festivals. No coverage is provided for overseas sales agents or corporations.

TABLE 5. GRANTS FOR INTERNATIONAL FILM FESTIVAL/MARKET PARTICIPATION

Category	Expense Item	Grant	Grant in Euro
Filmmakers participating in film festivals and film markets	Subtitles production	¥700,000	€5,788
	International travel expenses	¥400,000	€3,307
	Presentation materials	¥400,000	€3,307
Filmmakers participating in major film festivals (Cannes, Venice, Berlin)	Subtitle production, print transportation, traveling and lodging for filmmakers, publicity materials, translators and publicists	¥3,000,000	€24,806
Filmmakers participating in major film festivals (international film festivals accredited by FIAPF)	Subtitle production, print transportation, travel and lodging costs	¥1,500,000	€12,403
Independent filmmakers participating in film festivals and film markets	Subtitle production costs for young and emerging filmmakers	¥700,000	€5,788
	Overseas travel expenses for young and emerging filmmakers	¥200,000	€1,654

Yen/Euro exchange rate: 120.94 (May 2010 average)

Source: *The Guide to Japanese Film Industry and Co-production 2010*, UNIJAPAN International Promotion Department 2010, p. 89-91

5.3 Support for international sales

Provided by the Agency for Cultural Affairs and managed by UNIJAPAN International Promotion Department

With the aim of strengthening the exhibition of Japanese films abroad, the Agency of Cultural Affairs sets up Japanese film promotion stands at major international film markets in Cannes, Toronto, Pusan, Berlin and Hong Kong. This program supports Japanese film companies in their efforts to promote international sales of Japanese films overseas and is operated by UNIJAPAN International Promotion Department. The program was also initiated in 2003, as part of the Agency for Cultural Affairs' plans for the promotion of Japanese film exhibition.

5.4 Support for international co-productions

Provided by the Ministry of Economy, Trade and Industry and managed by UNIJAPAN International Promotion Department

Initiated in April 2006 under the auspices of METI, J-Pitch was launched as a three-year initiative that would support Japanese film producers with projects that had the potential to be international

co-productions, by helping them compete in the international market. J-Pitch was launched with the mission to identify and develop film projects that could be completed as international co-productions or which had strong potential for success in the international market; to foster an exchange of ideas and projects between Japanese producers and their counterparts in other regions; to build relationships with experienced international producers who could act as project consultants, and to create links with established producer training programs in other parts of the world.

Until April 2010, when the program ended (as planned), J-Pitch was engaged in the following activities:

Participation at international project markets

In cooperation with international project markets, J-Pitch organized business meetings where Japanese film producers and Japan-based producers could directly introduce their projects to overseas producers. In its three-year life, J-Pitch managed to establish partnerships with eight major international project markets and networking venues, to which it provided film project proposals. The partnerships were: Producers Network (Cannes), Co-Production Film Pitch and Catch (Shanghai), Paris Project (Paris), International Financing Forum (Toronto), Pusan Promotion Plan (Pusan), CineMart/Rotterdam Lab (Rotterdam), Co-Production Market (Berlin) and Hong-Kong Asia Film Financing Forum (Hong Kong).

Business matchmaking

During 2009, with the help of film-related agencies and organizations abroad, J-Pitch organized events for business matchmaking to realize co-production on a more concrete level. In July 2009, J-Pitch organized the Japan-Korea Business Campus in Jeju-do, South Korea, with the Korean Film Council (KOFIC) and Japan's Visual Industry Promotion Organization (VIPO). In January 2010, it co-presented the Japan-Europe Producers' Lab in Kyoto, with Ateliers du Cinema Europeen (ACE), a seasoned group of independent European producers. J-Pitch also organized business meetings during the Tokyo International Film Festival 2009, the first of their kind, to encourage interaction among film producers in and outside of Japan. J-Pitch also organized pitch training sessions, so that Japanese producers could not only improve their proposals but also learn how to pitch their ideas in the international arena.

Seminars

J-Pitch also held seminars providing the information necessary to make international co-productions happen. The seminars covered a wide range of subjects, including law, finance,

production, management, proposal writing and how to enter film festivals and markets. In 2008, J-Pitch held a talk session, *Japanese Producers on the Move: Three Female Producers in the International Market*, with producers whose international co-productions were featured at the Cannes International Film Festival 2008. They also held a roundtable, *Project Markets in the World – What’s New?*, featuring representatives of major overseas project markets. In 2009, under the title *J-Pitch Seminar @TIFFCOM – Japanese Films’ Potential: What Sort of Japanese Films Sell Well Overseas?*, J-Pitch invited guests from international film sales companies and explored the reality of the international market, characteristics of the Japanese film market, and the potential for international co-productions.

J-Pitch website

In April 2008, J-Pitch launched the bilingual (Japanese-English) J-Pitch website, which announces application deadlines for international project markets and reports news that is useful for international co-productions, including information on support schemes available overseas and information about the state of the Japanese film market and film industry. It is also under this initiative that J-Pitch began publishing *The Guide to Japanese Film Industry and Co-production* in 2009, the first English guide of this kind in Japan.

As of April 2010, J-Pitch as a support program for international co-productions ended, switching its direction from co-production support to international development of Japanese film, under which it is expected that J-Pitch will continue organizing business matchmaking sessions, seminars and workshops, as well as disseminating information on co-productions in Japan and overseas.

About UNIJAPAN

UNIJAPAN was initially established in 1957 by the Japanese film industry under the auspices of the Ministry of Foreign Affairs (MOFA) and Ministry of Economy, Trade and Industry (METI), as the Association for the Diffusion of Japanese Film Abroad (UniJapan Film). In 2005 it joined hands with the organizer of the Tokyo International Film Festival (TIFF), forming a new organization, the Japan Association for International Promotion of the Moving Image (UNIJAPAN). Until July 2010, UNIJAPAN was a non-profit organization commissioned by the Japanese government to support the promotion of Japanese moving images abroad. Today it is a public interest incorporated association eligible to draw profits from its activities, managed by the International Promotion Department, which is in charge of support programs for overseas promotion, and the Film Festival Department, which is in charge of the organization of TIFF.

5.5 Co-production market support

Provided by the Ministry of Economy, Trade and Industry, managed by TIFFCOM/TPG Office

Tokyo Project Gathering (TPG) was established under the auspices of METI to provide a platform for promoting international co-production of visual content, including movies and animated films. It creates opportunities for filmmakers and film professionals to find and raise overseas funds for projects at any stage of production. As the only project market in Japan of its kind, TPG enables Japanese and international practitioners to exchange information and perspectives and to hold business discussions. TPG selects projects for feature films and TV programs, content based on novels and comics, and animated films that have the potential to be international co-productions. It considers projects from all over the world and at all stages, from pre-script development to post-production. It is especially interested in supporting Japan-overseas co-productions and projects with the potential for commercial success.

About TIFFCOM

TIFFCOM, the Tokyo International Film Market, was launched in 2003 as an Asian multi-content business market to capitalize on Japan's achievements in animation and other content creation. Established as part of METI's initiative for the promotion of the content industry, TIFFCOM differs from other major overseas markets in the sense that it attracts not only buyers and sellers of films, but also of TV programs, animations and other entertainment-related content. In 2009 it attracted 212 exhibitors from 18 countries and regions, and 4,037 pre-registered visitors from 47 countries and regions. Categories of exhibition included TV programs, 30%, film, 29.6%, video/DVD, 20.6%.

5.6 Support for film and visual media productions on Japan

Provided and managed by the Japan Foundation

This program is a grant scheme offered to overseas production companies making documentary films, TV programs, and/or other visual content on contemporary Japanese society. Organizations abroad with knowledge and proven experience in the field of filmmaking are eligible to apply. Qualified projects include production of audio-visual materials in foreign languages that handle Japanese subjects, excluding fiction. The works need to be intended for release to the general public in the form of either television broadcast or film festivals and/or commercial release. The assistance does not exceed one-half of the total production costs, and is limited to a maximum of ¥5 million (€ 40 000) In the fiscal year 2009-2010, the Japan Foundation supported 9 projects out of a total 48 applications, which was 2 projects more than in fiscal year 2008-2009, when there were 7 projects supported out of 62 applications.

Deadline for applications is in late November or early December, for projects occurring during the following fiscal year of April 1st-March 31st, and the applicant must contact the local Japanese Embassy in his/her home country in order to receive application forms.

About the Japan Foundation

The Japan Foundation was established in 1972 as a special legal entity under the Ministry of Foreign Affairs to undertake international cultural exchange. In October 2003, it was reorganized as an independent administrative institution, and focuses on developing a deeper understanding of Japan overseas through arts and cultural exchanges, Japanese language education, and Japanese studies and intellectual exchanges. Its headquarters is in Tokyo, there is a branch office in Kyoto, two Japanese-language institutes (Urawa and Kansai), and 23 regional offices in 21 countries. The Support Program for Film and Visual Media Production on Japan is managed by its Arts and Cultural Department, Film, TV and Publication Section, in Tokyo.

5.7 Support for the training of young filmmakers

Provided by the Agency for Cultural Affairs and managed by the Visual Industry Promotion Organization

This support program has been managed by the Visual Industry Promotion Organization (VIPO) since 2006, under the auspices of the Agency for Cultural Affairs and its initiative for furthering the excellence of Japanese film through the training of young and talented filmmakers. The program is based on a workshop and training activities where the participants are taught professional production and script writing techniques. At the end of the program each participant presents his/her own 35 mm short film of 25-30 minutes, produced on the basis of his/her own script developed during the program. In the past four years, the production of 23 short films has been supported: 8 films in 2006, and 5 films each in 2007, 2008 and 2009.

About VIPO

Established in 2003 as a non-profit organization under the auspices of the Ministry of Economy, Trade and Industry with the aim of promoting Japan's economic prosperity through the development of film, TV programs, animations, games, music and other content. It is also a manager of the International Contents Film Festival – CoFesta, held at the same time as the Tokyo International Film Festival, TIFFCOM and TPG. It is one of the largest content events in Japan.

5.8 Support for filming in Japan:

Establishment of the Japan Film Commission

Provided by the Ministry of Economy, Trade and Industry and the Agency for Cultural Affairs

In April 2009, METI and the Agency for Cultural Affairs joined hands to support the establishment of a national film commission, the Japan Film Commission (JFC), for the purpose of promoting economic development and film production by providing film services in Japan. JFC is a non-profit organization comprised of regional commissions and various film and video industry guilds. It functions as a single one-stop national film commission for Japan, providing services and information to overseas filmmakers interested in shooting in Japan. It also functions as a coordinator between regional film commissions and overseas. It currently has a network of 80 regional film commissions in Japan out of total 101 registered, making it possible for filmmakers to obtain first-hand information on locations, local services, shooting permits, and filming support programs offered by local governments and film commissions. JFC is currently working on establishing tax incentives and other subsidies to enhance shoot opportunities in Japan, as well as developing its role as a leading national film commission.

Screen Tourism Promotion Project

Provided by the Japan Tourism Agency and managed by UNIJAPAN

A new form of support was announced in August 2010, with its stated purpose being to promote inbound tourism to Japan through international feature film and TV drama production, or “screen tourism.” Under the auspices of the Japan Tourism Agency, the program will initially identify six model cases for location filming/scouting in order to establish an effective and sustainable support scheme that can be used by both producers and location providers. The project will dispense three grants for location filming of up to ¥5 million (€41,300) for location filming, and up to ¥1 million (€8,300) for location scouting, including travel costs to Japan, accommodation and transportation costs incurred while in Japan. The project, with application dates closing in early September (filming support) and early November (scouting support), and projects to be completed by the end of January 2011 (filming) and February 2011 (scouting), will eventually contribute to the drafting of guidelines for promoting screen tourism. There are also plans for joint promotion/tourism tie-ins between the productions and local communities to take place after the films are completed. For more information, see: http://www.unijapan.org/en/news/film/application_guide_for_the_2010.html

5.9 Co-production agreements

As of 2002, the strong interest of government agencies in promoting the production of Japanese films lead to the creation of memorandums of understanding (MOU) and co-production agreements. Both the Agency for Cultural Affairs and METI supported UNIJAPAN as the co-signee of a Cinematographic Cooperation Memorandum with CNC France in 2005 and with CFCC China in 2007, for a period of two years. Although Japan was one of the rare countries to be approached by China regarding this kind of memorandum, it did not do much to implement its aims. This was mainly because UNIJAPAN, together with the government agencies, was not able to fulfill most of the conditions stated in these agreements, which among others included the wide distribution and televising of films. There is a fundamental weakness in the Japanese system in terms of the lack of connections between the actions of the government and the film industry itself, and in UNIJAPAN's inability to establish these connections. Even in Japan's only official co-production agreement, signed with Canada in 1994 by the Ministry of Foreign Affairs, there is no statement clarifying the application requirements to be recognized as an official co-production in Japan. The conditions stated by Telefilm Canada are the only ones that guide a co-production to be recognized as an official Japan-Canada co-production.

As can be seen from the above descriptions of various support programs, different Japanese agencies work on rather similar, if not the same, activities, which causes some confusion when working with overseas agencies such as CNC France, the UK Film Council and German Films, which in most cases are the only bodies that have close relations with both the government and the film industry. In Japan, it is not surprising that many film companies are not even familiar with the activities of UNIJAPAN and VIPO, or the purposes of TIFFCOM, TPG or JFC.

This also relates to the nature of the Japanese film industry itself. Most film professionals are not very knowledgeable about public funding and its purposes. In Japan it is natural that production companies raise financing themselves, and thus, in the majority of cases they consider reliance on the government unnecessary. It is only the small and medium-size independent companies whose performance in the market has not been good recently, and who are thus in need of public funding and co-production platforms such as J-Pitch and TPG, who seek for public support.

Finally, it is also the inability of the government to implement even the basic conditions needed to establish co-production agreements, such as providing a clear definition of 'Japanese film,' a point system, and implementation of tax incentives and other schemes that would be available to countries

signing the agreements. The understanding of co-productions still remains at the level of ‘cultural exchanges’ rather than at the level of ‘co-investment and shared labor,’ which are stressed in most co-production agreements overseas.

5.10 Support for foreign filmmakers and some conclusions

As discussed in the above sections, the public support system in Japan is still under-developed, and mostly aims to support the performance of Japanese film abroad, production and co-production of Japanese films, films on Japanese topics or films involving a Japanese filmmaker. Foreign filmmakers willing to produce films or media programs in Japan will find no public funding available without a Japanese national involved in the project. The Japan Foundation’s program for Visual and Media Production on Japan (see section 5.6) is the only program that provides support to foreign nationals. It is available to overseas organizations, not individuals, experienced in the production of documentary films, TV programs and/or visual content on contemporary Japan. Below is a list of the European projects that have received support from the Japan Foundation in the past four years.

TABLE 6. EUROPEAN PROJECTS RECEIVING JAPAN FOUNDATION GRANTS

Country	Project Title (Media)	Producer/Recipient Organization	Year
France	<i>The Frail Man</i> (HD)	Des Film Nuit et Jour S.A.R.L	2008-2009
France	<i>The Astroboy Century</i> (Video)	Les Film d'Ici	2008-2009
Germany	<i>Children and Old Age in Japan</i> (DVC)	Deutsches Jugendinstitut	2008-2009
Sweden	<i>Japanese Pop Sensation</i> (Video)	Walkietalkei AB	2007-2008
UK	<i>The Japanese Village</i> (Sony HDV)	Storm Creation Ltd.	2007-2008
Czech Republic	<i>Four Sacred Scrolls</i> (35 mm)	AT, s.r.o	2007-2008
Russia	<i>Enigma of Fuji's Silence</i> (Video)	Maris Liepa Charity Foundation	2007-2008
Germany	<i>The Colors of Irimuti</i> (35mm)	Werner Penzel Film Production	2006 – 2007
France	<i>We Don't Care About Music Anyway</i> (Video)	Shai Productions	2006 – 2007
Estonia	<i>Baruto</i> (Video)	Eetriuksus Ou (RUUT)	2006 – 2007
Czech Republic	<i>7th International Abilympics in Japan 2007</i> (Video)	Arts Humana	2006 – 2007

Source: *The Guide to Japanese film industry and Co-production 2010*, UNIJAPAN International Promotion Department, p.84

However, this does not mean that foreign filmmakers cannot produce films in Japan and receive funding from institutions other than public organizations. A filmmaker who wishes to make a film in Japan that is meant for the Japanese market or involves a famous Japanese director, actor or actress, may be able to find private funding from production companies who show interest in such projects. In this case, as in the case of any Japanese film production, a *seisaku iinkai* (production committee) would be formed, with a producer from the managing company representing the production committee, acting as a Japanese co-producer (for details on *seisaku iinkai* see section 2.1). It is important to remember, however, that most production companies would be reluctant to work with foreign filmmakers largely because of language barriers and differences in film cultures. But BSR filmmakers might reach some potential co-production producers and/or Japanese production companies at international film markets and project market platforms provided both abroad and in Japan.

The international film markets often visited by Japanese film production companies include: European Film Market (Berlin, Germany – February), Film Mart (Hong Kong, China – March), Marche du Film (Cannes, France – May), Toronto-Sales and Industry Office (Toronto International Film Festival, Canada – September), American Film Market (Los Angeles, USA – September), Asian Film Market (Pusan, Korea – October), TIFFCOM (Tokyo, Japan – October). Most production companies visiting these markets host their own booths, whereas some may take advantage of the space provided by UNIJAPAN in the Japan booth (for details see section 5.3).

In terms of international project markets, the most visited project markets include: Rotterdam Lab (Rotterdam, Holland – January), Co-Production Market (Berlin, Germany – February), Hong Kong Asia Film Financing Forum (Hong Kong, China – March), Producers Network (Cannes, France – May), Shanghai (Co-Production Film Pitch and Catch – June), Paris Project (Paris, France – July), International Financing Forum (Toronto, Canada – September), Pusan Promotion Plan (Pusan, Korea – October), Tokyo Project Gathering (Tokyo, Japan – October).

Most Japanese producers searching for a co-producer including investment potential visit the Co-Production Market (Berlin, Germany) in Europe or the Hong Kong Asia Film Financing Forum (Hong Kong, China) in Asia. Producers who would like to pitch and get to know a foreign producer usually visit the Producers Network (Cannes, France) in Europe and Pusan Promotion Plan (Pusan, Korea) in Asia. With a constant increase of visitors both from Europe and Asia at the TIFFCOM Tokyo Film and TV market, there is also a certain number, although still rather low, of European producers whose projects are selected for the affiliated event Tokyo Project Gathering (TPG) – a Tokyo project market. The following table shows some of the European projects recently selected.

TABLE 7. EUROPEAN PROJECTS AT TPG

Director	Project Title	Co-production Countries	TPG Year
Alan Brown	<i>Audrey Hepburn's Neck</i>	France/USA	2009
Vikas Swarup	<i>Six Suspects</i>	UK/India	2009
Horitoshi Hirakawa	<i>Offset</i>	Japan/France/USA	2008
Bernard Faroux	<i>Samurai Fracasse</i>	France	2008

Source: *Co-Production Market Tokyo Project Gathering TPG Catalogues, 2008-2009*

In terms of the other production support programs detailed in 5.1 - 5.8, a Japanese co-producer is the only one who can sign the application, a situation that is the case for any public funding provided by countries in Europe. Foreign filmmakers seeking financial support for their projects may find Japan's market very difficult to access. This may not be the case if a foreign filmmaker wishes to shoot a film in Japan. The film commissions, as explained in 5.8 (see also Part V), are well established and more used to working with foreign production teams. The tax incentives that are currently being considered by the Japanese government, if implemented, will probably provide the easiest to access public support.

5.11 Corporate sponsors

Corporate sponsors, as separate from the companies who participate in the production committees, sometimes support Japanese films, although it is difficult to determine whether they are providing cash donations or in-kind donations. In two recent cases, two famous companies provided support and their products were inserted into the stories in the films. The Canadian-Japanese film *Toilet*, directed by Naoko Oigami (2010), was supported by Toto toilet company, and its toilets play a central role in the story. *Tokyo Jima* (dir. Makoto Shinozaki, 2010), supported by Hermes, features a ubiquitous Hermes scarf, especially designed for the film and now on sale at their stores. In the film the main character, stranded on a deserted island, wraps herself in the scarf and later uses it as a flag. For this kind of product placement the producers of the film would approach the company directly.

For most Japanese films with a contemporary story, costumes are provided free by fashion companies, whose logos then appear in the end credits of the film. Koh Gen Do, a Japanese cosmetics company, also gives free make-up kits to film crews in exchange for their logo in the credits. In these cases the sponsorship does not amount to monetary contributions.

For films shot in the BSR region, the producers generally approach local companies, as was the case of *Kamome Diner*, for whose costuming, sets and props Finnish companies provided products. Often sponsorship deals are negotiated for such necessities as rental cars, food and other items needed

during the film shoot. For use of existing hotels, restaurants, shops, schools, public facilities etc. as shooting locations, it is best to approach the local film commission for assistance. (See Film Commissions in Part V). On foreign shoots, the role of the bi- or multilingual coordinator is vital in these kinds of arrangements.

III. OVERVIEW OF CO-PRODUCTION APPROACHES AND ACTIVITIES

1. Unusual features in Japan

When considering international co-productions in Japan, there are certain distinctive features of the market that must be noted: the overwhelming market share potential that films backed by television networks possess, especially film versions of TV series; the considerable inability of the younger generation to accept foreign films, except for Hollywood films; and the meager interest in foreign culture among the young in addition to the overall advanced age of viewers. Also, one additional characteristic is the exceptional cost of prints and advertising. As theaters are expected to become fully digital in the next 1 to 2 years, the film industry will suddenly become film-free, but advertising will still be a heavy burden on film distribution companies. International co-productions must take these features into consideration.

2. Recent international co-productions

2.1 Defining “international co-production”

The question of what an international co-production is, also needs to be carefully considered. International co-productions have so far failed more often than they have succeeded. This is not restricted to co-productions between Japan and a foreign country, but between overseas countries as well. By examining the successes and failures, it would perhaps be useful to pinpoint the methods of partnering that would be ideal to encourage the continued pursuit of international co-productions.

To begin with, works with the intention or goal of being international co-productions in and of themselves have almost always failed. On the other hand, when works became co-productions because circumstances demanded it, such as when the story was based on historical fact, there were many successes. Likewise, the manner in which the staff and cast were partnered, especially concerning the degree of prior mutual understanding, also determined success. In most cases, works that targeted a single country’s market produced greater success than the ones in which the participating countries targeted each other’s respective markets. Targeting several markets seems to lead to a substandard film, unacceptable in any market; while a work that targets one market has the possibility of success, no matter how small that market is. Consequently, this success is more likely to create the opportunity of being accepted in other markets on the grounds that the film has already been successful in one market. Additionally, works instilled with the director’s or producer’s strong

sense of vision — whether commercial or art house — are also succeeding. In contrast, works that are compromised by the desires of the respective participants, the director, and screenwriter, often become failures.

Following are some specific examples of successful and unsuccessful co-productions, compiled based on the results of our interviews, as well as by Yoshio Kakeo.

The term “international co-production” generally refers to films whose production companies are from at least two different countries. When no production company from one country is present, the co-production status of a film can be defined by guidelines that are essentially shared by most European nations. The UK Film Council’s Cultural Test is a good example of such guidelines, enabling producers to determine a film’s status based on points: a film must gain a minimum 16 points (out of 31) in order to qualify as a UK co-production film. The Cultural Test can be accessed here: <http://www.ukfilmcouncil.org.uk/culturaltestpoints>

According to this test, for example, *Kamome Diner* is not a Japanese-Finnish co-production, but a Japanese film shot on location in Finland.

2.2 Successful co-productions

Saying Good-bye, One Day/Sayonara Itsuka (Korea, Japan/2009), dir. John H. Lee

A film adaptation of a novel by a Japanese author who is also very popular in South Korea, the production costs were fully financed by South Korea using Korean staff, whereas the cast was entirely Japanese. The film took in over ¥1 billion (€8.3 million) in box-office revenues (900,000 admissions), a success in the Japanese market, but was not received well in Korea. This is a good example of capturing a single market.

Tokyo Taxi (Japan, Korea/2009), dir. Tai-sik Kim

The film is a low-budget adaptation of an original idea by the Korean director, who has study-abroad experience in Japan. It is a road movie about a journey by taxi from Tokyo to Fukuoka, and on to Seoul by way of the Pusan Ferry. The actors include two Japanese, the driver and passenger, with the rest almost entirely Korean. The director’s understanding of the culture of each country, human sentiment, and a milking of the theme were crucial for the film’s success.

A Battle of Wits (China, Japan, Korea, Hong Kong/2006), dir. Chi Leung 'Jacob' Cheung

Based on an original Japanese manga depicting a historical Chinese battle, the film was a success in China, and generated over 500,000 admissions in Japan as well, with ¥700 million (€5.79 million) in box-office receipts. The outcome was not poor, but as print and advertising costs were high in Japan, earnings and expenses did not correlate.

Kamome Diner/Restaurant Seagull (Japan/2006, filmed on location in Finland),

dir. Naoko Ogigami

A true small-budget film hit which built a large female fan following in Japan. As one interviewee put it: “This film created an image about Finland in many people’s heads.”

Merry Christmas Mr. Lawrence/Senjo no meri kurisumasu (Japan, UK /1983), dir. Nagisa Oshima

A success both at the box offices in several regions as well as critically, the history-based story involves Japanese and British characters, is acted in two languages, and established the international careers of Ryuichi Sakamoto (who later won an Academy Award for his music for *The Last Emperor*) and Takeshi Kitano. As one interviewee said, this is “probably the best example of a successful co-production film.”

The Beach (US, UK, Thailand, Japan/2000), dir. Danny Boyle

A Leonardo DiCaprio-starring film shot on location in Thailand, it was a hit in Japan, although it created some controversy because of the spoiling of one beach during filming. The film received financing from Japan, but did not involve Japanese elements on story level.

The Grudge (Japan, U.S., Germany/2004), dir. Takashi Shimizu

Popular J-horror director Shimizu made the same horror film twice, basically with the same sets and similar camera angles, both shot on location in Japan. The original film, *Ju-on*, had a Japanese cast while *The Grudge* had an American main cast, with Sarah Michelle Gellar in the main role. The film was so successful that it spawned two sequels.

Yuki and Nina (Japan, France/2009), dir. Nobuhiro Suwa, Hippolyte Girardot

A low-key children’s drama made for adults, with young French and Eurasian stars. A small-budget film, and not a box-office hit, but it played at the Cannes Film Festival Directors Fortnight.

Red Cliff (China, USA, Japan/2008), dir. John Woo

A big-budget historical epic based on a widely known history and a very popular story, the film demonstrates Woo's strong command of direction; and while there was unhappiness with particular details, overall it was able to amass considerable support. The film was an enormous hit in Japan, where it was released in two parts.

A Single Drop of Water In a Mighty River (2001), dir. Seijiro Koyama, Japanese film shot in Russia
This is a film adaptation of popular novelist Itsuki Hiroyuki's essay. A love story between a Japanese woman and a young Russian man, a portion was filmed in Russia.

The Dream of Russia (1992), dir. Junya Sato, Japanese film shot in Russia

This film is based on a famous, original story describing the chronicles of a Japanese man who travels for 9 years from 1782 through the vast Siberian continent, despite Japan's isolationism. Japanese staff shot the film in St. Petersburg, Russia, which was necessary for the story, as the historic incidents took place in the same location.

Journey of Honor (1991), dir. Gordon Hessler, U.S.-Japanese film shot in Belgrade, Serbia

This is an action-adventure film in which samurai stream into the West, and sword-on-sword clashes unspool. Produced, planned and starring Sho Kosugi of *Blind Fury*, it was filmed on location in Belgrade, Serbia and in Japan.

2.3 Unsuccessful co-productions

Boat (Japan, Korea/2009), dir. Kim Young-nam

A film adaptation combining a Japanese screenwriter and a Korean director, and similar to *Tea Fight* (see below), the scenes of emotion and sentiment — shot in multiple countries — produced a mismatch. This is an example of a work that tried to please too many different markets rather than narrowing the target market to one, as well as weak direction.

Tea Fight (Japan, Taiwan/2007), dir. Wang Yeming

The original screenplay by Taiwanese director Wang Yeming was rewritten by a Japanese screenwriter to appeal to the Japanese market, but as a result the work became ill-conceived and hollow. Not an original work, the intense memories described in the Taiwanese director's original screenplay were diluted by the Japanese rewrite.

Blue Swallow (Korea, Japan/2005), dir. Yun Yong-chan

Within this Korean film depicting South Korea's first female pilot, many scenes were shot in Japan including the lead character's flight training at a Japanese aviation school. The Japanese film was shot by a mixed Japanese and Korean staff, and due to differences in the production systems, mutual understanding broke down and the resulting acrimony did not subside. Had the staff from both countries gathered in advance to discuss the shooting system, this problem could have been resolved to an extent. However, it would have been difficult and costly to lodge a large number of people for this purpose. This is an example of the necessity of having experience and knowledge about co-production partners' systems before proceeding.

Harimaya Bridge (US, Japan/2009), dir. Aaron Woolfolk

A Rotterdam Lab-pitched project supported by J-Pitch, shot in the U.S. and Japan with both Japanese and American actors, this was supposed to be a new type of co-production film, but it earned very little box office income in either country, and generated very mixed reviews in the press. The film lost its edge in trying to be a perfect co-production film, and trying to please two target markets.

Silk (Canada, France, Italy, UK, Japan/2007), dir. Francois Girard

Despite having such big stars as Keira Knightley and Koji Yakusho, this expensive project never managed to earn back the investment at the box office. A British critic gave it 1 star out of 5, and the general critical view was that the film was mis-casted, lacked a story to speak of, and used scenery as a pretty setting instead of meaningful depiction.

Amalfi: Rewards of the Goddess (Japan, Italy/2009), dir. Hiroshi Nishitani

A thriller/mystery shot on location in Italy, with popular star Yuji Oda in the lead role, the film did poorly at box office in the end. The film was an attempt to create a new Fuji TV hit, and was shot on gorgeous locations, but proved to be too generic a kidnap thriller to be interesting.

Yona Yona Penguin (Japan, France/2008), dir. Rintaro

This animated 3D CGI film got good reviews, but failed at the Japanese box office, as it was not clearly targeted at either of the main consumer groups for anime: children, for whom an anime has to be based on a famous manga or character, such as *Pokemon*; or young adults, for whom *Yona Yona Penguin* lacks the cult elements of good-looking characters, action and sexually loaded scenes. The film fell in-between these two target groups, and highlights the difficulty for foreign animation projects entering the Japanese market.

3. Europe-Japan co-production case studies

The degree to which a Japanese film producer gets involved in co-production varies, as the case study films below reveal. There are co-production films that general audiences do not think of as such, as the films themselves are totally Japanese content-wise, and shot on location in Japan. Examples of these include Akira Kurosawa's *Kagemusha* (Japan-US co-production) and *Ran* (Japan-France co-production).

Before launching into filming, the project needs to be planned in terms of where production will take place, either for budgetary or other reasons. Often, location filming in a foreign country is complemented by post-production in Japan. In some cases part or all of the post-production is cheaper to do on location; for example, Thailand has high-quality post-production labs and experienced staff. Some European countries have a reputation for being very expensive, so most Japanese would just shoot there and come back to Japan for post-production. A common strategy is to shoot outdoor scenes abroad, and build indoor sets in a Japanese studio. *Nodame Cantabile* movies, based on a popular manga about Japanese classical music students in Europe, were shot this way, with outdoor scenes shot in Paris and Prague, and indoor scenes shot in Japan. Technically, if a Japanese film project shoots some scenes on location in a foreign country, the film is not a true co-production, but a Japanese film shot on location in another country.

Currently, influenced by Sophie Coppola's *Lost in Translation*, there is also a boom in European and American film crews coming to Japan to do location filming.

3.1 Case studies of BSR-Japan co-productions, location filming and other partnered projects

Financing: *Du Levande* (2007) dir. Roy Anderson, Sweden, Nordic funds, Japan

Japanese production company Style Jam invested in the production of this Swedish film. They have distributed Anderson's other films in Japan, and met the director at the Berlinale. There was no involvement by Style Jam in the artistic realization of the film, and the director was given a free hand.

Creative financier: *Tokyo Sonata* (2008), dir. Kiyoshi Kurosawa, Japan, Netherlands

Tokyo Sonata had Netherlands-Hong Kong-based Fortissimo as a co-producer. The film contains no foreign element (although the story and first script originated from Max Mannix, an Australian); it is

a Japanese film shot in Japan, but Fortissimo was still interested due to the talent involved. Their involvement was not just financial, but during pre-production they suggested changes to the script, in order to make it better understood by foreign audiences.

On-location filming: *Kamome Diner/ Restaurant Seagull* (2006), dir. Naoko Ogigami, Japan

Shot 100% on location in Finland with Japanese producers, main actors and director, it also involved local staff and actors, and a Finnish coordination office, with a production cost of approximately ¥100 million (€827,000). Finnish companies sponsored the set and costume design. This is an example of basically a Japanese production, which uses local staff in a supporting role. The producer states that this film's story needed a specific country — it could not have been placed, e.g., in Germany.

The project started with the willingness of University of Southern California film school-educated director Naoko Ogigami to try her hand at making a film abroad. She had made two feature films, *Yoshino's Barber Shop* and *Haiku*, in Japan, and when she revealed her wishes to Masako Motai (a regular actress in Ogigami's films), Motai's manager, who had connections to Finland, suggested it as the setting. The producers also had earlier contacts to Aki Kaurismäki. The story, about three Japanese women running a Japanese restaurant abroad, was developed by the popular novelist Yoko Mure (who has never visited Finland), and adapted to Finland by Ogigami herself. She had some knowledge about the country through a Finnish exchange student who had stayed with her family.

The production office contacted Finnish production house Film Magica, which arranged show reels of different cinematographers. Ogigami selected Tuomo Virtanen, whose style fit the idea of the film, and interviewed him. As for the Finnish supporting actors, auditions were held in Finland. Ogigami directed the main Finnish actors, Markku Peltola, Jarkko Niemi and Tarja Markus, in English, but as the elder actors, such as the three ladies who visit the restaurant, did not speak English, a translator was used. The production had a Japanese coordinator, Keiko Morishita, who lives in Finland. The film was an all-location shoot, with a real Helsinki restaurant used as the main set, as opposed to the common way of shooting outdoor scenes in a foreign country and indoor scenes in a studio in Japan. The main problem in the beginning was adapting to the Finnish rules and the shooting pace.

The film became an art-house hit in Japan, and created a following amongst the female audience, which then became fans not only of the film, but also of the Finnish design products, such as Iittala tableware, which were used as props. Their interest translated into increased Japanese tourism to Finland.

Since the realization of the film, the director has continue making films both in Japan and abroad, and her latest film, *Toilet* (2010), was shot on location in Canada. The plan was originally to shoot in NYC, but as Toronto offers a lot of production support, the filming was moved there.

Specific needs of the film: *Avalon* (Japan, Poland, 2001), dir. Mamoru Oshii

This is a philosophical science-fiction film set in the near future, shot on location in Warsaw, Wroclaw and Krakow, Poland, with a Polish cameraman and other staff, and the use of Polish army tanks for the game/action sequences. All actors are Polish and speak their lines in Polish. The music, composed by Kenji Kawai, was performed by the Warsaw Philharmonic Orchestra, and the film itself involves a long concert scene. Oshii considered shooting in UK or Ireland, but the Polish scenery matched the bleak images of the story. Oshii is a known gun freak, and because of Japan's tough gun laws has gone to Guam and Saipan to draw sketches of weapons for his anime films. For *Avalon's* realization the production needed access to army tanks. For the action scenes, numerous local specialists in explosives, army and stunts, as well as other specialists, were needed. The cast also involves one Bassett hound dog.

The Japanese producers traveled to Poland for the first time in November 1998, looking for local staff. The filming was conducted in 1999, between March and September. Postproduction was done in 2000 in Japan.

Change in co-production countries: *Lords of Chaos* (Japan, Norway, Lithuania, 2011), dir. Sion Sono

Sion Sono, a noted Japanese cult filmmaker who is a fixture at European film festivals, was offered several scripts for a movie project from Hollywood. One of them, a script based on the real events of the burning of 44 churches in Norway by black metal rockers reportedly involved in Satan-worshipping, drew his attention. Sono had already directed one film, *Love Exposure*, which involves Christianity in its story. *Lords of Chaos* had at that point a Hollywood producer, and casting auditions in the U.S. were already under way, with one of the *Twilight* actors shortlisted for a role in the film. The Hollywood producer dropped out when the need for local Norwegian funding became a reality, and currently the project has both a Norwegian producer and an L.A.-based Japanese producer. To qualify for European funding, the casting auditions have to be redone in order to cast European actors.

The director and his manager went to Norway in February 2010 for location hunting and research. As the prices in Norway are very high, Lithuania was considered as an alternative filming location.

Some studio scenes will be shot there, but for most of the scenes Lithuania did not work out, as the shape of the Lithuanian churches is totally different from those in Norway. Also, people's faces are very different in these two countries, a concern for hiring extras. The director sees the bleak Norwegian spring atmosphere of March-April as suitable for the story, and will start principal photography in Norway in March 2011. As the project is a low-budget film, the shoot will be finished within two months.

BSR-Japan co-production project that became a BSR-Hong Kong co-production: *Amaya*, dir. Maris Martinsons (Latvia, Hong Kong, Lithuania, 2010)

Starring the well-known Japanese actress Kaori Momoi, the Lithuanian actor Andrius Mamontovas, and Chinese actors Shiu Hung-hui and Lau Dan, this was produced by the Latvian Krukfilms and the Hong Kong company October Films, and filmed on location in Hong Kong.

Krukfilms and Maris Martinsons' previous film, *Loss*, received the Best Director Award (Maris Martinsons) and Best Film Music Award (Andrius Mamontovas, who co-stars as an actor in *Amaya*) at the 11th Shanghai International Film Festival. Kaori Momoi was on the jury of the festival, and KrukFilms's producer asked her to participate in *Amaya*, which featured a role for a Japanese actress. Momoi unofficially agreed, but when KrukFilms sent the application to participate with *Amaya* pre-plan to the TPG pitch market at the 2008 Tokyo International Film Festival, they could not yet officially announce Momoi's attachment, and the project was not approved for pitching at TPG. The film found a Hong Kong producer.

Documentary featuring a BSR country: *Hachimitsu*, dir. Hitomi Kamanaka (Japan, 2010), Shot in Japan and Sweden

Hachimitsu is a documentary about nuclear power, alternative energy production, and the fate of the small Iwaishima island, whose inhabitants have for years opposed the building of a nuclear power plant in their community. The documentary starts in Iwaishima, then moves to Sweden, where alternative energy production is actively discussed. The filmmaker used a coordinator, a Japanese living in Sweden, to find interviewees and locations, and ended up in Övertorneå, where a local activist introduced her to several interviewees and a family whose life she could film.

The documentary is self-produced, financed partly with donations from Japanese political and community activists, a real grass-roots production, whose promotion is also being done through several activist organizations. Screenings have been arranged at schools, civic halls and other

community centers. One of the strategies for appeal was to include similarities from both Sweden and Iwaishima in the film to bring the two regions' experiences closer: e.g., in both films the central family has a small child, on whom the camera focuses.

TABLE 8. BSR-JAPAN CO-PRODUCTIONS/LOCATION SHOOTS

Film	Director	Year	Coproduction countries
<i>Avalon</i>	Mamoru Oshii	2001	Japan, Poland
<i>Kamome Shokudo (J)</i> <i>Restaurant Seagull (E)</i> <i>Ravintola Lokki (F)</i>	Naoko Ogigami	2006	Japan, shot on location in Finland
<i>Moomin/Tanoshii Muumin ikka/Muumilaakson tarinoita</i>	Hiroshi Saito, Masayuki Kojima	1990-92	Japan, Finland, Netherlands TV anime, 2 theatrical anime movies
<i>Du Levande</i>	Roy Andersson	2007	Sweden, Japan
<i>Kirschblüten - Hanami</i>	Doris Dörrie	2008	Germany, shot on location in Japan
<i>Erleuchtung garantiert</i>	Doris Dörrie	1999	Germany, shot on location in Japan
<i>The Bug Trainer</i>	Several directors	2008	Lithuania, Japan
<i>Visas for Life</i>		2008	Lithuania
<i>Itoh</i>	Pirjo Honkasalo	2009	Japan, Finland; documentary made by a Finnish director in Japan with NHK's financial support
<i>Hachimitsu</i>	Hitomi Kamanaka	2010	Japan (location in Sweden and Iwaishima, Japan); documentary
<i>Kinbaku</i>	Jouni Hokkanen	2009	Finland, shot on location in Tokyo; documentary
<i>Lords of Chaos</i>	Sono Shion	2011	Japan, Norway
<i>Underwater Love (Onna no kappa)</i>	Shinji Imaoka	2010	Japan, Germany (Christopher Doyle, ASC, is cinematographer)

IV. INTERVIEW METHODOLOGY AND ANALYSIS

1. Interview methodology

1.1 How interviewees were selected

We targeted different groups within the film industry in order to gain a thorough understanding of the topic from different angles. We created a list based on the producers' and filmmakers' interest and activity in relation to foreign countries. For promising young filmmakers, they had to have gone to foreign film festivals with their film. Some young filmmakers were recommended by Yubari International Fantastic Film Festival's programming director, Tokitoshi Shiota. For geographical variety, we made a 3-day visit to the Kansai (Kyoto, Osaka, Kobe) area, where we interviewed or visited three film schools, two possible workshop organizers, interviewed two local independent film producers and one young director, as well as visiting the Osaka Film Commission and a Kobe anime studio. One school presentation was observed at Hiroshima Animation Festival. We approached people from the list by email, including an attachment that explained the BaltMet program, and briefly introduced questions our interview would center on.

The following interviews or meetings were eventually conducted:

TABLE 9. NUMBER OF INTERVIEWEES AND NOTES

Category	No.	Notes
Young filmmakers	8	Have won awards at film festivals, other visibility, participation in the VIPO program
Established fiction filmmakers	2	Art-film oriented
Documentary/experimental filmmakers	3	Two have made documentaries abroad, one of them in Sweden
Producer, documentary	1	Has produced a documentary shot abroad
Producers, fiction	11	Have participated in pitch markets and foreign film festivals, or have produced films with scenes shot on foreign locations; 2 selected as examples of Kansai area producers
Film/animation schools	9	
Film Commissions	2	Plus two individuals/institutions who support local filmmaking
Film festivals with young filmmaker focus	3	
Anime studios	2	
Support organizations	3	
Other specialists	1	Program coordinator, animation specialist
Possible workshop organizers	4	

1.2 How interviews were conducted

After setting a date, we traveled to the interviewee's desired location. Some of the interviews took place in coffee shops, others at the producer's office. For schools, we visited some of the actual schools, as well as the Osaka and Fukaya Film Commission offices. One school was covered through a presentation of the school's animation program at Hiroshima International Animation Festival and with a short discussion with the presenter afterwards.

We conducted most of the interviews in pairs, with Eija Niskanen and a Japanese interviewer working together. A few interviews were conducted by Niskanen alone, and one with Niskanen and Petkovic as a pair. One was conducted by email, as the director was leaving for a foreign film shoot.

Most of the questions were conducted by a Japanese interviewer in Japanese, except in cases when the interviewee spoke fluent English. Niskanen sometimes added clarifying questions, but most of the time she took notes on the answers. We also recorded all the interviews for back-up checking.

Each interview started with a brief introduction of the BaltMet program, and the Film Pilot program. We then asked about the interviewee's experiences abroad, and inquired into their knowledge of the BSR area. We had a BSR map with us in the interviews, which we showed them. We advanced from that to the interviewee's knowledge of BSR-area films, and from that into more detailed questioning on their co-production needs and interests. In many cases the interviewee answered at length for one question, covering many of our questions in one answer, so we had to go through the questionnaire flexibly, in a conversational mode. Our final question always involved the workshop, its setting, form and the needs of Japanese film professionals.

We created four different types of interview questionnaire sheets based on the target groups: (1) filmmakers, producers (2) film schools (3) film festivals (4) film commissions. We felt, for example, that film commissions think about co-productions on a different level than producers, and that they do not have anything to say regarding the workshop question. Therefore, slightly different questionnaires were more appropriate. In some cases we had to skip some questions, which were totally out of the experience range of the interviewee (e.g., asking a beginning filmmaker in detail about their plans for co-productions often felt out of their ballpark). As for the possible workshop organizers, we asked questions about their specific methods and experiences organizing similar workshops, as well as how they would envision the BaltMet workshop.

We recognize that for the questions relating to BSR countries and film culture knowledge, a bias might have been created by the fact that most interviewees knew that one of the interviewers was from Finland. Therefore many answers were given in the style, “If, for example, a Japanese crew went to Finland...”.

2. Interview analysis

2.1 General knowledge of the BSR

All the interviewees heard the concept ‘Baltic Sea Region’ for the first time when we asked to interview them. Many expressed astonishment that such a large area has created a joint organization. Many claimed to have known the three Baltic countries (*Baruto 3-koku*) Finland, Sweden and Norway, but not that the others were also Baltic countries. Only a couple of interviewees knew that the three Baltic countries are actually Estonia, Lithuania and Latvia.

Many of the interviewees had experience traveling to at least one BSR country. One producer remembers hanging around Asia with Swedish back-packers when he was traveling in Asia during his youth. Amongst the young filmmakers, the most well frequent destination was Germany, and especially Frankfurt’s Nippon Connection festival, which several of them had visited with their films. For the producers, the most commonly visited BSR country was again Germany, and especially the Berlinale Film Festival. One established director as well as his producer had been to the Oslo and Gothenburg film festivals, and another director, to the Helsinki Film Festival. One producer and one director had been in Finland for a film shoot, another for tourism, as well as in Estonia, and one director and his talent agency manager had been in Norway and Lithuania for location hunting with the director she represents.

One producer expressed as his opinion that bringing such economically and culturally different countries as Germany and Russia together sounded implausible. A couple of interviewees were wondering why these ten countries were targeting *one* country in Asia for co-productions, rather than all East Asian countries. Generally, it seems based on the interviews that there is no unified image of the BSR area, but many interviewees had images or knowledge of single countries within the region. Nordic countries are thought of as having common features, amongst which design, beautiful nature, good schools and social welfare were mentioned. One interviewee mentioned that for a certain group of young Japanese women, Finland has become a lifestyle model. On the negative side of BSR, high

prices and not-so-good food were mentioned. For famous non-film related names, Sibelius and Astrid Lindgren were mentioned, as well as the Estonian sumo star Baruto. For Germany, literature and art came up. The least known BSR countries are Estonia, Latvia and Lithuania.

2.2 Knowledge of BSR films

When it comes to the film culture of the area, all interviewees showed some knowledge. The first name mentioned was almost always Finland's Aki Kaurismäki, who came up in almost all interviews.

TABLE 10. KNOWN BSR FILMMAKERS

Filmmakers	Frequency	Who mentioned
Aki Kaurismäki	95%	Almost everyone we interviewed, 1st director everybody mentions
Andrej Wajda	30-40%	40s generation
Lars von Trier	25%	
Ingmar Bergman	25%	Middle-aged
Wim Wenders	15%	
Roy Anderson	2 times	
Jerzy Skolimowski	1	
Krzysztof Kieslowski	2	
Andrei Tarkovsky	2	
Lasse Hallström	1	

Sometimes the nationality of the directors was not certain. For example, Aki Kaurismäki was once guessed to be a Danish, and once a Swedish, director. As for Estonia's presence on film, one producer remembers seeing a lot of documentaries about it during the early 1990s when the Wall came down.

TABLE 11. KNOWN BSR FILMS

Films mentioned	No. of times mentioned	What is known
<i>Restaurant</i> <i>Seagull/Kamome</i> <i>Shokudo/Ravintola Lokki</i>	Comes up in about 80% of the interviews	Filmed in Helsinki
<i>Girl with the Dragon</i> <i>Tattoo/Men som hatar kvinnor/Millennium</i>	2 times	Distributed theatrically in Japan in 2010
<i>Junk Mail</i>	1	Norwegian film
<i>Night on Earth</i>	1	Shot partially in Helsinki
<i>Detective Kurt Wallander films and TV dramas</i>	1	Popular Swedish detective drama

Of special note is the fact that only one person knew about Estonian animation. *Moomin* came up in some interviews. One interviewee had programmed art animation and short film events, and knew a lot about Finnish, Swedish and Norwegian animation. An anime studio employee had seen Finnish animations at the Hiroshima International Animation Festival, which had a special Finnish Animation focus program in 2008.

Some film titles from the above directors also came up in the interviews. Without naming the directors, the following titles were also mentioned:

2.3 Attractions of the BSR for filming

Several of the interviewees mentioned the following as possible attractions of the area:

- The closeness to nature, with lots of forests, lakes, fjords, northern lights
- A different kind of natural light than in Japan, which creates interesting aesthetics for a film
- The feeling that some natives of the BSR area have similar temperaments to the Japanese: Germans and Finns were mentioned in this context
- The region offers something different as compared to more well-traveled countries
- Nordic design; one interviewee also was interested in getting to know the three Baltic countries' (Estonia, Latvia, Lithuania) visual cultures, which she felt could be somewhere in between Nordic functionalism and the Russian decorative style.
- Short flight to Finland, as compared to UK, Spain etc.
- Many people in the region speak English

2.4 Suggestions for promoting co-productions

As for promoting co-productions between the BSR area and Japan, creating on-location shooting in the BSR and other film exchanges, the answers varied according to the professional role of the interviewee. Producers were interested in practical and financial matters involving co-productions, such as tax treaties, incentives, and access to local state film support, post-production labs, and costs. Most of the producers knew that contrary to Japan, in Europe many states have public production support. Several countries with tax incentives were mentioned: South Africa, New Zealand, and all U.S. states except California.

The young filmmakers were interested in seeing the BSR area, about which they knew almost nothing. Several expressed their willingness to participate in actual workshops, where filmmakers would make films together. Some young directors would rather work on their own project, but would like to have some kind of lengthier stay in the area, for example, an artist-in-residence program for filmmakers.

A well-known film director we interviewed was himself discovered at foreign film festivals, and has since gained attention, especially in France. He suggested that one BSR area film festival “create” a rising star director by discovering an interesting new Japanese filmmaker before other festivals,

screening his/her films over the years, inviting the director to the festival and to the region, and developing a film project with him/her. This would naturally be a very long-term project.

TABLE 12. REQUESTS FOR CO-PRODUCTIONS

Interviewee	Requests	Solutions
Producers	Information on the area and film support systems, post-production	Incentives, tax breaks
Young directors	Opportunity to go and look around in BSR; an interesting project in the area	Spend lengthier time in BSR in residence program
Documentary Filmmakers	Independent, if the project needs it, will go there	
Film Commissions	Build Film Commission, do PR for merits typical to the area	

2.5 Interest in different areas for co-productions

Filmmakers and producers both stated that for the future of filmmaking, the Japanese have to look outside of their own country. In Japan, with the current state of funding and economic recession, there are not enough opportunities for young filmmakers to establish a career, at least as a job that can support them. Several of the young filmmakers were interested in working with other East Asians, but needed to find a way to do it. “Current co-productions between Japan and East Asia are big-budget films with Kimutaku [Takuya Kimura] or other big stars in the main role,” stated one filmmaker.

Producers, on the other hand, were looking for the support systems that the BSR country offers. Also, historically, the U.S. has been the best-known Western country in Japan, and when entering a film school, many Japanese might have dreams of working in Hollywood, but after graduation they might have more realistic hopes for exchanges with their Asian neighbors and Europe.

TABLE 13. IDEAL CO-PRODUCTION LOCATIONS

Interviewees	Locations desired
Directors	East Asia, Europe, France
Producers	Thailand, Australia for tax treaty, good post-production; Areas with big populations (market for film)
Documentary Filmmaker	Any area if it is related the topic of the documentary

2.6 Reasons for not currently considering filming in the BSR

Japan does not produce huge numbers of co-production films, and even a smaller number of producers or filmmakers have never thought of initiating film production with any of the BSR countries. Reasons for this vary along the following lines:

- Lack of knowledge about the region and its film-making opportunities and support systems
- No image of the region, thus hard to imagine what kind of films could be made there
- No film treaties between Japan and European countries
- Concerns over the high cost of filming in the BSR
- No need to film there, as most of the films in production are not set in the BSR
- Hard to earn back production costs such small distribution markets as the BSR countries – inequality of the markets
- The BSR area feels really far away from Japan, and it's hard to travel there
- They have met no BSR producers at festival pitching markets
- It is hard enough to produce an art film in Japan now, let alone abroad; low production budgets don't allow foreign location shooting; young directors at the beginning of their careers simply have no money to go abroad.

2.7 Possible concerns for co-productions

When asked what the interviewees thought about the cultural differences in filmmaking styles, the answers varied. They agreed that the technical basics are the same anywhere. Differences are likelier to be between big-budget films and independent low-budget films, not between nationalities.

One established film director whom we interviewed felt that the background of filmmakers was different in Europe and Japan. Traditionally, in Japan, film professionals are considered to be skilled craftsmen, whereas in Europe, he felt, they were all university-educated and knowledgeable about culture and society generally. Another difference is the Japanese system of advancing from 2nd assistant director to 1st assistant director and from there to primary director – this is especially true with commercial films, whereas low-budget indie films are a different case. One foreign-educated Japanese film director skipped the apprenticeship system and advanced soon to directing jobs in Japan. Because of this, she was ill-received by the Japanese assistant directors.

One young film director felt that there is a basic difference in how Japanese and Europeans build drama. Japanese films have a literary feeling, as their way of narrating is close to Japanese literature

(which is different from Western literature, e.g., 1st-person narration is a very typical Japanese way to write novels). He felt that Europeans are stronger in telling stories visually, and the technical level is high. He thought that bringing these two filmmaking styles together might produce interesting films, especially in the art film and experimental film genres.

As for practical concerns, the union vs. non-union question did come up frequently. Japanese film professionals are not unionized, and long shooting days, often continuing late into the night, are common; whereas in several EU countries as well as in the U.S., film professionals (cameramen, lighting technicians, sound crew) are unionized and have regulated breaks between filming days (e.g., a 10- or 12-hour rest break between two filming days). Said one filmmaker: “Sometimes in Japan, you are given a 4-hour break before they call you back. You go home, take a shower and come back on the set for another day’s work.”

Two interviewees noted that Japanese want very exact plans for filming: a detailed day-to-day schedule, with locations, camera positions and timelines marked. The Osaka Film Commission representatives said that sometimes there have been problems when foreign staff has changed locations or camera positions *ex tempore*, as in Japan the local authorities have to be notified of filming plans, and permissions must be obtained in advance. The same was the experience of two producers who worked with a famous Taiwanese director: he might change the script, or not shoot anything for a day, if the weather was not right. One producer had similar experiences when producing films in Iran: “The director might change the whole script during the shoot. It may be not such a big problem if we are in the director’s home country, and he controls the system. But if we shoot in Japan, it is a problem.”

A filmmaker who had experience shooting a film in Finland, said that the pace of the Finnish crew is very calm and slow compared to that of Japanese crew, who run around all the time on the set. “This despite the fact that in Japan we are allowed to shoot as late in the night as we want to, in Finland we could only shoot for ten hours a day and still they were very slow. They were very hardworking, but just – slow.” The filmmaker did not think the slowness of the staff was necessarily a bad thing: “The calm pace of filmmaking actually produced some of the nicely calm pace of the film itself. I tried to adapt the same peaceful rhythm to my next film, which I made in Japan.”

One producer also wondered about the possibility of moving freely within the BSR area: do Japanese need visas, can they cross borders within the area easily? An independent filmmaker wondered about

the difference in TV and video formats, the European PAL versus the Japanese NTSC, as that might cause problems in post-production and any workshop or shared projects. One producer mentioned safety issues: as the producer is responsible for the safety of the staff and the equipment, for example, the Nordic countries are attractive in this sense.

For long stays the affordability of accommodation is a concern. For major stars and the director, a hotel is needed, but for the crew a dormitory within the proximity of the hotel should be arranged, especially for long shooting periods. On the set the crew needs access to bathroom and catering services. A few of the interviewees with foreign living experience stated that during longer periods of stay in a foreign country most Japanese need Japanese food sometimes, and they actually take some food with them from Japan, if they go to shoot abroad.

The language issue did come up with several interviewees. Most Japanese film directors do not speak English, but many producers speak at least a little. Four of the directors had spent years abroad and spoke fluent English. Skillful interpreters were a wish for many. One established film director we interviewed, recently made a film with a Taiwanese cameraman and a Korean main actress, and although they did not speak each other's languages, the shooting went smoothly, as both the actress and the interpreter were professionals. The interviewees who had co-production experience underlined that fact that the interpreter should not only be fluent in two languages, but also know filmmaking practices and art. One such professional mentioned was Ms. Osaka, a coordinator for Japanese-Chinese co-productions, who has worked on Shochiku's and Office Kitano's Chinese productions.

One interviewee remarked that it is actually easier to communicate with BSR people on a personal level than, say, with Americans, as nobody — neither the Japanese nor the BSR people — speaks native English, so there is an equality in everybody speaking a foreign language. This is a plus for the Japanese, who often are very reticent about speaking English, even when they actually know the language.

Several filmmakers also expressed that in the end the technique of filmmaking is really the same, and that with basic English vocabulary and universal film lingo you can go far away during the actual location shoot, as the technical terminology is the same everywhere. "If I ask a cinematographer to film in a certain frame, he understands," said one filmmaker, who had the experience of making two films abroad with local cameramen. More interpretation and translation are needed during the pre-planning stage, as well as with the development of the script. A couple of

filmmakers who had been at film festivals with their films, were concerned whether their Q&A events were translated properly.

Appropriate depiction of the locals in films was mentioned a couple of times. One filmmaker doing a foreign shoot asked the local actors to change the dialogue, if they felt that it did not sound natural. As for examples of foreign films, where Japanese or details of Japanese life were misrepresented, the interviewees mentioned *Black Rain* (Shinto shrine torii gate in the middle of a rice field), *Memoirs of a Geisha/Sayuri* (Chinese actresses playing Japanese geisha), and *Lost in Translation* (making fun of Japanese).

2.8 Funding concerns

If a co-production is doomed to fail, it is not likely because of difficulties on the set. During the interviews, two unrealized co-production plans between Japan and Europe came up in the discussion. In both cases, the pre-planning had advanced to a stage where an actual co-production had been decided, but the project fell apart due to a disagreement over the producer's fee. The difference is based in the different production cultures of these two areas. In Europe many producers have access to so-called "soft money," meaning public funding, whereas in Japan the producers work with private funding. Therefore, in Japan the producer tries to trim the budget as low as possible, whereas in Europe the custom is — or at least for the Japanese, seems to be — to raise the budget for the application of public funds.

Also, most producers in Japan work for a production company as monthly paid employees, whereas in Europe they often have their own companies, for which they try to rake in money in order to survive. A European producer has to secure money to be able to pay for the film's staff and crew. Accordingly, one director suspected that if the European producer invests soft money and the Japanese director company money, this might raise the issue of how to split the box-office income. No matter what kind of money is invested, profit-sharing demands a lot of accounting and legal paperwork. For example, Kiyoshi Kurosawa's film *Tokyo Sonata* got half of its funding via the Japanese company Entertainment Farm, and half from the Netherlands-Hong Kong company Fortissimo in exchange for all international distribution rights. The box-office profit was shared so that Entertainment Farm got its part from the Japanese box office income, and Fortissimo from all other countries. This would also explain Fortissimo's interest in changing the script so it would be more suitable for the international market. The bright ending might be speculated to be a result of this.

This again connects to the different positions of the producer: in Japan, films are produced by a group of companies (*seisaku iinkai*), whereas in Europe there are numerous individual producers, who all have their own companies. Currently, there are no special film investment companies in Japan, as all of them have gone bankrupt. All production committee companies invest their own money.

Connected to the public funding, European film productions often have producers or financing from a country which has no natural connection to the film's story. Japanese producers are not used to this, and if they produce in Europe, they expect to have the producer from the same country where the filming occurs and in which the story is set. "A French production might have a Hungarian producer in order to receive some Hungarian incentive, and the Europeans don't find anything odd with this, but for Japanese this kind of a thinking is not yet natural," noted a producer.

A European film with some Japanese element, looking for a Japanese co-producer, has to explain to the potential Japanese co-producer how exactly they can contribute to the film. The Japanese producer expects some profit from the project, be it distribution rights or other profit. Usually the project has to have a Japanese element, or use a Japanese actor. If not, the filmmaker should be a really well-known one — Lars von Trier and Aki Kaurismäki were frequently mentioned as examples of such a level of BSR director.

One producer/theater owner raised the issue of knowledge of local stars in different regions: "In Asia they know Japanese stars, but if you go to the West, they have no idea if the actor in the film is an unknown beginner or somebody like Kimutaku [Takuya Kimura, one of Japan's best-known stars]." Another issue for foreign producers is how to find information on Japanese film production and persons connected to it. As a film festival organizer notes, in Japan there is no single place where all such information is gathered. Furthermore, creating such a one-stop shop for information is difficult, as Japanese, according to this organizer, are by nature suspicious of any efforts to centralize activities and information.

Also the style of making contracts is different. Traditionally in Japan, many arrangements have been "gentlemen's agreements," dealt with orally by handshake, but with international productions Japanese have to pay more attention to written contracts that carefully stipulate, for example, how to share the box office income – are they split by country or evenly? One producer realized that the services of lawyers and other international business experts are a given with co-productions. Lawyers and coordinators are thus necessary extra persons in the process. Differences even in the

title sequences of films come up: whom do you credit and in which order in the opening credits? Local customs are different.

Currently in Japan, film funding is a grave concern. Japanese hit films, often produced by TV stations, do get funding, as they can secure other investors through the involvement of a TV station. Contrary to this, funding for independent art films is dire — the reasons for which have been discussed in Part II. One young filmmaker says that his budget for shooting a simple love story on three different continents for US\$1 million (€803,000) budget is considered an impossible project by most outsiders. “Also, for an unknown first-time feature film director, US\$500,000 (€402,000) is deemed suitable. They don’t want to invest in an unknown director’s film. So many Japanese films are made cheaply.”

One producer has worked mainly with Chinese and Iranian directors. He said that of course some famous BSR-area director like von Trier or Kaurismäki might be able to raise funds in Japan, but he himself does not see the necessity, as these directors can raise their funding in Europe, whereas many Asian or Middle-Eastern directors need help with funding. Another way to raise funding in Japan would be for a BSR project that involves a Japanese element within the story. On the whole, funding for co-productions is risky, as younger Japanese are not interested in foreign films.

Reasoning that is similar but opposite to the idea that “Kaurismäki does not need Japanese funding” is European producers’ vision of Japanese funding. They often like to support Malaysian or Thai filmmakers, who don’t have access to funding, but not rising Japanese filmmakers, as the common misunderstanding is that there are a lot of funding opportunities in Japan. As we have shown, this is not true for many filmmakers, especially beginning filmmakers, one of whom says: “I go to festivals and realize that the budget for a Chinese or Malaysian film is bigger than for an average Japanese art film. I was at a film festival in India, and they were surprised to hear how little money I spent to make my film. This is true especially now during the recession. If the Europeans invest any money in Japanese films, it is a Kitano film or something like that.” Another reason why European producers, especially French ones, invest in Malaysian and other similar films, is the existence of Fonds Sud Cinéma, a foundation for the support of Asian, African and other developing countries’ cinema. In Asia, Japan, South Korea and Singapore are precluded from this production support.

As a film production is a long process, anything can happen. One producer whom we interviewed had secured a *seisaku iinkai*, a \$1.2 million dollar budget, and the production plan for a Malaysian-Japanese co-production, when the Malaysian director suddenly died. No film was made and the producer lost his development money.

2.9 Topics and genres suitable for a BSR co-production

A common message during interviews was that it is hard to even consider going on location to the BSR, if there is no story involving the region naturally. Coming up with such a story would entail background information and knowledge of the area. One producer and another person from a film industry support organization mentioned an interesting BSR-area story, which they could think of being produced as a movie: “Japan’s Schindler,” Senpo Sugihara, the Japanese ambassador for Lithuania during the war, who saved the lives of numerous Jews by issuing them travel documents. This producer was interested in topics dealing with real-life incidents, which had social or political undertones. “A good movie should work also a little bit as bitter medicine,” he states.

Relating to this, he was wondering if there are topics that would be considered taboo in any of the BSR countries. As an example he mentioned the relations between Japanese and Koreans, which makes it tough to deal cinematically with certain topics due to wartime history and the abduction issue of Japanese citizens to North Korea. Another similar topic came up with the discussion of a recent Japanese film shot in Thailand, titled *Children of the Dark* (2008, dir. Junji Sakamoto), which treats the topics of children sold into sex slavery and organ harvesting. The film’s subject matter was not approved by the Thai authorities.

“If the topic of the film is Europe during WWII, it would be natural to shoot in Germany or nearby,” states one filmmaker. “Where to shoot depends on the movie project. The project and the country have to match. For example, Germany and Poland are neighboring countries but totally different. I think that a big-budget production would be easier to make in Poland or Russia where the prices are lower. So where to shoot depends on the film and script,” states another producer. “In Finland it is easy to shoot such topics as fantasies or wish fulfillment — the nature makes it so,” the producer continues.

We also heard about a possible project under development, depicting the very popular East European sumo wrestlers, including Estonia’s Baruto.

The topics or genres in which directors are interested vary completely depending on the person. Just to give a couple of examples, one of the interviewees was interested in doing a film about “Heisei dandyism” (Heisei is the period of the current Emperor Akihito, starting in 1989). Another director’s films have erotic themes, and the filmmaker would be interested in studying what this concept means in different countries. As the young directors we interviewed, do not work in big budget genre movies, their films’ topics and styles vary hugely.

An independent film producer discussed the specificity of Naoko Ogigami’s filmmaking style with *Restaurant Seagull*, filmed in Finland. He noted that the film itself is already about Japanese dropped into the midst of a foreign culture, and gradually getting by within it. Therefore, Ogigami’s style of just going to a Finnish location and starting to shoot without any prior experience staying in the country, matches the film’s story. The producer himself would, however, need to study Finland, find out about its legends and history, and stay in the country for some time in order to find a story. (Here, it has to be noted that Ogigami actually did have prior experience of Finns, as her family had a Finnish exchange student staying in their house when Ogigami was a teenager.)

One young experimental filmmaker found the opportunity to shoot in the BSR intriguing: as his filmmaking style is as much about the process of creating the film as about the final result, and in his films he explores the relationships of place, inhabitants and the camera/filmmaking process, given the opportunity, he would jump at it. Generally, we got the feeling that the more experimental a filmmaker’s style, the more willing he/she would be to just go anywhere and try making a film.

For bigger budget films to secure the co-operation of Japanese companies in a production committee form, we were advised to start with a famous novel, as that would help secure the participation of key companies, especially a Japanese TV network, after which everybody else would join. Thus both the well-known novel and the participation of a TV company work as risk-reducers for the project, and attract other investors. Of such recent co-production films, *Norwegian Wood* was mentioned. The film is based on a novel by the world-famous novelist Haruki Murakami, and was shot in Japan with Japanese stars Rinko Kikuchi and Kenichi Matsuyama in the main roles. The film’s production companies are Asmik Ace (a film company), Fuji Television and major distributor Toho, and the film has been pre-sold to several European countries to acquire financing. The producers also managed to secure the use of the Beatles’ original song in the film. *Norwegian Wood* is currently in post-production, and will premiere at

the Venice International Film Festival in September, although difficulties occurred when the French-Vietnamese director Tran Anh Hung wanted to film some reshoots during summer 2010.

Financially it is easier to do a big-budget popular film. For a Japanese producer, a big concern is the possible box-office results in Japan. For that, a Japanese actor is needed in a big budget co-production film, and 50-60% of the dialogue should be in Japanese. “Younger Japanese don’t want to read subtitles,” states a producer.

One concern seems to be the knowledge of each other’s contemporary film productions. “Have the BSR film people seen my movies?” asks one producer.

Another producer suggested the possibility of remaking a BSR story so that it takes place in Japan, to be filmed on location in Japan. He commented on the Swedish thriller *Girl with the Dragon Tattoo/Men som hatar kvinnor/Millennium* — according to him, the film’s story could easily be set in Japan and realized with a Japanese cast. He wondered if many such interesting original story concepts exist in the BSR region.

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2.10 How the Japanese find co-production partners

“We have gone to the Pusan Project market, Berlin co-production market, Hong Kong and lastly Cannes Atelier co-production market to pitch the film. We have met with some 60 producers so far,” says a producer, who has an up-coming project with a prolific Japanese director under development. “The ones interested are from France, Germany, Canada and South Korea.”

Often the established Japanese art-film directors, who have received prizes abroad, get attention from France. As there is no co-production treaty between Japan and France, the projects don’t have access to French state support, but they often find a European distributor, who invests in the project in exchange for distribution rights.

One young director mentioned that the normal route to get foreign exposure for a film is first to go to the Pusan Film Festival, and, if the attention and critiques are positive, the film gets picked up by some European festival. For true indies, the straight route to Europe are the several Japanese film-centered festivals, the most famous of which is Nippon Connection in Germany.

TPG (Tokyo Project Gathering) has arranged pitch markets since 2006. Perhaps four to five co-production films have been created thanks to TPG, but it is hard to credit one pitch market for any co-production film, as the negotiations for one film project continue from the Berlinale via Cannes' Atelier to Pusan Film Festival's PPP in South Korea and then to TPG in Tokyo's TIFFCOM. For TPG, the projects accepted for the pitch sessions should be attractive and preferably have a Japanese element.

As for reaching Japanese producers, the Tokyo International Film Festival might not be the best place, as most of the producers work days during the festival and go home in the evening. Pusan's PPP market was recommended as an easy place to meet Japanese producers with an interest in co-productions. For a list of markets/festivals where Japanese producers participate, please see section 2.4.

It is advisable to collect participant catalogues from these markets in order to gather contact information to the producers. Many, but not all producers', filmmakers' and distributors contact information can be obtained also from UNIJAPAN's homepage through the Japanese Film Database search engine: <http://j-pitch.jp/english/jfdb/>

2.11 Actors in international productions

We interviewed one talent agency, which represents a few directors as well as several actors. The offers to appear in foreign films come directly to the talent agency. Most offers for popular young actors, like Joe Odagiri, come from Asian countries. These actors do get invitations to come to auditions for certain films in Hollywood, but for Asian films they get mostly direct offers. The talent agency representative states that until recently, the offers from the U.S. were often connected to financing of the film: with a Japanese actor in one role, the production hopes to entice Japanese investment.

The problem is also in the roles offered. In many Western productions there are no roles for Japanese specifically, and to play the token Asian in an American TV series or movie, you need nearly native

English. Somebody of Ken Watanabe's level can get offers to play many roles (*Letters from Iwo Jima*, *Inception*), but most actors do not. In Asian films, however, Japanese usually play Japanese, and there is no need to speak, say, perfect Chinese. Some Japanese, however, have played in Chinese historical epics, including Shido Nakamura in *Red Cliff* and Rie Miyazawa in *Peony Pavilion*. For his substantial role in Chen Kaige's *The Promise*, fluent English speaker Hiroyuki Sanada learned Mandarin.

This is one big difference from theater, where any nationality can play any role without seeming out of place. Many Japanese actors do not prioritize film, concurrently appearing in film and television. In this case, it will be difficult for busy and popular actors to perform in films shot on location far away from Japan.

2.12 Film commissions

The history of film commissions in Japan starts in 2000, which is quite recent. Most of the commission offices are run by councils, and their organizations, services and knowledge about filmmaking vary from place to place.

We interviewed two film commissions out of the 100+ Japanese film commissions for the project. We chose a big town commission, Osaka Film Commission, in Japan's second largest city, and a small local commission from Fukaya, Saitama, a 2-hour train ride from Tokyo.

The Osaka Film Commission was established in 2000. Of course, many film productions, and even international co-production films (ie., Ridley Scott's *Black Rain*) had already been shot in Osaka. One of the reasons for the OFC establishment was that Osaka was running as a candidate for the 2016 Olympics, during which kind of large international event, a local film commission would have been needed. Osaka did not get the Olympics, but the film commission was established.

One of the specialties of Osaka is that it has a lot of local audiovisual production, and also schools for learning such skills, which smaller cities lack. Therefore, it is easy to provide local staff and technical support for productions.

The Osaka Film Commission does often get inquiries from abroad about possible local incentives and tax breaks. They are aware that such incentives exist in many countries – for example, South Korea might provide the use of a studio for free, as they know that in Japan there is a boom in Korean TV dramas.

The Osaka Film Commission has web pages, and also promotes its services at the Pusan and Hong Kong film festivals. As for the use of local businesses as shooting locations, the response varies. Generally, it is easier to get an Osaka shop owner to co-operate than a Tokyo shop owner. Having a shop or restaurant appear in a popular film is considered free PR for the place.

The Osaka Film Commission finds the biggest difference in Japanese and foreign location filming is the rules governing where and how to shoot. In Japan, the rules are generally strict: permits are needed, but of course people often shoot without permits in places where it would be almost impossible to get shooting permission, such as at Tokyo's Shibuya "scramble" crossing. It would be impossible to put huge lights or bring camera cranes into such places. There have been films, for which the car chase, seemingly happening in Japan, has been actually shot in L.A. For *Black Rain*, several scenes set in Japan were filmed in Hollywood. Nowadays there are films that are shot totally in a foreign country, though the story is set in Japan. Examples include Tom Cruise-starrer *The Last Samurai*, which was filmed in New Zealand.

Because of the strict filming rules, in Japan a detailed script and filming plan is necessary, and the production has to stick to it. With foreign crews there have been instances when changes in filming location or camera placement were made during the shoot. In this case, the police won't co-operate. In South Korea, filming often happens with the co-operation of the police, due to the fact that the Korean government officially supports filmmaking, and thus Korean film crews expect the same from the Japanese police. In the U.S., most cities have special film units set up within their police departments, thus encouraging co-operation with film crews. In Japan this is not legally possible.

As for the differences in film commission practices, Osaka FC's view is that if a film production contacts a U.S. FC, they will direct them to a local production company; whereas in Japan, the FCs do a lot themselves. The key person in filming is a good coordinator.

Regarding monetary concerns, it sometimes happens that the production office has not paid for everything, both with foreign and Japanese crews, but of course with a Japanese crew, it is easier to find and bill them afterwards.

Osaka realizes the benefits of filming there for tourism. "One Korean TV drama, *Iris*, was shot here, and we started immediately getting more Korean tourists," comments one FC worker. Previously, Osaka's Shinsekai area had a reputation for being unsafe for women to walk alone in during the

evening, but since several film projects have used Shinsekai as a set, its reputation has improved. “Now Shinsekai gets even school groups.”

Osaka FC’s advice for BSR film commissions:

- Highlight your area’s specific attractions, for example, the white nights in the summer allow long filming days
- Deliver information on the area
- Create incentives
- Mention Finnair’s direct flight to Osaka

In Osaka, a local partner and coordinator for indie filmmakers, as well as for those coming from other regions to film in Osaka, is Planet+’s owner, Kunihiko Tomioka. He has supported Osaka-based filmmaking for decades, and helped launch Osaka-born directors’ careers, including Nobuhiro Yamashita, Kazuyoshi Kumakiri and Go Shibata. He is also producing an *Eyes of Cineastes* documentary series. VIPO has asked Tomioka for recommendations about young local filmmakers who are suitable for VIPO’s support program, and Tomioka introduced Nao Shimizu, a local Osaka University of Arts film student for them. Another Kansai area producer, Kyoto-based Toshiki Shima of Shima Films, is producing Go Shibata’s films, and has launched a project to produce a series of films under the umbrella theme ‘Kyoto.’ Both producers are interested in assisting foreign independent directors in their Kansai-location film projects.

Saitama Prefecture has the biggest number of film commissions per municipality: 17. The above-mentioned Skip City has actively promoted audiovisual production at its facilities, with the aim of attracting some of the Tokyo-centered audiovisual companies and work to Saitama.

Fukaya Film Commission, one of the 17 film commissions in Saitama Prefecture, is an example of a semi-rural small town, which is never mentioned in tourist attraction lists, and many of its traditional features were lost during the 1980s bubble economy period. The town still has a complex of traditional sake making brewery building from the Taisho period (1920s), which are increasingly rare in Japan. Ten years ago, WOWOW satellite TV channel developed a drama project, with Yoji Yamada as the director. The story involves a kamikaze pilot who returns from Asia after the war to his hometown, Kanazawa. However, Kanazawa did not have any more traditional trade-craft houses left, which were needed for the pilot’s home set. But Fukaya did have such a house. Recently, films such as *Villon’s Wife*, based on an Osamu Dazai novel, have been shot in Fukaya, as well as the

story of a famous manga artist, *Gegege no nyobo (Gegege's Wife)*. Both *8000 Miles* and *8000 Miles 2: Girl Rappers* were also shot in Fukaya. Some buildings that were taken down, were saved as raw material for movie sets, and used for the set design of *Tomorrow's Joe* — the set itself was built on the Skip City outdoor backlot.

The Fukaya Film Commission is run by a non-profit organization (NPO). The film commissioner, Makoto Kowase, does not work full-time, but is a vegetable farmer by profession. The NPO also runs a small local movie theater as well as a film festival, and the movie theater manager also coordinates during the film shoots. All the services for film crews are run by local volunteers: for example, the local restaurants assist with the catering services, with locals working the craft tables for the film crew.

Kowase emphasizes that it is important to keep the same persons running the local film commission for a long time, as both connections and experience build the future for location filming. “Once they have a good experience here, they come back, and word gets around in the film world,” says Kowase. “We have heard that young indie filmmakers talk about us as a place where you can shoot for free — this is because we helped our local filmmaker Yu Irie with his films — we even donated 30 kilos of rice to feed his crew, as they really had no money. In many places they only support big-budget productions with famous stars. We take indie productions, too.” Also, local film festival’s winners from other Asian countries have promised to come back and shoot films in Fukaya.

Location filming brings other business to the region besides catering, as the actors and crew have to stay in hotels and other accommodation during the filming. It is not always easy, though, to get local businesses to co-operate. In Fukaya, the local Ito Yokado, a big nation-wide supermarket’s local branch, refused to let their place be used for one scene in *8000 Miles*, but finally a local provider accepted, although he thought for a long time that the filmmaker was making fun of Fukaya. “When he saw the final film, he understood the merit,” says Kowase, whose final word of advice for local film commissions is not to expect huge profits right away, as location shooting is more of a long-term merit for a region. “Also, offer the film staff and actors something local. We give everybody a bouquet of locally grown vegetables as a farewell gift.”

Most Film Commissions have their own website but only few English pages made by big cities as well as only few English speakers in each office, even not in big cities. Internationally well-known cities such as Hiroshima tend to have more English information and English-speaking staff. Most

commissions are members of JFCPC: The Japan Film Commission Promotion Council, which has a webpage:

<http://www.japanfc.org/film-com090329/en/fc.html>

As an example of a foreign film commission that has aggressively promoted its services to Japan, the Seoul Film Commission was mentioned. Seoul FC has even paid for sightseeing trips to Seoul for Japanese producers.

2.13 Workshops/seminars

Opinions differed about the workshop site and style. Most of the interviewees would like to go on location to the BSR for a workshop or seminar to see the scenery and the life of the locals. Several suggested a revolving system, one year in the BSR, the next year in Japan. All the film directors would like to go and see the region, but amongst the producers, a couple feared that producers are too busy to spend a long enough time in the BSR area, and suggested instead a seminar in Japan, where a lot of producers could learn about the filmmaking possibilities and support systems in the BSR area at the same time.

Many of the **younger filmmakers** would like to participate in a workshop where they actually make short films together. It would have to be preferably one week long. Others would rather have an artist-in-residence type of longer stay in the BSR area, during which they would develop a film or write a script. A filmmaker was interested in a workshop on the differences in constructing story. One filmmaker would be intrigued to work as an intern for a Kaurismäki or von Trier film.

All of them would be interested in co-funding from the BSR area, especially considering the current state of the Japanese film industry. On the other hand, one young director claimed that young Japanese directors would not readily go to a workshop in Europe, where they would have to work together with locals. “They go to Nippon Connection, where there are 30 people from Japan and a bunch of local Japanese-speaking volunteers.” “Many young Japanese filmmakers apply for their first-ever passport when their film is screened at a foreign festival,” says a festival director. Another young director suggested a filmmaker workshop that would invite also South Korean and other Asian filmmakers to the BSR, as according to his experience, “Korean and Hong Kong directors are very eager to go out of their countries. It would also be a more interesting experience for the Japanese participants.”

We also received the following advice about practical filmmaking workshops:

- Established filmmakers do not want to share their projects with other directors. “Japanese directors’ pride is strong,” said one young director.
- Be aware of the hierarchy within Japanese filmmakers –select similar-level participants as students, and be careful whom to call advisor, teacher, etc.
- If you ask ten filmmakers what they would like to do in a workshop, you get ten different answers. You just have to decide on one theme.
- The suitable age for young directors would be those who have graduated from a film school and have some short film productions, and maybe one feature film on their CVs.

Producers, on the other hand, would prefer a seminar where you learn about the film-making opportunities in the BSR countries, study the financing possibilities there, get information on the film industry, post-production labs, tax incentives, etc. Both young filmmakers and producers would like to get feedback on current projects.

We were advised to create seminars or workshops on clearly defined topics — a general workshop on co-production would be too vague. Themes suggested for practical filmmaking workshops were, for example, working with actors from another country, or pairing a director and cinematographer from different countries on a short film project. A producer-focused seminar might discuss the formula of a film that sells over borders.

Here we want to quote one producer: “Japanese producers who have gone to different workshops abroad with UNIJAPAN’s support do not share their information with others. That is why it would be better to have the workshop in Japan, and invite all. It is always a problem, who they choose to send abroad. For example, have five BSR professionals explain the conditions of the BSR here in Japan, and you can have 100 people from Japan. The five could tell what they have to offer in the BSR: They could have case studies, etc., and arrange it with TIFFCOM during TIFF. The seminar itself could be anywhere, for example, a university like Waseda or Nihon University. You have this and then ideas will come to the heads of the Japanese. You can have a networking party.”

“If you do short films it is more a cultural exchange than a commercial activity. Which kind are they aiming for in the BSR? For commercially viable co-productions, you have to secure distribution not only in the two countries doing co-production, but also in third countries.”

“You have to think what is important for raising the profile of BSR film industry. *Kamome Diner* worked, but you cannot go on making only more Seagull films. It is not enough.”

As Japanese producers have less experience in international co-productions than Europeans, it takes time to accrue results from any co-production workshop. One problem with producer workshops is that everybody there wants to sell their project, but nobody wants to buy others' projects. Therefore, inclusion of sales agents might be a good idea.

Thus it would seem that for producers it would be better to have a seminar/pitching session-type of workshop, whereas many young directors might be eager to do short films as well. However, it must be noted that Japanese producers are mostly company producers. They are busy, even when participating in film festivals, and though they are interested, they just don't have much time to put into seminars. Bringing producer-director pairs, who are already developing a film project together, would solve the time problem, as then the producer could participate only part of the time and the director could stay until the end of the seminar.

Some of the interviewees had the following experiences with previous workshops:

- A pitching workshop for young filmmakers in India, with Japanese and a few European producers plus an Indian film festival participating
- Teaching pitching and project plan writing for young filmmakers
- A 48-hour festival-related shoot together with invited filmmakers, whose film was then screened at a French film festival. There was no interpreter, and most of the participants spoke French, which the Japanese filmmaker did not understand. “We got by with bad English, and by using film terminology,” he says. This filmmaker thinks that generally Japanese filmmakers would be quite hesitant about participating in such workshops.
- Producers' workshops at several film festivals, some supported by UNIJAPAN
- Berlinale Talent Campus
- Participating in a VIPO workshop
- Creating a film within the VIPO support system.

For a workshop in Japan, we did research on the Kyoto Lab, Osaka European Film Festival, Skip City, CO2 and Yubari. The results can be seen at a glance in Table 14.

TABLE 14: WORKSHOP LOCATION COMPARISON

Workshop organizer	Monetary support	Equipment	Genre	Other opportunity	Timing	Accommodation
Cineastes Organization Osaka EX (Osaka)	Osaka City support	Free filming equipment, studio and office space	Any	Workshops for filmmakers, actors and technicians		
Kyoto Lab	Kyoto Municipality supports stay and workshop costs	Shochiku, Toei Uzumasa sets, staff, HD digital cameras	Jidaigeki fantasy	Learn martial art techniques for filming	Can be arranged if move early	A temple lodging
Osaka European Film Festival	Imagica Osaka & Osaka Chamber of Commerce	Studio, digital cameras, editing suites	Any	Filmmaking workshop with the Osaka Visual Arts College	Students from BSR should be film school students at undergraduate level	Student dorms
Skip City (Saitama)	Saitama Prefecture	Filming equipment, offices, editing studios outdoor lot	Any	NHK TV archives, seminar rooms, a studio, an audiovisual hall with movie theater equipment		Close to Tokyo
Yubari International Fantastic Film Festival	No local support				Summer session of practical filmmaking	Hokkaido, youth hostel

The merit of the Kyoto Lab is local Kyoto City monetary support for the workshop. The workshop, however, concentrates on *jidaigeki*, historical stories depicting samurai, ninja, etc., as the program was created to support Kyoto culture and the local tradition of filmmaking. Therefore, the workshop would not raise any awareness about the BSR region, except on a personal contact level during the workshop. This would evolve further at the accommodation site, which is a Buddhist temple (further introduction to local culture). Also, as the shooting is finalized within the premises and with the assistance of seasoned staff from Shochiku or Toei, there might not be room for personal experimentation. The program could be very popular among young BSR filmmakers, especially males, who are drawn to fantasy and action genres. Kyoto Lab promoter Mr. Moriwaki suggested first sending one BSR filmmaker to the program this fall 2010, and having him/her report on the experience. This would not create a huge cost, as Kyoto City provides for all the costs of the participant while in Kyoto.

The Osaka European Film Festival, might be an ideal partner for co-production seminars because it already has a track record in bringing together Japanese audiences and European filmmakers, and would provide an opportunity for greater cost-sharing. Osaka City seems to be eager to promote audiovisual production in the region, and have a more natural affinity for foreign collaboration due to its closer proximity to Asia, and its long-running ties to other nations overseas (Osaka was the first Japanese metropolis to join the Sister City program, in 1958, and now has relationships with St. Petersburg, Russia and Hamburg, Germany in the BSR).

They would also be capable of arranging a practical filmmaking workshop with the Osaka Visual Arts College. The school has a good studio, which can be built into any set, good cameras and many editing tables. The problem is timing: during the school year, Sunday is the only day the school facilities can be used by a big group. Another possibility is to run a workshop where the school's students can take part, in which case it could run during weekdays. In that case, however, the students from the BSR should be film school students at the undergraduate level (not MA students) to make the groups equal. As for the screenings of the films by the young participants, Kunihiko Tomioka's Planet+, a small theater for indie films, would be useful. The Cineastes Organization Osaka EX (CO2), one of whose founding members is Tomioka, arranged a film production workshop this summer with professional filmmakers as lecturers. CO2 arranges practical filmmaking workshops on defined themes, like sound, film acting and etc.

Another possible venue for the workshop and seminars would be Skip City in Saitama, a town within 1-hour access to Tokyo. Skip City and Sai-no-Kuni Visual Plaza are in a huge complex, which houses the NHK TV archive, has seminar rooms, a studio, an audiovisual hall with digital theater equipment, editing equipment for both professional and amateur filmmakers, offices for rental with an attached shower (in case you stay and edit all night), and runs frequent workshops for Saitama school children on media education. The outdoor back lot of the complex has been used for film shoots, as it allows for the building of different sets. The complex hosts the Skip City International D-Cinema Festival every summer. When the festival was established in 2004, it had an international conference on digital cinema's future, with many international participants. But as digital cinema has now become the norm, the festival sees no need to run special conferences on the theme during the festival. It would, however, be willing to host workshops and seminars on other topics. (For further information: <http://www.skipcity.jp/english/>)

Shochiku recently produced *Kyoto Story* in Kyoto, with 22 Ritsumeikan University film students working as crew members. The project was created and co-directed by Yoji Yamada, the most famous of Shochiku's current film directors, who is also a professor at Ritsumeikan. The film was not a project developed by students themselves, as the co-director (born 1957), scriptwriter (b. 1931), cinematographer (b. 1958) and other central staff are long-term professionals. Similar projects have previously been Kiyoshi Kurosawa's *Bright Future*, which had Tokyo Film School students as its crew. Creating a similar project within the BSR, with a Japanese director using local film students as interns, would only work if schools within the same town participated in the project — it is quite unpractical to think that 22 film students from several BSR countries would spend months on location somewhere outside of their school town, and in another country, without getting paid for their work. Further on, BSR film students already get a lot of experience working as interns and assisting crew on local film productions. If a Japanese director were to be sent to work with BSR students, it would be better to select a director whose films appeal to young filmmakers.

Yubari International Fantastic Film Festival's location, Yubari City in Hokkaido, could arrange summer workshops for young filmmakers, especially for making short films together in a gorgeous mountain location. Problems would include the lack of access to a film school and post-production facilities.

As for model seminars, the following offer fruitful lessons:

Tokyo FILMeX

An international film festival taking place in November, FILMeX is putting together its first film workshop this year (2010). The seminar will run for 3-4 days, and will, in line with the programming policy of the festival, concentrate on young Asian filmmakers. Thirty filmmakers from Asia, including Japan, will be chosen to participate in the workshop. Selections will be done based on the director's previous film. The working language will be English, which will narrow down the application numbers from Japan, but hopefully encourage practice in presenting projects in English.

Professionals will be invited to give lectures, for example, Japanese producers with international co-production experience, and European producers who do Asian co-productions. The workshop is financially supported by the metropolitan government of Tokyo, and the festival will look for travel support from the countries from which the participating directors come, as well as from general Asian development funds. Some of the young directors will be given a chance to present their current film plans and get advice on them from producers and sales agents.

As Tokyo FILMeX invites all the directors whose films are in the festival's Asian competition, the young directors will get a chance to mingle with more experienced, but still youthful, Asian directors. FILMeX thinks that it is important for young Japanese directors to meet directors from other countries, and as they have less experience with this kind of an activity than their colleagues in Europe, where it is easy to go to smaller festivals, FILMeX decided to start this project. As FILMeX screens primarily Asian and Middle-Eastern cinema, and is backed by Office Kitano, which is involved in financing co-production films in China, Taiwan and Iran, the decision to concentrate on Asian co-production is well-themed in line with the festival's focus. FILMeX, however, is open to several types of film programming – and perhaps seminar themes -, and has even screened a series of film classics by the Finnish Nyrki Tapiovaara.

VIPO New Directions in Japanese Cinema Workshop

One of our interviewees took part in a VIPO New Directions in Japanese Cinema workshop in 2007, where he made a short film. The workshop involved one week of filming and 2 weeks of editing, where participants got some advice on how to edit problematic scenes. Each project had a budget of ¥50,000 (€413), and for copyright reasons they could not use any music. The director was allowed to bring his own staff and actors.

VIPO's 6-month workshop is for selected and invited talented young filmmakers, five each year. Amongst our interviewees, two directors had been selected to participate in VIPO's program, Nao Shimizu and Koda Yoshida. A VIPO participant will receive support to produce a 30-minute film in six months. During the production he or she has five advisors, who give feedback on the scriptwriting through the filming and editing stages.

UNIJAPAN Co-production Workshop

The UNIJAPAN Co-production Workshop, Kyoto and Kamakura, in January 2010 invited five Japanese and five European film producers plus one advisor from each side. The first three days were workshopping in Kyoto, after which the producers went to Kamakura, where they had meetings with five Japanese talent agencies in a temple. Kamakura was a suitable compromise for the parties: the talent agencies were too busy to go to Kyoto, but in Kamakura the foreign producers could experience traditional Japan while negotiating with the talent agencies, for whom the one-hour train ride from Tokyo could be managed within their schedule.

UNIJAPAN is also in the planning stages for a co-production seminar this August, with a producer from ACE, Ateliers du Cinema Européenne, the producers' association, giving a one-day seminar.

Udine Far East Film Festival

This festival has started Ties That Bind Europe – Asia Producers Workshop with the first part taking place in April 2010 at Udine, Italy, and the second phase during the Pusan Film Festival in South Korea in October 2010. Two Japanese producers have been selected for the program. The workshop is part of EAVE, the European Audiovisual Entrepreneurs’ activities. EAVE is a training and project development program for European and international audiovisual producers.

Cannes Cinéfondation

The Cannes Cinéfondation holds workshops in France. They invite a group of students from all over the world, and provide them with residence for 3-4 months, and introduce local filmmakers and technical support systems. The BSR could do something similar, providing a residence for filmmakers to write a script during their stay in BSR.

Riga Virus: Training for Emerging Cinema Professionals

From September 20–23, 2010 (during the Riga International Film Forum Arsenal) this new program will be launched with 20 participants (10 film projects) from the BSR, Armenia and Georgia. The participants will be offered an intensive four-day program consisting of script development and film marketing workshops, lectures, case studies and a pitch session. The following table provides an at-a-glance comparison of the potential workshop formats.

TABLE 15. OPTIONS FOR WORKSHOP FORMAT

Workshop Form	Content	Participants	Plusses	Minuses
Practical workshop	Make short or animated films together	Film directors, DPs, actors, script writers, animators, editors, musicians, film school teachers. Restricted number of participants	Good way to make friends across borders, a visible result; suitable for school exchange and beginner level; experience another culture; not much language skill needed	Seems like more of a cultural exchange than a true step toward professional feature co-productions. No roles for producers, sales agents and other business people
Seminar	Case studies, lectures, presentations, discussion	Producers, film directors, sales agents, film support organizations. Can accommodate up to 200 participants	Gets together the people who decide on co-production; most "festive"	One seminar does not necessarily lead to any co-productions in the future

Pitch sessions/ co-production market advice (project labs, etc.)	Pitching, feedback, presentation of projects in hopes of getting co- producers, financing, other co-operation	Producers, film directors, script writers, sales agents, distributors, support system organizations, financiers. Restricted number of participants	Centers on real projects that are in development, highest chance to lead to produced films, gathers people with co- production interests	
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Note: A seminar/workshop can combine some of these, e.g. the seminar and pitch sessions/co-production market/feedback sessions can be easily combined into one workshop, with seminars open to a larger audience, and pitch/feedback sessions restricted to participants who already have a BSR-Japan co-production plan.

2.14 School exchanges

We visited seven film schools, varying from famous art colleges to private professional schools. In comparing the student levels, it is important to remember that Japan has an American-style university system, with a 4-year undergraduate level, after which students may apply for a 2-year Master's program. Most students in Japan stop their studies at the undergraduate level. Only a couple of the schools have a producer's study program. In many schools, all the students learn everything, e.g., camerawork, editing, screenwriting, directing, and only specialize on one job when making their final graduation films.

Of the schools we visited, Kyoto Seika University has a regular student exchange program with Finland. Kyoto Zokei University filmmaking professor and film director Kaizo Hayashi expressed interest in student exchanges and workshops. Kyoto-based Ritsumeikan University co-operates with Shochiku on their film sets. Musashino Art University in Tokyo has foreign students. Nihon University's Cinema Department has had foreign students, mostly from China and South Korea, but amongst others, also from Germany and Finland. The private schools often have students with a university degree already under their belts, but the students want to learn the practical skills of filmmaking. These schools usually don't have exchange programs, but they do have foreign students from Asia. (See *Appendix 4: Film Schools* for further information.)

One model for a shorter school-centered workshop, suggested to us, would be to form partner schools within Japan and the BSR. A team from a Japanese film school, including one or two acting students, would go to a BSR school, and make a short film there together with the local school students on a pre-decided theme, 5-10 minutes long. Then, a team from that BSR school would travel to the Japanese school and make another short film on the same theme with the Japanese

school's students. This might produce short films that are presentable at film festivals. Actually, one such school exchange is already to come: Tokyo University of Arts animation students will go to a South Korean art university for one week, to make an animated film together, after which the Korean students will come to Tokyo for a similar workshop.

Teacher exchanges for shorter workshops are also fruitful. At the beginning of August, Estonian animation directors Priit and Olga Pärn held a 3-day intensive practical workshop for Tokyo University of Art's animation students.

As for the selection of the participants, they would probably end up being filmmakers or producers who have some kind of BSR element in their planned film projects, or who have a strong interest in one BSR country or its cinema. The selection process for participants should be based on the merit of prior production experience. They should be able to submit one film, and preferably a film plan, which they will present at the workshop. Whatever the selection process, participants should be selected on a pre-determined criteria in a fair selection process. Priority could be given to producers and directors with film ideas that have a BSR element. From BSR, it is more fruitful to take in any producer/filmmaker with a Japan-related project or project idea or experience with working with Japanese, than to deliver spots on a one per BSR country basis, as very likely BSR producers/filmmakers developing a Japan-related film are limited. The number of participants depends on the activities: for a lecture seminar it is easy to accommodate 100 participants, whereas pitch/feedback sessions on current projects need to be limited to a maximum of 20 projects. Practical filmmaking workshops, similarly, work best for a smaller group.

V. CONCLUSIONS AND RECOMMENDATIONS

Necessity of mutual understanding prior to co-production

From the numerous examples herein, one can conclude that the mutual understanding of cultures, lifestyles and filmmaking systems is essential for the advancement of co-productions. Particularly for the Japanese, who are unfamiliar with the BSR, the following actions are a necessity for the successful pursuit of co-productions.

- Dissemination of information regarding the BSR (creation of pamphlets, information tools, etc.).
- Screening of BSR films in Japan (film showcases, small-scale film festivals)
- Networking of film industry people, with symposia and seminars on collaboration of filmmaking systems
- Screening of recent Japanese films in BSR territories

During this three-month interview project, a Japanese member of our research team started to feel that the concept of the BSR area is foreign to the interviewees. She therefore suggested that the BSR should create some kind of *story* to connect the area, to find some commonality to all the countries, such as food culture, history or an ancient legend, which is common to all the countries — some easy concept to grasp that would unite the area into one whole in the minds of the Japanese. One producer was perhaps hinting towards this direction, when he half-jokingly suggested that we rename our project "The Viking Project." One interviewee brought up Mediterranean countries as an example of a region that has a clearly defined image in Japan through such common features as the climate, food and wine.

Another start would be to first get to know each other's film cultures. Revolving film programs between Japan and the BSR should alternate with filmmaker visits to festivals. As for the seminars and workshops, perhaps a combination of different strategies could be used: for example, a workshop in the BSR, attendance at TIFFCOM with a BSR stand in the market; attendance at pitch markets; one young director sent to the Kyoto Lab; an artist-in-residence program for one Japanese filmmaker in the BSR; exchange programs between film schools; and other programs to run simultaneously.

Some of the support systems, such as tax treaties and incentives, cannot be established by the BaltMet project staff or film producers themselves, but involve political decision makers. BaltMet, ETLA and others involved could, however, campaign for such treaties and incentives, and use their political and economic connections to push for such changes.

Of course it has to be remembered that attracting film projects to the BSR area is not always the same thing as promoting the area through films. Nowadays, New Zealand attracts a lot of Hollywood productions, but New Zealand itself has featured recognizably only in the *Lord of the Rings* trilogy (which did have a very positive effect on the tourism to the area: because of the LOTR trilogy, tourism to New Zealand went up 40%). In the past, Finland has been used in Hollywood productions as a set to depict the former Soviet Union (*Gorky Park*, *White Nights*, *Dr. Zhivago*). Similarly, post-production work or New Zealand's special effects studio WETA do not raise the image of the country directly, but they do bring work and income to the country, as well as raise the skill levels and know-how of local film professionals. Therefore, separating different levels of co-work (co-production, sub-contracting, on-location shooting, using a foreign actor, etc.) is necessary for the creation of different strategies for the promotion of co-operation. It is also important to state what exactly the merits of a Japanese-BSR-coproduction are for both parties.

When it comes to the willingness to go and experiment with BSR filmmakers, the most flexible ones seem to be the independent filmmakers, especially those who make experimental films and documentaries, but of course there would be no monetary benefit to such kind of filmmaking. The value would be mostly cultural and the forging of relationships on the personal and grassroots levels. On the other hand, these filmmakers do not need tax treaties and incentives, only an opportunity to go, and the end result would be available quite fast.

With art animation or beginning animators just out of school, workshops at the Estonian and other BSR area animation studios would be an easy way to start. Animation is created with hands-on-techniques, and is very visual, so not much common language is even needed.

Japan's public broadcaster, NHK, invited several European documentary directors to create documentaries on Japan for them. One of the works was *Itoh/Seitti*, created by a BSR director, Pirjo Honkasalo, from Finland. Perhaps BSR area Public TV channels could create a similar program for Japanese/Asian documentary makers: "BSR through Japanese/Asian Eyes." In the long run, the BSR should also pay attention to other East Asian countries for co-production projects: for example, one film, *Amaya*, has already been created as a Latvia-Hong Kong co-production. South Korea has a government-supported film production system that is similar to many European countries, and is currently actively encouraging co-productions abroad.

As our interviewees frequently point out, it is difficult even to consider making a film in the BSR area, as there is not much information available. One producer specifically checked the BaltMet pages prior our interview, and could not find even basic information on the countries that are members of BSR.

Therefore, the next step should be to create a bilingual (English-Japanese) website for the BSR film project. It should have links to each country. To lure location shooting of Japanese films to the BSR area, release of the following information would be of use:

- An introduction to the country, including maps
- World Heritage sites, historical buildings (Japan has certification tests regarding World Heritage sites so interest is high among Japanese)
- Animals typical to the region, railroads (many Japanese, including director Yoji Yamada are railroad enthusiasts)
- Famous scenic spots
- Famous persons of the country incl. historical figures and artists working abroad (directors, actors, musicians, authors, painters, etc.), athletes, etc.
- Classical music and theater (documentaries about classical music, opera, etc., while small in scale, have been successful)
- Cultural interests such as literature, music, performing arts and animation
- A short overview of the film history and current state of the film industry (most famous names, for example, Finland's Aki Kaurismäki)
- Number of theatrical features, documentaries, short films and animated films produced during one year
- List of film festivals
- List of film schools
- State support for filmmaking (for ex. Film Foundation, monetary support), and the availability and terms of that support for Japanese co-productions
- Info on possible tax treaties with Japan, other incentives (BSR, country, local area, e.g., Norway's Film Camp)
- Visa conditions for Japanese citizens: working holiday treaty, etc.
- A typical time (in hours) for travel from Japan to the country
- Existence of local support for foreign film crews: film foundation, film commission, coordinators, and their contact info, interpreter/translation services (local language-Japanese)
- Studios
- Post-production labs and typical prices for post-production
- Special effects producers
- Access to local film staff, contact info (union, non-union)
- Links to local production companies
- Film equipment rental companies
- Price levels generally (hotels, etc.)
- Other merits for co-producing in the country (e.g., in Nordic countries, during the summer you can shoot late in the evening because of white nights) – what the country has to offer
- List of existing co-productions between the country and Japan; other foreign films made there
- List of possible contact person(s) for the country/BSR in Japan.

This website should be ready by the Berlinale in 2011 at the latest, in order to advertise the BaltMet program. Besides a website, a guidebook should also be created to be handed out to interested producers at pitch markets. Also fliers, leaflets or other promotional souvenirs, with the web address

to the film site, should be made available at film festivals (the souvenir could relate to the BSR story). Film New Zealand provides a good model for a website: www.filmnz.com/default.aspx

Until this point, the interaction between Japan and the BSR and Eastern Europe has not been dynamic. What is evident from the film examples in section III is that the scenery and locations of the BSR area have been the main attraction. Even if there is a case in which the film location is not the only thing that is stressed, it is mostly likely a project that centers on a leading actor.

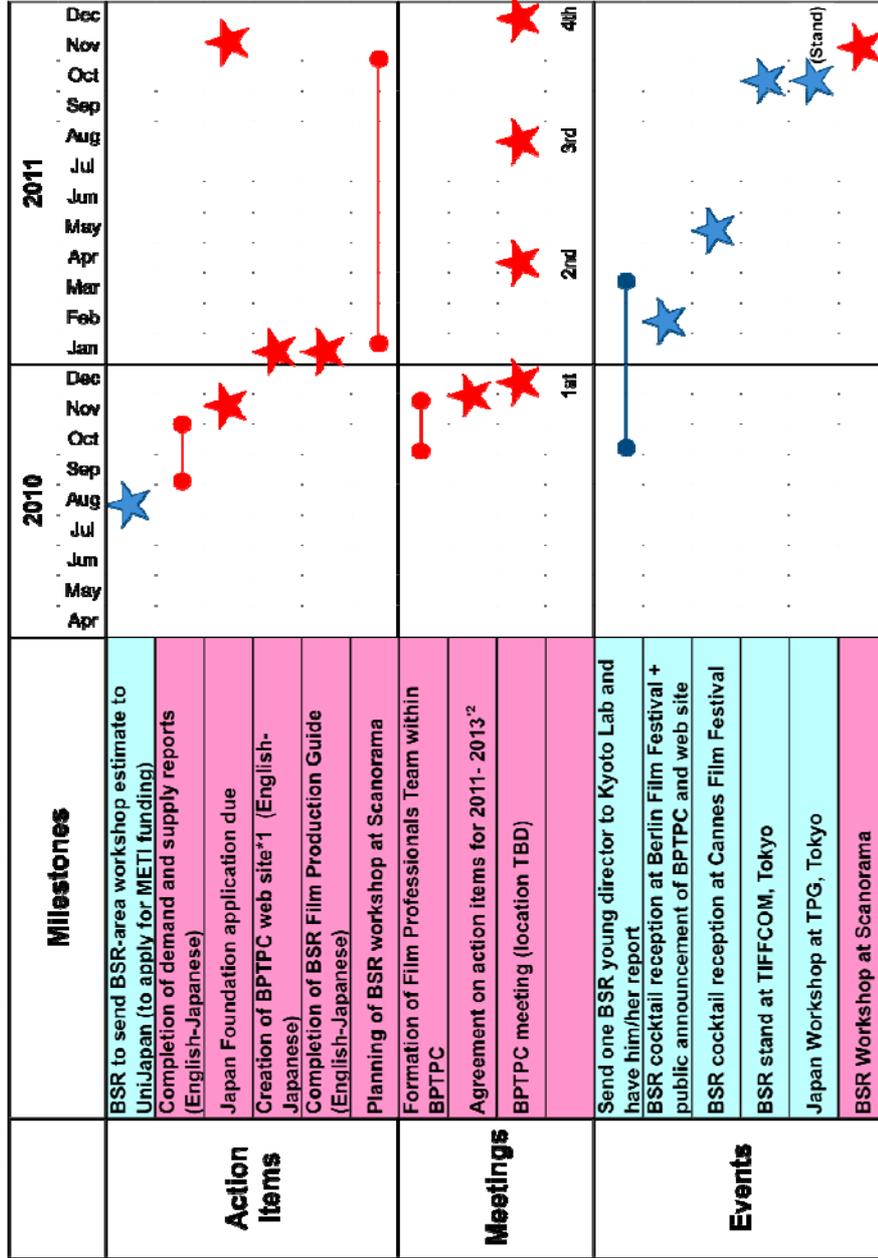
However, just as *Restaurant Seagull/Kamome Diner* gave a strong impression of scenery with which Japanese are scarcely familiar; there must be film locales in the BSR that will have an even stronger appeal for Japanese. Therefore, if a catalogue is published, and a website created, containing information on the region, within this, Japanese stories and stories of interaction between Japanese and local people can be included. In this manner, it is likely that co-production possibilities between the BSR and Japan would increase.

For the realization of this project, including workshops and seminars, school exchanges and artist-in-residence programs, as well as doing PR for the pilot program, a committee from the BSR countries should be formed. The committee members should be professionals in film production, distribution or other aspects of the film business and culture, and preferably members should have special knowledge of the Japanese film world and contacts there. A sub-committee would then plan the seminars, select and invite participants, and work out other details, while the BSR lead could provide general funding and secure locations and sponsors for the workshops. For workshops and seminars, it is advisable to use BSR festivals that already have some kind of market or co-production/pitch event, instead of spreading the already thin resources even thinner. The leaders of the pilot project, who have contacts to political and economic decision-makers, could push for tax treaties and incentives for the region.

Finally, it is important for both parties, Japan and the BSR, to think about what the merits of co-production are in the end. “Why would the BSR start promoting Japanese filmmakers, as they have so many wonderful filmmakers of their own?” asked one interviewee. The pros and cons for both parties have to be carefully considered before launching a lengthy project. BSR countries have to clarify what each country would gain by promoting co-productions with Japan, and Japanese filmmakers/producers would have to consider the advantages of collaborating with the BSR. Successful co-production films do not start from the idea of making a co-production film for co-production’s sake. They start from a more organic will and need to go beyond a country’s borders.

CHART 5-1. PROPOSAL FOR FILM CO-PRODUCTION ROADMAP, 2010 - 2011

This is a proposal made by the research group based on the research results.



■ : Baltmet Film Promo Talent Project Committee (BPTPC)
 ■ : BSR

*1 The web site would include pages introducing BSR countries, with Film Commissions and production info for each country. This will be published in a handy, spiral-bound BSR Film Production Guide for dissemination at the Berlin and other film festivals.

*2 BPTPC action items would probably include:
 • Fundraising approaches, targets and deadlines
 • Promotional activities

• Diffusion of project info at BSR area film festivals and via national film institutes/ foundations
 • Support to government agencies for the creation of tax treaties/incentives
 • Development of ongoing film tours in BSR, Japan
 • Development of film school exchanges
 • Development of artist-in-residence exchanges via the Sister City Program

CHART 5-2. PROPOSAL FOR FILM CO-PRODUCTION ROADMAP, 2012 - 2014

This is a proposal made by the research group based on the research results.

		2012			2013			2014		
		Dec	Nov	Oct	Dec	Nov	Oct	Dec	Nov	Oct
Action Items	Milestones									
	Japan Foundation application due		★			★			★	
	Agreement on action items for 2014-2016 *1									
Meetings	BPTPC meeting (locations TBD)	★	★	★	★	★	★	★	★	★
Events	Japan Workshop (locations and times TBD)									
	BSR Workshops (locations and times TBD)									
	BSR-Japan co-production awards (€15,000, or ¥1,814,000 *2) to be given during annual workshop									

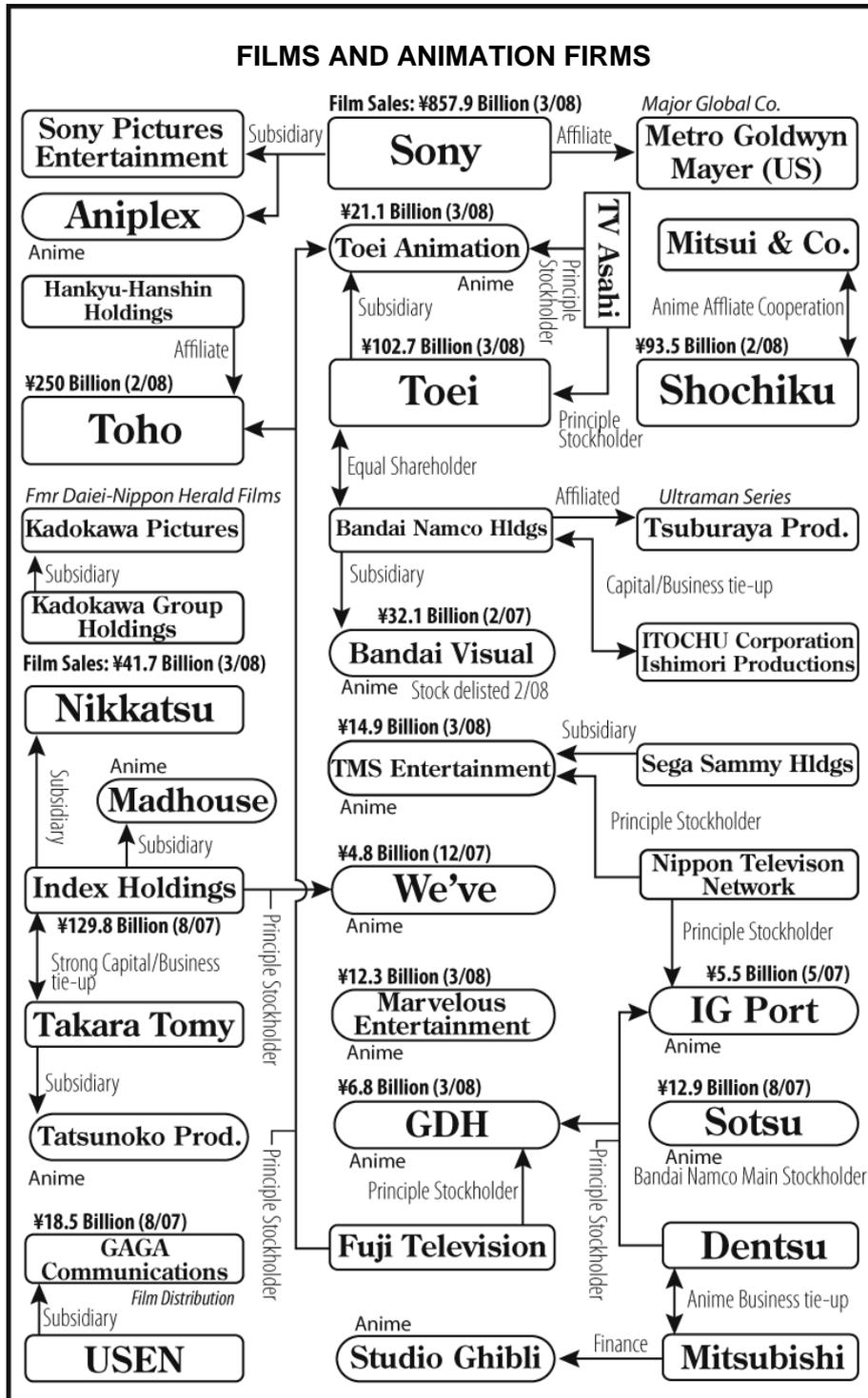
■: Baltmet Film Promo
 ■: Talent Project Committee (BPTPC)
 ■: BSR

*1 Ongoing BPTPC action items would include:
 • Fundraising approaches, targets and deadlines
 • Promotional activities, including diffusion of project info at BSR area film festivals and via national film institutes/foundations
 • Support to government agencies for the creation of tax treaties/incentives
 • Development of film school exchanges
 • Development of artist-in-residence exchanges via the Sister City Program

*2 Rate of €1 = ¥120.94.

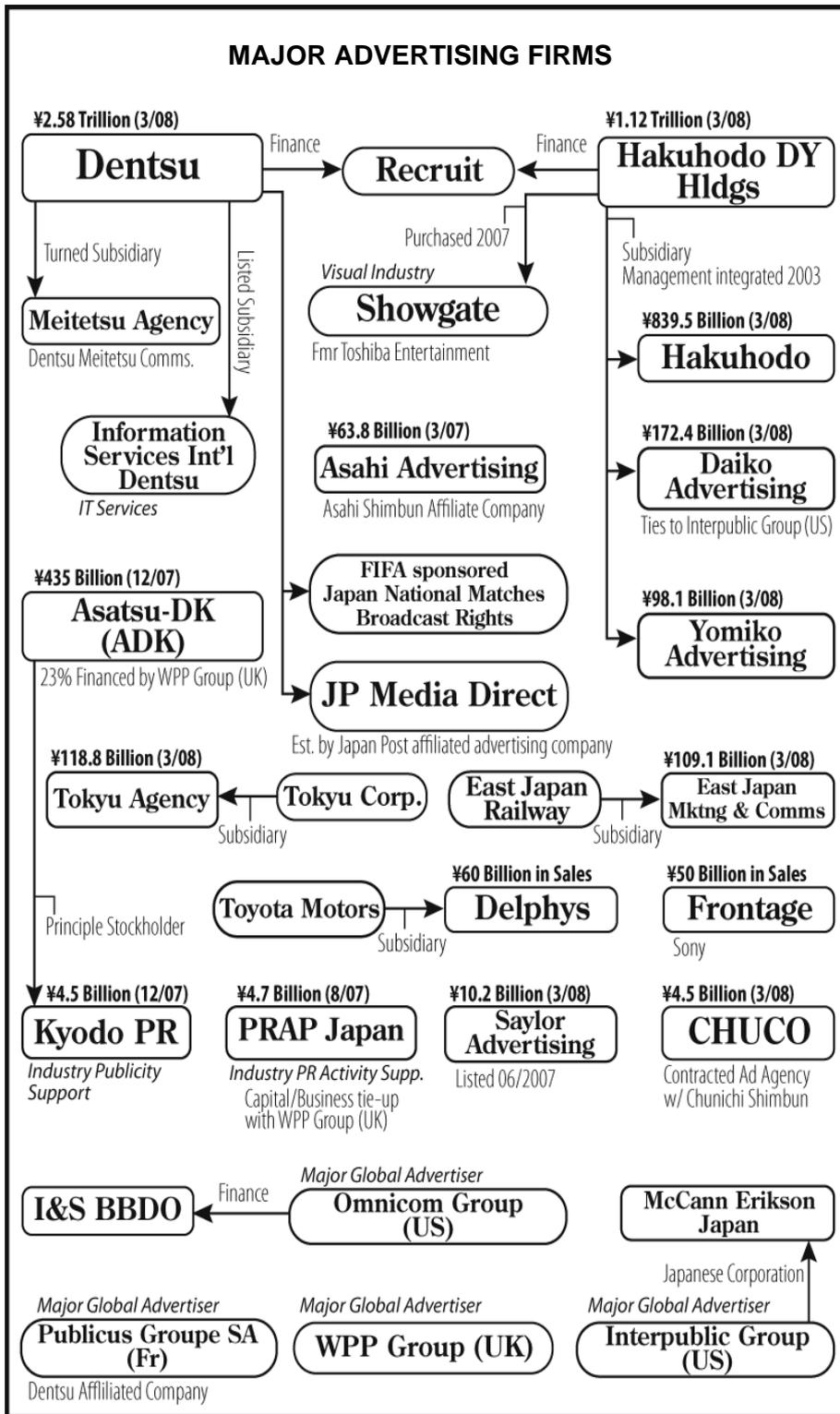
APPENDIX 1: NETWORK ANALYSIS OF JAPANESE FILMMAKING COMMUNITY

FLOWCHART 1: FILMS AND ANIMATION FIRMS



Source: Zukai gyokaichizu ga hitomo de waku hon, Mikasa Shobo 2008, p. 151

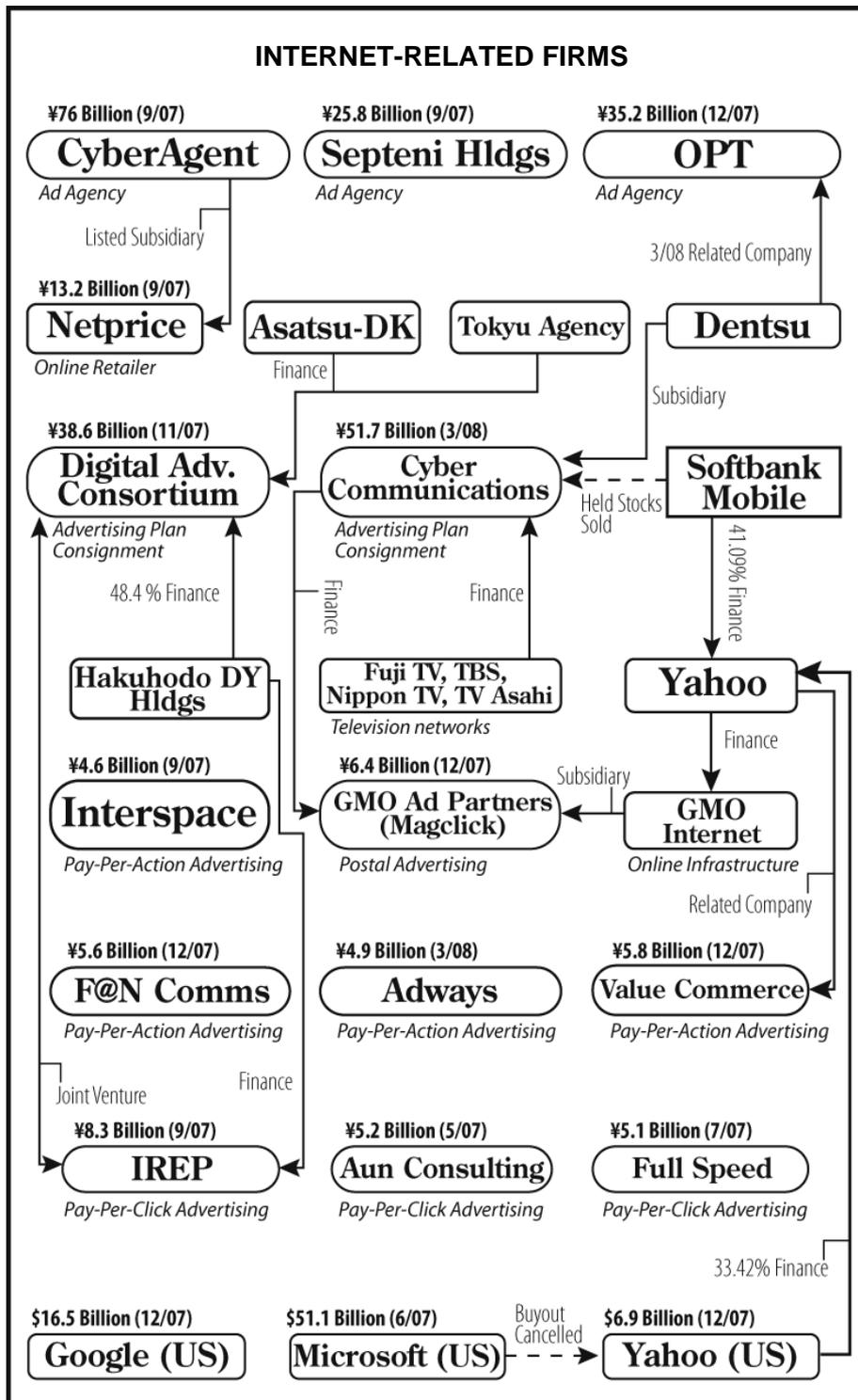
APPENDIX 1: NETWORK ANALYSIS OF JAPANESE FILMMAKING COMMUNITY (con't)
FLOWCHART 2: MAJOR ADVERTISING FIRMS



Source: Zukai gyokaichizu ga hitomo de wakaruru hon, Mikasa Shobo 2008, p. 177

APPENDIX 1: NETWORK ANALYSIS OF JAPANESE FILMMAKING COMMUNITY (con't)

FLOWCHART 3: INTERNET-RELATED FIRMS



Source: Zukai gyokaichizu ga hitomo de wakaruru hon, Mikasa Shobo 2008, p. 179

APPENDIX 2: INTERVIEWEES

FILMMAKERS

Interviewee	Organization	Location	Recent film	Interview date
HIRABAYASHI, Isamu	Independent	Tokyo	<i>Babin, Shikasha</i>	15 June
ISHII, Yuya	Independent	Tokyo	<i>To Walk Beside You, Sawako Decides</i>	26 May
KOREEDA, Hirokazu	TV Man Union Inc.	Tokyo	<i>Nobody Knows, Still Walking</i>	9 June
NAKAMURA, Mayu	Independent	Tokyo	<i>The Summer of Stickleback</i>	5 June
OGIGAMI, Naoko	Independent	Tokyo	<i>Kamome Diner, Yoshino's Barber Shop, Toilet</i>	6 July
SHIMIZU, Noa	Independent	Osaka	<i>Hall in Wonderland</i>	18 June
TAKAHASHI, Yasushi	Independent	Tokyo	<i>Locked Out</i>	9 June
YAMAMOTO, Hyoe	Independent	Tokyo	<i>When I Become Silent, A Glance Apart</i>	26 May
YOSHIDA, Kota	Shaiker Co., Ltd.	Tokyo	<i>Yuriko no Aroma, Family X</i>	12 June

FILMMAKERS (DOCUMENTARY/EXPERIMENTAL)

Interviewee	Organization	Location	Recent film	Interview date
KAMANAKA, Hitomi	Independent	Tokyo	<i>The Rokkashomura Rhapsody, Hibakusha</i>	13 June
KAMEI, Takashi	Independent	Tokyo	<i>Chandmani</i>	By email
KAWABE, Ryota	Independent	Tokyo	<i>The Memory of Being There</i>	26 May

ANIMATION

Interviewee	Organization	Location	Recent films	Interview date
ITO, Hiromi	Programmer, Tollywood	Tokyo	<i>Pokémon: Lucario and the Mystery of Mew</i>	20 May
SAKURAI, Marimi	CFO, Studio 4□ Co., Ltd./Animatrix	Tokyo	<i>Tekkonkinkreet, Genius Party, Memories</i>	9 June
	Studio Anitus Kobe	Kobe		June 18

PRODUCERS

Interviewee	Organization	Location	Recent film	Interview date
ASAI, Takashi	President, Uplink Co.	Tokyo	<i>Bright Future</i>	15 June
BAE, Soo-Jun	Representative, stylejam, Inc.	Tokyo	<i>Du Levande</i>	22 May
ENDO, Hitoshi	Director, Amuse Inc.	Tokyo	<i>Sky High, Little DJ: Chiisana Koi No Monogatari</i>	5 June
FUKUMA, Miyuki	TV Man Union Inc.	Tokyo	<i>Air Doll</i>	9 June
ICHIYAMA, Shozo	Office Kitano Inc.	Tokyo	<i>24 City, The World, Flowers of Shanghai, Encore</i>	16 July
KITO, Yukie	Independent	Tokyo	<i>The Namesake, The Hottest State, Tokyo Sonata, A Thousand Years of Good Prayers</i>	11 June
KUBO, Rikei	Independent	Tokyo	<i>Climbers High, Time Lost, Time Found</i>	2 June

Interviewee	Organization	Location	Recent film	Interview date
KOBATA, Kumi	President, Suurkiitos Inc.	Tokyo	<i>Kamome Diner, Glasses, Toilet</i>	25 May
ONO, Kousuke	Wa Entertainment	Kanagawa	<i>Tea Fight</i>	3 Aug
SHIMA, Toshiki	President, Shima Films	Kyoto	<i>Kaza-hana, Late Bloomer</i>	18 June
SHIOMAKI, Yuko	President, Promotion Director, Pictures Dept. Co. Ltd.	Tokyo	<i>Decadent Sisters, Then Summer Came</i>	1 June
YAMAMOTO, Ichiro	Producer, Shochiku Co., Ltd.	Tokyo	<i>Younger Brother, Cafe Lumiere</i>	1 July

PRODUCERS (DOCUMENTARY)

Interviewee	Organization	Location	Recent film	Interview date
OHSAWA, Kazuo	Independent	Tokyo	<i>Back Drop Kurdistan</i>	25 May

TALENT AGENCY

Interviewee	Organization	Location	Recent film	Interview date
KUNIZANE, Mizue	President, Dongyu Club & Inc.	Tokyo	<i>Love Exposure, Lords of Chaos</i>	13 June

FILM COMMISSIONS

Interviewee	Organization	Location	Recent film	Interview date
KOWASE, Makoto	Representative, Fukaya Film Commission	Saitama	<i>Saitama Rapper 1 & 2, Gegege no Nyobo</i>	3 July
NAKAGAWA, Hideki	Director, Osaka Location Service	Osaka		18 June
OHNO, Satoshi	Chief Coordinator, Osaka Film Council	Osaka	Japan's first film commission est. in 2000 for Osaka scenes	18 June
TAKEISHI, Kenji	Manager, Fukaya Cinema	Saitama	Variety of sets for 1900s to 2000s	3 July
TAKIZAWA, Yuji	Director, Skip City Festival Committee	Saitama	Large scale studio including outdoor field with editing studios	2 July

FILM FESTIVALS

Interviewee	Organization	Location	Interview date
ARAKI, Keiko	Director, Pia Film Festival	Tokyo	7 July
BOITEAU, Patrice	Chairman, Osaka European Film Festival	Osaka	18 June
FUJII, Naoko	Chief Coordinator, Osaka European Film Festival	Osaka	18 June
HAYASHI, Kanako	Director, Tokyo FILMeX	Tokyo	
HONDA, Ayumu	Sponsorship management, Osaka European Film Festival	Osaka	18 June
IMAIDE, Naoko	Public Relations, Skip City International D-Cinema Festival Committee	Saitama	2 July
NISHIO, Hiroshi	Planning Director, Cineaste Organization Osaka: CO2	Osaka	14 June
SHIOTA, Tokitoshi	Director, Yubari International Fantastic Film Festival	Tokyo	
TOMIOKA, Kunihiro	Representative, Cinedrive, PLANET Plus One	Osaka	18 June
ZAHLTEN, Alex	Festival director, Nippon Connection	Tokyo	24 May

FILM SCHOOLS

Interviewee	Organization	Location	Interview date
HAYASHI, Kaizo	Director, Department of Film Production, Kyoto University of Art and Design	Kyoto	17 June
KATAOKA, Toshio	Department Director, Visual Arts College Osaka	Osaka	18 June
KUROSAKA, Keita	Professor, Department of Imaging Arts & Sciences, Musashino Art University	Tokyo	4 June
MAGOHRI, Takashi	Professor, Kyoto Seika University	Kyoto	17 June
MUTO, Kiichi	President, New Cinema Workshop	Tokyo	16 June
NAGAI, Isamu	Assistant, Department of Imaging Arts & Sciences, Musashino Art University	Tokyo	4 June
SAITO, Hiroto	Manager, College of Art, Nihon University	Tokyo	13 July
SUGITA, Kenji	Administration, Vantan Design Institute	Tokyo	5 June
SUKEGAWA, Takane	Program Director, Department of Film Producing, Graduate School of Film Producing	Tokyo	9 July
YAMAMURA, Koji	Tokyo University of Arts, Animation studies program director	Yokohama	11 Aug (talk event)

MUSEUM

Interviewee	Organization	Location	Interview date
MORIWAKI, Kiyotaka	Curator, The Museum of Kyoto	Kyoto	17 June

SUPPORT ORGANIZATIONS

Interviewee	Organization	Location	Interview date
HASEGAWA, Toshiyuki	Group Leader, TPG	Tokyo	15 July
NISHIMURA, Takashi	Executive Director, UNIJAPAN	Tokyo	14 July
SAKURAI, Toru	Group Leader, TIFFCOM	Tokyo	May 21

STUDIOS

Interviewee	Organization	Location	Interview date
GONDO, Chie	Toei Ltd., Kyoto Movie Studios	Kyoto	17 June
IKUMI, Yasuyuki	Shochiku Kyoto Studio Co., Ltd.	Kyoto	17 June
TAKAHASHI, Ken	Toei Ltd., Kyoto Movie Studios	Kyoto	17 June

APPENDIX 3: INTERVIEW QUESTIONNAIRES

1. Questions for film schools

1. Could you tell me what courses your school teaches related to film and visual art?
2. Do you think your students have knowledge or have seen any films from the BSR? Do you screen any BSR films during class?
3. What is the normal way for a film school graduate to be hired by a film company? Where do the film companies spot promising filmmakers, cameramen, editors, screenwriters, etc.?
4. How do you support your students to help them start making films professionally?
5. What percentage (%) of your students end up in filmmaking professions, including commercials, promotional videos and TV productions?
6. Does the school provide a film production course? What process does the course outline for becoming a producer?
7. We know that you teach filmmaking, but do you also teach film students about the different production models (for example seisaku-iinkai)?
8. At your film school, does the topic of co-productions with foreign partners ever come up?
9. Do you think students should be taught about co-productions?
10. Are students generally interested in foreign countries or co-operation with them, or in location shooting in a foreign country?
11. In your opinion, which films have been successful co-production films, and which failures? Why?
12. The BSR is planning a workshop for the year 2011 that would bring together young filmmakers from Japan and the BSR countries.
 - a. Where should the workshop take place – Japan or in a BSR country?
 - b. Do you have any recommendations of lecturers and/or lecture topics?
 - c. In terms of taking part in a workshop/seminar on co-production, in your opinion, what level of experience should young directors have, such as a college degree or experience making commercials?
 - d. What would suitable activities be for the workshop? The programs should be different for such film categories as narrative, documentary, animation or experimental films.
 - e. Do your students speak any foreign languages? How should the language problem be solved during the workshop?
 - f. How should Japan-BSR co-operation continue in the future after the 2011 workshop?
 - g. Are you interested in an exchange program with a BSR-area film school, such as exchange students or lecturers?

2. Questions for film commissions

1. When was this film commission established and what were the major reasons for establishing it?
2. What services do you offer to your clients?
 - a. How do the production companies access this film commission?
 - b. Are schools, shops and companies that you ask for cooperation on film productions cooperative?
3. Please name some films or TV dramas with which you have worked.

4. Have you worked with foreign film crews?
 - a. Were there any differences between them and Japanese film productions?
 - b. Were there any culture-related issues?
5. Do you think locality is an important factor in film productions today?
6. Have films/dramas shot on location in your area brought more tourists to your area?
7. Do you have any recommendation for a BSR film commission in catering to the needs of a Japanese film crew who might go to shoot in the area?

3. Questions for filmmakers

1. Have you ever been involved in shooting a film abroad, or studied abroad, or otherwise lived in a foreign country for more than a brief period? Do you speak any foreign languages?
2. What images do the Baltic Sea countries bring to mind?
 - a. Of which Baltic Sea countries do you have some knowledge or an image?
 - b. What impressions do different BSR countries and cities bring to mind? (MAP)
 - c. Have you seen any movies from this area?
 - d. Do you know any famous film directors from the BSR area?
3. Are BSR markets interesting for Japanese filmmakers?
 - a. BSR as a target market for Japanese films
 - b. What would the optimal market outlet be (cinema, television, DVD, Internet)?
 - c. BSR as a market for co-production films?
4. Attractiveness of different countries within the BSR region:
 - a. Amongst BSR countries, in terms of co-productions, which countries do you find the most attractive?
 - b. What attracts you about it/them?
 - c. Do you think different BSR countries need different support for foreign film crews?
5. What is your opinion of co-productions, and are you interested in participating in one?
 - a. Do you know any co-produced films?
 - b. What is your opinion of them?
6. What is your opinion of Japan's International co-production films?
 - a. How does the co-production system work?
 - b. What kind of financial support would a co-production need?
 - c. Which co-produced films are known to you?
 - d. Which are good examples of successful co-productions?
 - e. Which countries seem to be the most promising partner countries at this moment?
7. General interest in co-productions:
 - a. If, given a chance to participate in a movie co-production, with which area's producers, filmmaking staff or actors would you be most interested in co-operating, and why? (i.e., UK, U.S.A., Canada, China/Hong Kong, South Korea, Taiwan, other Asian countries; Australia/New Zealand; Latin America; France, Italy and other famous European film culture countries; Eastern Europe; Northern Europe)
 - b. What kind of co-production with the Baltic Sea area would you be most interested in, and why?
 - location shooting in the BSR area (e.g., *Kamome Shokudo*, a Japanese movie shot on location in Helsinki)

- co-production/financing with production offices both in Japan and one or several BSR countries, no matter where the movie is shot
 - exchange of professionals: e.g., a BSR-area actor appearing in your Japanese film (shooting in Japan); use of other BSR professionals in Japanese films
 - receiving financing for your film: e.g., in the form of a sponsorship deal with a BSR company (e.g., product placement)
- c. Would you be interested in joining a BSR film production?
- d. What do you think about co-productions of animation with BSR countries?
- e. Are you interested in shooting a documentary on any phenomenon/person/event/social issue of the BSR region?
- f. Do you have any ideas about short exchange programs between BSR and Japanese film schools, filmmakers or teachers?
8. What regions are competing with BSR as a co-production arena?
- a. What regions are competing for attention with the Baltic Sea Region?
 - b. What regions are interesting for Japanese filmmakers to work in?
 - c. Why these regions? (cost, availability of resources, financial support ...)
 - d. How and by what means could we improve the attractiveness of the BSR in the eyes of Japanese filmmakers and audiences?
9. What issues will motivate Japanese film talent for co-productions with the BSR?
- Competitive edge of BSR financial resources.
 - Famous, talented BSR filmmakers (producers, directors, scriptwriter, cameramen, editors, actors)
 - Interesting subject matter
- a. Similarities or differences between Japan and BSR film industries?
 - b. Other factors?
10. What resources are more important or less important and why:
- a. Studios and shooting locations (seasons, nature, etc.)
 - b. Producers, directors, scriptwriters, cameramen, editors, actors
 - c. Financing possibilities, sponsorships, product placement
 - d. Help and support in arrangements and coordination (housing, shooting permissions, pre-arrangements)
 - e. Others?
11. Language issues in co-production:
- a. In terms of co-productions, what kind of language translation/interpretation assistance would you need?
 - b. Are you willing to work with staff or actors who do not speak Japanese?
 - c. What kind of assistance would you need to make this kind of collaboration possible?
12. Have BSR films or co-production markets in Japan?
- a. BRS films generally?
 - b. Film made by Japanese or co-productions?
13. What types of content are young Japanese filmmakers interested in?
- a. What film genres (narratives, comedy, animation, documentary)?

- b. Manuscripts: What subject matters or themes are interesting? For what reason are they interesting?
- c. Picturesque factors (urban setting, countryside, people, habits, past, present, future)
- d. Others?
- e. What topics might be interesting for Japanese audiences?
- f. What could also be good subjects for movies?
- g. Are there differences in Japanese tastes compared to neighbouring countries like Taiwan, South Korea, China?
- h. Can Japan act as a test market?

Special questions for talented young filmmakers:

- 14. What kind of program should the intensive workshop have?
- 15. Who would be suitable as attendees?
- 16. Who would be interesting teachers from Japan and from Baltic Sea area?
- 17. What kind of tasks would be interesting?
- 18. How much should practical issues (like financing possibilities, support systems, copyright ,etc.) be taken into account in the program?

4. Questions for film festivals

- 1. What is your film festival concept, and how was it born?
- 2. How do you see your role within the Japanese film festivals? What is your specialty?
- 3. How do you support young filmmakers?
- 4. Have you ever supported film productions of young filmmakers'?
- 5. Do you encourage young filmmakers to enter their films in foreign film festivals? Do you introduce them to overseas film festivals?
- 6. Have many filmmakers started their careers via your festival?
- 7. In your opinion, what are the difficulties beginning filmmakers face when they are trying to begin their careers as professional filmmakers?
- 8. Has your festival screened Japanese films shot in foreign locations, or produced as a co-production, or involving foreign staff members or actors?
- 9. Do you have any exchange with BSR film festivals? If so, please let me know the details.
- 10. Do you think, if given a chance to travel to a BSR workshop or seminar, filmmakers would be interested?
 - a. Seminars concentrate on practical short filmmaking with local crew.
 - b. Seminars deliver information about the BSR area and filmmaking and support systems?
 - c. Others?
- 11. When the project is held in the BSR, how much of the cost should the organizer bear? How much should attendees, especially Japanese filmmakers, be expected to pay by themselves, such as for their flights?

APPENDIX 4: JAPAN'S FILM SCHOOLS

Notes on the school system: The Japanese university system resembles the American one, with a 4-year undergraduate degree and a 2-year MA at the graduate level. The following listing includes both universities, and vocational schools that offer filmmaking or animation courses.

UNIVERSITY LEVEL:

School	Website	Location	Overview
Graduate School of Film Producing/Eiga SenmonDaigaku uin Daigaku	www.toho-univ.ac.jp/en/	Tokyo	The Graduate School of Film Producing is located in Tokyo and provides classes at night and on weekends. The School offers a two-year graduate-level program for the specialized training of movie and other visual producers, as well as visual content professionals and film distribution and financing. Those completing the program earn master's degrees. Shorter seminars and courses are also offered at the school.
Japan Academy of Moving Images/Nihon Eiga Gakko	http://www.eiga.ac.jp/index.html	Tokyo	Founded by famous filmmaker Shohei Imamura and film critic Tadao Sato, this film school is currently applying for university status. One of the prime schools for teaching documentary filmmaking.
Kyoto Seika University/Kyoto Seika Daigaku	www.kyoto-seika.ac.jp/eng	Kyoto	This specialized art college has strong programs in the creation of manga and has recently started an animation program. The school has exchange programs with, amongst others, Aalto University, Helsinki and Turku Academy of Arts, and hosts about 150 foreign students every year.
Kobe Design University/Kobe Geijutsu Koka Daigaku	www.kobe-du.ac.jp	Kobe	A new art university that offers courses in filmmaking, animation and 3D-CG in its Department of Image Arts. The school is actively involved in the town and event planning of Kobe City through several design projects. Animation course graduates are often hired by a recently established local anime studio.
Kyoto University of Art and Design/Kyoto Zokei Geijutsu Daigaku	http://www.kyoto-art.ac.jp/	Kyoto	A newish university with a Film Department chaired by film director Kaizo Hayashi. The Film Department, separate from the Drama Department, offers courses in film directing, producing, film technique and acting. Teachers include director Banmei Takahashi and the Korean director Lee Chang-dong, who comes once a month to teach there. The school has produced two films directed by famous filmmakers, with the students working as staff. Film analysis is taught in English. Elsewhere, the university offers courses in character design and animation. Professor Hayashi has expressed interest in creating student exchange and student filmmaking workshops.
Musashino Art University/Musashino Daigaku	http://www.musashi.ac.jp/collaboration/international/ http://www.musashi.ac.jp/english/	Tokyo	Musashino Art University offers studies in all fields of art, including filmmaking and animation. The school's focus is more on artistic creation and expression than commercial filmmaking.

School	Website	Location	Overview
Nihon University College of Art/Nihon Daigaku Geijutsu Gakubu	www.art.nihon-u.ac.jp	Tokyo	<p>Nihon University College of Art, which was established more than 80 years ago, is a comprehensive art school with 8 departments: Photography, Cinema, Fine Arts, Music, Literary Arts, Drama, Broadcasting and Design. The cinema program offers six specialized courses; Criticism, Image Art, Scenario, Film Directing, Cinematography and Sound Recording, and Film Acting. Numerous famous filmmakers, advertising creators, and television professionals have graduated from the filmmaking and broadcasting programs. Cinema studies are offered both at the undergraduate (BA) and graduate (MA) levels. At the graduate level, the students get experience working with 35mm film. School films have been in competition at Cannes Film Festival.</p> <p>The Cinema Department has had students mostly from China and South Korea, but also a few from BSR countries, including Germany and Finland. Exchange programs are administered by Nihon University's central administration, not directly by the Cinema Department. The College of Art arranges academic seminars and shorter filmmaking workshops. The college also offers a theoretical film research study program, and studies can be continued on the graduate level to MA's and PhD's. Head of the Cinema Department Professor Hiroto Saito visited Aalto University/TAIK Cinema Department in 2006 for a Cilectin (Centre International de Liaison des Ecoles et Cinéma et de Télévision) conference.</p>
Osaka University of Arts/Osaka Geijutsu Daigaku	www.osaka-geidai.ac.jp	Osaka	<p>The university's Visual Concept Planning Department offers courses in cinema, film and video advertising, and expression on film and video. Students learn through practice the skills of production, shooting, editing, and other processes involved in transforming ideas into videos and films. The majors are not separated, all students learn all the skills of filmmaking, and specialization occurs during the production of graduate films. The department has its own film festival, which features the graduate films, and brings the festival to Tokyo as well.</p>
Ritsumeikan University/ Ritsumeikan Daigaku	http://www.ritsumei.ac.jp/eng/index.htm	Kyoto	<p>Ritsumeikan's College of Image Arts and Sciences is co-operating with the Shochiku Kyoto Uzumasa studios, and the students made a film with Yoji Yamada, titled <i>Kyoto Story</i>. Ritsumeikan has co-operative relationships with several foreign universities, including Vilnius University, University of Helsinki and Malmö University.</p>
Tokyo University of Art and Design/Tokyo Zokei Daigaku	www.zokei.ac.jp	Yokohama	<p>The Department of Design of Tokyo Zokei University offers BA programs in Design such as Graphic Design, Photography, Film, Animation, Media Design, Interior Design, Industrial Design and Textile Design. Film studies is headed by film director Nobuhiro Suwa.</p>
Tokyo University of the Arts/Tokyo Geijutsu Daigaku, Yokohama	http://www.geidai.ac.jp/english/index.html	Yokohama	<p>One of the oldest and most prestigious art universities, Filmmaking is taught in the Department of Fine Arts, at the Yokohama campus. Some of Japan's most famous filmmakers, including Takeshi Kitano and Kiyoshi Kurosawa, teach here. In the Department of Film, production students of various specializations work all year on film productions.</p> <p>The Graduate School of Film and New Media, established in 2005, is an autonomous graduate college without an undergraduate course, offering masters' and doctoral programs. Animation studies, as a 2-year MA program, were started in 2008, taught by Koji Yamamura. The department also produced one Oscar winner, Kunio Kato. The program also teaches production and project presentation skills.</p>

POLYTECHNICS/SENMON GAKKO :

School	Website	Location	Overview
Kawaguchi Art School of Waseda University	www.waseda.jp/english/other_education/art.html	Saitama	The Kawaguchi Art School of Waseda University started in 2003 in Kawaguchi City, Saitama Prefecture. It offers a three-year, daytime course of study in which students can study Digital Cinema, Video Journalism, and Media Art. The school co-operates with the Skip City Visual Plaza.
Osaka Visual Arts College/Visual Arts Senmongakko	www.visual-arts-osaka.ac.jp	Osaka	A 2-year polytechnic offering courses in filmmaking and television production, voice acting, sound and photography, amongst others. The school has a studio and film editing facilities. Famous graduates include Cannes award-winner Naomi Kawase. Co-operates with the Osaka European Film Festival.

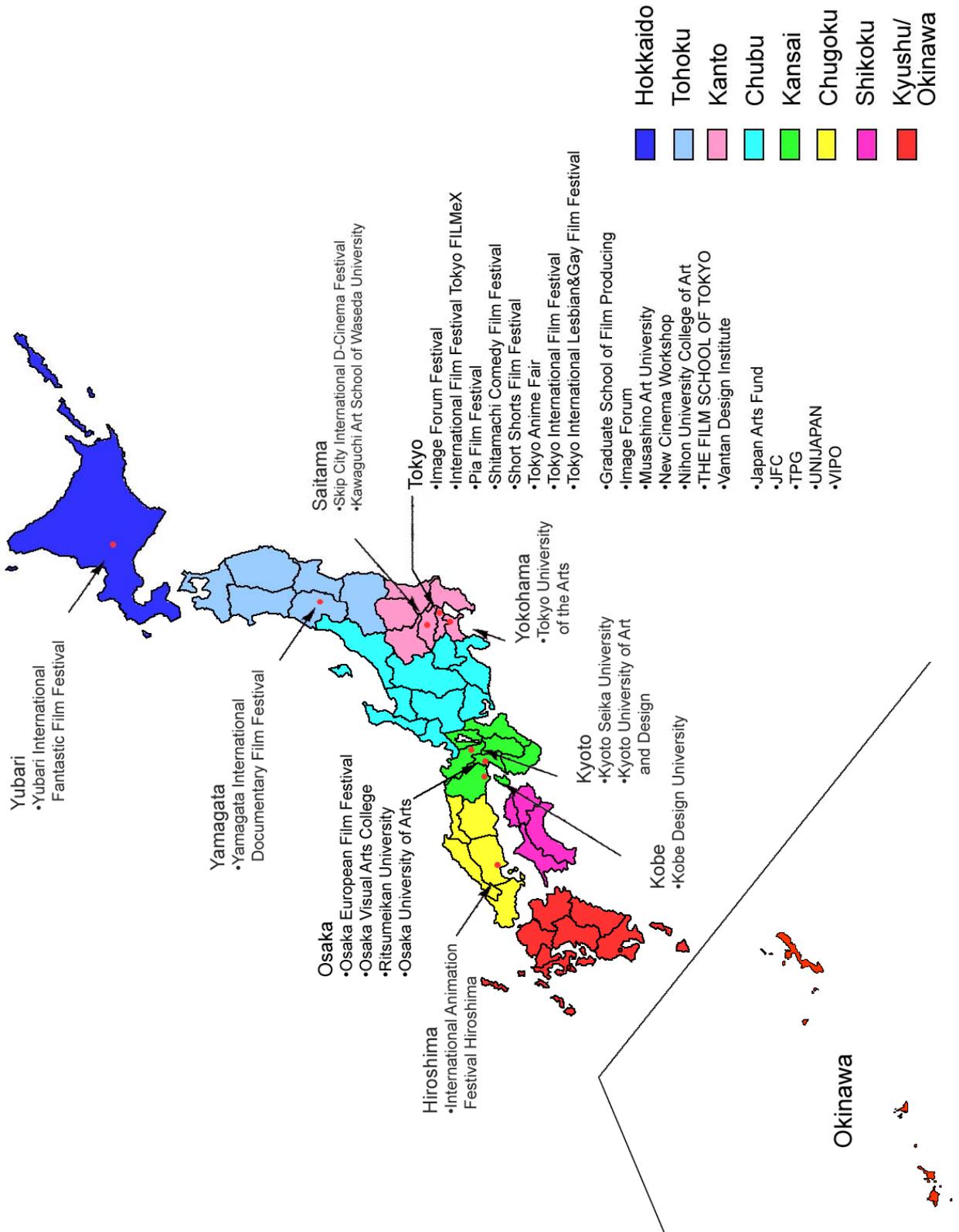
PRIVATE SCHOOLS AND FILMMAKING COURSES:

School	Website	Location	Overview
Cinema Juku	http://www.cinema-juku.com/hc3.asp	Osaka	Founded by documentary director Kazuo Hara, this school focuses on teaching documentary filmmaking.
Film School of Tokyo/Tokyo Eiga Bigakko	www.eigabigakko.u.com	Tokyo	Founded by distribution company Eurospace, this school focuses exclusively on filmmaking. Despite being a small organization, it has managed to secure the talents of some of the most important contemporary filmmakers in the country as its teachers and lecturers. Directors: Kenzo Horikoshi and Masamichi Matsumoto .
Image Forum	www.imageforum.co.jp/school/index.html	Tokyo	Image Forum is an organization focusing on experimental cinema and video art. It runs the annual Image Forum Festival, which features both Japanese and international experimental films, owns an art-house theater in Tokyo, and runs filmmaking courses, varying in length from an intensive summer workshop to 1-year programs.
New Cinema Workshop	www.ncws.co.jp	Tokyo	Established in 1997, NCW is a private school offering 6-month basic and 6-month advanced evening courses both in filmmaking and movie distribution – the latter the only specialized course in this field. Most students have already worked for several years. Some come from other fields, but want to gain practical filmmaking skills. Recent graduates include Tsuki Inoue.
Vantan Design Institute	www.vantan.com/en/	Tokyo	Vantan is a private 2-year school for design-related professions from fashion design to audiovisual image creation. The latter includes four fields: filmmaking, music video, CG-VFX and film business courses.

APPENDIX 5: FILM FESTIVALS IN JAPAN

Festival	Frequency	Location	Focus	Other programs	Website
Image Forum Festival	May, annual	Tokyo	Japanese and international experimental film and video art	No sales or pitch market	www.imageforum.co.jp/festival/
International Animation Festival Hiroshima	August, biannual	Hiroshima	Short animation films, international competition	Special programs, student and children programs, animation for peace Animation school educational market	hiroanim.org
International Film Festival Tokyo FILMeX (FILMeX)	Mid- to late November, annual	Tokyo	Asian and Middle-Eastern films	Asian-Japanese co-production and pitch seminar, classical Japanese director's films	www.filmex.net/index-e2007.htm
Osaka European Film Festival	November, annual	Osaka	Competition for European feature films	No sales or pitch market	www.oeff.jp/index.english
Pia Film Festival (PFF)	July, annual	Tokyo	Beginning filmmaker competition	Retrospectives, premieres of scholarship films	pff.jp/english/
Skip City International D-Cinema Festival	July to August, annual	Kawaguchi, Saitama	Digitally produced films	No sales or pitch market	www.skipcity-dcf.jp/en/
Tokyo Anime Fair (TAF) *	March, annual	Tokyo	Worldwide animations market	Sales market, numerous seminars and talk events, young creators' section	www.tokyoanime.jp/en/info/about/
Tokyo International Film Festival (TIFF)	Mid-October, annual	Tokyo	World and Japanese cinema competitions, Asian Winds program	Film market, TPG project market, anime events in Akihabara	www.tiff-jp.net/en/
Tokyo International Lesbian & Gay Film Festival	July, annual	Tokyo	Gay and lesbian themes	No sales or pitch market	tokyo-lgff.org/2010/e/
Short Shorts Film Festival	June, annual	Tokyo	Short films	No sales or pitch market	www.shortshorts.org/2010/en
Shitamachi Comedy Film Festival	Sept, annual	Tokyo	Comedy genre	No sales or pitch market	
Yamagata International Documentary Film Festival (YIDFF)	October, biannual	Yamagata	Documentary films	No sales or pitch market	www.yidff.jp/home-e.html
Yamagata International Movie Festival	November, annual	Yamagata	Films, CG and animation	No sales or pitch market	www.catvy.net.jp
Yubari International Fantastic Film Festival	February to March, annual	Yubari, Hokkaido	Horror, sci-fi, fantasy, action/adventure; Competition for young filmmakers	No sales or pitch market	yubarifanta.com

APPENDIX 6: MAP OF JAPAN



APPENDIX 7: FILM FESTIVALS IN THE BSR

Festival	Frequency	Location	Focus	Other programs	Website
Arsenal – Riga International Film Festival FIPRESCI accredited	Annually, Sept.	Riga, Latvia	Baltic and International competitions	Riga Virus: Training for Emerging Cinema Professionals - workshop	http://arsenals.lv/en/
Berlin International Film Festival * (Berlinale)	February, annual	Berlin, Germany	International films	European Film Market (EFM), Co-Production Market, World Cinema Fund (WCF)	www.berlinale.de/en/HomePage.html
Copenhagen International Documentary Film Festival (CPH: Dox)	November annual	Copenhagen, Denmark	Documentary films	Student documentary competition, forum, lab, market	www.cphdox.dk/d/a1.lasso?&e=1
Era New Horizons International Film Festival *	July to August, annual	Wroclaw, Poland	Film visionaries and uncompromising artists	No sales or pitch market	www.enh.pl/index.do?lang=en
Göteborg International Film Festival (GIFF)	January to February, annual	Gothenburg, Sweden	World Cinema, Nordic Films	Seminars	www.giff.se/us/public.html
Helsinki International Film Festival	September, annual	Helsinki, Finland	World Cinema	Has arranged seminars, no sales or pitch market	www.hiff.fi
Krakow Film Festival *	June, annual	Krakow, Poland	Documentary, animated and short fiction films	No sales or pitch market	www.kff.com.pl/en/
Norwegian International Film Festival *	August, annual	Haugesund Norway	World Cinema, Nordic Films	Market	www.filmweb.no/filmfestivalen/2010/english/
Stockholm International Film Festival *	November, annual	Stockholm, Sweden	World Cinema	Sales and pitch market, seminars	www.stockholmfilmfestival.se/en/
Tallinn Black Nights Film Festival * (PÖFF)	December annual	Tallinn, Estonia	International films, Baltic films competition and North American indie-films	Story market, film market, co-production market, script workshop	be.poff.ee/index.html
Tampere Film Festival *	March, annual	Tampere, Finland	Short fiction and documentary films, and short animation	No sales or pitch market	www.tamperefilmfestival.fi/site/index.php?page=english/home
Vilnius International Film Festival (Vilnius IFF)	March to April, annual	Vilnius, Lithuania	Independent films	No sales or pitch market	www.kinopavasaris.lt/en/about_festival
Warsaw Film Festival	October, annual	Warsaw, Poland	Several competition sections	No sales or pitch market	www.wff.pl/main.xml?targetLang=EN

*: FIAPF-accredited film festivals

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APPENDIX 9: FILM INDUSTRY CONTACTS

Japanese organizations are not set up to easily accommodate requests from overseas, and often do not have an international coordinator on staff who can speak English. Therefore, although the following list provides contact information for a number of important organizations, please be advised that queries in English may not receive a response, or that any response may be delayed.

For international promotion support:

TIFFCOM (TPG)

Address: Tsukiji Yasuda Bldg. 2F, 2-15-14 Tsukiji, Chuo-ku, Tokyo, 104-0045, Japan
 Phone: +81-3-5148-3861
 Fax: +81-3-3524-1127
 Email: info@tiffcom.jp
 URL: www.tiffcom.jp

UNIJAPAN

Address: Tsukiji Yasuda Bldg., 2-15-14 Tsukiji, Chuo-ku, Tokyo, 104-0045, Japan
 Phone: +81-3-5565-7511
 Fax: +81-3-5565-7531
 Email: j-pitch@unijapan.org
 URL: www.unijapan.org

VIPO

Address: 4-1-1 Tsukiji, Chuo-ku, Tokyo, 104-0045, Japan
 Phone: + 81-3-3543-7531
 Fax: + 81-3-3543-7533
 Email: info@vipo.or.jp
 URL: www.vipo.or.jp/en/

For filming in Japan:

Japan Film Commission

Address: Tsukiji Yasuda Bldg. 4F, 2-15-14 Tsukiji, Chuo-ku, 104-0045, Tokyo
 Phone: +81-3-6226-6399
 Fax: +81-3-6226-6499
 Email: jfc@japanfc.org
 URL: www.japanfc.org

APPENDIX 10: PROJECT TEAM BIOS



EIJA NISKANEN, Project Leader

Eija Niskanen holds an MA in Critical Studies in Film and Television from UCLA (University of California-Los Angeles, as a Fulbright student), and is currently a doctoral student at University of Helsinki, doing research on Japanese anime. She also teaches film and Japanese studies courses, is a freelance film critic, and currently works in Japan on a variety of film- and Finland-related projects for the Finnish Film Foundation, and others. Eija was one of the founding members of Helsinki International Film Festival, and continues to contribute to its Japan-related programming. She has also served as a Jury member for Yubari International Fantastic Film Festival in Hokkaido, has worked as a coordinator for a Finnish documentary shoot in Japan, and has programmed an anime series for the Finnish Film Archives-KAVA, as well as acted as a coordinator for the *Imaginary Japan* conference (University of Helsinki, 2008).



KOICHI MORI, Advisor

Koichi Mori holds an MBA from Thunderbird School of Global Management in Phoenix, Arizona, and spent his early career with a major US multinational, producing industrials and promotional films as well as honing his expertise in marketing, sales promotion, brand management and new business development. He cofounded KiSMet Productions in 2000, and has created architectural films, short films and specialty videos, as well as the feature-length documentary *Magnificent Obsession: Frank Lloyd Wright's Buildings and Legacy in Japan*. Koichi is active in a range of international projects, and curates the film program at the Foreign Correspondents' Club of Japan.



KAREN SEVERNS, Advisor, Report Editor

Karen Severns received an MFA in Film from Columbia University. She also has an MS in Journalism, and has worked in both New York and Tokyo as a filmmaker, film critic, journalist, author and advertising executive. She has produced dozens of music/specialty videos and short films, including 2001 Academy Award® nominee *One Day Crossing*, and the acclaimed feature-length documentary *Magnificent Obsession: Frank Lloyd Wright's Buildings and Legacy in Japan*. Karen is a founding partner of KiSMet Productions, which specializes in creating films on Japan, and is involved in a variety of cross-cultural projects. She also teaches film courses at Waseda University, and curates the film program at the Foreign Correspondents' Club of Japan.



SILVANA PETKOVIC, Research Specialist, Contributing Writer

A graduate of the University of London, majoring in Japanese Studies and Politics, Silvana began her career working for the Japanese Emergency NGO in Belgrade, Serbia. She then received a Japanese government scholarship to pursue post-graduate studies in Japan, where she focused on Cultural Policy and Management. In 2006, she conducted research on the establishment of a public support program for international film co-productions before entering UNIJAPAN, the Association for International Promotion of the Moving Image. She is coauthor of *The Guide to Japanese Film Industry and Co-production*, the first publication of its kind to be issued in English. She is involved in international TV co-productions and currently works for NHK Enterprises, which produces content for the Japanese public broadcaster.



AI MABUCHI, Researcher, Interviewing Assistant

After graduating from Nihon University College of Art in the Cinema Department, Ai worked for Sony PCL developing films and kinescope recordings. In 2004, she graduated from the Video & Film Production course at the TAFE Hunter Institute in New South Wales, Australia. She then worked as a production assistant on Japanese commercials in Sydney before returning to Japan in 2006. For UNIJAPAN, she has coordinated international documentary projects and created Japanese film promotion brochures, and also works at the biennial Yamagata International Documentary Film Festival.



KAORI WATANO, Interviewing Assistant

After receiving a BA in Japanese Literature from Waseda University, Kaori joined the staff of the Tokyo International Fantastic Film Festival, as well as assisting in the production of Cinema Topics Online, where she also interviews actors, directors and writers. Since 2003, she has been the Operations Director of the Yubari International Fantastic Film Festival's Tokyo Office, focusing on planning and programming. Kaori is a producer of the recent hit *8000 Miles 2: Girl Rappers* by the Yubari Grand Prix-winning director, Yu Irie, with the festival's production support.



YOKO HONJO, Interviewing assistant, Kansai area

Yoko works as a freelance film critic and film festival reporter in Osaka. After graduating from the Art Department of Kobe Yamate Women's College, she worked as an in-betweenner and key animator for *Doraemon*. She has also worked on a variety of other film projects, as well as in design, illustration and DTP for print and online magazines. In 2009, Yoko began writing about the Yubari International Fantastic Film Festival and Puchon International Fantastic Film Festival for the web magazine *Re:COMIX*.



KUMIKO NAKAMURA, Administrative Assistant

After working in a design office, Kumiko established her own design firm in 1997. She is a visiting lecturer at the Vantan Design Institute, and does freelance work as a designer and editor for the catalogs of Japanese film festivals, such as the Mito Short Film Festival, Tokyo International Fantastic Film Festival, Old Town Taito International Comedy Film Festival and Yubari International Fantastic Film Festival. Kumiko has also worked on the Fantastic Theatre by NTV.



YOSHIO KAKEO, Contributing Writer

Currently the Executive Director of the Kinema Junpo Research Institute, Kakeo graduated from Waseda University and first worked in advertising before joining Kinema Junpo Co., Ltd., publisher of the oldest film magazine in Japan. He was involved in launching the NHK Sundance International Award, secured cooperation with the Korean weekly film magazine *Cine 21*, served as a board member of the Tokyo International Film Festival Project Development, and also as chief editor of Kinema Junpo. He also teaches as a guest lecturer at the Graduate School of Film Producing, and is a board member of the WOWOW Program Committee. Kakeo is also an author of numerous publications, including *Film Producers Are Interesting* and *Foreign Film Business is Interesting*.

APPENDIX 11: ETLA DEMAND RESEARCH BRIEF



Research Institute of the Finnish Economy
(ETLA)

April 25th, 2010

Demand Research in Talent Pilot

The BaltMet Promo project, funded by the Baltic Sea Region programme, promotes the Baltic Sea Region (BSR) on a global scale for talents, tourists and investors. The Talent pilot project attracts talents from the creative sector. Special focus in Talent project is placed on young Japanese filmmakers and their willingness for co-production with young professionals from BSR.

A demand study will be carried out to determine the demand for cooperation in the Japanese film making community. The Research Institute of the Finnish Economy (ETLA) is responsible for the study. The research tasks has been outsourced to Ms. Eija Niskanen's international film expert group working in Japan. Senior Researcher, Mr. Hannu Hernesniemi of ETLA institute will supervise and coordinated the study.

1. Work schedule

Tasks: The demand study which will consist of the following tasks:

1. Network description and analysis of Japanese film making community.
2. Description of the typical movie making process in Japan and an effective way to carry out an international co-production
3. Listing of potential students and film making professionals (producers, directors, scriptwriters, cameramen and film school teachers) for teachers and supervisors for the film-making workshop.
4. Interviews among the Japanese film-making community to find out willingness for co-productions between Japanese and BSR film makers, factors and preconditions connecting to BRS attracting Japanese film makers for co-productions and customer needs coming workshop.

The demand study shall also include reasoned proposal about:

- Film schools suitable for partners to offer students and graduated students for the coming joint film making workshop.
- Partners suitable for organising the coming joint film making workshop.

Method: Desk work and interviews (min. 40)

2. Time table

- 26.5.2010 1st Interim Report
- 25.6.2010 2nd Interim Report
- 16.8.2010 Final Report

