



# **NAVIGATING BORDERS:**

## **AN ANALYSIS OF CANADA-ITALY FILM CO-PRODUCTIONS**

**CHALLENGES, MOTIVATIONS, AND OPPORTUNITIES  
FOR ENHANCED COLLABORATION**

**2023-2024**





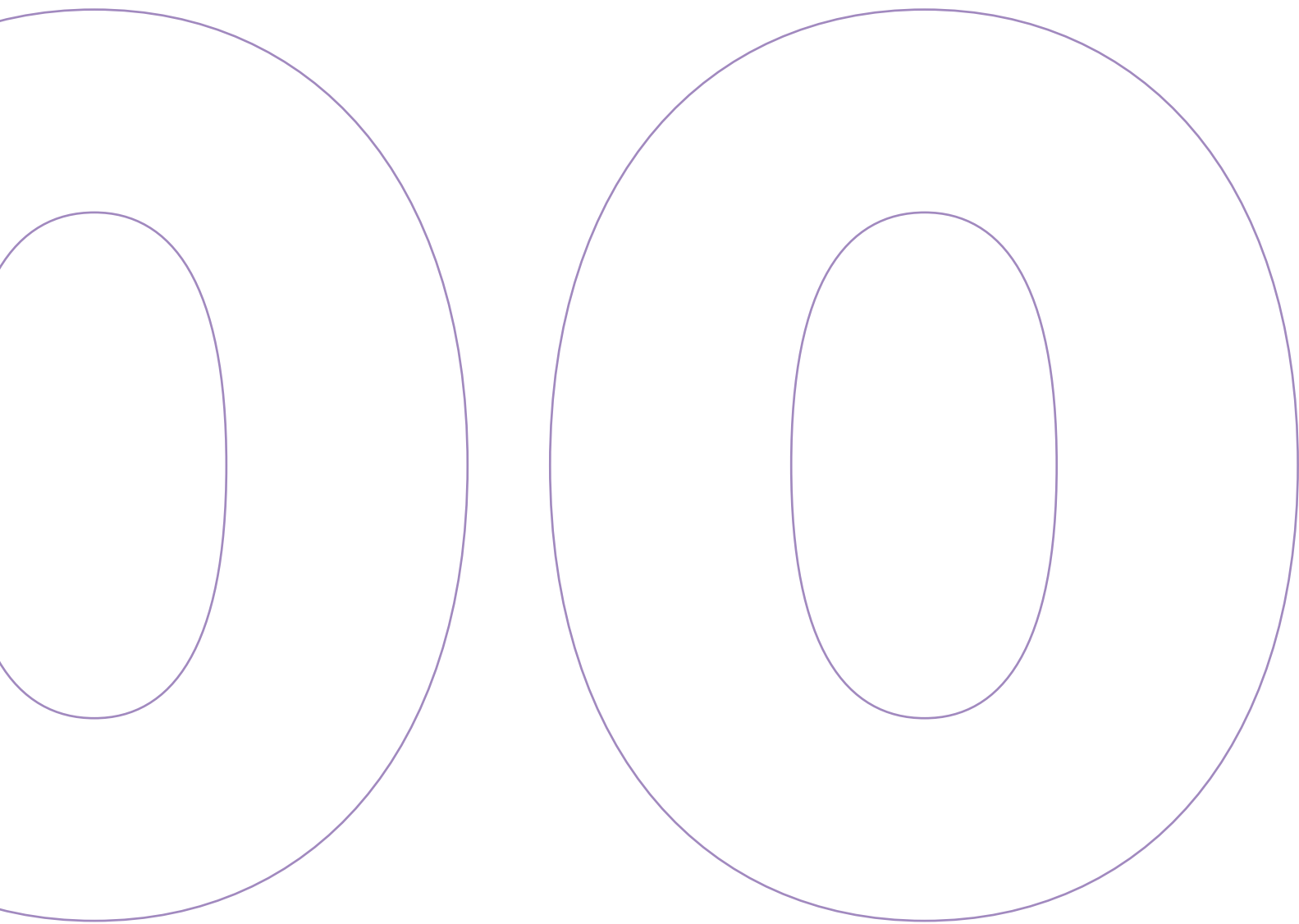


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## **ABSTRACT**

This study examines the legal and financial complexities of the co-production agreements between Canada and Italy. Co-productions are slowly becoming central to the film market, as countries combine creativity and financial resources to enhance their own cultural influence. However, there is no simple way to work around Canada's and Italy's differing regulatory landscapes in terms of financial incentives and distribution strategies. Through a multidisciplinary approach, this research examines legal and commercial considerations to pinpoint best practices for negotiating co-production agreements in order to align partners' interests while improving mutual success.

Key conclusions highlight the need for clear, flexible agreements that allow both Canadian and Italian legal requirements. What's more, the research lays out the need for public encouragement of co-productions. This study makes recommendations to film professionals, legal counsel and lawmakers seeking to foster successful, long-term partnerships in the film industry and contributes to expanding the limited literature on the subject.



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# INTRODUCTION

## 1.1 THE CONTEST OF THE STUDY

In the rapidly globalizing media landscape, international co-productions have become essential frameworks for producing both television programs and feature films that appeal to an international audience. Two main forms of this model are co-financing relationships, in which one party mostly provides funding; and full co-productions, in which creative inputs originate from partners across many countries. These collaborations enable countries to pool resources, share talent, and expand market reach, fostering both artistic and economic viability for the participating nations. This paper examines the intricate landscape of Canadian and Italian international film co-productions, using analysis on co-production agreements, legal frameworks and personal feedback from Italian and Canadian producers. International co-productions provide special opportunities for countries like Canada and Italy to combine different cinematic traditions, narrative approaches, and technical expertise. By means of these partnerships, Canadian and Italian directors obtain access to each other's markets, guarantee further financial support, and increase their cultural impact in the international film scene. However, these partnerships also involve considerable challenges, as they are not only creative ventures but also complex international business operations.

Co-productions are structured through “co-production agreements”, legally binding contracts that define each partner's roles, rights, and responsibilities. As Neumann and Appelgren (2002) note, these agreements are project-specific, lacking a standard format since each film's unique requirements influence the content and negotiation of the co-production agreement.

The Canadian co-production sector, while representing a modest portion of the overall market, has seen notable investment shifts over the years. Between 1988 and 1991, treaty co-production budgets comprised 38% to 56% of all Telefilm Canada-funded film projects (Hoskins & McFadyen, 1993). Still, there has been a decline lately. The Economic Report on the Screen-Based Media Production Industry in Canada's Profile 2021 notes that the total volume of treaty co-products, including both Canadian and foreign budget shares, dropped by 23% in 2020–2021, so reaching a 10-year low of CAD\$234 million (Government of Canada, 2021). The 2021–2022 fiscal year saw co-production budgets rise to CAD\$286 million for 53 projects across 20 countries, although Canada's share was about CAD\$120 million. The following year, 2022–2023, experienced growth to CAD\$371 million across 60 projects, with Canada's share increasing to CAD\$173 million. With a CAD\$339 million total budget and



In today's global media landscape, international co-productions are key to creating content for worldwide audiences.



This paper examines the intricate landscape of Canadian and Italian international film co-productions

a Canadian share of CAD\$170 million, the number of projects dropped somewhat to 57 in 2023–2024 (Playback, 2023). In 2023–2024, Canada and France collaborated on approximately 10 projects, reflecting a strong partnership. The United Kingdom and Germany also remain notable partners, contributing to Canada's dynamic film production landscape (Telefilm Canada, 2024).

Supported by both national and regional funding initiatives, Italy has experienced a growing trend in international co-productions. Regional film commissions, such as those in Lazio and Apulia, contribute significantly with annual budgets of €9 million and €10 million, respectively (Cineuropa; Screen Daily). Additionally, Italy's Ministry of Culture has established a €5 million annual fund dedicated to minority co-productions, specifically supporting projects where Italian producers hold a minority share. These combined efforts have further bolstered Italy's position in the international co-production landscape.

Between 2013 and 2016, €41 million was allocated to Italian co-productions, which then doubled to €92 million from 2017 to 2021. Reflecting a 49% rise from the 2017-2019 period, foreign investments in the film and TV industry from both minority and majority co-productions reached €103 million in the 2020-2022 period (Il Post, 2022). With co-productions accounting for 12.5% of Italy's overall audiovisual budget, indicating a desire from the country to concentrate on international cooperation, the overall budget for Italian-initiated audiovisual works produced in 2023 rose to €824 million, nearly €100 million more than the year before.

The I Numeri del Cinema report for 2022 notes that Italy participated in 44 co-productions, up by 2 compared to 2021 (MIC, 2022). According to Italy for Movies (2023) the country made 402 movies that year, with 92 of them being co-productions. Moreover, Italy's co-production partnerships have become more diverse through the years.

From 2020 to 2022, an average of 25 countries collaborated with Italy on a co-production project,



up from 16 countries from 2017 to 2019.

France is still Italy's main co-production partner, followed by Switzerland, Germany, and Belgium (Anica, 2023).

These figures highlight the differences in scale and strategic focus between Canada and Italy. Canada's co-production budgets consistently reach hundreds of millions of Canadian dollars annually, establishing Canada as a central player in the global film industry. In contrast, Italy's co-production funding, while comparatively modest, emphasizes regional engagement and minority-stake partnerships. Both countries demonstrate a strong commitment to international collaboration, with Canada adopting a broader investment strategy, while Italy focuses on regional incentives and minority partnerships to deepen its integration into the global film market. Both Canada and Italy maintain larger co-production agreements with major players like France and the United Kingdom, while co-productions between the two countries remain relatively minimal, averaging only two co-productions per year.



## 1.2 RESEARCH AIM AND OBJECTIVES

The main goal of this research is to evaluate and improve the possibility for film co-productions between Italy and Canada. The study aims to offer clear, practical suggestions for enhancing Canada-Italy film co-productions by assessing the present conditions of both film sectors, spotting current obstacles, and investigating new initiatives. The study ultimately seeks to increase more thorough cultural interaction, support producers in both countries in navigating the co-productions agreements, and in establishing Canada and Italy as major co-productions players in the worldwide film scene.

### RESEARCH AIMS

- Examining important trends, policies, and systems in each nation will help in understanding the present situation of the Canadian and Italian film sectors, so defining the unique characteristics and difficulties of each market.
- By analyzing these collaborations, stressing the strengths, and tackling potential roadblocks, the research will be able to identify benefits and drawbacks inside the Canada-Italy co-production structure.
- Investigating trade and cultural interaction via treaties and cooperative ventures which will help to strengthen the bilateral relationship in the film industry.
- Examining the active players in both nations helps one to evaluate what has been achieved thus far and identify areas for development.

### RESEARCH OBJECTIVE

- Register the advantages of co-producing; Analyze Canada-Italy co-productions' benefits including improved access to foreign markets, shared cultural values, and complementary resources.
- Highlight obstacles to cooperation: Analyze operational, financial, and legal challenges for co-productions, with an eye towards problems such as market restrictions, funding limits, and logistical constraints.
- Investigate how co-production treaties and joint ventures might increase trade and generate economic opportunities including skill development and investment increase.

Anticipated outcome of the study's results comprise a set of specific suggestions meant to boost Canada-Italy co-productions' volume and success. Through addressing present issues and supporting best practices, this study will help build a more strong and efficient co-production framework supporting long-term objectives of economic growth, cultural enrichment, and enhanced worldwide cooperation.

## 1.2 RESEARCH LIMITATIONS AND GAP

There are several restrictions on this project for improving Canada-Italy film co-productions. Firstly, it is not always possible to get a whole picture of the entire business since the statistics on co-productions—especially from independent producers and smaller projects—are sometimes lacking. Government and business reports account for most of the data that is at present available but which, however, may not fully capture the nuances of smaller-scale projects or informal collaborations. This restriction can limit the capacity of the research to evaluate the range of co-production experiences and the difficulties particular to several production scales.

Furthermore, fast evolving industry trends and policies affecting co-productions could result in findings that become obsolete as new rules, financing sources, or market changes occur.

For example, changes in regional funding priorities or recent strategies of global streaming platforms could influence co-production trends in ways that present data would not entirely foresee.

The lack of availability and comparability of financial data across Canadian and Italian co-productions presents another major constraint. Although the regulatory environment often requires Canadian co-productions to have significant documentation, data from Italian co-productions can be more regionally distributed and less standardized, especially in relation to minor co-productions funded at the regional level. These differences make it difficult to spot commonalities and make reasonable comparisons.

This study also addresses a gap in existing literature: although individual film industries and international co-production models are much studied, no studies particularly target the Canada-Italy co-production framework. Few publications offer a methodical study of the bilateral dynamics and particular

cultural, financial, and legal difficulties experienced by Canadian and Italian producers. This study aims to close this gap and provide recommendations catered to the particular needs and possibilities of both countries by looking at the scene of Canada-Italy co-production, thus adding a fresh viewpoint to the larger field of international film co-productions.

Finally, there are also variations in the information supplied by Italian and Canadian sources. Although both nations keep official records of their film co-productions, available on-line, the data sets released by Telefilm Canada and ANICA (Italy's National Association of Cinematographic, Audiovisual, and Multimedia Industries) differ rather evidently. These discrepancies complicate attempts to examine trends and compare Canada-Italy co-productions overall.

Variations in reporting criteria, definitions of co-productions, and data collecting techniques are probable reasons behind these discrepancies.

This disparity draws attention to a major research gap: data collecting and reporting between Canada and Italy should be done cooperatively. Addressing this gap could facilitate more accurate analysis of the Canada-Italy co-production framework and foster better collaboration through aligned expectations and shared industry insights.

For example, discrepancies can be seen in the reported number of Canada-Italy co-productions in recent years, largely due to differences in reporting periods and certification timing. Telefilm Canada reports (Statistics on Co-production, Telefilm Canada) for the fiscal year April 2020 to March 2021 show one co-production, while MIC, Direzione Generale Cinema e Audiovisivo (I numeri del cinema e dell'audiovisivo italiano, MIC) reports three for the calendar year 2021. For April 2021 to March 2022, Telefilm Canada reports three co-productions, which aligns with MIC's count

of three for the calendar year 2022. However, Telefilm Canada's count for April 2022 to March 2023 drops to two, whereas MIC reports only one co-production for the calendar year 2023. Looking ahead, Telefilm Canada has counted three co-productions for the fiscal year April 2023 to March 2024, but MIC has not yet released official numbers for 2024. These inconsistencies arise from differences in reporting periods—MIC aligns with the calendar year (January to December), while Telefilm Canada uses the fiscal year (April to March). Additionally, the timing of when a title receives co-production certification in each country can affect which reporting period it is counted in, making direct comparisons between the two sources challenging.



These illustrations highlight the discrepancies in reporting and the necessity of a concordant approach to data collecting between the two nations to allow better understanding of the Canada-Italy co-production scene.

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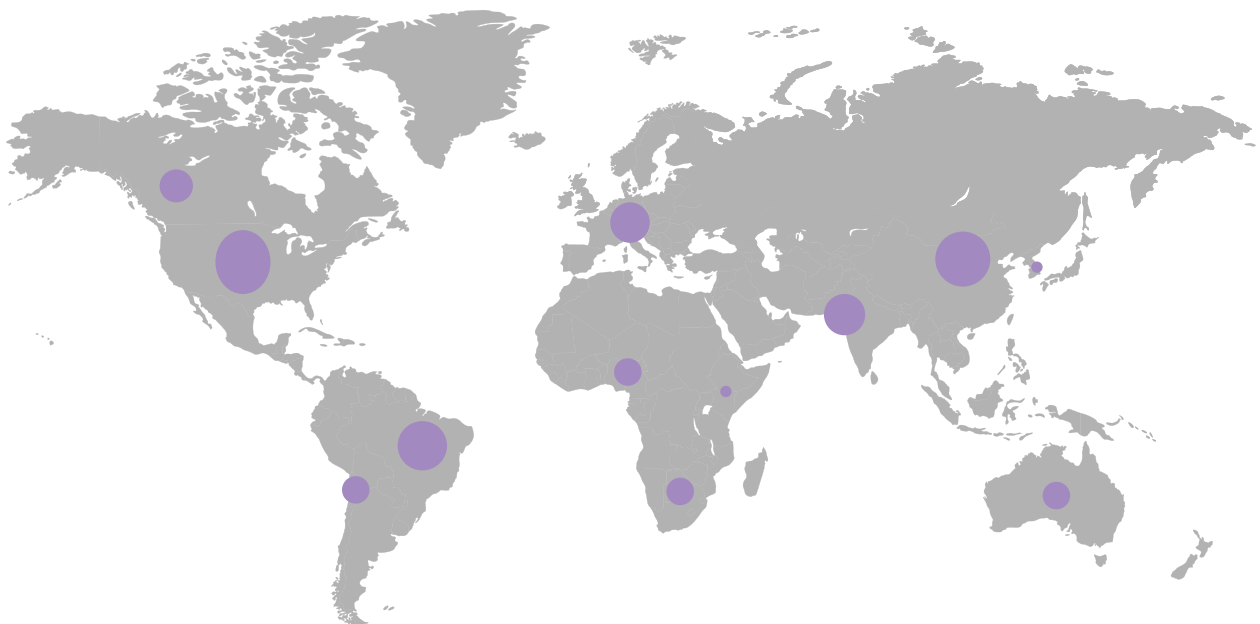
# LITERATURE REVIEW

With the focus on Canada and Italy especially, this literature review investigates the basic research, theories, and empirical studies pertinent to international film co-productions. This chapter attempts to offer a theoretical and contextual framework identifying the present situation of the Canadian and Italian film industries; investigates co-production agreements; and explores the economic, cultural, and legal elements affecting these alliances.

## 2.1 OVERVIEW OF INTERNATIONAL CO-PRODUCTIONS

Film studies and global media research have paid close attention to international co-productions as a strategic means of producing audiovisual content that crosses cultural borders and satisfies multiple market needs. While co-financing relationships usually stress financial support from one party, full co-productions combine creative and financial

input from many countries. Studies, such as those by Baltruschat (2010), argue that co-productions enable countries to pool resources, share risk, and gain access to a wider audience base. These initiatives do, however, also provide difficulties with regard to cultural diversity, logistical complexity, and legal requirements across several jurisdictions.



## ASIA

In Asia, countries including China, India, and South Korea have grown to be major participants in international co-products. Renowned for its robust film sector, South Korea has signed co-production deals with China and Japan to promote cultural interaction and improve the quality of production (Lee, 2019). Rising platforms like Netflix have also stimulated cross-border initiatives including Asian studios, hence increasing the worldwide reach of Asian film (Wei Bernard, 2024). China has co-produced high-budget movies with Hollywood, for instance, using foreign distribution channels to reach a wider audience (Khoo, 2021).

## EUROPE

With many treaties and support systems such as Eurimages and Creative Europe, Europe has a well-established structure for international co-productions. The European market benefits from a high volume of co-productions, often involving multiple countries to maximize funding opportunities and market reach. Especially active are France, Germany, and the United Kingdom; France has co-production agreements with more than 50 nations. Regional cinema grants and cooperative platforms like the Berlinale Co-Production Market have strengthened Europe's position as a co-production hub.

## SOUTH AMERICA

Under bilateral agreements, Brazil, Argentina and South America lead in co-production activities, frequently in collaboration with European nations. Latin American co-productions are particularly significant in the festival circuit, where collaborations allow for shared resources and artistic exchange. For example, Argentina has long-standing relationships with Spain which benefit from common linguistic and cultural ties. Through initiatives like Ibermedia, which fosters cooperation between Latin American and Iberian nations, South American nations frequently employ co-productions to access European markets and financial opportunities (Fernandes et al. 2022).

## NORTH AMERICA

North America (particularly Canada and the United States) has been a strong participant in international co-productions. Canada, with its comprehensive tax credit system and co-production agreements with over 55 countries, remains a leading co-production partner. With major collaborations in Europe and Asia, Canadian co-productions are generally motivated by a mix of financial incentives and cultural interchange. Although the US does fewer official co-productions, it has worked with nations like China and the UK for big blockbusters that aim for global box office success.

## OCEANIA

Using their distinctive settings and skilled film crews, Australia and New Zealand are the main participants in co-productions in Oceania. Both nations have co-production arrangements in place with China, Canada, and the United Kingdom, among other countries. Attracting foreign projects to their borders, Screen Australia and New Zealand Film Commission offer significant support for co-productions. Screen Australia administers the country's Official Co-production Program, facilitating partnerships that provide creative and economic benefits. These arrangements allow for shared resources and access to wider markets (Ausfilm). The New Zealand Film Commission oversees co-productions, offering guidelines and support for projects made under formal agreements with other countries. This framework enables collaboration and access to international funding and distribution channels (New Zealand Film Commission).

## AFRICA

With Nigeria, South Africa, and Kenya leading the way, Africa's film sector is becoming more and more popular in international co-productions. To increase its production quality and dissemination, Nollywood, for example, has teamed with international filmmakers. Supported by co-production agreements with Germany and Canada, South Africa uses its diverse landscape and film incentives to draw projects (NFVF). Emphasizing a culturally rich narrative, Kenya has also worked with American and European producers. Despite obstacles including uneven financing and legal restrictions, Africa's growing co-production landscape signals a promising future for elevating African cinema globally.

## 2.2 CANADA'S FILM INDUSTRY AND INTERNATIONAL COLLABORATIONS

In order to increase its film sector and its global presence, Canada has been embracing international co-productions positively. Profile 2021: Economic Report on the Screen-Based Media Production Industry in Canada claims that, especially through alliances with countries like France, the United Kingdom, and Germany, the Canadian film industry has historically supported co-productions as means of financial expansion and cultural interchange. Studies by Hoskins and McFadyen demonstrate that Canada's co-productions are highly dependent on government support through agencies like Telefilm

Canada, which regulates and financially assists co-production projects. Despite the importance of co-productions, recent reports indicate a decline in Canadian-initiated co-productions, attributed to changes in global media consumption and an increase in direct-to-streaming productions. Additionally, while the film and television production industry in Canada saw an overall increase in production volume, the growth was more pronounced in foreign location and service production, with Canadian television production experiencing a decline (CMPA, 2024). The rise in foreign location and service productions



relates to international businesses, usually big streaming platforms, choosing Canada as a site to film their projects instead of working with Canadian production companies in co-productions. This trend points to a change in the industry scene that affects the frequency of co-productions started by Canadians (Townsend and Ahearn, 2023).



## 2.3 ITALY'S FILM INDUSTRY AND INTERNATIONAL COLLABORATIONS

Co-productions have been more prominent in Italy's film industry since they allow a way to mix Italian storytelling with international movie trends. Italian studies—including those highlighted by Crescine (2023)—show that Italy fosters international collaboration utilizing both national and regional funds. To attract foreign capital, Italy's Ministry of Culture and regional cinema commissions—including Lazio, Lombardy, Veneto and Apulia—have introduced co-production incentives. Italy's co-production system often promotes minority partnerships unlike the one in Canada. Through agreements with France,

Germany, and Spain especially, this approach reflects Italy's goal to gain access to global markets. Italy's participation in the European Convention on Cinematographic Co-Production also facilitates international projects, allowing Italian films to access European Union funding and distribution networks. This EU support is vital since it helps Italian films to compete in European markets by getting access to festivals, film circuits, and regional television.



## 2.4 ITALY-CANADA BILATERAL AGREEMENTS

Formally expressed through bilateral agreements, the Canada-Italy co-production framework offers special advantages. Mostly in film and television production, Canada and Italy have signed several agreements to promote cultural and audiovisual partnerships. Important agreements include:

### AGREEMENT ON CULTURAL CO-OPERATION

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1984

This agreement promotes broader cultural exchanges between Canada and Italy, encompassing literature, music, performing arts, and visual arts. It promotes reciprocal visits, festival participation, and cooperation in many spheres of culture. Based on the terms of the previous Film Co-Production Agreement signed in 1970, the agreement also helps co-productions of movies and documentaries (Agreement on Cultural Co-operation Between the Government of Canada and the Government of Italy, 1984).

Studies suggest that such agreements enable Canadian and Italian filmmakers to integrate their cinematic strengths, from Canada's technical expertise and access to North American markets to Italy's rich artistic heritage and European market access. Existing research does, however, highlight difficulties including disparities in industry practices, cultural differences in narrative, and financial and legal variances. Studies by Baltruschat (2010) and Hoskins et al. (1997) underline how often variations in artistic priorities and funding structures cause conflict in co-products, affecting project outcomes..

### FILM CO-PRODUCTION AGREEMENT

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1997

This treaty enables Canadian and Italian producers to collaborate on film and television projects, granting such co-productions national status in both countries. Funding, tax incentives, and distribution possibilities are among the several advantages this status entitles. The agreement stipulates that participants—such as producers, scriptwriters, directors, and performers—must be citizens or permanent residents of Canada or Italy, or citizens of European Union member states. The minority co-producer shall be required to make an effective technical and creative contribution. In principle, the contribution of the minority co-producer in creative staff, technicians and actors shall be in proportion to his financial contribution and in any case his creative and technical contribution shall include at least one author, one technician, one performer in a leading role and one performer in a supporting role (Telefilm Canada, Italy. Agreement between the Government of Canada and the Government of the Italian Republic on Film Co-productions).

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# **LEGAL REGULATION AS INFLUENCE ON INTERNATIONAL FILM CO-PRODUCTION**

This comparison emphasizes the several benefits and factors to be taken into account when co-producing with Italy and Canada. Both countries offer strong incentives and regulatory frameworks, but understanding each system's unique legal landscape can guide co-producers in maximizing the benefits of these international collaborations.



ASPECT	CANADA	ITALY
<b>LEGAL FRAMEWORK</b>	Canada's co-production environment is governed by national laws, the Canadian Film or Video Production Tax Credit (CPTC), and a network of treaties. The Canada Media Fund (CMF) and Telefilm Canada also offers significant financial incentives to productions that meet Canadian content requirements.	Italy operates under the Italian Film Law (Law 220/2016), which encourages film and audiovisual production. Financial incentives, such as the Film and Audiovisual Fund and tax credits, support both local and international productions.
<b>INTERNATIONAL CO-PRODUCTION TREATIES</b>	Canada has over 50 co-production treaties, covering major markets and facilitating access to Canadian funding and tax incentives. These treaties typically allow projects to qualify as "Canadian content," a requirement for accessing local incentives.	Italy has bilateral treaties with various countries, including Canada, as well as membership in the European Convention on Cinematographic Co-Production. These treaties allow co-productions to access benefits in Italy and other European markets.
<b>INTELLECTUAL PROPERTY RIGHTS</b>	Canada's IP laws, particularly the Copyright Act, provide robust protections for creators and typically allocate rights according to financial and creative contributions. Treaty agreements also allow flexibility in territorial rights distribution.	Italy's IP laws align with EU directives, ensuring IP protection for creative work. Rights are commonly shared based on contributions, and treaties outline specific arrangements for distributing rights across different territories.
<b>TAX AND FINANCIAL INCENTIVES</b>	Canada offers the CPTC and provincial tax credits, along with funds from the CMF and other provincial programs. Eligibility typically requires Canadian residency for key positions and a minimum Canadian financial contribution.	Italy provides tax credits up to 40% of production costs for foreign co-productions, along with the Film and Audiovisual Fund. To qualify, projects must meet content and production standards set by the Italian Ministry of Culture.

ASPECT	CANADA	ITALY
<b>LABOUR LAWS AND EMPLOYMENT</b>	<p>Canadian labor laws emphasize fair wages, safety, and diversity. Productions often need to meet residency and union requirements, hiring Canadian talent to qualify for benefits. Organizations like ACTRA oversee labor standards in film and TV. Unions are NABET + IATSE.</p>	<p>Italian labor laws mandate fair wages, minimum hiring quotas for Italian nationals, and compliance with local unions. These regulations ensure fair working conditions and often require a percentage of the crew and cast to be Italian citizens. Unions are SLC, UILCOM, FISTel-CISL.</p>
<b>DISTRIBUTION AND EXHIBITION</b>	<p>Canada's co-productions gain access to Canadian platforms and meet content quotas required under the Broadcasting Act, enabling wide domestic distribution. Co-productions have rights to share distribution according to treaty terms.</p>	<p>Italian co-productions benefit from access to local cinemas and platforms, with opportunities for EU distribution through European Convention partners. Distribution rights are allocated per treaty agreements, allowing for strategic regional releases.</p>
<b>REGULATORY AND PROCEDURAL COMPLIANCE</b>	<p>Co-producers in Canada must register with CAVCO and apply for Canadian content certification through Telefilm Canada. Productions are also subject to environmental and safety regulations, and foreign partners often work with Canadian legal advisors.</p>	<p>Italy requires co-productions to adhere to procedural standards, including Ministry of Culture project approvals and obtaining necessary permits. Foreign co-producers typically collaborate with local legal representatives to manage tax and regulatory obligations.</p>
<b>DISPUTE RESOLUTION</b>	<p>Canada supports dispute resolution through arbitration, with international arbitration available as per treaty agreements. Canadian courts recognize international arbitration awards, providing security for foreign partners.</p>	<p>Italy offers both local and international arbitration options. As an EU member, Italy abides by European arbitration treaties, ensuring foreign partners access to impartial mediation for cross-border disputes.</p>





## KEY SIMILARITIES

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■ Using international treaties, Canada and Italy enable co-productions, thereby granting access to local financing, tax incentives, and simplified rules. These treaties also let qualifying projects satisfy national content requirements.

■ Intellectual Property Protection: With treaties usually allocating intellectual property based on financial and creative contributions, both nations have strong IP laws preserving creative rights. Often, each partner keeps territorial rights for distribution.

■ Emphasizing fair wages, safety, and minimum hiring quotas for local talent and crew, both Canada and Italy require co-productions to follow local labour laws. Legal advice is therefore very important for compliance.

## KEY DIFFERENCES

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■ Tax Incentive Structure: Canada's incentives are provided at both federal and provincial levels, with each province offering different tax credits, creating flexibility for productions. Although regional funding plays a role, Italy's incentives are primarily national, with the Film and Audiovisual Fund and a consistent tax credit percentage that applies across the country.

■ Content Certification Requirements: While in Italy eligibility criteria are decided by the Ministry of Culture depending on adherence to Italian and EU standards, Canadian co-productions are subject to content certification by Telefilm Canada to qualify for benefits.

■ Distribution Market Reach: Canada's system integrates with the Broadcasting Act, ensuring projects have access to domestic platforms and meet Canadian content quotas. Italy, on the other hand, does not specifically assist with distribution on a National level; however, as a member of the European Convention on Cinematographic Co-Production, gives projects looking for distribution across the EU easier access to European markets.

# 3.1 TAX CREDIT IN ITALY FOR AUDIOVISUAL PRODUCTIONS

Aimed at motivating both local and foreign companies to shoot in the country, Italy presents an appealing tax credit system for cinema and audiovisual productions. These tax breaks are meant to help the Italian film industry flourish and draw international capital, thereby making Italy a competitive location for directors and producers all over. Below are the key features of the 2016 “Disciplina del cinema e dell’audiovisivo” - Law 220

## KEY FEATURES OF THE TAX CREDIT:

→ **ELIGIBILITY:** The tax credit is available for Italian production companies as well as international producers who collaborate with Italian partners. Both feature films, TV series, and documentaries are eligible for these benefits, provided certain cultural and production criteria are met.

→ **PERCENTAGE AND LIMITS:** For international co-productions, 40% tax credit of the eligible cost of the production, for a maximum of €20 million per year per company, are allocated through an Italian executive producer.

→ **CULTURAL ELIGIBILITY TEST:** To qualify for Italy’s tax credit, film projects must pass a Cultural Eligibility Test. This test evaluates whether a film contributes to Italian or European cultural heritage. To meet the necessary cultural standards, a project must score at least 50 points out of a possible 100 among blocks A and B with a minimum score of 35 points in block A. The points are awarded based on various criteria, including the film’s cultural content, the involvement of Italian

or European talent, and the use of Italy’s cultural and geographical landmarks as shooting location (Mestiere Cinema, Italian Tax Credit).

## BLOCK A CONTENT

A.1 - Subject/Script of the film/audiovisual work, based on an Italian or European novel or theatre piece book published 5 pts

A.2 - Subject/Script of the film/audiovisual work, based on historical, mythological or legendary, religious, social, fantastic, artistic or cultural themes 30 pts

A.3 - Subject/Script of the film/audiovisual work, based on historical, mythological or legendary, religious, social, fantastic, artistic or cultural character/person 25 pts

A.4.1 - If the subject is set (not shot) in Italy or in Europe for at least 15% of the Script Scenes / A.4.2. If the subject is shot in exterior in Italy for at least 15% of the Script Scenes 5 pts

A.5 - Direct Sound Recording totally or mostly in Italian language, including linguistic minority dialects: minimum of 30% of the Script scenes. As alternative, the film should be subtitled or dubbed in Italian 5 pts

## BLOCK B PRODUCTION

B.1 If a CREATIVE TALENT listed among the following positions -production designer, set dresser, art director, key m/up artist, costume designer, dop, line producer, editor- is citizen of Italy or SEE (Economic European Space) 3 pts

B.2 Shooting on Stage/Studio in Italy a minimum of 20% of the script interior scenes shot in Italy Studios/Stages 5 pts

B.3 Digital Effects in Italy 4 pts



B.4 Special Effects in Italy 4 pts

B.5 Music Recording in Italy 3 pts

B.6 Sound editing and mix in Italy 3 pts

B.7 Post-Production Lab work in Italy 5 pts

B.8 Final Editing in Italy 3 pts

→ THE TAX CREDIT applies to a wide range of costs, such as salaries for Italian or European crew members, set construction, equipment rentals, post-production, and other expenses directly related to filming in Italy.

→ Producers must submit an application to the MIBAC and provide detailed documentation of the project and its anticipated expenses. Such an application must be submitted by the Italian producer (and countersigned by the foreign producer). Together with a description of the costs incurred by the Italian producer certified by an independent chartered accountant.

The Italian tax credit system offers a great financial benefit, which increases the economic viability of high-quality production. It has been a major determinant of the attraction of big foreign films and shows, supporting the growth of local industry infrastructure and providing chances for Italian actors. This incentive program is a component of Italy's larger initiative to boost cultural and economic interaction via movies, therefore strengthening the nation's profile as an attractive option for excellent audiovisual projects.



# 3.1 TAX CREDIT IN CANADA FOR AUDIOVISUAL PRODUCTIONS

Attracting both domestic and foreign projects, Canada provides a range of tax credit incentives to assist film and television productions. These incentives are designed to make Canada a competitive destination for high-quality film and TV production. Production companies controlled by Canadians have access to tax credit programs; occasionally, international projects fulfilling particular Canadian content or co-production criteria also qualify. These credits cover documentaries, animation, feature films, series, and other audiovisual works. Qualifying expenses typically include labour costs for Canadian residents, post-production services, and other expenses incurred in Canada. Each province provide extra incentives for costs associated with filming inside their territories, therefore improving the total financial advantage (CMPA, Tax Credits and incentives.).

## KEY FEATURES OF THE TAX CREDIT:

→ **FEDERAL TAX CREDITS:** Up to 25% of eligible labour expenditures are creditable under the Canadian Film or Video Production Tax Credit (CPTC). Additionally, the Film or Video Production Services Tax Credit (PSTC) offers a credit of 16% on qualified Canadian labor costs for foreign projects shot in Canada.

→ **PROVINCIAL TAX CREDITS:** Many jurisdictions, including Ontario, British Columbia, Manitoba and Quebec, have their own tax credit plans that can be combined with federal benefits. These incentives vary in terms of eligibility and percentage rates, often providing additional support for filming in regional or rural areas.

→ **CULTURAL CONTENT CRITERIA:** Projects seeking Canadian tax credits have to meet cultural content criteria, which could include using Canadian talent or creating works reflecting Canadian culture. To be eligible for CPTC certification, a production must meet requirements related to the staffing of Canadian key creative and producer-related personnel on the production. An applicant must provide proof that individuals for whom key creative points are being requested, as well as individuals occupying producer-related positions, are Canadian. This is demonstrated through the applicant providing CAVCO Personnel Numbers (also known as CAVCO IDs) for these individuals, within their application. To be a Canadian film or video production, a live action production must be allotted a total of at least six points based on the list below. Different scores are allocated for documentaries and animation productions (Government of Canada, Application guidelines - Canadian Film or Video Production Tax Credit):

- Director: 2 points

- Screenwriter: 2 points

(Production must obtain at least two of these four points)

- Lead performer for whose services the highest remuneration is payable: 1point

- Lead performer for whose services the second highest remuneration is payable: 1 point

(Production must obtain at least two of these two points)

Director of Photography: 1 point

- Art Director: 1 point
- Music Composer: 1 point
- Picture Editor: 1 point



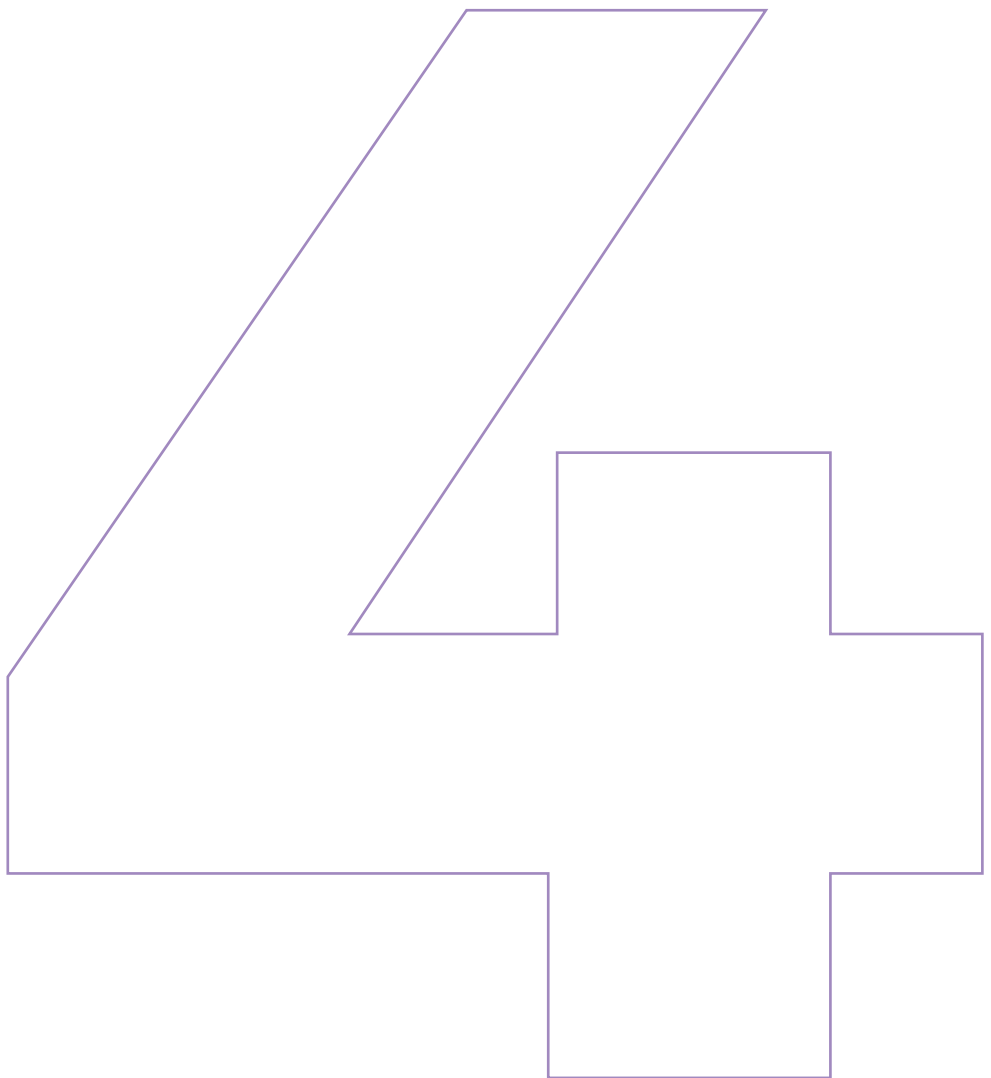
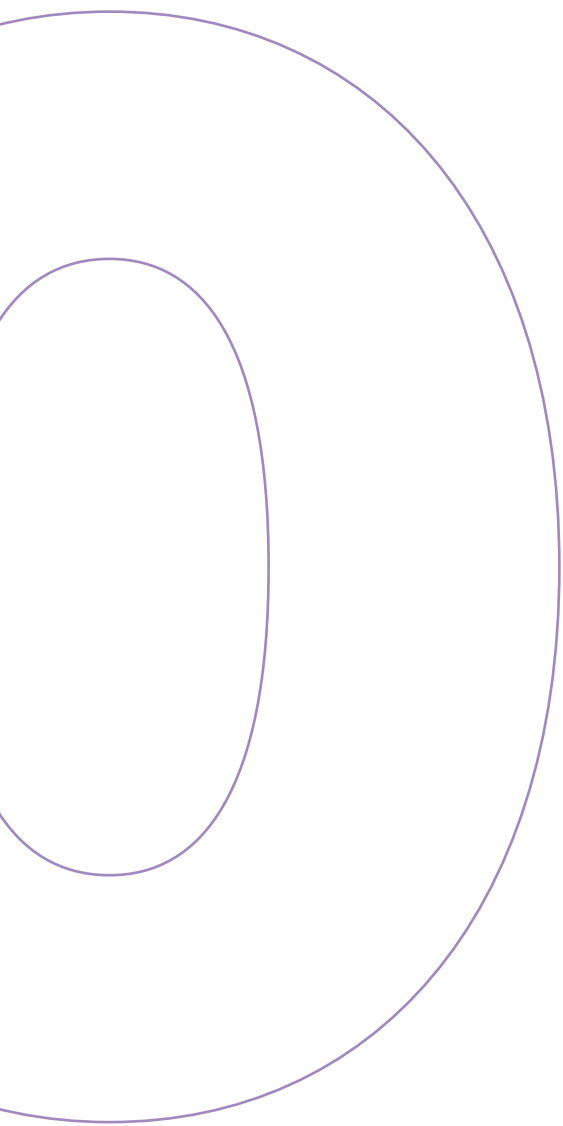
Co-productions with other countries must adhere to treaty agreements to qualify.



Production companies have to submit comprehensive applications to relevant provincial authorities and the Canada Revenue Agency together with supporting proof of expenses and satisfying all content and production criteria.

Canada's tax credit system, combined with its diverse locations and skilled workforce, makes it an attractive choice for producers looking to maximize their budgets while maintaining high production standards.





# 04

## METHODOLOGY

The research approach used in investigating the dynamics of Canada-Italy co-productions in the film sector is described in this chapter. The study's methodology is designed to gather qualitative insights from industry professionals, specifically producers and directors, to understand the benefits, challenges, and opportunities within the Canada-Italy co-production framework.

### 4.1 RESEARCH DESIGN

This study uses a qualitative research approach to gather the diverse viewpoints of business leaders on Canada-Italy joint ventures. This method is ideally suited to the process given the complexity of international film co-productions since it enables the gathering of rich, descriptive data that highlights respondents' motivations, challenges, and perceived impacts. Seeking to provide in-depth insights into co-production dynamics, the study uses "semi-structured to open format" questions aimed at a targeted group of Canadian and Italian film producers and directors.

This survey is designed to provide a whole picture of cooperative film projects between Italy and Canada. The survey separates respondents into Group 1, those who have already filmed in Italy

or Canada (Questions 1–16), and Group 2, those who intend to film in these locations in the future (Questions 17–23), so customizing responses based on experience. Questions are arranged within these groups into five main categories: Production and Project Details (1–4, 18); Collaborative Partnerships and Experiences (5, 6, 15, 19, 22); Financial and Logistical Aspects (7–11); Challenges and Barriers (14, 16, 21); Market and Audience Impact (12, 13, 17, 20, 23). This framework highlights areas for possible support, development, and more general influence on international partnerships, so offering an in-depth knowledge of both the pragmatic and experiential aspects of these co-products. Appendix 1a and Appendix 1b lists the interview questions in both English and Italian .

### 4.2 DATA COLLECTION

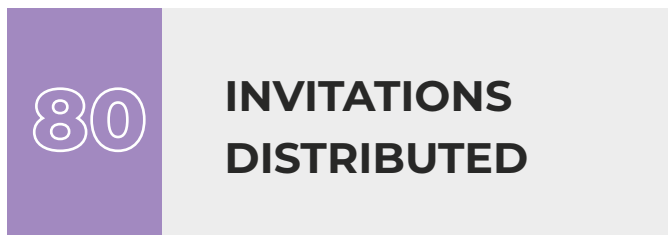
There are forty-one industry experts in the sample; twenty from Canada and twenty from Italy. Participants were chosen depending on their participation in film co-productions, including directors and producers. Reflecting the concentration of Canada's film industry in Ontario and Quebec, most of the Canadian

respondents were based in these provinces; Italian respondents lacked any particular regional emphasis. While 7 Canadian respondents were interested in co-production but had not yet pursued a project, 13 Canadian respondents had either completed a co-production or were currently working on one,



thereby offering a wider view and understanding of the topic. While 10 expressed interest but did not follow through with a project, 11 respondents in the Italian group had either finalized or were actively involved in a co-production.

Invitations to take part were sent to a wide spectrum of film industry contacts, ensuring representation from both smaller independent films and larger commercial projects. A total of 80 invitations were distributed, with 41 responses received—20 from Canadian industry professionals and 21 from Italian industry professionals—resulting in a 51% response rate.



responses to the questionnaire. In-person and Zoom interviews allowed respondents to discuss their experiences and views in real-time, with opportunities for immediate follow-up questions and clarifications, which enriched the depth of responses. The email form rather, gave participants freedom to respond at their convenience and usually allow for more thoughtful and thorough responses. This multi-format approach gave participants the option of approach most appropriate for their circumstances and helped record many points of view. Responses were anonymized across all media, with identifying information eliminated to guarantee confidentiality.

Given the open-ended nature of the questions, the researcher employed an active interviewing approach to encourage detailed responses. The interviewer's background and familiarity with both Canadian and Italian film industries helped establish understanding and foster a comfortable environment as participants recognized the researcher knowledgeable and genuinely interested in their insights. Building trust and motivating participants to provide complex, sometimes delicate information about their co-production experiences depend on this familiarity.

Moreover, conducting cross-cultural interviews with Canadian and Italian participants required careful consideration of language and cultural nuances. Patton (2002) stresses the difficulties in understanding meaning across languages since words have different cultural meanings. Italian participants were interviewed in their native tongue to help to reduce possible misunderstandings; responses were carefully translated into English in order to maintain the original intent and context. Although film professionals in both English and Italian know industry terminology, some legal and technical terms needed explanation to guarantee accuracy. This awareness of linguistic distinctions helped to reduce misinterpretation and maintain participant integrity by means of responses.

After the first preliminary interview in the fall of 2023, the theoretical perspective, research questions, and study goals were polished. Interviews continued

This strategy was meant to provide a broad range of understanding of Canada-Italy co-productions.

For this study on Canada-Italy film co-productions, data collection was designed to accommodate participants' preferences and schedules, offering options for in-person interviews, Zoom calls, or email

throughout the spring of 2024, allowing for the finalization of the theoretical framework and updates to the literature review and legal context, setting the stage for comprehensive data collection. The Summer of 2024 saw further interviews; past interviews were supplemented as needed.

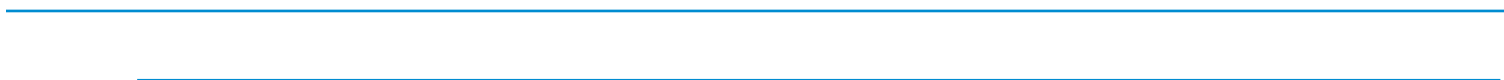
## 4.3 DATA ANALYSIS AND LIMITATIONS

To highlight differences and similarities between the experiences of Canadian and Italian respondents, a comparative analysis was conducted on themes across the two groups. This comparison helped to clarify particular regulatory, cultural, or logistical elements unique to every national context, thereby enabling a sophisticated knowledge of how co-production experiences might differ by country. Although the mixed-method approach allowed for diverse insights, some restrictions were acknowledged. The rather limited sample size might not adequately reflect the variety within the Italian and Canadian film sectors. Furthermore, the qualitative nature of the data limits the ability to generalize findings across the broader industry. Finally, the use of multiple data collection methods could lead to minor variances in response detail between interview and email formats, potentially impacting consistency.

## 4.4 ETHICAL CONSIDERATIONS

To uphold the highest ethical standards, all procedures adhered strictly to guidelines ensuring participant privacy, confidentiality, and informed consent. To protect participants' identities, data was anonymized—that is, information was deleted from records to stop any traceability. Every participant's consent guaranteed they were completely aware of the goal of the study, their role, and their right to stop at any moment without consequence. Responses and data were securely stored and managed in compliance with national and international data protection standards, incorporating encryption and restricted access to further protect participant information.

05





## 05

# FINDINGS

This analysis dissects the underlying motivations, relational dynamics, and operational challenges that characterize Canada-Italy co-productions. The responses are grouped by motivational factors, barriers, relational synergy, and operational feasibility to illustrate how Canadian and Italian industry professionals navigate their partnerships. See Appendix 2 for key anonymous quotes extracted from the interviews.

### MOTIVATIONAL ELEMENTS DRIVING CO-PRODUCTIONS

From a Canadian standpoint, 75% of the respondents mentioned access to the European market and Italian cultural depth as main reasons behind co-productions. Respondents specifically pointed out that Italian collaborations improve the cultural authenticity of projects aimed at European viewers, therefore enhancing the marketability and attraction of their work abroad.

From an Italian standpoint, the possibility to reach the North American market drove their interest; with 71% of them seeing Canada as an opportunity to expand distribution across North America. Furthermore, 60% of respondents said that working with Canadian teams helped them to learn sophisticated project management methods and technology, which they felt would improve the quality and efficiency of their productions.

### RESEARCHER INTERPRETATION:

**Cultural Motivation:** While Italians value North American market insights, Canadians concentrate on European aesthetic traits, hence both Canadian and Italian partners show a great degree of enthusiasm in cultural interaction.

**Market Expansion:** A significant mutual desire in accessing new markets indicates a clear, shared goal, demonstrating that co-productions are recognized as an essential approach for worldwide development.

### OBSTACLES IN PRODUCTIVE COOPERATION

**Barriers for Canadians:** About 65% of Canadians said they had trouble negotiating Italian bureaucracy, particularly with relation to getting filming licenses and handling different regional rules. 50% also mentioned difficulties obtaining Italian regional funds due to eligibility criteria that favor Italian-majority projects.

**Barriers for Italians:** 57% found it difficult to fit with Canadian funding criteria that often demand major creative control and battled with Canada's strict content rules. Another 48% pointed to logistical problems, especially with relation to satisfying Canadian safety requirements and regulatory expectations different from the Italian ones.

### RESEARCHER INTERPRETATION:

**Regulatory Challenges:** The data shows a substantial regulatory barrier on both sides, whereby most respondents find it difficult to fulfill cross-border compliance criteria. This implies that uniform legal systems are necessary to simplify the procedures.

**Financing Constraints:** With half of Canadians and Italians citing funding restrictions, there is a clear obstacle in securing financial support due to national preferences in funding policies.

## RELATIONAL SYNERGY IN CO-PRODUCTIONS

From the Canadian point of view, 70% appreciated the special creative contribution and cultural expertise that Italian partners provided since they felt these components gave their production a different, real touch. 40% of respondents, however, pointed to cultural disparities including different ideas of production schedules and communication techniques that occasionally led to misinterpretation.

**Italian Experience:** Italian respondents also valued Canadian contributions, with 67% appreciating the well-thought-out project management and technological expertise that Canadian teams bring to the table. On the other side, however, 48% indicated that the Canadian approach could feel rigid, limiting the creative flexibility.

### RESEARCHER INTERPRETATION:

**Complementary strengths:** Two-thirds of the respondents admit both partners have complementary knowledge, clearly showing a high degree of relational synergy. Canadians appreciated Italian cultural insights, while Italians valued Canadian organization.

**Cultural Friction:** Cultural differences in production processes and expectations emerged as a challenge for almost half of the respondents, pointing to a potential need for cultural mediation to harmonize expectations.

## LOGISTIC CHALLENGES AND OPERATIONAL FEASIBILITY

For Canadians, the logistical landscape of Italy presented challenges; 30% saw delays resulting from permit requirements and 20% encountered language hurdles adding complication in the project preparation. Nevertheless, 80% of respondents said that the scenic diversity of Italy helped their performances; this was a consideration they felt exceeded logistical challenges.

On the other side, Italians encountered operational challenges with Canadian regulations, cited by 57% as restrictive. Additionally, 33% observed that Canadian distribution networks were less accommodating to Italian films, particularly those with distinct cultural or historical themes, such as narratives centered on Italian political history, regional traditions, dialect-heavy storytelling, or deeply rooted family and religious dynamics. These themes may struggle to connect with Canadian audiences who are less familiar with Italy's socio-political landscape and storytelling conventions, thereby limiting their reach in the North American market.

### RESEARCHER INTERPRETATION:

**Operational Strengths:** Both Canadians and Italians found value in their partners' offerings (80% of Canadians appreciating Italian locations, and 57% of Italians seeing value in Canadian structures).

**Logistic Weaknesses:** Logistical setbacks, such as regional permit requirements in Italy and restrictive content standards in Canada, affected half of total respondents, suggesting a need for collaborative operational guidelines.

# 5.1 SUGGESTIONS BASED ON COMPARATIVE ANALYSIS

## DEVELOP JOINT OPERATIONAL GUIDELINES

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77% of total respondents suggested a bilateral framework to standardize regulatory requirements, simplify filming permissions, and lower bureaucratic delays. This structure might incorporate a centralized task force handling country-specific logistical problems and processing permissions.

## FLEXIBLE FUNDING AND ELIGIBILITY PROGRAMS

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70% of Italian and Canadian respondents suggested that additional support for Canada-Italy co-productions, including more flexible funding opportunities, could help increase the financial viability of projects. One that considers the unique needs and possibilities of co-productions may encourage greater collaboration and mutual benefits.

## CROSS-CULTURAL TRAINING PROGRAMS

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44% of the respondents pointed out that cultural variations are an area for improvement. Training programs focused on cultural expect-

tations, communication, and project management could harmonize collaboration styles and financial viability of projects. One that considers the unique needs and possibilities of co-productions may encourage greater collaboration and mutual benefits.

## TARGETED MARKET EXPANSION INITIATIVES

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Most of the respondents in both nations faced difficulties entering the market. Along with co-marketing techniques, establishing focused Canada-Italy distribution networks would help to facilitate the wider release of co-produced films.

## CREATION OF BILINGUAL AND CROSS-FUNCTIONAL SUPPORT CENTRES

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The respondents argued for bilingual support resources and consultation centres considering language and cultural variations. These centres could offer direction on cultural and legal nuances, therefore facilitating better co-operation.



## 5.2 SUMMARY OF DISCOVERIES

High levels of interest in cultural exchange and market expansion drive Canada-Italy co-productions, with 73% of respondents motivated by the potential for international exposure. However, regulatory compliance and funding eligibility present significant hurdles, affecting 61% of respondents and highlighting the need for more streamlined policies. Despite reports of cultural friction by 44% of respondents, there is notable synergy, as 68% appreciate the complementary skills between the two countries. Nonetheless, operational constraints remain a challenge for both Canadians and Italians, with issues such as permits, language barriers, and market alignment impacting 42% of respondents.

In addition to the previously outlined insights, two critical observations emerged from the interviews that deserve special attention.

These two observations underline the need for greater flexibility in the Co-Production Agreement and enhanced funding mechanisms to support projects at all budget levels, ensuring a more equitable and effective collaboration between the two nations.



## **INFLUENCE OF CASTING ON DISTRIBUTION AND FLEXIBILITY IN THE CO-PRODUCTION AGREEMENT**

Italian-Canadian producer Andrea Iervolino, during the 2023 Industry Day, highlighted the importance of casting decisions on pre-sales to distributors and the constraints imposed by the Co-Production Agreement. Iervolino noted:

“As far as the Italian-Canadian Co-production Treaty, I must say that it is very hard for both sides to hire international stars, something that could be a great contribution to obtaining an important distribution. There should be more freedom for the producers in this regard. Local actors (favoured and encouraged by the Treaty) are obviously important, but if cast with international names, even their fame and visibility would improve worldwide. While protecting local artists, we need the option to hire international stars. My latest production, *MODI*, is an example: Riccardo Scamarcio and Al Pacino cast together should foreshadow a strategy to be encouraged and followed in the future.”

This position was further supported by director-producer Marco Pontecorvo during the same session. While this challenge primarily affects high-budget productions, it raises important considerations about balancing local talent development with strategies for international visibility and distribution.



## **ELIMINATION OF THE DEVELOPMENT FUND**

Several interviewees raised concerns about the elimination of the Development Fund from the Italian-Canadian Co-Production Agreement. This fund had been instrumental in supporting the early stages of production, including scriptwriting, and was particularly valuable for low and medium-low budget projects.

Recent policy changes by the Italian Ministry of Culture, which include stricter access to funding and greater limitations on tax credits, have compounded these challenges. Many interviewees emphasized how the lack of early-stage financial support hinders projects' ability to secure collaborations and financing from inception. They expressed a strong hope for the reinstatement of the Development Fund, at least within the Co-Production Agreement, with collaborative efforts from both Italian and Canadian authorities to address this gap.

06

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## 06

# ACTIVE PLAYERS AND INITIATIVE TO FACILITATE CO-PRODUCTIONS

This section explores the key organizations and initiatives driving international co-productions between Italy and Canada. It highlights the influential role of film commissions, government agencies, and industry festivals in creating opportunities, providing funding, and fostering collaborative networks. These active players and strategic efforts are essential in overcoming barriers and making co-productions more feasible and successful.



## 6.1 ICFF FILM FESTIVAL CANADA

ICFF is a not for-profit film festival with national scope, and headquarters in Toronto that gathers over 250,000 people at its events annually.

Since 2012, ICFF has organized engaging cultural events faithful to its mandate of entertaining, educating, and fostering cross-cultural understanding by promoting awareness, appreciation, and pride in Canada's mosaic of heritages and culture.

With its monthly program, the annual IncluCity Festival occurring each June-July, and countless special events organized throughout the year, ICFF showcases over 180 contemporary international films with a spotlight on Italian and Canadian cinema. In fact, the festival values Italian-Canadian and Canadian content and strives to promote renowned filmmakers and storytellers as well as encouraging and promoting new talents through its festival programs.

### → ICFF INDUSTRY DAYS (FROM 2014 - PRESENT)

Since 2014, the ICFF has hosted Industry Days, a key event designed to bring together professionals from the Italian, Canadian, and broader international film industries. These gatherings create a practical and focused space for major and independent producers, distributors, and other stakeholders to network, share experiences, and discuss pressing topics affecting global film production and distribution.

Industry Days focuses major emphasis on Italian-Canadian co-productions. Sessions dedicated to closely analyzing these alliances run every year. Industry professionals from both nations share real-world knowledge and issues, therefore providing useful advice on co-production logistics. From negotiating cultural differences to handling the production and







distribution systems, the focus is on appreciating the complexity of operating across boundaries. Producers present case studies that highlight both the successes and the stumbling blocks they've encountered, including projects that achieved official certification and those that, for various reasons, did not meet certification criteria but still hold strong connections between the two countries.

During Industry Days, government officials from Italy and Canada actively participate with comprehensive explanations of their co-production agreements and financial programs. They offer clarity on how filmmakers can access financial support and outline the regulations that govern cross-border collaborations. This presence allows participants to directly engage with policymakers, ask questions, and understand the mechanisms that facilitate or complicate co-productions. Practical concerns such as qualifying

criteria for funding, application procedures, and the legal frameworks influencing large worldwide projects, frequently arise in discussions.

Workshops and panel discussions cover a range of topics, including distribution strategies. These panels are practical in nature, focusing on current trends and the realities of getting films to audiences in North America and Italy. Participants hear from distributors and producers about strategies that work—and those that don't—when navigating the international film market. Conversations address the challenges of aligning content with audience expectations in both countries, as well as the incentives available to support wider distribution. Appendix 3 provides detailed information on ICFF Industry Days from 2018 onwards.



## ICFF AT BIENNALE CINEMA VENICE FILM FESTIVAL (FROM 2021 - PRESENT)

Actively engaging with the Venice International Film Festival has been one of ICFF's main approaches to fostering cooperation between Italy and Canada, using this worldwide event as a stage to establish strong bonds and support co-productions between Italy and Canada.

In 2021, as part of its 10th-anniversary celebrations, ICFF hosted a press conference and a series of strategic meetings at the 78th Venice International Film Festival. This year marked the beginning of an official collaboration between ICFF and Venice Production Bridge. This partnership has been instrumental in advancing partnerships between industry players from Italy and Canada. Through this milestone, ICFF emphasized its commitment to facilitate cultural and professional exchanges in film production and distribution between Italy and Canada.

In 2022, the official collaboration with Telefilm Canada began, bringing the conference back to the Venice International Film Festival. That year's conference, titled "Italy-Canada Co-Action – Scouting the Film Industry's New Landscape," featured discussions and

panels focused on emerging trends, opportunities, and challenges in the evolving film industry landscape.

Building on this success, ICFF continued its active involvement with the Venice Film Festival in 2023 by organizing the "Italy-Canada Industry Connection" conference in collaboration with Telefilm Canada and the Government of Quebec. This event gathered an impressive group of filmmakers, producers, and distributors from both countries, providing a vibrant forum to discuss potential co-productions and explore collaborative opportunities. The gathering focused on shared goals and challenges within the film industry, highlighting the importance of continuous dialogue and cross-cultural collaboration.

In 2024, ICFF returned to Venice with a conference titled "Collaborative Cinema: Italy and Canada Meet in Venice". This event was designed to reflect on the past achievements of Italian-Canadian film partnerships, analyze the current landscape, and look toward future possibilities. Featuring insights from renowned industry professionals, the conference covered various aspects of co-production, from creative collaboration to distribution strategies, and underscored the importance of sustained international partnerships.





## 6.2 CHAMBER OF COMMERCE IN ROME



### → **ALICE NELLA CITTÀ' ROME FILM FESTIVAL (FROM 2023 - PRESENT)**

In 2023 and 2024, the Italian Chamber of Commerce in Rome, in partnership with the Italian Chamber of Commerce of Ontario Canada (ICCO Canada) and the ICFF film festival, organized a special opportunity for Canadian short film industry professionals to participate in Alice nella Città Short Film Days, held during the Rome Film Festival. This event is designed to facilitate direct dialogue between Canadian filmmakers and their Italian counterparts, fostering an environment focused on short film innovation, artistic approaches, and future collaborative opportunities.

As part of this initiative, ICFF and ICCO select ten Canadian delegates each year to attend the event in Rome. The Chamber of Commerce in Rome covers all travel and accommodation expenses under the “Sviluppo e Territorio” project. This delegation is given access to key networking events, workshops,

and discussions specifically tailored to the needs of short film creators and distributors, ensuring they gain valuable insights and connections within the international film community. In 2024, alongside nine Canadian short film producers from Ontario and Quebec, Nathalie Bouron, Director of Distribution & Market Development at the National Film Board of Canada, was invited to engage in discussions, share insights on distribution strategies, and explore new opportunities for collaboration within Canada and Italy.

The initiative is part of a broader agreement between ICCO Canada and the Chamber of Commerce in Rome, aimed at promoting investment, trade, and cultural partnerships between Italy and Canada. While the collaboration spans various sectors such as aerospace, agri-food, and pharmaceuticals, the film industry stands out for its cultural significance and economic potential in international cooperation.

## 6.3 ICE/ITA, ITALIAN TRADE AGENCY TORONTO

The Italian Trade Agency (ICE) is a government body focused on facilitating the international growth of Italian businesses and attracting foreign investment in Italy. It has a widespread network of offices worldwide, providing services such as information, consulting, and training to help Italian small and medium-sized enterprises operate abroad. ICE uses a variety of modern communication and promotion tools to assist these companies. In Canada, ICE has offices in Toronto, Montreal, and Vancouver. The Toronto office connects with thousands of Canadian businesses, working to develop and strengthen Italy's presence in the Canadian market. One of the main sectors of interest for ICE in Canada is the audiovisual industry.



### **SPOTLIGHT ITALY: BREAKFAST @ TIFF**

This is an annual initiative designed to promote the Italian film industry at the Toronto International Film Festival (TIFF). This event brings together Italian and Canadian film professionals for a morning of networking, industry discussions, and cultural exchange. Spotlight Italy provides a platform for showcasing Italy's vibrant film culture, highlighting opportunities for collaboration in film production, distribution, and innovation. Attendees, including producers, distributors, and media representatives, have the chance to explore new projects, discuss emerging trends in the global film market, and connect with Italian talent and industry leaders. The event aims to create lasting partnerships and to emphasize the growing connections between the Italian and Canadian film sectors, fostering an environment of collaboration and shared creative vision.



In particular, in 2023, the event featured the Head of Special Projects, Directorate General for Cinema and Audiovisual of the Ministry of Culture (DGCA-MiC) at Cinecittà Roberto Stabile and Audiovisual Specialist, Benedetta Marassi from the Italian Trade Commission. They provided valuable information to distributors about the renewed Film Distribution Fund, which was endorsed by the Ministry of Culture (MiC) for that year. These sessions aimed to inform participants about available financial support and facilitate access to international markets for Italian films.

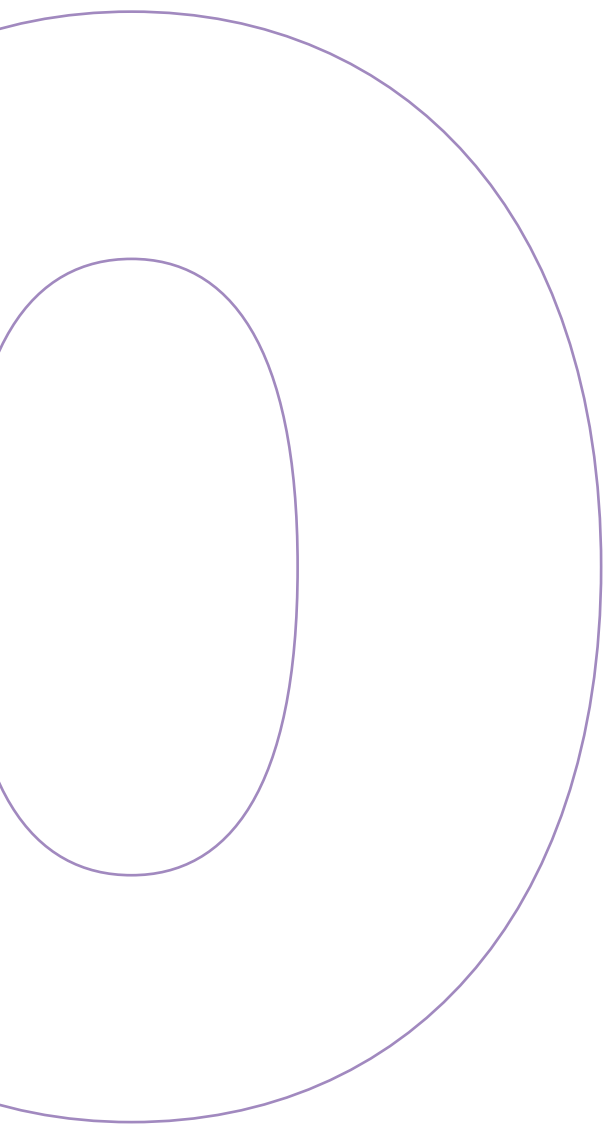
In 2024, the collaboration expanded through a partnership with Telefilm Canada. This partnership included a dedicated networking event featuring six Italian producers in fiction and documentary.

Participants had the opportunity to explore co-production possibilities and learn about the new International Distribution Fund and other incentives for filming in Italy. This initiative aimed to strengthen ties between the Italian and Canadian film industries and provide filmmakers with essential resources and connections for future projects.

## **ITALY @ HOTDOCS**

Through this program, ICE has created a meaningful platform where Italian and international industry professionals can come together, exchange ideas, and build productive connections between the Italian documentary scene and the global market. The initiative includes a series of events such as networking sessions, industry panels, and curated discussions that delve into current trends, challenges, and opportunities in documentary filmmaking. Italian filmmakers and producers can showcase their projects, opening up dialogue about co-production possibilities and distribution strategies with Canadian and international partners.

By facilitating these interactions, Italy @ Hot Docs helps to increase the visibility of Italian documentaries, supporting their journey from local storytelling to international acclaim. The program has provided valuable exposure for Italian talent, fostering collaborations and enabling Italian documentaries to reach broader audiences worldwide.





# FINAL RECOMMENDATIONS

Following an extensive examination of the international cinema landscape, legal frameworks, and tax credit systems in both Italy and Canada, along with a detailed analysis of producer's feedback from both nations, this study presents the following recommendations. These insights are intended to establish best practices for co-productions and to promote more effective and collaborative partnerships between Canada and Italy:

## DEVELOP CLEAR AND COMPREHENSIVE CO-PRODUCTION AGREEMENTS

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Co-production agreements should be drafted with clear terms defining each partner's financial contributions, creative roles, and rights over intellectual property. Because of the complex nature of international partnerships, co-producers should engage legal advisors acquainted with both Canadian and Italian film regulations. This would ensure that contracts address key aspects such as revenue sharing, distribution rights, and content ownership. The goal is to clear uncertainty and protect the interests of every partner.

## LEVERAGE FINANCIAL INCENTIVES BY MEETING ELIGIBILITY REQUIREMENTS

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Producers should start early to satisfy the qualifying criteria for both Canadian and Italian tax credits and funding programs thereby optimizing access to financial incentives. For instance, fulfilling ahead Italian's criteria and Canadian content restrictions will greatly affect the project's scope and budget. Early cooperation between film commissioners in both nations will help to effectively negotiate these criteria.

## **DEVELOP CLEAR AND COMPREHENSIVE CO-PRODUCTION AGREEMENTS**

---

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## **IMPLEMENT ADAPTIVE PROJECT MANAGEMENT TO NAVIGATE LEGAL AND BUSINESS COMPLEXITIES**

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Considering the often changing legal and regulatory environment in both nations, producers should use a flexible project management strategy. This includes keeping current with policy changes that can affect project budgets and costs: modifications in tax credit eligibility, labour laws, and distribution rules. Working with local experts and legal advisors can help anticipate these challenges and adapt plans as needed.

## **EMBED FLEXIBILITY TO TAILOR AGREEMENTS FOR LEGAL FRAMEWORK DIFFERENCES**

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Considering the distinct regulatory environments in Canada and Italy, co-production agreements should incorporate adaptable provisions that accommodate each country's legal requirements. Flexibility in clauses related to intellectual property rights, labour standards, and tax incentives can ensure compliance with both Canadian and Italian regulations without compromising the project's objectives. Including adjustable terms that allow for changes based on evolving legal requirements or unforeseen regulatory issues can prevent potential challenges, enabling a smoother adaptation process and legal compliance.

## **ENHANCE LOCAL AND INTERNA- TIONAL DISTRIBUTION STRATEGIES**

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To optimize the market reach of co-produced content, producers should design distribution methods leveraging the benefits of both domestic and international markets. While in Italy relationships with European distributors could give access to a bigger European audience, in Canada this includes satisfying Canadian content requirements for domestic broadcasters. A dual-market approach maximizes the financial and cultural impact of co-produced films and other projects.

## **DEVELOP A FORMALIZED DISPUTE RESOLUTION PROCESS**

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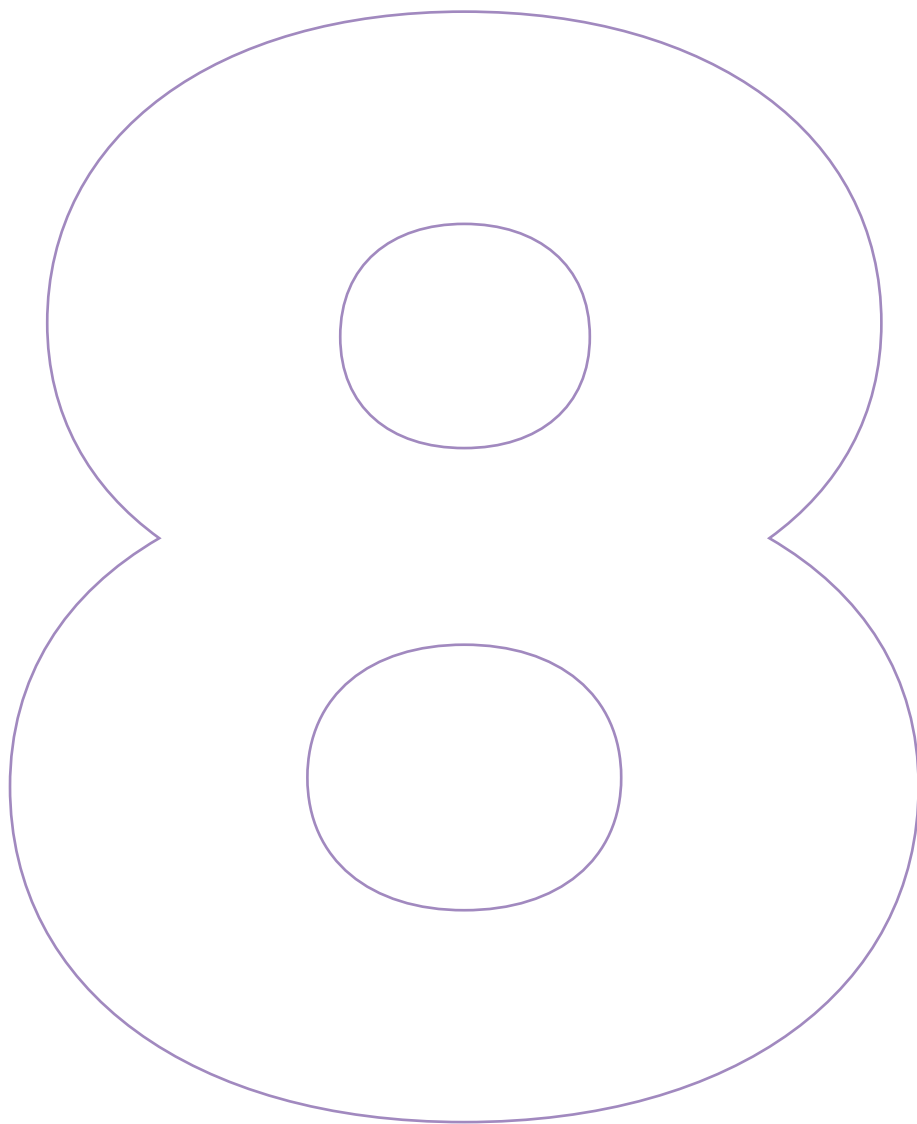
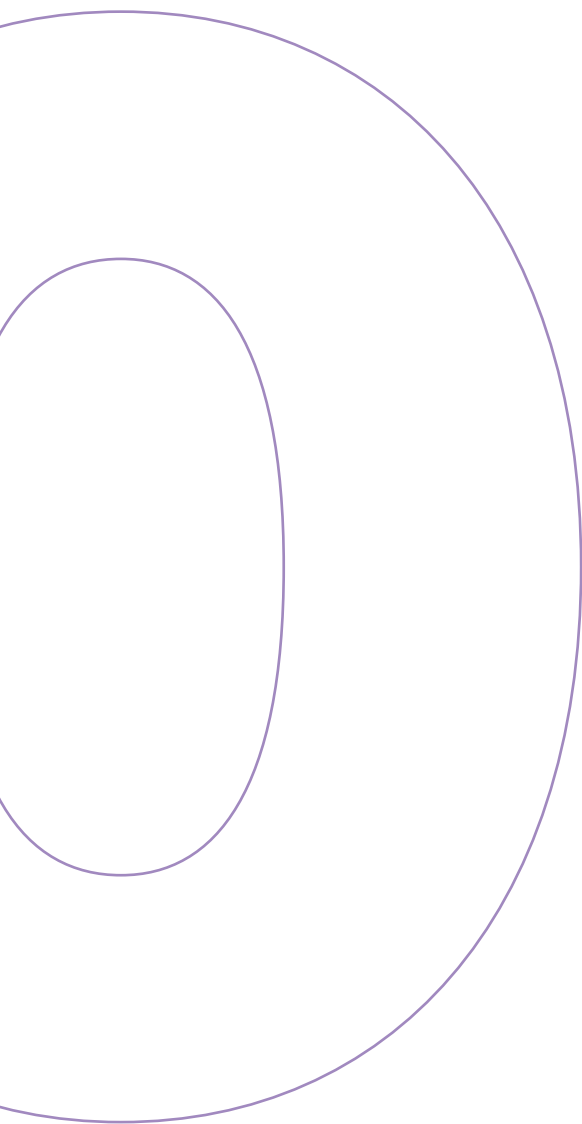
Disputes in co-productions can arise due to differing regulatory environments and business practices. Establishing a formal dispute resolution process within the co-production agreement, including options for international arbitration, can provide a structured approach to resolving conflicts. This reduces delays and promotes professionalism, therefore guaranteeing that problems are resolved without compromising long-standing relationships.

## **DEVELOP NETWORKING OPPORTUNITIES AND B2B MEETINGS**

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Encouragement of B2B conferences and organized networking events will provide producers the necessary channels to interact, exchange ideas, and investigate possible alliances. By encouraging direct contacts among business experts, planned events—ideally coordinated with Industry Days—can increase the collaborative potential of Canada-Italy co-productions.





# CONCLUSION

Focusing especially on the under-studied Canada-Italy co-production framework, this study contributes to the body of knowledge on international film co-productions. While existing scholarship examines global co-production practices and individual film industries, this study uniquely addresses the bilateral dynamics between Canada and Italy, considering cultural, financial, and legal intricacies. The theoretical insights acquired from this study provide a fresh perspective on how different national cinematic traditions can effectively collaborate through structured agreements and shared market objectives.

## 8.1 THEORETICAL CONTRIBUTIONS

### ■ ENRICHING THEORETICAL FRAMEWORKS ON CROSS-CULTURAL FILM PRODUCTION

This paper extends theories of international co-production by highlighting the nuanced motivations, barriers, and relational synergies between Canadian and Italian film professionals. It emphasizes the cultural exchange and market-driven strategies that underpin these collaborations, illustrating how co-productions serve as a channel for artistic and economic engagement across borders. By detailing the complementarity between the Canadian focus on project management and the Italian emphasis on cultural storytelling, the study contributes to a deeper understanding of cultural synergy in co-production contexts.

### ■ EXPANDING KNOWLEDGE ON CO-PRODUCTION AGREEMENTS AND LEGAL STRUCTURES

The paper theorizes that adaptive legal frameworks and flexible project management approaches are essential for successful co-productions. It provides a comparative analysis of regulatory and financial environments in both nations, revealing the necessity of tailored agreements that align with diverse jurisdictional requirements. The study gives us theoretical ideas about how integrating laws and procedures can mitigate challenges and promote smoother co-production processes, contributing to a broader dialogue on international film law and policy.

## ■ PROPOSING NEW APPROACHES IN METHODOLOGY

The way the study uses qualitative techniques to get information from business leaders offers a useful strategy for investigating international cinema production. By using comparative and thematic analysis, it shows how detailed, qualitative data can reveal complex cultural and regulatory challenges. This method offers a clear framework for future research on international collaborations and highlights the importance of using industry-focused qualitative research.



# 8.2 CONTRIBUTIONS TO THE FILM INDUSTRY IN CANADA AND ITALY

## ■ PRACTICAL INSIGHTS FOR PRODUCERS AND FILMMAKERS

For Canadian and Italian film professionals trying to negotiate the challenging terrain of co-productions, the study offers practical advice. Through stressing the advantages and difficulties of these alliances, the research provides useful advice on how to maximize financial incentives, organize agreements, and run cross-cultural teams.

## ■ BEST PRACTICES FOR SUPPORTING CO-PRODUCTIONS

The findings offer insights that could help improve regulatory frameworks and support systems for co-productions. Flexible financing eligibility, the establishment of cross-border support centres, and expedited permit clearance processes were highlighted as potential practices to reduce bureaucratic barriers and enable better cooperation. These measures could strengthen Canada's and Italy's standing on the world film scene.





## ■ **INDUSTRY DEVELOPMENT AND NETWORKING OPPORTUNITIES**

The report underlines the need for more industry-driven projects including B2B networking events and co-production training courses. Through support of government-sponsored initiatives that promote cooperation, the study helps to provide forums where business leaders could share ideas and form alliances. By means of ongoing international cooperation, these projects can boost development in the film industries of both nations, therefore yielding long-term advantages.

## ■ **ENHANCING CROSS-CULTURAL UNDERSTANDING AND COLLABORATION**

By shedding light on cultural frictions and synergies, the study provides a foundation for developing cross-cultural training programs for industry professionals. These initiatives can help Canadian and Italian partners better communicate, match methods of production, and cultivate mutual respect. More successful and compatible cooperation resulting from the focus on cultural mediation and relational synergy would enhance the creative output and cultural interaction between the two countries.

## ■ **FRAMEWORK FOR OPTIMIZING FINANCIAL INCENTIVES**

Emphasizing the need of early planning to satisfy tax credit and funding needs, the study outlines ways for producers to better negotiate the financial environments in both countries. Understanding the intricate details of qualifying rules in Canada and Italy can help filmmakers maximize their budgets and make maximum use of the tools at hand. This contribution has the potential to increase the volume and success of Canada-Italy co-productions.



# SUGGESTIONS FOR FUTURE RESEARCH

These ideas point forward opportunities to increase knowledge of international co-productions from both theoretical and practical angles, therefore encouraging the ongoing development of cooperative agreements between Italy and Canada.



## **CROSS-CULTURAL ANALYSIS OF CO-PRODUCTION AGREEMENTS**

This paper concentrated especially on the co-production agreements between Italy and Canada. Future studies could build on this study by looking at co-production treaties including other nations with different legal and cultural systems. Comparative research across many nations or regions could reveal special difficulties and solutions in co-productions, especially in balancing creative control, financial contribution, and regulatory obligations. Such research would provide a more all-encompassing view of how co-production agreements affect the creative output and success of international alliances as well as their global efficacy.



## **IMPACT OF LEGAL STRUCTURES ON CREATIVE OUTCOMES**

While this study emphasizes the legal and business frameworks guiding co-productions, future research could investigate the direct impact of these frameworks on creative outcomes. Examining how various legal rules, financing sources, and contractual duties affect artistic decisions, production quality, and audience reception would help further understand. By linking legal structures to creative outcomes, researchers can provide valuable insights into how policy and regulation shape the cultural and artistic contributions of co-productions.



## **LONGITUDINAL STUDIES ON THE EVOLUTION OF CO-PRODUCTION AGREEMENTS**

As international relations, laws, and industry standards change, co-production treaties and agreements also alter. Longitudinal research tracking the evolution of co-production agreements over time could provide insights on how these treaties fit changing labour laws, digital media, or evolving intellectual property standards. Such research could be valuable for policymakers and industry stakeholders aiming to optimize co-production agreements for future needs.



## **EXPLORING THE ROLE OF TECHNOLOGY IN CO-PRODUCTION DYNAMICS**

Technological advancements, particularly in virtual production, artificial intelligence, remote collaboration, and digital distribution, are increasingly influencing how co-productions are managed. Studies could look at how technology might help to solve logistical problems, support worldwide cooperation, and enable multinational alliances. This might include examining how technology affects cost-sharing, intellectual property protection, and communication inside co-productions, thereby offering useful insights on how technical tools might simplify worldwide cooperation.



## **AUDIENCE PERCEPTION AND MARKET IMPACT OF INTERNATIONAL CO-PRODUCTIONS**

Examining audience perceptions on foreign co-productions and their effects on market performance is another topic of future investigation. Knowing how viewers view co-production content—especially in terms of cultural authenticity, storytelling, and quality—could give producers and legislators important insights. Future research could also look at how co-productions perform in different markets and what elements support their success or failure, therefore providing understanding of how national and cultural elements affect audience involvement.



## **CASE STUDIES OF SUCCESSFUL AND CHALLENGING CO-PRODUCTIONS**

Future research could benefit from in-depth case studies that examine specific successful and challenging co-productions, offering practical lessons learned. Examining actual co-productions that overcome particular challenges or show significant success will help researchers to offer a sophisticated knowledge of the difficulties in these alliances. Case studies from several facets of the film industry—such as documentary, animation, or television—could potentially show variances in co-production techniques and contractual requirements.



## **THE ROLE OF GOVERNMENT POLICY IN SHAPING CO-PRODUC- TION ENVIRONMENTS**

Finally, further research could investigate the role of government policy in fostering a favourable environment for co-productions. Comparative studies of nations with highly supportive co-production policies against those with low support could expose the influence of government participation on the expansion and sustainability of the film sector. This research could also explore how policy changes, such as increased tax incentives or relaxed content quotas, impact international partnerships, offering recommendations for governments aiming to attract co-productions.

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# SURVEY

## APPENDIX 1a - ENGLISH

ICFF INITIATIVE TO PROMOTE CANADA-ITALY COLLABORATIONS AND CO-PRODUCTIONS  
THANK YOU FOR YOUR PARTICIPATION. YOUR ANSWERS WILL BE KEPT CONFIDENTIAL.

Group 1: If you have already filmed in Italy and/or Canada, please answer Questions 1-16.

Group 2: If you are planning to film in Italy and/or Canada someday, please answer Questions 17-23.

### GROUP 01

1. What was the title of your production?

2. What type of production was it? Check all applicable categories:

a. Co-Production

b. Collaboration

c. Locatio Shoot

Was it a:

a. Feature Film

b. Series

c. Digital Media

d. Fiction

e. Documentary

f. Other (please specify)

3. What language?

a. Italian

b. English

c. French

d. Other (please specify)

4. Please list the production companies involved and their nationalities.

5. Did you initiate the co-production/collaboration or were you approached to participate?

6. What was your production budget split?
7. What was your budget?
  - a. Under \$1M
  - b. \$1-3M
  - c. \$4-10M
  - d. Over \$10M
8. Was the budgeting accurate? Were there any surprises?
9. Did you have any funders? If so, please list them.
10. Were you aware of the Canada-Italy Treaty? If yes, what benefits did it provide?
11. If you decided not to use the Treaty benefits, why?
12. How was the production received by the market? Were there any sales or audiences beyond Canada and Italy? If so, where?
13. What aspect of the co-production/collaboration worked well?
14. What aspects require improvement?
15. Have you had a co-production/collaboration outside of Canada-Italy? If so, please list the countries involved.
16. How would you like to use ICFF's platform to facilitate greater cooperation? What would you like to see or suggest?

## **GROUP 02**

17. What would entice you to get involved in a Canada-Italy collaboration project?  
*(For example, creative demands related to casting, locations, or other expertise, as well as the country's ability to raise necessary financing for the project.)*

18. If you are currently developing a project, what kind is it?

- |                 |                |                      |
|-----------------|----------------|----------------------|
| a. Feature Film | b. Series      | c. Digital Media     |
| d. Fiction      | e. Documentary | f. Other: Short film |

19. What kind of potential partners are you looking for? Do you need any help in finding them?

20. What kinds of professionals would you like to include in your collaborative team?

- |                     |              |                    |
|---------------------|--------------|--------------------|
| a. Directors        | b. Producers | c. Writers         |
| d. Cinematographers | e. Animators | f. Special Effects |
| g. Actors           | h. Composers | i. Other           |

21. What barriers are hindering you from moving forward on a collaborative Canada-Italy project?

22. Have you ever had a co-production/collaboration with countries other than Canada or Italy?

23. How would you like to use ICFF's platform to facilitate greater cooperation? What would you like to see or suggest?

**Thank you again for your time and contribution to this important study. Your answers will be kept confidential.**

***ICFF Research Team***

## APPENDIX 1b - ITALIAN

INIZIATIVA PER PROMUOVERE E SOSTENERE COLLABORAZIONI E CO-PRODUZIONI TRA ITALIA E CANADA  
GRAZIE PER LA VOSTRA COLLABORAZIONE. LE VOSTRE RISPOSTE SARANNO MANTENUTE CONFIDENZIALI.

Gruppo 1: Se ha già girato in Italia e/o in Canada, risponda alle domande 1-16.

Gruppo 2: Se ha intenzione di girare in Italia e/o in Canada nel futuro, risponda alle domande 17-23.

### GRUPPO 1

1. Qual era il titolo della vostra produzione?

2. Che tipo di produzione era? Spuntare tutte le categorie applicabili:

a. Co-produzione

b. Collaborazione

c. Riprese on location

Era un:

a. Lungometraggio

b. Serie

c. Media digitali

d. Fiction

e. Documentario

f. Altro (specificare)

3. Quale lingua è stata usata?

a. Italiano

b. Inglese

c. Francese

d. Altro (specificare)

4. Si prega di elencare le società di produzione coinvolte e le loro nazionalità.

5. Ha iniziato la co-produzione/collaborazione o è stato contattato per partecipare?

6. Qual è stata la suddivisione del budget di produzione?
7. Qual è stato il vostro budget?
- a. Sotto 1 milione di dollari      b. 1-3 milioni di dollari      c. 4-10 milioni      d. Oltre 10 milioni di dollari
8. Il budget era accurato? Ci sono state spese impreviste?
9. Avete avuto dei finanziatori? Se sì, si prega di elencarli.
10. Eravate a conoscenza dell'Accordo tra Italia e Canada? In caso affermativo, quali vantaggi ha apportato?
11. Se avete deciso di non avvalervi dei benefici dell'Accordo, perché?
12. Come è stata accolta la produzione dal mercato? Ci sono state vendite o pubblico oltre a quello canadese ed italiano? Se sì, dove?
13. Quale aspetto della co-produzione/collaborazione ha funzionato?
14. Quali aspetti devono essere migliorati?
15. Ha avuto esperienza di una co-produzione/collaborazione al di fuori del Canada-Italia? In caso affermativo, si prega di elencare i paesi interessati.
16. Come vorrebbe utilizzare la piattaforma ICFF per facilitare una maggiore cooperazione? Quali suggerimenti o idee vorrebbe proporre?

## **GRUPPO 2**

17. Cosa la spingerebbe a partecipare a un progetto di collaborazione Italia-Canada?  
(Ad esempio, esigenze creative legate al casting, alle location o ad altre competenze, nonché la capacità del paese di raccogliere i finanziamenti necessari per il progetto.)



18. Se sta attualmente sviluppando un progetto, di che tipo è?

- |                   |                 |                        |
|-------------------|-----------------|------------------------|
| a. Lungometraggio | b. Serie        | c. Media digitali      |
| d. Fiction        | e. Documentario | f. Altro (specificare) |

19. Che tipo di potenziali partner sta cercando? Ha bisogno di aiuto per individuarli?

20. Che tipo di professionalità vorrebbe includere nel vostro team?

- |                               |                          |                                |
|-------------------------------|--------------------------|--------------------------------|
| a. Amministrazione            | b. Produttori            | c. Scrittori                   |
| d. Direttori della fotografia | e. Esperti di animazione | f. Esperti di effetti speciali |
| g. Attori                     | h. Compositori           | i. Altro                       |

21. Quali ostacoli le impediscono di procedere con una collaborazione tra Italia e Canada?

22. Ha mai avuto una coproduzione/collaborazione con paesi diversi dal Canada o dall'Italia? In tal caso, si prega di elencarli.

23. Come vorrebbe utilizzare la piattaforma ICFF per facilitare una maggiore cooperazione? Quali suggerimenti o idee vorrebbe proporre?

**Grazie ancora per il tempo che ci avete cortesemente dedicato per aiutarci in questo importante studio.**

***Il Team di Ricerca ICFF***

# APPENDIX 2

## 1. Motivational Elements Driving Co-Productions

### From a Canadian Perspective:

- “Collaborating with Italian partners provides cultural depth, which enhances the marketability of our projects in Europe.”
- “Italian partnerships improve the authenticity of stories aimed at European audiences.”
- “Access to Italy’s scenic diversity gives our productions a unique visual appeal.”

### From an Italian Perspective:

- “Canada offers a great opportunity to expand distribution across North America.”
- “Working with Canadian teams has improved our understanding of advanced project management and technology.”
- “Canadian partners bring a level of organization and professionalism that raises the quality of our productions.”

## 2. Obstacles in Productive Cooperation

### Barriers for Canadians:

- “Italian bureaucracy, especially regarding filming permits and regional rules, is a significant hurdle.”
- “Eligibility criteria for Italian regional funds favor Italian-majority projects, making access difficult.”

### Barriers for Italians:

- “Canadian funding criteria often demand major creative control, which clashes with our creative goals.”
- “Canada’s strict content rules limit creative flexibility and complicate co-production approvals.”
- “Canadian safety regulations and logistical expectations differ from Italy’s, creating operational challenges.”

## 3. Relational Synergy in Co-Productions

### From a Canadian Perspective:

- “Italian partners bring a unique creative perspective and cultural expertise, giving our productions an authentic touch.”
- “Cultural disparities in communication styles sometimes lead to misinterpretations during the production process.”

**From an Italian Perspective:**

- “Canadian teams excel in project management and technology, which improves production efficiency.”
- “The Canadian approach can feel rigid at times, limiting creative flexibility.”

**4. Logistic Challenges and Operational Feasibility****For Canadians:**

- “Navigating Italy’s regional permit requirements caused delays in production.”
- “Language barriers added complexity to project preparation and execution.”

**For Italians:**

- “Canadian regulations can feel restrictive and limit operational flexibility.”
- “Canadian distribution networks are less accommodating to Italian films without significant alignment with North American themes.”

# APPENDIX 3

## INDUSTRY DAY 2018

### ITALY-CANADA CO-PRODUCTION: A GROWING TREND IN FACTUAL

- **Mark Musselman**, Film Producer, Barney's Version
- **Evan Ottoni, Director**, Tulipani, Love, Honour and a Bicycle
- **Dale Hildenberg**, Director, Road to the Lemon Grove
- **Giacomo Gianniotti**, Actor and Producer, Azzurro

*The lively and informative panel brought together senior industry professionals who shared their experiences working on Italian-Canadian co-productions and outlined their vision for the future of cross-border collaboration. The discussion was enriched with three compelling case studies: Barney's Version, Tulipani, Love, Honour and a Bicycle, and Road to the Lemon Grove, each exemplifying the success and potential of these international partnerships. The panel provided valuable insights into the challenges and opportunities in co-production, highlighting how creative synergies between Italy and Canada can drive the industry forward.*

## INDUSTRY DAY 2019

### ITALIAN-CANADIAN -CO-PRODUCTIONS: AN EMERGING TREND

- **Moira Romano (Moderator)** - Executive Producer, ETV Film Inc.
- **Roberto Stabile** - Head of International Department, ANICA
- **Marco Giudici** - Director, RAI Italia
- **Ken Cancellara** - Producer, From the Vine
- **Sean Cisterna** - Director, From the Vine

*Industry Day 2019 focused on co-productions, offering valuable networking opportunities that sparked successful Italian-Canadian projects. The event featured Italian-Canadian author and executive producer of From the Vine, Ken Cancellara, and director Sean Cisterna, who shared their experience filming in southern Italy and their successful story in making an official Italian-Canadian co-productions. A dynamic panel discussion with industry experts Roberto Stabile, Head of the International Department at ANICA, and Marco Giudici, Director of RAI Italia, explored themes such as current events, business and creative models, and emerging technologies in Italy. The challenges and opportunities that shape the growing relationship between the Canadian and Italian film industries at both the industry and the individual company level were discussed.*

## INDUSTRY DAY 2020

- **Nataline Rodrigues** - Director of Original Programming for Rogers
- **Simone Catania** - Co-Founder, Producer Indyca and producer of the Italian-Canadian official co-production "Cuban Dancer" and "We are the Thousand"
- **Michael McMahon**, President & Executive Producer at Primitive Entertainment Inc. and Co-Chair of the

Board of Directors of Hot Docs – collaborated with Simone on “We are the Thousand”

- **Marinella Montanari** - Executive Director, JOBEL Art for Earth
- **Maria Grazia Mattei** - Founder and President of MEET
- **Manuela Cacciamani** - CEO Onemore Picture involved in co-production Italy-Canada VR projects – Now CEO of Cinecittà Studios
- **Nicola Sganga** - CEO Nema FX
- **Andrea Spagna** - Advisor for Marketing and Business development, Istituto Luce Cinecittà

*Between all of the projects highlighted, the most important were “Cuban Dancer” and “We are the Thousand” which are actual collaborations between Italy and Canada. It is also important to note the participation of Manuela Cacciamani in the Virtual reality segment with a short film that was presented in Venice – she then became the CEO of Cinecittà.*

## INDUSTRY DAYS 2021

### THE FUTURE OF PUBLIC SCREENINGS

- **Derrick de Kerckhove** – Former student and successor of McLuhan, Professor, and Mass Media Expert
- **Vincenzo Guzzo** – CEO, Cinémas Guzzo
- **Ezio Greggio** – Director Monte Carlo Film Festival de la Comédie
- **Don Shaw** – Senior Director, Cinema Sales, Christie Digital

*They did not talk about one project but in general about the distribution of foreign films in foreign countries*

### DEAN MARTIN: THE KING OF COOL

- **Deana Martin**, daughter of the Dean Martin and Executive Producer of the film
- **Tom Barry**, Executive Producer
- **Tom Donahue**, Director
- **Ilan Arboleda**, Producer

*The topic was the movie which is “Italo-American”*

### INTERNATIONAL ANIMATION

- **Tony Tarantini** – Professor Sheridan College, Faculty of Animation, Arts & Design
- **Vincenzo Nisco** – Art Director, Rainbow
- **Frank Falcone** – President and Executive Director, Guru Studio
- **Alan Vele** – CEO and Producer, Al One
- **Alan Barillaro** – Director of Disney’s “Piper”
- **Peter Nalli** – Head of Animation and VFX, ILBE



- **Giorgio Scorza** – Director and Art Director of Movimenti Productions (“Strappare lungo i bordi”)

*The topic is different pipelines between Italy and Canada and how to work in co-productions between Italy and Canada and foreign countries at large*

## **CO-PRODUCTIONS ITALY-CANADA**

- **Nick Iannelli** – Senior VP of Post Productions, Take 5 Productions
- **Francesca Accinelli** – Director, Promotion and Communications, Telefilm
- **Andrea Biscaro** – Producer of “Across the River and Into the Trees”
- **Robert K. MacLean** – Canadian Producer of “Across the River and Into the Trees”
- **Enrico Ballarin** – Executive Producer of “Cyrano”

*None of them are Italian-Canadian co-productions but there’s a component of “Canada” with the involvement of BRON Studios with “Cyrano” filmed in Italy + “Across the river into the trees” also filmed in Italy but English production with American actors.*

## **VIRTUAL PRODUCTIONS**

- **Bob Caniglia** – Director of Sales and Operations, BlackMagic
- **James Knight** – Global Director of Sale and Entertainment + VFX, AMD
- **Max Rocchetti** – Director, Luno Studios
- **Ryan Beagan** – VP of Virtual Production at Warner Media

*No Italian-Canadian projects, just confrontations of Italian virtual productions vs Canadian virtual productions.*

## **INDUSTRY DAYS 2022**

### **NEW PATHS FOR DISTRIBUTION**

- **Tammy Frick** – CEO of the Canadian Academy
- **Jim Sherry** – Consultant Netflix
- **Sarah Timlick** – Director of Distribution, Elevation Pictures
- **Michael Mosca** – CEO at Equinoxe Films
- **Monica Ciarli** – Head of International Office, Minerva Pictures
- **Tom Alexander** – Director, Theatrical Releasing at Mongrel Media

*Once again – We did not focus on one project alone, but we talked in general about the distribution of foreign films in foreign countries*

## **ITALIAN-CANADIAN CO-PRODUCTIONS**

- **Mauro Aragoni** – Director – “That Dirty Black Bag”
- **Giacomo Gianniotti** – Actor, “From Scratch”

- **Andrea Iervolino** – Producer, ILBE “Lamborghini: The Man Behind the Legend”
- **Tembi Locke** – Author, “From Scratch: A Memoir of Love, Sicily and Finding Home”
- **Annamaria Morelli** – CEO, Elsinore Film & Producer, “Amanda”
- **Bobby Moresco** – Director – “Lamborghini: The Man Behind the Legend”
- **Nicola Serra** – Producer, “That Dirty Black Bag”, Managing Director, Palomar
- **Steven Thibault** – COO, BRON Studios, Producer “That Dirty Black Bag”v

*Focus on the co-production series*

- *between Palomar and BRON Studios (BC) “That Dirty Black Bag”, which was filmed in Italy and was produced thanks to a joint venture between Canada and Italy. The series was not renewed for season 2.*
- *the series “From Scratch” which, albeit not being an Italian or Canadian production, was filmed entirely in Italy and featured prominent Italian-Canadian actor Giacomo Gianniotti. Thanks to these experiences, Gianniotti also landed the role of “Diabolik” in Manetti’s franchise of the beloved comic.*
- *The film “Lamborghini: The Man Behind the Legend” which is American film with a predominantly Italian story but feature Italian-Canadian director Andrea Iervolino.*

## DIGITAL HUMAN AND AI

- **David Usher** – Founder at Reimagine AI
- **Stephan Kozak** – Creative Research Lead, VFX Supervisor
- **Spencer Idenouye** – Virtual Production Lead, Mocap Specialist at SIRT
- **Jason Hunter** – Production Lead at SIRT
- **Edward Hanrahan** – Director of Virtual Production at William F. Whites International
- **Matthew K. Nayman** – Lead DoVP at Immersion Room
- **Pasquale Croce** – Virtual Production Supervisor, EDI Effetti Digitali Italiani
- **Connor Murphy** – Virtual Production Manager The Third Floor Inc

*No Italian-Canadian collaborations, just comparisons between Italian and Canadian pipelines and developments*

## THE FUTURE OF ANIMATION IS IMMERSIVE

- **Tony Tarantini** – Professor of the Faculty of Animation, Arts & Design at Sheridan College
- **Paolo Granata** – Associate Professor in Book and Media Studies at St. Michael's College, Uoft
- **Miles Dale** – Creative Lead, Disney Animation: Immersive Experience
- **Massimiliano Siccardi** – Creator, Immersive Van Gogh Exhibit
- **Sandro Del Rosario** – Visual and Media Artist, Art Director at the Williams Institute

*Mainly how Italian Massimiliano Siccardi has inspired Miles Dale with his immersive entertainment and exhibit, which led to the creation of Disney Immersive.*

## INDUSTRY DAYS 2023

### ITALIAN-CANADIAN CO-PRODUCTIONS

- **Muriel Rosilio** – Vice President of Global Business Development, Wattpad WEBTOON Studios

- **Carlo Salem** – Head of International Film, Leone Film Group
- **Graham Fraser** – Producer
- **Marco Pontecorvo** – Director, Director of Photography
- **Marco Serrecchia** – Producer of “Sacred Creatures”
- **Karen Storwick** – Combined Forces Production Collaborative
- **Robert Curtin** – Combined Forces Production Collaborative
- **Andrea Iervolino** – Producer & Founder, ILBE, “Ferrari”

*Main focus on the partnership between Leone Film Group (Italy) and Wattpad Webtoon Studios (Canada) on a partnership deal to creating multiple series originated from the Wattpad platform. This pre-existing partnership will lead to multiple productions filmed in Italy and co-produced with the Canadian company (see: <https://company.wattpad.com/blog/wattpad-webtoon-studios-and-leone-film-group-to-develop-a-slate-of-films-for-international-and-local-production-in-italy>).*

*Another important focus is on “Sacred Creatures” a current Italian-Canadian film in post-production. Lastly, we talked about the making of “Ferrari”, Italian film with American cast but Italian-Canadian producer.*

## **FILM DISTRIBUTION STRATEGIES**

- **Matt Orenstein** – Vice President, Acquisitions and Strategy Vortex Media
- **Michael Paszt** – Managing Partner, Raven Banner Entertainment Inc.
- **Paul Dergarabedian** – Senior Media Analyst, ComScore
- **Sarah Timlick** – Director of Sales Distribution & Development, Elevation Pictures

*General talk about foreign film distribution*

## **CO-PRODUCTIONS IN SERIES**

- **Sergio Navaretta** – Director “The Cuban”
- **Stefan Scaini** – Director, “Home Sweet Rome”
- **Pedro Citaristi** – CEO & Founder - Red Monk Studio
- **Courtney Jane Walker** – Showrunner, Home Sweet Rome
- **Pietro Pinetti** – CEO & Co-Founder - Studio Bozzetto
- **Ghislain Cyr** – Creative Director and Executive Producer of Sphere Media

*Focus on the official Italian-Canadian co-production animation “Dream-catchers” and the Italian-Canadian-American series “Home Sweet Rome”. All projects actually featured a strong Italian-Canadian collaboration and partnership.*

## **IN CONVERSATION WITH...**

- **Frank Siracusa** – President and CEO of Whizbang Films, Inc.
- **Nick Iannelli** – Senior Vice President, Take 5 Productions

*Talk about Siracusa’s career and focus on the remake of the Italian original series DOC – now being*

*remade with a Canadian production and a Canadian/American cast.*

## **INDUSTRY DAYS 2024**

### **HORROR FILMS**

- **Chris Alexander** – Journalist, Producer and Film Critic
- **Andrea Niada** – Director of “Home Education”
- **Alex Kavanagh** – Costume designer for “Saw” and “Resident Evil: Afterlife”
- **Vincenzo Natali** – Director of “Cube” and “Splice”
- **Sarah Timlick** – Director of Sales Distribution & Development, Elevation Pictures

*Confrontation between Italian and Canadian horror films – then and now.*

### **BOOK-TO-FILM ADAPTATIONS**

- **Nick Iannelli** – Senior VP Post, Take 5 Productions
- **Fabio Mollo** – Director, “Nata per te”
- **Sherren Lee** – Director “Float”
- **Neri Marcorè** – Director and Actor “Zamora”
- **Ken Cancellara** – Producer “From the Vine”

*The discussion was centered not around Italian-Canadian co-pros but more towards how to adapt a book or a real-life event to a movie.*



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