Transnational Hollywood:

French-American Relations and Circulations in the Screen Media Industries

**Transnational perspectives on copyright law and film authorship**

As part of my Ph.D. program, I study film authorship and copyright law in the US and in France. I completed a first axis of my “Transnational Hollywood” research, which aims at understanding how international copyright battles and international circulations of films and filmmakers took part in the construction of film authorship and film nationalism. I focus on two international organizations: the International Federation of Film Producers Associations and the International Federation of Film Authors. Both were created during the negotiation of the 1952 Universal Copyright Convention and comprised members from dozens of countries. Led by French, Italian and American producers associations (including the MPAA), the International Federation of Film Producers claimed the ownership of films by producers and opposed similar claims made by directors and screenwriters. Founded by French and Italian film directors and screenwriters, the International Federation of Film Authors defined screenwriters, directors and composers as authors and advocated for moral rights. These two federations also opposed on trade agreements between American and European governments. In these battles, the two federations promoted competing views of film authorship and film nationality. Their claims were shaped by unequal film circulations, cultural hierarchies between national cinemas as well as the political divisions of the cold war. I completed this research as part of my Ph.D. program.

A second part of my research for the PICS program is in the making and focuses on internet copyright infringement. The fight against "internet piracy" was first codified by the World Intellectual Property Organization Copyright Treaty of 1996. Several laws punishing internet piracy were then adopted in France and in the US, such as the Digital Millennium Copyright Act and the HADOPI law. These law were supported by most film unions, including the Directors’ Guild of America and the Société des Réalisateurs de Films, and criticized by independent or experimental filmmakers. I will present how French and American organizations and filmmakers collaborate to enforce copyright law or to promote alternative views of film property on digital media.

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