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Channelling Globalism: Canal + as Transnational French Genre Film Producer

This paper will examine how Canal + has contributed to the post-millennial consolidation of two (frequently overlapping) 'exogenous' genres within the French filmmaking landscape: romantic or family comedies and youth films. These genres will provide a case study for highlighting and probing the precise nature of the institution's important role in the accelerated transnationalisation of the French nation's genre filmmaking practice.

Canal + has credits on many recent romcoms and teenpics across the board from box-office smashes to auteur comedies: from high-grossing domestic hits *LOL (Laughing Out Loud)* (Lisa Azuelos, 2008) and *La Famille Bélier* (Éric Lartigau, 2014) to auteurist dark comedy bromance *Les Deux amis* (Louis Garrel, 2016), to name a few prominent recent examples from amid dozens of others. A film such as well-known pre-teen comic strip adaptation *Lou! Journal intime* (Julien Neel, 2014), meanwhile, foregrounds the company's association with Americanised franchise models of film production. Not only do these films speak to the positioning of Canal + as a transnational, transmedia production entity in various ways, but this paper will argue that analysing the new French genre trends in whose burgeoning the company has been instrumental suggests the complexities of unpicking geo-cultural allegiances and influences in an ever more multidirectional, multiplatform, cross-hybridising mediasphere. Specifically, it will argue that - like the European audiovisual mainstream as a whole - French genre films are bound up in an increasingly transnational 'whorl of intertextuality' (Stam), and that multinational conglomerates such as Canal + promote such dialogue. However, I will nonetheless suggest that, with the primary audience of the French-language genre films under discussion remaining overwhelmingly domestic, these recent films - forming an important component of Canal +'s production slate and catering to its core market (notably via television

distribution) – reveal subtly nationalistic inflections embedded in the working out of their generic tropes, suggestive of a partial and highly ambivalent embrace of what Raphaëlle Moine calls 'neo-globalised' film culture.