

# EUROPEAN FILM FORUM

MONDAY  
11 FEBRUARY  
2019  
2.00 > 5.00 P.M.  
The Ritz-Carlton,  
Potsdamerplatz 3,  
Berlin

CREATIVE EUROPE MEDIA @ BERLINALE

## SUBTITLING AND DUBBING: USING TECHNOLOGY TO HELP EUROPEAN FILMS TRAVEL

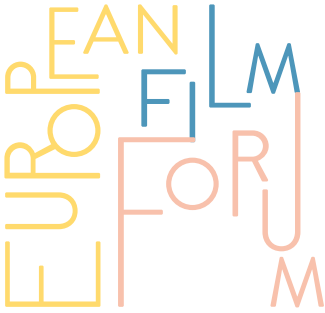


#EuropeanFilmForum  
@MEDIAProgEU



Creative  
Europe  
MEDIA





The aim of the European Film Forum (EFF) is to develop a strategic policy agenda, opening up new perspectives on the challenges and opportunities brought about by the digital revolution. It was set up as the result of a proposal by the European Commission in its 2014 Communication on “European Film in the Digital Era”. In the context of the Commission’s Digital Single Market Strategy, it is essential to discuss how the competitiveness, visibility and innovation capacity of the European audiovisual sector can be enhanced.

The EFF is making a vital contribution to formulating European Commission thinking on key legislative initiatives and provided input for the proposal for the period 2021-2027. That included proposals for a significant increase in the future MEDIA budget.



# SUBTITLING AND DUBBING: USING TECHNOLOGY TO HELP EUROPEAN FILMS TRAVEL

Subtitling and dubbing are essential components of the circulation of European works, particularly given Europe's linguistic and cultural diversity. The demand for diverse audiovisual content – not just for films but also for TV series – has risen over the past years. What has triggered this increase in demand for 'non-national' content? What can we learn from successful TV series? Can the film industry learn from TV? And vice-versa, what can TV learn from film production when it comes to subtitling and dubbing? Are there constraints for films which do not exist for TV?

Increasing availability of European works across borders implies costs, in particular for subtitling/dubbing films into different languages. These costs are frequently co-financed by public bodies such as national film agencies, or the European Union via the distribution and online distribution schemes of the Creative Europe MEDIA sub-programme.

Whilst subtitling/dubbing are key to promoting cultural diversity and reaching out to new audiences, some inefficiencies prevent operators

(cinemas, broadcasters, VoD services) from proposing versions of films in a language other than the official language(s) of the territory where they are shown. For instance, language versions are not easy to find for audiovisual media service providers, including broadcasters and VoD services, and this has an impact on the programming of films.

Subtitling costs are the same for any given language. This cost may deter audiovisual players from releasing films with subtitling in languages spoken by a small number of people. There is no certainty that for some target audiences, the potential demand for non-national European films will compensate for the subtitling costs. This consideration may deter rights holders from releasing films with subtitling in the language of countries with a low production capacity.

Therefore lowering the costs of subtitling is imperative because it will directly impact the circulation of films. Various technologies have emerged and are being used within the industry. How best do we develop these?

# PROGRAMME

- 14.00 - 17.00**      **SUBTITLING AND DUBBING USING TECHNOLOGY TO HELP EUROPEAN FILMS TRAVEL**  
INTRODUCTION AND MODERATION: Marjorie Paillon
- 14.00 - 14.15**      **KEYNOTE SPEECH**  
**Mariya Gabriel**, European Commissioner  
for Digital Economy and Society
- 14.15 - 14.25**      **OPENING REMARKS**  
**Petra Kammerevert**, MEP, Chair of the European Parliament  
Committee on Culture and Education
- 14.25 - 14.55**      **FIRESIDE CHAT**  
**Marjorie Paillon** and **Karin Annell**, Business  
Affairs and International Sales, Wild Side, Producer  
of Italian TV series, *My Brilliant Friend*, *The Young Pope*

14.55 - 15.45

### **CIRCULATING AUDIOVISUAL CONTENT IN A MULTILINGUAL DIGITAL MARKET**

**Patrick Leusch**, Head of European Affairs, Deutsche Welle

**Kristine Knudsen**, Co-founder, Knudsen &  
Streuber Medienmanufaktur

**Jenny Walendy**, Legal and Business Affairs, The Match Factory

15.45 - 16.55

### **HOW TECHNOLOGY IS MAKING EUROPEAN WORKS MORE ACCESSIBLE**

**Annemie Degryse**, Producer, Lumière

**Miriam Hagmann-Schlatterbeck**, Project Coordinator,  
ZDF Digital

**Federico Keen**, Lead Developer and Head of Subtitling, MUBI

**Maarten Verwaest**, CEO and Founder, Limecraft

16.55 - 17.00

### **CLOSING REMARKS**

**Giuseppe Abbamonte**, Director Media Policy,  
European Commission

17.30 - 19.00

### **NETWORKING DRINKS**

# SPEAKERS

FROM THE EUROPEAN COMMISSION



## Mariya Gabriel

**Commissioner for Digital Economy and Society**

Bulgarian-born Mariya Gabriel is the current European Commissioner for Digital Economy and Society. She was the Vice-President of the EPP Group in the European Parliament from 2014-2017. Mariya Gabriel was a Member of the European Parliament, EPP/GERB (Citizens for European Development of Bulgaria) from 2009-2017. Since 2012, Mariya Gabriel has served as Vice-President of EPP Women. Prior to this she was Parliamentary Secretary to MEPs from the GERB political party within the EPP Group in 2008-2009. She is part of project teams, such as Digital Single Market, Energy Union, Better Regulation and Interinstitutional Affairs, Budget and Human Resources, and Jobs, Growth, Investment and Competitiveness.

As a member of the project teams, her responsibilities include launching ambitious proposals for the completion of a connected Digital Single Market, supporting the development of creative industries and of a successful European media and content industry, as well as other activities turning digital research into innovation success stories.



## Giuseppe Abbamonte

**Director Media Policy, European Commission (DG CONNECT)**

Giuseppe Abbamonte has been a Director in DG CONNECT since 2014. His Directorate is responsible for the development and follow-up of the European regulatory framework on audiovisual media and the European Big Data Strategy. Shortly after his appointment as Director, Giuseppe delivered a major Communication setting out the Commission's strategy on Data called "Towards a thriving data-driven economy" and set up the European Public Private Partnership on Big Data Value. More recently he delivered the new legislative proposal amending the Audiovisual Media Services Directive (AVMSD) adopted by the European Commission on 25 May 2016. On 1 July 2016 he took over the new Media Policy Directorate in charge of, amongst other policies, copyright reform, AVMSD and support to the media industry.

In his former positions, Giuseppe Abbamonte was the head of the electronic communications policy unit and then of the cybersecurity and on-line privacy unit. He also has extensive experience in complex merger cases and in consumer law.



# SPEAKER

FROM THE EUROPEAN PARLIAMENT



## Petra Kammerevert

**Member of the European Parliament**

Petra Kammerevert has been Member of the European Parliament (SPD) since 2009 for the cities of Krefeld, Düsseldorf, Krefeld, Mönchengladbach, Remscheid, Solingen, Wuppertal and the administrative districts Mettmann and Neuss, (her “constituency”).

She is a member of the Group of the Progressive Alliance of Socialists and Democrats in the European Parliament (S&D) and is currently chair of the Committee on Culture and Education (which, apart from culture and education, is also responsible for information society, media, youth and sports policy.)

# MODERATOR



## Marjorie Paillon

**Journalist, France 24**

Marjorie Paillon is a journalist, presenter and producer. She covers digital and media through 360 degrees, reviewing hot topics and trends (#TECH24 on France 24, Soft Power on France Culture, Médias le Magazine on France 5), interviewing innovators and those who matter in the industry (The Interview on France 24, L'Envers de l'éco on Yahoo!), along with moderating the most relevant events and conferences in the sector (Web Summit Lisbon, Les Napoléons, Hub Forum, European Film Forum @ Cannes - Brussels - Berlin, Tokyo Forum, Mipcom, Midem, Miptv, Hello Tomorrow Challenge, TEDx Education Unesco...). Marjorie also covers American politics, reporting on the Presidential elections since the 2007 primaries (France 24, BFMTV, ILovePolitics.info) and has also collaborated with US and Canadian media outlets (MSNBC, CTV). To put those ideas into practice, she founded I Love Productions, her production company, in 2015.

# SPEAKERS



## Karin Annell

**Business Affairs and  
International Sales,  
Wildside**

Born in Stockholm, Sweden, Karin Annell holds a Degree in Literature from the University of Göteborg.

In 2002 Karin Annell began working in the cultural field and the entertainment industry in Rome, Italy.

A couple of years later she joined the world of audiovisual production, first working for Nessuno TV, then moving over to Offside, the Italian production company which was the main arm of what in 2010 became Wildside.

Wildside is today a leading film and TV production company, one of the largest in Europe.

From 2006 onwards, Karin Annell's work has primarily been dedicated to feature film production, focusing on financing and international co-productions.

At Wildside today she is the Business Affairs and International Sales Manager, with the main activities being international co-productions and financing of both drama series and feature films, international sales, national and international funding.



## Annemie Degryse

**Producer,  
Lumière**

Annemie Degryse studied Fine Arts at university and graduated in Film Studies from the Royal Academy of Art Ghent in 1992, specialising in animated film.

Annemie Degryse started working on the film *Taxandria* by Raoul Servais as a student and continued as studio and production assistant for Anitrick/PDG & Partners until 1994. From 1993-1997, she headed the Raoul Servais Foundation.

From 1998 to 2000, she was responsible at CARTOON, an initiative of the MEDIA Programme of the European Union, for pre-production support and was organiser of Cartoon Movie. From 2000-2003, she was General Manager of Flanders Image (VAF) and responsible for the MEDIA Desk Flanders.

Since mid-2003, she has been one of the co-owners of the Lumiere Group, an audiovisual group owning cinemas, which has been strong in crossover distribution and producing since 2002, with an inhouse 2D animated studio and an inhouse intermediate for the tax shelter.



## Miriam Hagmann-Schlatterbeck

**Project Coordinator,  
ZDF Digital**

Miriam Hagmann-Schlatterbeck has worked for ZDF Digital as project coordinator of European and international projects since 2017. She manages projects funded by the EU, such as CompAsS (Computer Assisted subtitling, in cooperation with the Center for Translations and Cognition of the University of Mainz) and LTA (Life Text Access, in cooperation with project leader Sprachen & Dolmetscher Institut München SDI and other academic and non-academic partners).

Previously, she worked for the University of Strasbourg as a German-speaking communication officer and content manager and for a trinational Interreg project promoting a network for climate and energy in the Upper Rhine.



## Federico Keen

**Lead Developer and Head  
of Subtitling, MUBI**

Federico leads all development at MUBI, from backend feature development to maintaining and coordinating the development tasks of the product team. Federico previously worked at Sabre Holdings in Buenos Aires and has now been with MUBI for six years. He has been fundamental in the implementation of sidecar subtitles and improving subtitles for MUBI users globally.



## Kristine Knudsen

### **Co-founder, Knudsen & Streuber Medienmanufaktur**

Kristine Knudsen studied film theory in Lillehammer and worked at Nordisk Film in Bergen before graduating in film production from the Filmakademie Baden-Württemberg, Germany. She attended the MEGA Master in audiovisual management in Ronda, Spain. She co-founded Knudsen & Streuber Medienmanufaktur with Tom Streuber in 2006 to develop and produce thoughtful and entertaining feature films, documentaries and animations. Knudsen is an EAVE producer and is coordinator for Norway, and is a member of the European Film Academy.



## Patrick H. Leusch

### **Head European Affairs, Deutsche Welle**

Patrick H. Leusch has been Head European Affairs at the Director General's Office of Deutsche Welle, Germany's international Broadcaster since 1 October 2017. In this capacity Patrick Leusch is responsible for international relations, especially with European Institutions and partners. Before taking this position, Patrick was Managing Director of the Global Media Forum, the global conference on media and foreign policy organised annually by Deutsche Welle. He also was CEO of DW Media Services GmbH, a company owned by Deutsche Welle.

Patrick Leusch was for many years Head International Relations of DW Akademie. He was responsible for the organisation's advocacy activities, international networking and fundraising, and he represented the organisation in a range of partnerships with international agencies, networks and in relations with political bodies, such as the European Commission or UN.



## Maarten Verwaest

### CEO and Founder, Limecraft

Maarten Verwaest is founder and CEO of Limecraft. Limecraft provides workflow solutions for media professionals to manage their digital assets during the various steps in the production process.

This includes management of dailies, post-production automation as well as subtitling and localisation.

Prior to incorporating Limecraft, in his capacity as a programme manager for the R&D department of VRT (VRT-medialab), Maarten Verwaest led the development of several innovative technologies in the areas of computer assisted manufacturing and automatic indexing of audiovisual media.

Author of several distinguished publications and often invited as a speaker to conferences, Maarten Verwaest is an acknowledged subject matter expert in a range of topics including multimedia techniques, semantic technologies and media production infrastructure.



## Jenny Walendy

### Legal and Business Affairs, The Match Factory

Jenny Walendy is responsible for Legal and Business Affairs at The Match Factory, where she has worked for the last decade. The Match Factory is a world sales company dedicated to bringing the finest in arthouse cinema to the international market. Since its founding in 2006, the company's passion has been to work with films of signature and vision from around the globe.

The Match Factory has built strong relationships with acclaimed directors and producers, while working simultaneously to discover promising new filmmakers with a powerful original style. The Match Factory's films have received numerous awards from the most prestigious film festivals, including Berlin, Cannes and Venice.

At this year's Berlinale, The Match Factory is representing four films in Competition and one in Panorama.

# LIST OF MEDIA SUPPORTED FILMS



**Elisa y Marcela** (Elisa & Marcela)  
by Isabel Coixet

**Gospod postoi, imeto i' e Petrunija**  
(God Exists, Her Name is Petrunya)  
by Teona Strugar Mitevska

**Mr. Jones** by Agnieszka Holland

**Ut og stjæle hester** (Out Stealing Horses)  
by Hans Petter Moland

**The Kindness of Strangers** by Lone Scherfig



**Divino Amor** (Divine Love) by Gabriel Mascaro

**Flatland** by Jenna Bass

**Flesh Out** by Michea Occhipinti

**Monos** by Alejandro Landes

**To thávma tis thálassas ton Sargassón**  
(The Miracle of the Sargasso Sea)  
by Syllas Tzoumerkas



**Lampenfieber** (Kids in the Spotlight)  
by Alice Agneskirchner



**By the Name of Tania** by Bénédicte Liénard,  
Mary Jiménez

**Hölmö nuori sydän** (Stupid Young Heart)  
by Selma Vilhunen

**Lotte ja kadunud lohed** (Lotte and the Lost  
Dragons) by Janno Põldma, Heiki Ernits

**Månelyst i Flåklypa** (Louis & Luca - Mission to  
the Moon) by Rasmus A. Sivertsen

**Mijn bijzonder rare week met Tess**  
(My Extraordinary Summer with Tess)  
by Steven Wouterlood

**The Magic Life of V** by Tonislav Hristov



**45 Years** by Andrew Haigh

**Charlotte Rampling – The Look**  
by Angelina Maccarone

**Hannah** by Andrea Pallaoro

**Vers le sud** (Heading South) by Laurent Cantet

**Swimming Pool** by François Ozon

**Sous le sable** (Under the Sand) by François Ozon



**When Tomatoes Met Wagner**  
by Marianna Economou

# THE EUROPEAN FILM FORUM: THE RATIONALE

There are various EU initiatives and areas of regulation which concern the film industry, including copyright legislation, the Audiovisual Media Services Directive, competition law and the Creative Europe programme. However, public financing and a number of other regulatory aspects are essentially the domain of Member States, who provide 30 times more public funding than the EU for the audiovisual sector. The European Film Forum's dialogue with stakeholders and Member States provides opportunities to enhance the synergies of public actions and enables the exchange of expertise and best practice.

The Digital Single Market strategy aims to create opportunities for both people and business, and enhance Europe's position as a world leader in the digital economy. The audiovisual industry is at the core of this strategy and therefore the European Commission promotes dialogue

between audiovisual stakeholders through a range of formats, including conferences, roundtable discussions, workshops during film festivals, or film and TV markets. The process involves a wide variety of players, including Member State authorities, the European Parliament, the European Audiovisual Observatory and European Film Agency Directors (EFADs), as well as national and Europe-wide organisations supporting the film, TV and games industries.

In 2019 European Film Forums are being held in Berlin, Lille, Cannes, Cluj, Annecy, Barcelona, Venice, San Sebastian and Tallinn.



# CREATIVE EUROPE MEDIA

The Cultural and Creative industries are among Europe's most precious assets. They promote our cultural and linguistic diversity and are also an impressive driver of economic growth. The Commission's Digital Single Market Strategy aims to improve access to digital and audiovisual content.

Creative Europe, a programme of the EU, supports culture and audiovisual - not only in the EU, but in countries from Iceland to the Ukraine. It runs from 2014-2020 with an investment of €1.46 billion.

The EU invests more than €100 million annually in the European film and audiovisual industries through Creative Europe MEDIA, the audiovisual sub-programme of Creative Europe.

Creative Europe MEDIA enables European films and audiovisual works to be seen and find markets beyond national and European borders and it nurtures innovation, like new technologies.

**[ec.europa.eu/media](http://ec.europa.eu/media)**

## WHAT DOES CREATIVE EUROPE MEDIA SUPPORT?

Creative Europe MEDIA supports the EU film and audiovisual industries financially in the development, distribution and promotion of their work. It helps to launch projects with a European dimension and nurtures new technologies; it enables European films and audiovisual works including feature films, television drama, documentaries and new media to find markets beyond national and European borders; it funds training and film development schemes.

## CULTURAL AND CREATIVE SECTOR GUARANTEE FACILITY

The Creative Europe programme facilitates access to loans and other financial products for companies and organisations from cultural and creative sectors. The European Commission has earmarked over €180 million to a mechanism acting as insurance to financial intermediaries (e.g. banks) offering financing to CCS initiatives. The programme is expected to create €1 billion in financial products through a catalyst effect. In addition, financial intermediaries are provided with training to better understand the needs of cultural and creative sector projects.

The guarantee scheme is managed by the European Investment Fund, on behalf of the European Commission, and aims to strengthen the cultural and creative sector's financial capacity and competitiveness.

**[www.eif.org/what\\_we\\_do/guarantees/cultural\\_creative\\_sectors\\_guarantee\\_facility/businesses\\_active\\_in\\_the\\_ccs](http://www.eif.org/what_we_do/guarantees/cultural_creative_sectors_guarantee_facility/businesses_active_in_the_ccs)**

## CREATIVE EUROPE DESKS

There are Creative Europe Desks in each country that is a part of the Creative Europe programme. These desks are one-stop shops for information on the various types of support available, and advice and technical assistance when applying for funding.

A full list of these Desks and information about their Creative Europe MEDIA specialists can be found at:

**[http://ec.europa.eu/programmes/creative-europe/tools/creative-desks\\_en.htm](http://ec.europa.eu/programmes/creative-europe/tools/creative-desks_en.htm)**





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