

11 FEBRUARY 2019

<p>14:00 – 17:00</p>	<p><b>SUBTITLING AND DUBBING: USING TECHNOLOGY TO HELP EUROPEAN FILMS TRAVEL</b></p> <p><i>Hotel Ritz-Carlton</i></p> <p>Subtitling and dubbing are essential components to the circulation of European works particularly given Europe's linguistic and cultural diversity.</p> <p>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.</p> <p>Are there constraints for films which don't exist in 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.</p> <p>Whilst subtitling/dubbing are key to promote cultural diversity and reach 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.</p> <p>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 to release 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.</p> <p>Various technologies have emerged and are being used within the industry. How best do we develop this?</p> <p>Introduction and moderation: <b>Marjorie Paillon</b></p>
<p>14:05-14:20</p>	<p><b>Key note by Commissioner Gabriel</b></p>
<p>14:20-14:50</p>	<p><b>Fireside chat between Marjorie Paillon and Annell Karin</b>, Wild Side, Business Affairs and International Sales, producer of Italian TV series My Brilliant Friend, The Young Pope</p>

14:50-15:40	<p><b>Circulating audiovisual content in a multilingual digital market</b></p> <p>Patrick Leusch, Head of European Affairs, Deutsche Welle</p> <p>Paul Young, co-Founder and CEO, Cartoon Saloon, (tbc)</p> <p>The Match Factory – speaker to be confirmed</p>
15:40-16:50	<p><b>How technology is helping to make European works more accessible</b></p> <p>Lumiere: Annemie Degryse</p> <p>Limecraft CEO and founder: Maarten Verwaest</p> <p>Mubi: Federico Keen – Lead Developer and Head of Subtitling</p> <p>ZDF: speaker to be confirmed</p>
16:50-17:00	<p><b>Closing remarks by Giuseppe Abbamonte, Director Media Policy, European Commission</b></p>

17:30-19:00	Networking cocktail
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