
L'importance de la langue dans le monde des images

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Cette conférence de deux jours examinera l'importance culturelle et les enjeux commerciaux de la langue dans la production cinématographique européenne. En l'an 2000 près du quart de la population mondiale parlera anglais, dont les deux tiers le pratiqueront comme seconde ou troisième langue. Grâce au succès des productions hollywoodiennes, la langue anglaise a imposé sa domination sur le marché mondial du cinéma. Qu'est-ce que cela implique pour des films avec des spécificités culturelles européennes, destinés aux marchés intérieurs? Où est le point d'équilibre entre une production nationale et le marché international? Comment atteindre ce marché? Le doublage et le sous-titrage sont-ils les seules réponses à apporter à ces problématiques de diffusion? Quelles différences entre les pays petits et gros producteurs? La culture doit-elle se soumettre aux impératifs commerciaux? 'L'importance de la langue dans le monde des images' explorera comment, d'un point de vue culturel, créatif et économique, les cinéastes européens peuvent tirer le meilleur parti de la langue qu'ils choisissent pour réaliser leurs films. La manifestation se terminera avec deux études de cas; *Pusher* (film danois produit par Henrik Danstrup, écrit par Jens Dahl et Nicolas Winding Refn, réalisé par Winding Refn) et *Ridicule* (réalisé par Patrice Leconte).

Participants

Tout professionnel de l'audiovisuel

Dates et lieu

13 et 14 septembre 1997, à Strasbourg

Délai d'inscription

1er septembre 1997 auprès de [FOCAL](#)

Finance d'inscription

La manifestation est gratuite

Langues

Français et anglais, avec traduction simultanée

Renseignements complémentaires

European Film Academy.
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The Importance of Language in the World of Images

A conference hosted by
Une conférence proposée par
**The European Film
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On the occasion of
**The Forum of European
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Avec le soutien de
**La Commission européenne
Direction générale X,
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The Importance of Language in the World of Images is a two-day conference which examines the cultural importance and commercial challenge of language in the world of European filmmaking. By the year 2000, an estimated one-and-a-half billion people, one quarter of the world's population, will speak English. More than a billion of those people will speak English as a second or third language. The international language of cinema is now dominated by English, mainly as a result of Hollywood's successful penetration of the world market. What are the implications for culturally specific, domestic European films? What is the right balance between national films and the international marketplace, and what is required to reach the second target successfully? Are dubbing and sub-titles the only answers we can find to help bridge the gap? 'The Importance of Language in the World of Images' explores from a cultural, creative and industrial viewpoint how Europe's filmmakers can make the most of which ever language they choose to make their films.

Day one

Buying and Selling: The market for films

How does the international marketplace operate, and where do so-called 'foreign language' films fit into this business? How well are Europe's filmmakers doing at attracting international audiences, and what problems do they face? Is there a maximum budget level that once reached means that a film has to be made in English if it is to be sold widely and recoup its budget? Are there exceptions and professional skills from which we can learn?

Culture before Commerce: The creative impulse

How do writers, directors, actors and other artists view the language(s) that they work in? What impact does language have on the creative process and the kinds of stories they choose to tell? How do these artists feel about the way the international film industry operates, and about the demands of the international marketplace?

Reception hosted by the City of Strasbourg

Day two

Europe's Major Territories

How successful are the internal markets of France, Germany, Spain, the UK and Italy? Are their domestic film productions performing well at the box office, and if so, which kinds of films are they? What problems do their respective territories continue to face, and how can these be improved? Do these domestic films travel abroad? What has been the trend towards co-productions, and which are the most common languages for these larger films? This panel will also discuss dubbing - used by all the British - and whether there are new techniques which can improve the quality of a dub. And what is MEDIA II's support system for distribution of films across the EU?

The Smaller Territories

What are the problems facing smaller territories in Europe, and which countries are coping in their own markets? For example, Denmark and Sweden are starting to perform relatively well in their own territories, while Greece, Portugal and The Netherlands are failing. Meanwhile Ireland, which makes films in English, is finding it hard to make a big impact in its own market (which includes the UK), and virtually none when it comes to international distribution. Are there new structures and ideas to help combat some of these problems? Or do the barriers take us back to the need for well developed screenplays, solid training programmes and a more professional approach to the business?

France and Britain: The Anglo problem meets French position

For many cultural and idiosyncratic reasons, the UK remains the worst territory

in Europe at reciprocating production and distribution partnerships. Nearly all UK investors/partners insist that a film made with European partners should be shot in English. Most importantly, the UK's distributors are increasingly turning their backs on foreign language films, while broadcasters are buying substantially less European films than in previous decades. What impact will the lottery situation (some \$50m of production support per year) have on the level of English language films coming into the marketplace in Europe? Lastly, are the rules on what constitutes a 'British film' going to change for the better for Europe? In contrast, the French industry and its considerable support mechanisms for films has long championed the French language. This policy has worked in terms of the French domestic market share, but French films are losing their market share in Europe's most important markets (and North America). Many leading French producers want to make films in the English language with an eye on the international market, while the authorities understandably want to protect their language. Is it possible for the two territories to work more closely together?

Two case studies

Pusher

Pusher is one of the most successful low-budget films ever made in the Nordic territories. This Danish film about seven days in the life of a messed-up drug dealer was produced by Henrik Danstrup, written by Jens Dahl and Nicolas Winding Refn, and directed by Winding Refn. We will see how the film was produced and marketed in Denmark, and why it was so successful in its home territory. We will then look at what problems it has faced in the international market.

Ridicule

Ridicule is a relatively high-budget, high production value French costume drama which has won awards and attracted audiences around the world. We will find out how the film was sold and marketed by PolyGram International.

Participants

All interested professionals

Date and place

13th and 14th September 1997, Strassburg

Deadline for registration

1st September 1997, at [FOCAL](#)

Participation fee

The participation in the conference is free of charge

Language

English/French, with translation

Information

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