

Sen. Chris Dodd
Keynote Address
Berlin Film Festival
Morrison and Foerster Panel
Friday, February 7, 2014
Remarks as Prepared for Delivery

Thank you Ambassador Emerson for that very kind introduction, and for the terrific job you are doing representing the United States in Germany.

I also want to thank Morrison and Foerster, especially Christiane and of course Christian who represents the MPA here in Germany, for organizing and hosting today's panel discussion.

It is an honor for me to address such a distinguished audience, as well as such a remarkable panel – a who's-who of the German and international film industry

Everyone in this room recognizes that advances in technology are bringing the world closer together; making it easier for people everywhere to communicate with one another, to share information and culture.

The global film and television industry is no stranger to the effects of this globalization. But while some may fear or seek to stop these changes, we embrace them, and the benefits that come from working with other nations' creators.

Certainly the notion of cooperation is nothing new to either the American or Germany film industries. We share a long history of collaboration and our relationship grows stronger and deeper every day.

The Berlinale stands as a testament to that relationship. Begun in 1951 through a partnership of Americans and Germans determined to bring life, culture, and romance back to a city devastated by war, it has grown to become one of the world's premier film events.

This deep relationship and the Berlinale's success stand as symbols of a universal truth: the art of filmmaking transcends ethnicity and national borders.

We remember the stories that tackle the important social, international, or moral questions of the day, leaving an indelible impression long after their theatrical run – reminding us all, once again, that regardless of race, religion, or nationality, we all live on this small planet together.

That is why, as we speak, filmmakers and fans from around the world continue flocking to Berlin to experience more than 400 of the newest dramas, documentaries, and co-productions from filmmakers of every continent.

And among the most anticipated are ones that German and American filmmakers created together.

Wes Anderson's *The Grand Budapest Hotel*, a coproduction between Germany and UK filmmakers, and distributed by 20th Century Fox, inaugurated this year's festival.

And tomorrow we will see the new German-American coproduction of *Monuments Men* starring George Clooney and Matt Damon, but filmed mostly at Babelsberg Studios while being produced by 20th Century Fox and SONY pictures.

But we cannot rest on the successes of the past.

Today, the film and television industry stands at a crossroads.

And we can either stand by and watch as others -- who do not necessarily share our vision -- shape this remarkable industry's future, or we can stand together and help shape it ourselves.

I am confident you are aware that around the world, there are efforts to weaken the copyright and intellectual property protections that have been the cornerstones of the global film industry.

These efforts are occurring in the United States, Brazil, Australia, Brussels and the United Kingdom.

But in truth the EU, itself, has significant "reform" plans on its agenda, and I fear some of those behind these efforts to weaken copyright and IP protections do not seem to care whether the hundreds of cast and crew members, who have spent time and effort to make these films, are compensated.

These anti-copyright voices say we are an antiquated industry determined to stifle innovation and creativity.

They are wrong.

The film and television industry is one of the most sophisticated and technology dependent industries. We embrace the future. We celebrate it, and, to the extent possible, *we strive to get ahead of it.*

We believe that promising artists, regardless of where they come from or how they produce their content, deserve to be encouraged and supported. They deserve to have

the same chance of innovating and pushing the envelope as every film artist who came before them.

And we believe that they deserve to have their work protected so they can determine how to share their creations with the world - not have to accept a world in which their content can be hijacked without consequences.

There is a debate today that poses the question – are you for tech or for content? And worse, the public is being asked to make a choice between these two great industries.

Time and again the Motion Picture Association has had to refute claims that the film and television industry and the technology sector are at odds with one another.

Nothing could be further from the truth. These two industries together embrace innovation and creativity, and we each rely on the other to bring great content to audiences around the globe.

Some of the most creative and forward-looking people in the world work in the film and television industry today.

They have pioneered and embraced the latest technologies bringing their stories to life in amazing and entertaining ways. Just as technology companies have sought to create the next great innovation for delivering that content.

This is as true in America as it is in Germany.

Right now there are more than 400 legal online global distribution services available in countries around the world for watching many of the world's best films and television shows. In Germany alone there are close to 40 video on demand services, with new ones and innovative business models emerging daily.

And every year, productions themselves are increasingly reflecting the global potential of the film and television industry.

Ang Lee's *Life of Pi* is a perfect example: a Canadian author, a Taiwanese director, an Asian production crew with Indian actors, financed and distributed by 20th Century Fox – a Hollywood studio.

We will see many more collaborations bringing together the talents of artist and filmmakers from different nations in the years ahead.

But what often gets overlooked in this debate is the fact that the creative industries, relying on intellectual property, are critically important engines of economic growth.

Every morning, 200,000 men and women go to work in a job dependent on the German film and television industry.ⁱ

These are the lighting technicians, the costume designers, the camera operators, and the crews who build the sets.

Throughout Europe, it's estimated that the core copyright-intensive industries, including film and television production, generate 7 million jobs and contribute approximately 509 billion Euros to the economy.

One key element to the success of the German film industry, and why it has been so important to the national economy, has been the film funding system, especially the German Federal Film Fund (DFFF).

Last year, this fund supported over 100 film productions that brought in 370 million Euros. And since 2007 a total of 757 movies have benefited from this fund and contributed nearly 420 million Euros to the economy.

And international productions, including those by MPA member companies, are also making use of great regional programs such as the Medienboard Berlin Brandenburg and the Mitteldeutsche Filmförderung.

Just like the federal program, these regional funds allow productions to plan ahead with certainty and reliability – the lack of which can be a decisive factor for or against a shooting location.

I know that we have on our panel today Kirsten Niehuus from the Medienboard Berlin Brandenburg and I want to welcome her.

Not only are film and television industries important contributors to a nation's economy, but the ability to create and export content throughout the world, to share our content with one another, gives other nations the opportunity to learn who we are – and shows just how much we share in common.

But in order for that to happen, our creators, and the works that they produce, must be protected.

As long as others seek to weaken these protections, the Motion Picture Association will do all we can to ensure that filmmakers and technological innovators can continue bringing groundbreaking content to audiences.

The new German government has the chance, now, to secure a viable framework to open up the even greater economic potential of Germany's creative industry.

Both the online market for distributing content and the production related jobs that have emerged today are a result of the framework as it currently stands. But while it is thriving, it also remains fragile.

I am confident that the new government would not put the great developments we are seeing at risk by making rushed and one-sided decisions. And I am thrilled that State Minister Grütters has focused on rights holders and the value of intellectual property in her recent speeches.

Let me conclude by stressing how important it is that every member of this industry adds their voice to this effort – particularly in the ongoing debate over copyright and intellectual property. Otherwise we will see a further erosion of these important principles.

We owe it, to future creators and filmmakers to ensure they have the same opportunities as those who came before to be part of this remarkable industry.

An industry that has brought endless hours of joy to audiences around the world; one that has informed and challenged us as well; and one that has shaped the paths and beliefs of both people and nations.

Respectfully, I am calling on creators everywhere to speak up and work together to help direct and shape this effort.

To guarantee that this remarkable, innovative, and historic industry continues to thrive for generations to come.

Thank you.

¹ SPIO, The Spitzenorganisation der Filmwirtschaft e.V. <http://www.spio.de/index.asp?SeitID=1299&TID=1299>