



Sequentia

A quarterly magazine on information sources published by the European Audiovisual Observatory

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Transparency in the media sector enhances democracy

Today 700 million people across Europe spend a considerable amount of their time in contact with the audiovisual media. A large and ever increasing number of programme suppliers and distributors are battling to make sure that their services secure adequate audiences. In greater Europe, approximately 2 600 television channels, 10 000 cable operators and over 6 million cinema seats, together with a whole range of new multimedia products compete for the increasing attention of this European market.

Audiovisual communication consisting of information, education, culture and entertainment occupies a central place in modern democracies. It has become an important industry with enormous opportunities for economic growth. It influences the behaviour of politicians, monitors governments and administrations, and gives momentum to political movements. It creates, preserves and disseminates cultures, thus providing the major platform for cultural production in today's European societies. It enables everybody to keep abreast of the day's events - even from great distances - and transmits essential information to the public at large.

Anybody who is committed to working towards an improvement in the collaboration and understanding both within and among nations needs to bear in mind the central role played by audiovisual media in today's Europe, both east and west. Efforts to create economic and political co-operation across borders will come up against severe difficulties if the communication and information flows among these nations are weak or distorted. Strengthening co-operation in the audiovisual field and investing in better flows of information pave the way to lasting links in other walks of life.

The Council of Europe has the task of continuing to promote freedom of expression and the free flow of information across frontiers. This is made all the more necessary given the present changes in the political, economic and technological landscape in greater Europe. The thirty-four member states of the Council of Europe have committed themselves to defending and promoting freedom and pluralism in the media in accordance with Article 10 of the European Convention on Human Rights. Issues relating to the European cultural heritage as well as new opportunities for cultural co-operation have also been given priority. These efforts will be highlighted in 1995 and 1996, when the Council of Europe acts as co-ordinator of the events celebrating a 100 years of cinema. The media have also been identified as playing a key role in combating racism, xenophobia, antisemitism and intolerance.

All these endeavours show that the proper functioning of free, autonomous and dynamic media is essential for democracy and for fostering mutual respect and understanding among nations. The Council of Europe, with its specific vocation in the human rights field, its intergovernmental experience in the area of mass media and its broad geographical base, offers an appropriate framework for activities that are geared towards improved collaboration within the audiovisual media in Europe.

Against the background of cultural and political challenges that European nations are experiencing on their way to closer co-operation, I warmly support all initiatives that aim to improve the circulation of information from one country to another and promote greater transparency in the European audiovisual sector. In particular, such efforts are

important in strengthening the mutual understanding, tolerance and daily links among the people of eastern, central and western Europe. The audiovisual industry and the professionals working within it have a great responsibility in this respect. In the era of cross-border communication, assuming this democratic responsibility should become a personal and professional challenge for programme makers and journalists, as well as industry executives.

The European Audiovisual Observatory, working within the legal framework of the Council of Europe, offers a valuable service in this regard. The Observatory's mission is to help the European audiovisual industry and its professionals to gain a better understanding of the rapid and complex developments in the audiovisual sector in all European countries, not just their own.

My sincere wish is that audiovisual professionals from all Council of Europe member states, as well as Russia,¹ will find the services of the Observatory of benefit to their professional pursuits. I particularly want to encourage professionals from eastern and central Europe to make use of these services.

1. Russia is presently member of the European Audiovisual Observatory and Audiovisual Eureka, but not yet of the Council of Europe.

Daniel Tarschys
Secretary General of the Council of Europe

Coverphoto: "Metropolis" (1926), by Fritz Lang, newly restored by the Munich Film Archive. Courtesy of Films Sans Frontières.

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- A night in European studios
 - Digital technology: salvation or threat?
 - Keepers of the frame: What is the FIAF?
 - Agenda of events in Europe

Cinema in Europe: the first 100 years

Cinema in Europe:
the first
100
years

Celebrating the cinema to preserve it

The invention of cinema gave rise to a new art form and in just a few years it became the biggest vehicle for mass entertainment the world had ever seen.



Despite Louis Lumière's ringing declaration back in 1895 with the first public film projection that "Cinematography is an art with no future", the "seventh art" developed at an astounding speed. A hundred years after its humble beginnings and despite the introduction of colour and sound, the process itself has remained the same. A film in the pioneering days of cinema can still be shown on today's state-of-the-art equipment. Moving images are no longer shown solely in film theatres. They have invaded almost every household with the advent of television, video and computer-linked multimedia technology.

In late 1992, the Council of Europe urged its member states to prepare special events to commemorate the cinema centenary. Projects for retrospectives, exhibitions and films began to spring up everywhere, but were held back, however, by simple financial considerations.

A special unit has been working at the Council of Europe to give the centenary a European dimension.

With limited financial means at its disposal - all funding comes from member states - the Council of Europe took it upon itself to help various projects find the necessary funding.

Past and future

There can be no art without memory. Film footage is a fragile thing, and a lot of the earlier films have already vanished. Recently we have also begun to witness the disappearance of other audiovisual recordings, which in turn means we are losing documentary evidence of our history. The Council of Europe (DECS) is therefore in the process of drawing up a convention to cover the protection of the audiovisual heritage. In the countries that ratify this convention, it will become obligatory to provide copies of audiovisual recordings. The draft convention also urges states to

encourage voluntary deposits and the restoration of audiovisual recordings, while making them more generally available for public use. The convention could be signed at the Conference of European Ministers of Culture in Budapest in spring 1996. During this conference, ministers will also be looking at ways to promote film production and distribution throughout greater Europe.

On 30 June 1995, the Babelsberg, Cinecitta and Pinewood studios, along with other European production studios, will be joining together to celebrate the centenary. A whole host of actors, film makers and journalists will be gathered at the sites, which will be linked by HDTV transmission, thanks to the financial and technical support of Thomson.

An international exhibition, designed by Harald Szeeman and entitled "The Great Illusion", examines the fascinating relationships that have been built up between cinema and other visual arts. It will take place in Venice, Madrid and Zurich - other cities have also expressed an interest.

A number of other projects are also reaching the final stages of preparation. One of the aims of the Council of Europe during the celebrations is to avoid concentrating them in any one place. With this in mind, television channels that are members of the European Broadcasting Union will be screening films made by students from film and cinema schools.

As we already saw, the Council of Europe is particularly interested in film conservation and it has asked its partner, Thomson, to make a presentation on the latest developments in film restoration techniques to the ministers of culture in Budapest. Thomson is also examining the possibility of presenting new broadcasting techniques, specially adapted to the countries of central and eastern Europe.

A poster, designed by one of the great Russian artists, Erik Bulatov, and which gives an immediate visual link between the early days of filming and the cinema of today will be published together with a book presenting decade by decade the major events which have made European film history. Each of the ten decades will be presented by a famous film maker with contributions from some of today's major film critics. The book will be available in September 1995.

The Council of Europe's Cultural Convention has been signed by forty-three European states. The Council is able to use the programmes that arise from the convention to provide backing for the countries of central and eastern Europe. Particular attention is being paid, within the framework of the centenary celebrations, to the development of specific support mechanisms, such as systems of guarantee for production and distribution, as well as support for the development of the cinema exhibition sector. The basis for co-operation between government representatives, and financial and banking institutions was defined in Budapest in late 1994.

The first public film screening took place on 28 December 1895, in the Grand Café in Paris, and a hundred years after, the same day will provide the highlight for centenary celebrations. It has not yet been possible to organise a single event involving all European cinemas for this very special day.

Hopefully, the centenary celebrations throughout Europe will help the European film industry break into its second century stronger and more vigorous than ever. The Council of Europe will naturally dedicate its efforts to this end.

By Christian Zeender
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A night in European studios

In association with: Cinecitta Film Studios,
Pinewood Film Studios and Studio Babelsberg.

In May 1994, the Council of Europe and Thomson Consumer Electronics signed a partnership agreement to promote a series of events based around the cinema centenary in 1995-96. "The night of European studios" on 30 June 1995 is the first event to take place within that agreement and will be the first of a number of large-scale public celebrations of film in the Council of Europe member states.

Nothing like this has been attempted before, certainly not on this kind of scale and with these organisations. It is an invitation for the public to see how it all works and for the industry to celebrate the obsession and power of European film making.

"The night of European studios" will be the largest public celebration of European film making held to date. Going live in Berlin, London and Rome, the evening is being constructed around many different themes, with the common purpose of entertaining and educating audiences about the magic of film - past, present and future. The geographical breadth of the project is one of the essential themes the public will see, providing windows into the unknown with the help of Thomson subsidiary Ex Camera's high-definition satellite connection. Imagine an entire studio complex open to the public with the audience having a unique opportunity to see behind the scenes at the most legendary centres of European film making.

Each European nation brings to the art of film making its own creative approach directly derived from the artistic tradition of its culture. This diversity will be reflected in the nature of the events presented at each venue. For example, at Pinewood, a sumptuous eighteenth-century garden party with different pavilions illustrating particular facets of the lyricism of British cinema. In contrast, Babelsberg, will be based on the theme "A shock to the senses" and will reflect the general European perception of

Berlin as a place where decadence and anarchy are powerful creative forces. The exhilarating new ideas of young German film students, artists, designers and musicians will be presented along with demonstrations of the latest in film technology and interactive multimedia.

Relaying all these events will be a live two-hour satellite transmission, bringing together the audiences in Rome, Berlin and London. Screens around the studios will show different cultures and different film making aesthetics in one large celebration of film. The event will be filmed on Ex Camera's high-definition equipment - the images themselves are guaranteed to be of the highest quality, losing nothing in the vast distances they cover. European stars will have live conversations between London, Rome and Berlin; the audience at Cinecitta will witness the spectacular stunt show at Babelsberg. Throughout 1995, we will film at other major European film studios - Boulogne Billancourt, Shepperton Film Studios, Barrandov in Prague, Mafilm in Budapest and Mosfilm in Moscow - in an attempt to provide an insight into those particular historical locations for our live audiences.

The night's proceedings will be available for live transmission to interested broadcasters. In addition, we intend to produce a

programme using the events of 30 June as the basis for an entertaining guide to the obsession of European film making, drawing and expanding upon what our audiences will see live. We are currently in discussions for Werner Herzog to act as Creative Consultant, bringing his own distinctive methods of film making and idiosyncratic production experiences to the programme. This programme, using archive and pre-recorded interviews, will ensure a continued existence for "The night of European studios" for years to come.

Our audience will be active participants in the shows, able to interact with technology and locations that they will only have heard about. Any professional working in film feels passionately about the role of studios, and "the night of Europe studios" will allow those who make it all happen to celebrate some of the best moments in cinema history, in those places where history was made.

Mediation, the Europe-based media consultancy has been appointed as producer of "The night of European studios" and welcomes all enquiries.

By Lori Keating
General Secretary,
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Digital technology: salvation or threat?

A hundred years of film making has left us with a rich audiovisual heritage. Digital storage and restoration of film images may help us to prevent valuable films from moulding away with the celluloid or video tape on which they were once recorded.

While digital technology may thus prove to be an important means to preserve our audiovisual heritage, it also creates unprecedented opportunities for film makers to visualise their ideas in a manner that previously would have been considered impossible or simply too expensive. Furthermore digital production techniques may facilitate the storage, transportation and combining of the various materials to be included in a film (footage from different locations, existing material, sound, special effects).

Like any other technology, however, digital technology has its downside. In digitalised form, sounds and images can be very easily reproduced and manipulated. While this may increase the potential markets for the film (CD-ROM, CD-I, video on demand, etc.), it also threatens to undermine the control rightholders have over the use of their films. How does one control the use of a film once it has been made available on a digital network enabling users to download the film on to their own computers?

Digital technology may also affect the artistic integrity of the film. In addition to the techniques that are traditionally applied to adapt films for television (panning and scanning, time compression and extension, insertion of logos, commercial breaks, etc.), it is likely that digital techniques will be used to meet the demands of an increasingly individualised consumer market, for example by adding additional information or interactive elements to the film, by changing the looks or voice of the characters, and by altering the music, colours, dialogue, etc.

It is clear from these developments that the final cut of the film - even if done or approved of by the film maker - provides little guarantee as to the way in which the film will actually be shown to the public. It, in fact, no longer is the film maker or the producer, but the distributor or, in the near future, even the individual consumer who determines in

what version he is going to watch the film: as a full-length motion picture, in the television or video version, dubbed or subtitled, Dutch or Chinese, colourised or black-and-white, interactive, 3D, rated 12 or 16, etc. While it may be fun to watch a colourised, interactive version of King Kong, the appreciation of the film as the film maker's creative expression tends to move a little to the background.

Film makers may secure creative control in their contracts with the producer by stipulating involvement in the post-production stage and perhaps even beyond. These contractual stipulations cannot be invoked against post-publication adaptations by third parties, however. Here, copyright ownership and moral rights protection may be essential.

Copyright encompasses the exclusive right to reproduce and adapt the work and, as such, may be invoked by the owner to prevent undesired alterations. This, however, only helps those film makers who are in the position to retain ownership of adaptation rights. Most national copyright laws, in some way or another, allocate exploitation rights to the producer, either by directly vesting copyright ownership in the producer (UK), or by providing for a more or less extensive presumption of transfer of exploitation rights to the producer (for example, Germany and the Netherlands). These statutory presumptions include the right to dub and subtitle the film (Article 14bis, Paragraph 2, Sub-paragraph b, Bern Convention on Intellectual Property and Neighbouring Rights) and will generally imply a licence to adapt the film to those formats that are presumed to have been transferred (from theatrical motion picture to television, video, etc.). Are digital media involving extensive editing (for example, CD-I) included in the presumed transfer? If the statute does not specifically say so, this answer will depend on whether the statutory presumption includes the exclusive right of adaptation and - in the case of older films - whether or not the presumption extends to future means of exploitation. The various national copyright laws are not always clear on this issue and anything but uniform. The French copyright law strikes an interesting compromise in this

respect by combining the presumption of assignment of exploitation rights to the producer with a requirement to consult the director in case of a transformation of the film to another medium with a view to a different mode of exploitation (Articles 121-5 and 132-24 of the Law on Intellectual Property and Neighbouring Rights).¹

In most copyright laws, the statutory provisions allocating exploitation rights to the film producer are complemented with provisions limiting the film author's moral right of integrity, for example, by presuming that the author has waived his moral right to object to modifications of his work (Netherlands) or by providing that the film authors can only object to gross mutilations or other grossly derogatory actions (Germany). Case law indicates that courts, in judging moral rights claims, generally take into account the medium and mode of exploitation at issue, the purpose of the work, the amount of authorship involved and the financial implications of an injunction.

While this approach enables courts to balance the interests of the film maker and the exploiter of the work on a case-by-case basis, it does not guarantee that audiovisual works are preserved in their original version as completed by the film makers and producer. The question is whether the copyright law should provide such a guarantee. The fact is that digital technology has made it very easy to manipulate film images and, hence, to make multiple versions based on the same film. Preservation of the original version as completed by the film makers and producer therefore remains important, not merely because of the decay of the physical material in which the work has been embodied, but because of the threat that digital technology may pose to the work itself.

By Dr Jacqueline Seignette
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Attorneys at law, Amsterdam

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1. Marcellin, Yves (Ed). *Code annoté de la propriété intellectuelle 1995*. Paris, RDPI, 1995, 850 FF.

Seignette J., *Challenges to the Creator Doctrine*. Deventer, Kluttver. (Law and taxation), 1994. 212 p. (Information Law Series; 3), ISBN 90-6544-876-4, £ 35.

Contributions for
Sequentia 1995

In 1995, *Sequentia* will be published on the following dates:

No. 3
March/April/May 1995
10 March

No. 4
June/July/August 1995
1 June

No. 5
September/October/
November 1995
18 September

No. 6
December/January/
February 1996
1 December

The editorial board welcomes contributions from professionals to the columns of *Sequentia*.

Contributions relating to legal, economic or practical developments in the audiovisual sector in any of the Observatory's member states, should be sent to the Editor at least 6 weeks prior to the publication dates listed above.

They can be sent by mail or fax to the following address:
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In the case where a contribution is published, the name of the author and their organisation will be clearly stated.

Keepers of the frame: what is the FIAF?

The cinema centenary has brought about a renewed interest in national film and television heritage throughout Europe. Many of the film classics such as *Metropolis* and *Jour de Fête* would have disappeared and turned into dust if it had not been for the continuous preservation and restoration efforts carried out by the members of the International Federation of Film Archives (FIAF).

FIAF brings together institutions dedicated in their respective countries to the collection and preservation of films, both as elements of cultural heritage and as historical documents.

This international organisation owes its existence to the desire to save films, since cinema has a history just as any other art does. The idea of creating a federation of film archives was due to people like Henri Langlois, father of the Cinémathèque française, and the Briton Ernest Lindgren (National Film Archive), who in the mid-1930s were brutally made aware of the perishable nature of films. The silent films (from 1896 to 1930) were thrown away by the tonne: they had no commercial value any longer. The talkies had arrived and people were queuing to see the new all singing, all dancing, all talking films. No one was interested in keeping, collecting, cataloging or restoring these older films.

FIAF was born in 1938 not only from a desire to save films, but also from a desire to show films that were no longer on the commercial market. The member archives of FIAF are trying to promote an awareness and consciousness of the need to archive moving images through many different methods: by affecting national and international legislation, by arranging courses and summer schools, by developing special methodology in cataloging, documentation and preservation; and of course by keeping alive the visual heritage by arranging screenings, and publishing books and catalogues. The federation has its administrative headquarters in Belgium. The Executive Secretary is Brigitte van der Elst.

When it was founded in 1938, FIAF had four members. Today it comprises 110 institutions in 62 countries. This is an indication of the extent to which preservation of the cinematographic heritage has become a world-wide concern.

The yearly FIAF General Assembly is an opportunity to organise international symposia on technical or legal problems, on future developments in archiving and on little-known aspects of cinema history.

The FIAF Commissions have a very important role within the network of film archives. The four commissions which are currently functioning:

1. Technical Commission;
 2. Cataloging Commission;
 3. Documentation Commission; and
 4. Commission for Programming and Access to Collections,
- are groups of experts that meet periodically, set up work programmes, collate results and prepare publications for FIAF.

The oldest commission is the Technical Commission, which has the task of assembling, studying and publishing the most reliable scientific information relating to storage, preservation and restoration of audiovisual recordings. It was created in 1960, it has always tried to involve in its work not only the best technicians responsible for film preservation in the FIAF member archives, but also a wide variety of specialists from industry, universities and the scientific world.

Another important forum is the Documentation Commission, which aims to promote the exchange of information, knowledge and expertise on film documentation with a view to standardising working procedures thereby improving and facilitating exchanges at all levels.

In 1972, an international *Film and Television Periodical*

Indexing, based in London, started publishing annual volumes, with regular updates on microfiche, for its subscribers. It now also appears on a CD-ROM format.

FIAF has always had an active international profile. For example, it was closely involved in the preparatory work for the Unesco Recommendation on the Safeguarding and Preservation of Moving Images.

This recommendation, adopted in Belgrade in 1980, calls for:

- the creation of film or television archives in all countries that lack them;
- the provision of sufficient resources to protect this heritage from the effects of time and the environment;
- the introduction of a system of compulsory legal deposit for national productions;
- the encouragement of voluntary deposits of foreign productions.

Another recent joint FIAF-Unesco initiative is the creation of a special support fund for the preservation of the national film heritage. The International Unesco-FIAF Fund was launched as part of the Unesco cinema centenary celebrations. Unesco provided the fund with 100 000 dollars in May 1994. The fund also relies on the support of member states, the entertainment industry, and public and private foundations. Its aim is to identify, catalogue and establish priorities for the restoration of endangered film stocks that are important for the world's cinematographic heritage.

L. A.

Courtesy NITVA / Sir Richard Attenborough during the shooting of "Gandhi".

FIAF

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Publications available from FIAF:

Journal of Film Preservation
Biannual publication
ISSN 1017 1126
Editor-in-Chief:
Paolo Cherchi Usai
(Rochester House, USA)
Subscription: \$ 45
(for 4 issues / 2 years)
Past issues: \$ 18

International Film Archive CD-ROM
Includes an International Index to Film/TV
Periodicals 1983-94:
Bibliography of FIAF Members Publications
1986 - 1993; International Directory of Film and TV Documentation Collections, etc.
Annual subscription: £ 295

Beauclair, R. (Ed).
International Directory of Film and TV Documentation Collections.
Brussels, FIAF, 1994.
220p., £ 50.

Courtesy Det Danske Filmmuseum / Grand Teater, Copenhagen.

Selective agenda of events, based on information from the national centenary committees on 15 February 1995

Publications

AUSTRIA

Young film makers will be given the chance of re-editing historical material from private sources.

BELGIUM

Royal Belgian Film Archive: *Filmography of Belgian Feature Films*.

Belgian Cinema Posters, by Robbe de Hert and Rik Stallarts.

100 critiques, by Patrick Duynslaeger-Knack

BULGARIA

Multimedia encyclopedia: Bulgarian cinema.

CYPRUS

Special booklet on European cinema including list of events organised on the occasion of the centenary

CZECH REPUBLIC

Catalogue "Czech animation 1934-94".

Catalogue of Czech silent fiction 1898-1930.

Various yearbooks and collections.

FINLAND

Commemorative stamps on the history of Finnish cinema.

FRANCE

Les Lumière, Bernard Chardere (Gallimard).

Correspondance Lumière, Jacques Rittaud-Hutinet (Cahiers du cinéma).

Le temps des frères Lumière, collective work, (Réunion des musées nationaux - Editions Textuel).

Les cahiers Lumière - (Actes Sud Institut Lumière).

L'écran des Lumière, André Gardies and Jean-Claude Seguin, (European edition).

Les centres-villes Lumière, Jacques and Chantal Rittaud-Hutinet, (Lug editions).

La saga Lumière, Jacques Rittaud-Hutinet (Flammarion).

Promio, premier opérateur mondial, Jean-Claude Seguin, (Institut Lumière-Actes Sud).

Louis Lumière, inventeur et cinéaste, Vincent Pinel (Editions Desjonquères).

National screenings

BELGIUM

Screenings of Belgian films at the National Film Museum in Brussels.

At the Royal Belgian Film Archive: 100 restored films from the collections of the Royal Belgian Film Archive; *100 x Ledoux* (Homage to Jacques Ledoux); *365 times Belgian Cinema*: A retrospective of short films.

BULGARIA

Gala showing of the newly restored "Under the Eagle's Nest" in the Odeon theatre at the National Film Archive.

CROATIA

Retrospective of Croatian documentary films, November-December 1995, Zagreb.

Retrospective of the Zagreb School of Animated Film, December 1995 and January 1996, Zagreb.

CZECH REPUBLIC

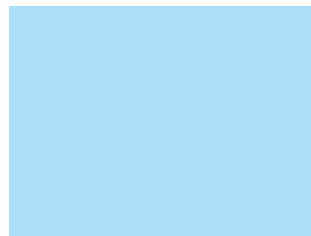
Presentation of the new wave in Czech cinema. Madrid, Barcelona and Valence (January-February 1995 and in Moscow, June-July 1995).

First showing of the film *Erotikon*. Review of Czech Film (Ljubljana, March 1995).

The history of Czech film from the silent films to present-day (ninety films): Centre Pompidou, Paris September-November 1996.

DENMARK

Presentation of experimental films during 7 months (300 000 viewers)



"Abgrunden" by U.GAD

First cinematographic screening in a special cinema building, the Pachts Panorama Biograf, located in the Town Hall Square in Copenhagen (7 June 1996).

FINLAND

Open-air screenings in various locations across the country.

FRANCE

"La première séance": screening of the ten films which were shown on 28 December 1895 at the Grand Café in Paris. The restored eight-minute film will be shown in film theatres throughout France.

Retrospective of twenty-four French films from the Liberation up until the immediate after-war period, at the Cinémathèque française, which have been restored as part of the restoration plan for nitrate film.

Colour and cinema: a retrospective organised by the Louvre and the Musée d'Orsay in Paris.

GERMANY

The travelling cinema in a circus tent, tour of seventy-five cities in Germany (March-October 1995).

Retrospective of a selection of films produced by Oskar Meester (Deutsches Museum, Munich, 15 March-2 July 1995).

Numerous local screenings in each *Länder* (detailed programme available from the FFA).

IRELAND

The Irish Film Centre will host a number of special screenings in its two cinemas during the centenary year.

LITHUANIA

Retrospective of Lithuanian cinema.

POLAND

Retrospective of documentaries by Krzyztof Kieslowski.

Retrospective of Polish comedies between the wars.

Series of films on "A hundred years that shook the world".

Retrospective of films by Pola Negri.

PORTUGAL

Screenings, in all major Portuguese cities, of three different film versions of the novel *Amor de Perdiçao*.

A tribute to Antonio Reis.

ROMANIA

Season of films on the history of Romania and Romanian art

National retrospective: 1897-1948 (fiction and non-fiction); October-December 1995 at the National Film Institute.

RUSSIA

"The golden fund of Russian films": Over 100 of the best national films, which will be ensured special conditions of conservation, are planned to be widely shown during festivals, meetings with audiences and on TV. The films are offered for international cinema trading.

SLOVENIA

Retrospective of Matjaz Klopčič from contemporary cinema, accompanied by an exhibition (1995)

Celebration of the centenary together with the 90th anniversary of Slovenian cinema (film institute and TV) (1995).

Formation of the Slovenian Film Institut (1994-96).

SPAIN

Retrospective of Spanish cinema (42 representative films chosen by professional organisations in the Spanish film industry.)

Retrospective of Spanish cinema (300 films) at the National Film Archive (1995-96).

SWEDEN

Big centenary gala at TV4 in co-operation with the Swedish Film Institute (18 September 1995).

The Big Cinema Day. All of Sweden's film theatres celebrate the centenary (24 September 1995).

The start of the seven-month tour through Sweden with the Film Train (October 1995).

SWITZERLAND

Drive-in and open-air performances.

Two cinema caravans to travel to suburbs and the countryside during four months at sixteen different locations (one week each, autumn 1995).

UNITED KINGDOM

"First showings" tour: live cinema show that will visit sixty different cities.

Cinema days (spring 1996).

Leicester Square Gala event (7 March 1996).

Festival of cinema-going (April 1996).

Reconstruction of first UK Lumière show on 20 February 1996 at the Regent Street Polytechnic, London.

Det Danske Filmmuseum.

*Train arriving at the station of La Coblara by Louis Lumière (1895). © Association Frères Lumière. Collection CNC.

Exhibitions

AUSTRIA

The technical beginnings of cinema; travelling exhibition throughout Austria.

BELGIUM

The personal film poster collection of Pierre Levie.

Travelling exhibition: The prehistory of cinema: behind the screen.

BULGARIA

Bulgarian cinema and its place in European cinema.

CROATIA

Retrospective exhibition of Zelimir Zagotta (art designer's films).

CYPRUS

Exhibition of cinema posters.

CZECH REPUBLIC

Czech animated films.

Restored cinema posters.

A hundred years of cinema (Prague, April-October 1995)

Documentary films by Jiri Lehovc

Sixtieth anniversary of animated film (Uruguay, July 1995; and Spain: Bilbao, Valladolid, Salamanca).

DENMARK

History of Danish cinema

Exhibition of the best Danish film posters (new Film House)

FINLAND

Cinema Train - travelling exhibition (summer).

FRANCE

Au pays des Lumières (Institut Lumière, Lyon).

De la lanterne magique au cinématographe : exhibition on the archaeology of cinema. (Espace Electra, Paris)

Compartiment cinéma: the train and cinema., Halle Saint-Pierre (Musée en Herbe, until summer 1995).

Cités-Cinés II, Colline de la Défense (1 March - 1 November 1995), Science Museum London (1996).

GERMANY

Hundred years of German film posters, The Film Museum in Potsdam, 3 January - 25 May 1995).

HUNGARY

Exhibition organised by the Hungarian Film Institute, in the Petofic Museum, on the Hungarian film centenary (autumn 1995).

Exhibition of works by Alexander Trauner, organised in the series of meetings with Hungarian film makers (April 1996).

ICELAND

A touring exhibition arranged by the Alliance Française on the Lumière Brothers and their technique in June or October 1995.

LITHUANIA

The history of Lithuanian cinema.

LUXEMBOURG

Old film equipment and projectors, July-August, Ciné Sura, Kino 16, Echternach).

POLAND

Several individual exhibitions on the stars of Polish and world-wide cinema.

PORTUGAL

A large exhibition on the prehistory of cinema in collaboration with the National Museum of Cinema in Torino (December 1995).

Theatre and Cinema, Painting and Cinema, Photography and Cinema - Lisbon, Porto, Coimbra (1995-96).

Closing of commemorations in Porto, birthplace of the first Portuguese film maker, with an exhibition of his films as a director and photographer. The showing of silent Portuguese films.

ROMANIA

Exhibition of rare books on cinema, December 1995 at the Romanian Film Makers Union.

RUSSIA

Cinema on the threshold of the XX1st century: conference in which professionals from different countries take part.

Exhibition and conference on the technical development of Russian cinema.

SLOVAK REPUBLIC

A 100 years of cinema.

The Slovak Technical Museum, Kosice (December 1995).

Slovakia and the history of its cinema, Bratislava (December 1995).

SLOVENIA

Photography in the films of method and Milka Badjura (1995).

Karol Grossma, a photographer and pioneer in Slovenian cinema (1995).

SPAIN

Luis Bunuel exhibition, National Museum, the Queen Sofia Arts Centre (Madrid, January 1996)

The fantasy of cinema (Madrid, spring 1996).

SWEDEN

The Post Museum opens the exhibition Swedish film in 11 scenes to coincide with the issue of stamps with Swedish film motifs (27 March 1996).

The opening of four exhibitions at the Museum of Technology, Stockholm; The prehistory of cinema; The history of the motion picture camera; Greta Garbo and Swedish film comedians (28 December 1995)

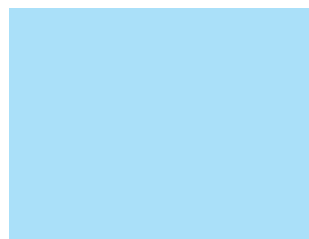
SWITZERLAND

Michel Simon (Geneva, Palexpo, 27 April - 30 May 1995) with the possibility of becoming a travelling exhibition.

Swiss cinema in 80 films, Centre Georges Pompidou in Paris (autumn 1995).

UNITED KINGDOM

100 years of cinema with little or unknown work from national film and television archives.



"Witchcraft through the ages" (1922) by Benjamin Christensen.

A centenary exhibition of the National Museum of Photography, Film and Television (opening January 1996) at the Museum of Modern Art in New York.

The Bill Douglas Centre for the history of cinema and popular culture (official opening in April 1996).



Gaumont, un siècle de cinéma, François Garçon (Découvertes Gallimard).

Les premières feuilles de la Marguerite: les premières affiches de Gaumont jusqu'en 1914 (Découvertes Gallimard).

Le grand art de la Lumière et de l'ombre, Laurent Mannoni, (Nathan).

Le cinéma et la couleur, Jacques Aumont, (Cinémathèque française).

Les émigrés russes dans le cinéma français des années 20, François Albera, (Cinémathèque française).

Catalogue des films français, 1908-1918, Raymond Chirat, (Cinémathèque française).

Pour une contre-histoire du cinéma, Francis Lacassin, (Institut Lumière-Actes Sud).

100 000 heures de cinéma, Noël Simsolo.

Vocabulaire technique du cinéma - cinéma, formes techniques, Vincent Pinel.

Mille et mille baisers : Gabriel Veyre, opérateur des frères Lumière, Philippe Jacquier.

La musique de la lumière: les œuvres complètes d'Abel Gance, Bambi Ballard.

Cinéma rêve, cinéma réel d'Abel Gance, Brigitte Devismes.

André Hugon, Dominique Lesourd.

Albert Kahn en Utopie, collective work (Musée départemental Albert-Kahn).

De la lanterne magique au cinématographe, edited by Laurent Mannoni (Editions Mazzota).

Jean Renoir, Roger Vitry Babel (Ramsay).

Musique à l'écran (Réunion des musées nationaux).

Catalogue analytique des films Lumière (archives du film du CNC-Université Lumière-Lyon 2).

Le cinéma des Frères Lumière, edited by Emmanuelle Toulet (Réunion des musées nationaux-Éditions Textuel).

Notes sur un cinéma testamentaire, Jean Douchet, (Institut Lumière-Actes Sud).

100 ans de cinéma à Lyon, Philippe Roger (Lug éditions).

Décors de cinéma, les studios français de Méliès à nos jours, Max et Jacques Douy (Editions du collectionneur).

Cinema in Europe: the first 100 years

Anthologie du cinéma invisible, cent scénarios pour un centenaire, Christian Janicot (Editions Jean-Michel Place).

Histoire de la critique de cinéma en France, followed by *Anthologie and Dictionnaire*, supervised by Syndicat français de la critique (to be published in 1996).

Contact:
The Bookshop of the First Cinema Centenary, Centre national du livre, 53, rue de Verneuil, 75007 Paris
Tel. (33) 1 49 54 68 68.

GERMANY

100 Jahre Film: Die Besten 100 Filme, TV Movie Sony, Michael Lohmann (ed), Heinrich Bauer
Spezialzeitschriften Verlag KG, TV Movie Leserservice, 20690 Hamburg.

100 Jahre Kino: Ausstellungskatalog "Oskar Messter - Filmpionier der Kaiserzeit", Frank Kessler, Sabine Lenk und Martin Loiperdinger, Stroemfeld Verlag, Holzhausenstrasse 4, 60322 Frankfurt/Main.

Das Beste aus 100 Jahren Kino auf Video, VideoTip, Entertainment Media, Ulrich Höchert (ed), Entertainment Media Verlag GmbH & Co oHG, Stahlgbrerring 11 a, 81829 München.

Die UFA - ein Traum: 100 Jahre deutscher Film: Ereignisse und Erlebnisse, Hans Borgelt, Edition - Verlags GmbH, Ipfenfad 2-4, 12107 Berlin.

Geschichte des deutschen Films, W. Jacobsen, Anton Kaes, Hans Helmut Prinzler, J.B. Metzler und Carl Ernst Poeschel Verlag, Stuttgart/Weimar.

HUNGARY

Review of the last 100 years of the Hungarian Film Institute (Magyar Filmunio).

Hungarian film makers, published in Hungarian and English, containing information on films by Hungarian film makers.

HOLY SEE

Film summary using material provided by the Vatican Council II, followed by a version on video-cassette.

Festivals and events

BELGIUM

13th International Festival of Fantasy Films, 10-25 March 1995. Includes a special section dedicated to "Belgian Pioneers".

International Flemish Film Festival (100 Jaar film Gent), 10-21 October 1995. Includes a retrospective section on restored film classics.

BULGARIA

22nd Festival of Bulgarian Cinema "The Golden Rose award" is dedicated to the centenary.

CROATIA

Pula Film Festival (Croatian feature films), Pula, July-August 1995.

XII World Festival of Animated Film, Zagreb, June 1995.

CYPRUS

European film festival.
Cypriot film festival.

CZECH REPUBLIC

Austro-Hungarian silent film 1895-1918, a seminar organised during the Acamedia Olomouc Film Festival (2-6 April 1995).

DENMARK

Many small events in local cinemas or libraries all over the country.

FRANCE

International seminar on historical research on the Lumière brothers, 7-10 June 1995.

CinéMémoire (autumn 1995), with a special tribute to two repertoire theatres, the Studio 28 and the Studio des Ursulines (Paris).

Retrospective on the first European films and from francophone countries.

Screenings of European film classics throughout 1995: a collective initiative of the foreign cultural centres in Paris.

HUNGARY

The twenty-sixth week of Hungarian films (centenary opening, February 1995).

Festival of European Films, organised by Budapest Films in several Budapest cinemas (end of 1996).

ICELAND

Touring film festival to visit 15 towns in Iceland showing old Icelandic films.

IRELAND

A major conference relating to the cinema centenary will be organised at the Irish Film Centre, autumn 1995.

LITHUANIA

International animation film festival "Nordic Light" (August 1995).

RUSSIA

Numerous traditional festivals held in different Russian towns include special events dedicated to centenary in their programmes.

The XIX Moscow International Festival (July 1995) will be devoted to the 100th anniversary of cinema.

The All-Russia Cinema Day (August 1995) will open the round of mass meetings of professionals with their spectators, during which events will attract wide audiences.

SLOVAK REPUBLIC

Art Film Trencianske Teplice (23-29 June 1995).

Biennale of Animation, Bratislava (12-17 September 1995).

Forum '95, Bratislava (1-7 October 1995).

SLOVENIA

World preview of the rediscovered films *Als ich tot war* by Ernest Lubitsch (1916), Ljuljana, 1995.

SWEDEN

Göteborg Film Festival shows films chosen by Ingmar Bergman together with films from 40 European countries (3-12 February 1995).

UNITED KINGDOM

New copies of leading films at present in the National Film Archives.

New prints of classic films will be made available to theatre owners.

Restoration of film heritage

AUSTRIA

All nitrate-based material will be recopied in order to preserve it.

BELGIUM

Restoration of one important film from the national film heritage.

BULGARIA

Renovation of the first Bulgarian cinema Tzarko Tzerkovski.

Restoration of the first Bulgarian films.

A Film Reborn restoration and development (credits, music and libretto) of the silent Bulgarian film *Under the Eagle's Nest*.

CROATIA

Restoration of flammable film records (1916-53) - 29 titles of short films.

CZECH REPUBLIC

Restaging of the first showing of the Czech-Polish film *Twelve Chairs* (Prague, Warsaw, May 1995).

Project "100": the most renowned films from throughout the world that are distributed non-commercially in the Czech Republic.

DENMARK

Restoration of some of the older Danish films to be presented in the new Film House.

FINLAND

Restoration of great Finnish works which will be distributed throughout the country.

FRANCE

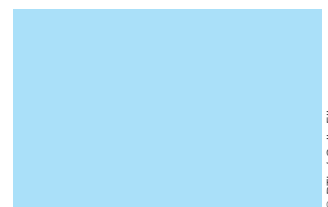
A history of film through the *Gaumont Actualités* newsreels, produced from extracts of restored material from the Gaumont Archives.

Fantomas by Louis Feuillade (release early 1995).

Jour de Fête by Jacques Tati, restored in its original colour version (release January 1995).

HUNGARY

The Golden Man by Alexander Korda, restored with the funds of the Lumière project of the MEDIA programme.



"Beaty and the Beast" (1946) by Jean Cocteau.

HOLY SEE

Restoration of films in the Vatican Library with their subsequent release on video-cassette.

ICELAND

With support from Unesco at least two films (one documentary and one feature film) will be restored.

LUXEMBOURG

Restoration of the Jean Cocteau film *La Belle et la Bête*.

Presentation of two to three programmes (approximately ninety minutes each) of documentary and advertising films newly restored and often also unknown to the public at the Cine Utopia (autumn 1995).

PORTUGAL

A version of *Amor de Perdição* by Georges Pallu (1921) restored by the Portuguese Film Library with the help of funds from the Lumière programme.

Aversion of Os Faroleiros by Maurice Mariaud (1922) recently rediscovered, restored by the Portuguese Film Library with funds from Lumière.

A version of *O Vendaval Mara Viloso* by Litao de Barros (1949).

ROMANIA

Rebuilding a stock of copies (70 to 80 short and feature-length films). Repackaging of 8 to 10 important films.

Modernisation of two film depots (100 000 film reels).

RUSSIA

Restoration of films in the framework of the "Lumière" programme: It includes the restoration of *Good-bye America* by A. Dovzhenko, *SVD* by G. Kozintsev and L. Trauberg, fifteen films of pre-revolutionary Russian cinematography, directed by such famous masters as V. Starevich, Ja. Protazanov, P. Chardynin, etc.

SLOVAK REPUBLIC

Restoration of the film *Janosik 21*. Restoration of the first ethnologic film *Dream and Reality* (1927).

SLOVENIA

Restoration in 1995 of films by Karol Grossmann.

SPAIN

Bienvenido Mr Marshall (Luis gr Berloga, 1952).

Viridiana (Luis Bunuel, 1961).

SWITZERLAND

RAPT by Kirsanoff (to be shown during the Locarno festival) restored by the Swiss Film Institute.

TURKEY

Restoration of ten Turkish film classics.

Participation in international projects

BULGARIA

Danube Filmboat (Vienna, Bratislava, Budapest, Bulgaria) Sexaginta Prista (May 1995).

CROATIA

Restrospective of Hungarian Film (October 1995).

The French cinema in the 1930's (autumn 1995).

CZECH REPUBLIC

Festival of restored films in Los Angeles.

Participation in Cinémémoire 94 and 95 (Paris, Autumn 1995).

A short film *Art Nouveau* on the occasion of the centenary (director Jar Jires) - the beginnings of film in Lyon and Prague.

FINLAND

Possibility for all children at primary schools to experience the world of films. "Art and film" will be the theme for all libraries (one week in Autumn 1995).

FRANCE

Diffusion of representative films from the last hundred years of French cinema. "Gaumont, Pathé, La France vue par...in foreign countries: Czech Republic, US, etc.

Screening of the reconstituted "première séance" in all of the 350 flagship screens, in 50 European cities, which are part of the Europa Cinemas network (Media), 1995-1996.

HUNGARY

Cinema Boat from London to Budapest (exhibition, screenings, show, present-day technology) with the participation of Thomson Consumer Electronics.

Danube Filmboat from Passau to Rousse: screenings on the ship as well as in the main cities along the Danube, including Budapest, conferences and meetings with professionals, concerts and exhibitions (June 1995).

Spectator show by Thomson introducing the audiovisual "highways" of the second century of cinema, high definition/broadcasting numerical readings, multi-channel and satellite transmissions, etc. (April 1996).

ICELAND

Garmont authorities visit Iceland in July and organise a film festival with their own films.

IRELAND

The Irish Film Archive and Kevin Rockett contributed to the Joint European Filmography to be published by the Media Project Lumière in 1995.

PORTUGAL

Collaboration with Cinememoire (November 1995 and with *Il Cinema Ritrovato* (April 1995).

ROMANIA

Progetto '95 (Italy).

Danube Film (Austria, Hungary, Bulgaria).

Flagship films (Council of Europe).

The Big Illusion (Council of Europe exhibition at the Venice Biennale de l'Art, September 1995).

SLOVAK REPUBLIC

Danube Film Festival, Bratislava (8-9 June 1995).

SWEDEN

Swedish silent films on the theme The birth of Swedish cinema are shown at the film festival in Laon/France introduced by Professor Leif Furhammar (8 April 1995).

SWITZERLAND

Geneva Fonction cinema: series of colloquia.

TURKEY

Participation in the projects of the Council of Europe.

Miscellaneous

AUSTRIA

Promotion of cinema - evaluation of cinemas based on a system of points and bonuses awarded for technical merit and variety of programming.

Acquisition of rights for film classics with the aim of making them available to cinemas on favourable terms.

BELGIUM

Decentralisation of the Belgian Film Museum in Liège.

Deposit at the Royal Belgian Film Archive of intermediate prints of feature films.

National logo for stamps, stickers, posters, etc.

Domain Bokryk (*Grenluchtmuseum*), 20-28 May 1995: Film set/ screenings (video) on location/ Exhibition "100 years of cinema" / Live cinema (+ musique) / Flemish films (retrospective) / the cinema village.

Critical filmography of religious cinema on a world-wide scale (December 1995).

ICELAND

Icelandic films after 1979, Peter Cowie (English version).

IRELAND

The Irish Filmography by Kevin Rockett, will be published in autumn 1995.

LUXEMBOURG

Publication of a complete filmography of cinema in Luxembourg (December 1995).

POLAND

Book on Andrzej Wajda. Encyclopedia of Polish culture in the twentieth century, dedicated to film and written by Edward Zajcek: Vocabulary of film terminology by Hendrykowski.

PORTUGAL

Portuguese filmography of feature-length films.

ROMANIA

History of Romanian film form its beginnings to present day.

Monographs dedicated to actors, studios, distribution companies.

Indexing of Romanian films.

Filmography with notes on Romanian fiction films 1930-1948 (7th and last volume of a series dedicated to national productions).

Filmography of feature-length Romanian fiction films: 1981-94.

RUSSIAN FEDERATION

"National Cinema. The Past and the Present" (5 volumes).

"The Masterpieces of Russian Cinema" (illustrated book).

"The Actors of World Cinema" (reference book).

"The Catalogue of Feature Films"

SLOVAK REPUBLIC

The origins of the Slovak film industry 1896-1948 (December 1994).

The History of the Slovak Cinema (December 1995).

The development of film technology (1995).

Cinema in Europe: the first 100 years

The critical reflexion on film in Slovakia since 1915 (1995).
Film Guide: Slovak animated film.

SLOVENIA

Filmography of Slovenian cinema 1931-1993 (1994).
Silent images of Slovenian Film (1994).
Films of Method and Milka Badjura (1994).
Literature on the pioneer of Slovenian cinema Karol Grossmann (1995).
Filmography on Slovenian Films on TV.

SPAIN

Critical anthology of Spanish cinema (300 films).
Catalogue of films on the Spanish civil war.
Catalogue of Spanish animated films.

SWEDEN

The publication of *Norstedts' International Film Encyclopedia*.
The publication of the *History of Cinema Pt 3*. Author: Rune Waldekranz.
The publication of a book in which 100 Swedish cultural personalities write about their favourite films. *Chaplin and Filmkonst* (Autumn 1995).
The publication of a film and TV guide, *Bonniers Forlag* (September 1995).

SWITZERLAND

Mémoire d'outre cinéma (More than just memories from the cinema), book of F. Buache interviews, illustrated (publisher: Payot, Lausanne, Spring 1995).

TURKEY

A book, named *Turkish Cinema on its 80th birthday*.
Various publications about the 100th anniversary of cinema.

UNITED KINGDOM

Commemorative stamps.
Catalogue of important films listed by theme.
Souvenir guidebook that details the first film shows during the year 1896, with a run down of centenary celebrations in 1996.

CZECH REPUBLIC

Gift to the Vilnius Film Foundation of the 1930's film *Lithuania seen through Czech Eyes*.

DENMARK

Three special film productions: a film on Carl Th. Dreyer by Torben Skjødt Jensen; episodic-film made by about twenty different directors on the theme Danish women show everything.

Two short films consisting of a humorous mix of excerpts from Danish films throughout the century, to be shown in cinemas all over the country during the centenary year.

FRANCE

Les Lumières du Cinéma, a documentary by André S. Labarthe (Ardeche Images Production).

28 December 1995: a ticket for the next cinema century (free invitation distributed in all film theatres).

HUNGARY

Search for places where the first films were shown (Magyar Filmunio).

Retracing the history of the Lumière brothers cameramen (Andras Szirtes - film maker/cameraman).

HOLY SEE

International meeting on the theme of cinema values (April 1996).

IRELAND

(under discussion) A film train, which will run between Dublin and other cities such as Belfast, Cork and Galway to celebrate a 100 years of cinema.

Creation of a database of Sources for the History of Film making in Ireland, compiled by Robert Monks, will be published in 1996. Co-funded by the department of Arts, Culture & Gaeltacht, RTE, Irish Film Board, Arts Council and National Library of Ireland.

LUXEMBOURG

Restaging of the first film showing in Luxembourg (July-August 1995, Ciné Sura, Kino 16, Echternach).

POLAND

The Making of a Hundred Years of Polish Cinema by Pavel Lozinski, based on an idea by Kryzstof Kieslowksi.
Making of a series of films entitled *Long Live Cinema* by the Semafor Studios in Lodz.

PORTUGAL

Inauguration of the national Archives of Moving Images near Lisbon, one of the largest archives in Europe (1996).

Centenary year in schools, a programme organised with the Ministry of Education.

ROMANIA

Construction of a large depot for film prints.

New software for archiving films.
Reintegration of the National Film Archive as a permanent member of FIAF.

RUSSIA

Creation of the Federal Fund of National Cinema Support: based on contributions from commercial structures, merchants and sponsors.

Special films dedicated to the Centenary, such as: *Potiomkin is Coming Back*, *S. Eisenstein*, *The Almanach of Young Cinematographers*; a series of documentaries *Cinema addresses* has also been planned.

Creation of a Film Museum.

SLOVAK REPUBLIC

Seminar on new technologies of film editing, Bratislava (September 1995)

Commemorative stamps.

Renaming streets after Slovak film makers

Series of documentary films on Slovak TV.

SPAIN

Congress on the historic films of Spanish cinema (Barcelona, December 1995).

Congress on the Spanish film industry both now and in the future (Madrid, November 1995).

The audiovisual memory of Spanish cinema (an original work by the Spanish Cinemas Audio and Audiovisual Archive).

Creation of a database of the Spanish film press.

Research on the conservation conditions of Spanish cinema output in existing laboratories.

Work begins on new archives in the Spanish Film Archives.

TURKEY

A documentary on the history of Turkish cinema.

A documentary on the history of Turkish animation.

UNITED KINGDOM

Commemorative plaques laid on the sites of the original film theatres.

A number of TV programmes: BBC 100 films, BBC Radio drama (Cinema 100 season, November 1995 - Autumn 1996).

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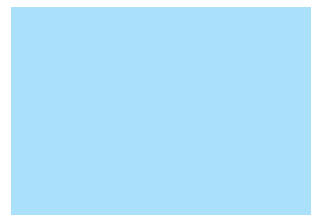
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"Four Weddings and a Funeral" (1994) by Mike Newell.



Harmonisation of statistical data

The first edition of *The Statistical Yearbook. Cinema, Television, Video and New Media in Europe 1994-95* is now out. The yearbook marks the first step in the realisation of the Observatory's mission for the harmonisation and transparency of statistical information. The production of the yearbook in itself provided a acid test in the gathering of comparative statistical data. Harmonisation of statistical data is a considerable, long-term task. It can, however, be said that two of the preliminary stages in this work have been successfully completed: a survey of existing structures and an initial editing of the data.

The survey of existing structures involved identifying, as fully as possible, existing data and sources. The Observatory was able to use information drawn from the specialist pan-European information networks comprising its various partners (BIPE Conseil, IDATE, the European Institute for the Media, *Screen Digest*) and thematic correspondents (EAT, ECCA, Eurodata-TV, GEAR; Statistical Group of the EBU). All the data we received were in fact either systematically checked, wherever possible, or subjected to critical analysis.

The editing of the data cannot really be considered as a genuine harmonisation. What harmonisation actually means is the use of common definitions and similar data gathering methods. Therefore we took up a pragmatic approach, as it did not appear to be within the realms of possibility to adopt specific definitions and gathering methods, but rather to incorporate a sort of "principle of statistical subsidiarity" within the scope of the survey of existing structures, based on the actual national statistical apparatus in current use. Editing the data followed a more modest method but with an immediate effect: it aims to present existing data so that the most obvious differences are corrected. For example, the definition and data gathering methods for household expenditure on cinema tickets have not been harmonised. However, a basic requirement when editing the synthesised Euro-

pean data is that VAT should be systematically taken into account, whenever it actually exists.

Sources and methods

The yearbook is divided up into seven chapters, each dealing with a single major theme: general data, equipment, companies and employment, cinema, video and new media, television and advertising. Each theme covered had its own inherent difficulties, the details of which are included in the " comments on methodology".

Assessing the level of audiovisual equipment in households (televisions, VCRs, cable, satellite dishes, new digital players, etc.) varies according to the kind of equipment considered. It is relatively easy to find the number of connections and subscribers to cable networks from the data provided by the cable distributor associations, members of the European Cable Communication Association. Only Spain and the Russian Federation are problematic in this respect. For electronic goods, on the other hand, it is much more difficult to gain an accurate picture. The number of televisions can be computed according to the number of licence fees paid, in those countries where the licence fee system exists. However, the absolute veracity of the results cannot be guaranteed, given the varying level of licence fee evasion from one country to another. For the other kinds of equipment (VTRs, digital-system players, video games, etc.), the yearbook relied on data provided by two of its partners, BIPE Conseil and *Screen Digest*, who use and model data supplied by the manufacturers and their national or European professional organisations (European Association of Consumer Electronics Manufacturers - EACEM).

The Observatory's data on audiovisual companies are based on statistics gathered by IDATE (Montpellier, France), one of our partners, whose industrial database has been collecting business reports and balance sheets from over a 1000 communication groups in the world. We

were able to add additional information to the IDATE file through the contribution of the Data and Reference Centre of the EBU. The data obtained from the balance sheets and income statements of audiovisual companies are one of the most reliable ways of obtaining relatively accurate, regular statistical series for a spectral analysis of the market. Nevertheless, it still remains difficult to make a comparison of the different companies when one considers the diverse nature of the audiovisual sector and the different ways in which the companies present their accounts and the breakdown of their various activities. Problems can also be encountered when trying to obtain data on certain kinds of smaller company (independent production companies, service companies, etc.) and whole sections of the audiovisual sector lack statistical coverage.

The work carried out by the various national bodies (national cinema centres, national statistics institute, professional organisations and the trade press) means there is a fair amount of statistical information available on the cinema sector as regards production volumes, distribution and cinema operations. The Observatory worked hand in hand with these national sources to gather data on the main indicators for the period 1985-93 and, for some countries, up to the first half of 1994. Most of the indicators are familiar and commonly used, even though there are wide differences in how they are computed. There still remain grey areas, which should be looked into later: the number of companies active in the sector, the level of investment, the number of European co-productions, broadcasting of films on television, etc.

Any official statistics for the video and new media sector are practically inexistant. The only major sources are the professional publisher and distributor associations. The Observatory was able to make use of the recent work carried out by *Screen Digest* in collecting and synthesising information for western Europe, in collaboration with the International Video

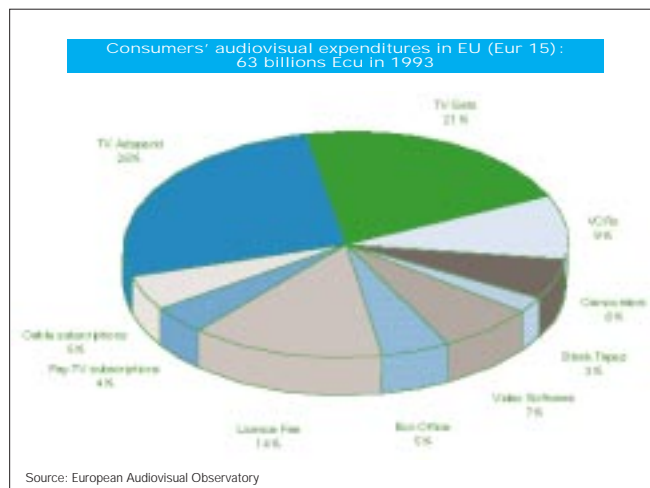


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Federation and Programme Media's EVE project. However, central and eastern Europe remain largely unknown territory. Piracy is of such proportions in this part of Europe that only the MPAA, representing the interests of the American majors, is prepared to attempt a statistical analysis of the industry's loss of earnings. Data for new optical-disc based technology (LaserDisc, CD-I, CD-Video, CD-ROM, 3-DO) and video games are firmly in the hands of the manufacturers. Most of these products, unlike the video cassette, which is now approaching its period of maturity, are still in their launch phase: published data appear therefore within a promotional context, which does not make for transparency.

In order to organise its statistical analysis of television, the Observatory has set up the Persky database containing basic information covering all television organisations broadcasting on a regional, national or European scale in member states (see the Observatory file on statistical databases). There are, unfortunately, several problems to be overcome when it comes to making a European comparison, due to the heterogeneous way in which the national television systems are structured: for example, a Flemish regional television channel covers two or three average-sized towns, whereas German regional public-service channels are mostly broadcast by satellite and can therefore be watched not just in all of Germany, but also over much of Europe. The estimated potential audience could provide the basis for objective comparisons, but the broadcasters are not always very explicit when it comes down to giving audience figures for their channels.

Measuring audience viewing figures is, statistically speaking, the most advanced area in the television sector: these figures are now of major strategic importance in determining where advertising budgets will be spent, the make-up of the programme grill, rights of purchase, the salaries of the star presenters, etc. Some organisations are ready to spend



considerable sums to obtain these data. A working party, including broadcasters, advertisers and research organisations, has already looked at the subject of pan-European harmonisation of audience viewing-figure measurement. We have worked alongside Eurodata-TV, the international department of Médiamétrie, to draw up basic data relating to TV viewing figures for most western European countries: average viewing time, daily reach: audience market share for the day as a whole and during prime time. The measurement of audience viewing figures is still in its trial stages in central and eastern Europe, but it has still proved possible to present the most recent data for the different member states of the Observatory.

Work carried out by the Statistical Group of the EBU has produced a computer programme to harmonise the analysis of programme grills (ESCORT 2.3) by allowing systematic classification of programmes into specific categories. Thanks to the EBU's work, we now have an analysis, according to programme type, of the programmes broadcast by just about all public service organisations. Data relating to private channels' programmes are also available in some countries, but they are not yet harmonised according to the EBU model. The Observatory has set up a methodological workshop for questions con-

cerning the gathering of data related to the production and distribution of television programmes. This workshop aims at drawing up a consensus between the various organisations that collect the data as to common definitions and classifications.

The European Advertising Tripartite launched a gradual harmonisation process for the statistical analysis of advertising budgets back in the mid-1980s. The tripartite is a professional body that includes all three sectors of the advertising sector (agencies, advertisers and media) and draws up statistics for western Europe, while aiming to eliminate factors causing distortion (counting small ads, discounts and agency expenses, etc.) between national sources. For central and eastern Europe, where the advertising market is undergoing full development, the gathering of data, carried out by a few large international agencies, is still going through a trial period.

A.L.

Statistical subtleties

The yearbook allows the record to be put straight over certain claims or misconceptions relating to the audiovisual sector:

"Turnover in the video industry in western Europe went down by 10,8% between 1992 and 1993". This claim is not true if we take the turnover computed according to the exchange rate between the dollar and the European currencies. Turnover as calculated by *Screen Digest*, went down from 6,6 thousand million dollars in 1992 to 5,9 thousand million in 1993. However, if the same figures are considered in ecus, turnover has gone up from 4,6 thousand million ecus in 1992 to 4,9 thousand million ecus in 1993, in other words an increase of 7%.

"The United Kingdom is the European country with the greatest number of major audiovisual companies": the European classification of companies according to corporate "audiovisual" turnover indicate that of these companies, 23% were British, as opposed to 19 French and 16 German companies. On the other hand, the German companies account for 26% of the total turnover of the top 100 companies, while British companies only have 25% and French companies 12%.

International and European legal developments

Europe

European Union: The MSG Media Service case

A decision concerning European concentration control was taken by the European Commission on 9 November 1994 (pursuant to Council Regulation (EEC) Nr. 4064/89 of 21 December 1989 on the control of concentrations among undertakings, and especially pursuant to Article 8, paragraph 3, and pursuant to the European Economic Area Agreement, especially pursuant to Article 57, paragraph 1, of this agreement), which prohibited Bertelsmann AG, Taurus Beteiligungs GmbH & Co. KG (Kirch Group) and Deutsche Bundespost Telekom from setting up a joint venture as planned.

The Commission considers that the intended Media Service GmbH (MSG) constitutes a concentrative joint venture as defined by Article 3 of the concentration regulation. According to the Commission, the concentration would exercise a Community-wide effect and would go over the take-up threshold with an expected total turnover of more than 5 thousand million Ecus.

The planned company was to supply administrative and technical services to digital pay-TV suppliers.

The Commission decided that it was unlikely that new competitors would be able to enter the market because of the dominant position of Telekom in the cable TV networks, and the involvement of Bertelsmann and the Kirch Group in the pay-TV station Premiere and its wide-ranging programme sources.

The Commission sees the pay-TV market as an autonomous one and believes that this could create or reinforce the market leader position of Bertelsmann and the Kirch Group. The Commission also considers the present market position held by these two companies - which together with Canal Plus have run the only pay-TV station in existence until now - and the limited programme resources available as a considerable competitive advantage in the quickly growing pay-TV market. The one-third share of Telekom did not help in convincing the Commission that this was an unbiased merger.

Finally, the Commission believes that the concentration will also reinforce the dominant position enjoyed by Telekom in the cable television markets. It is expected

that after the planned deregulation of basic telephone services in 1998, the cable television market will also be deregulated. The Commission referred to the programme resources controlled by Bertelsmann and Kirch as an obstacle to future free competition.

By Michael Müller
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(Saarbrücken)

Reference: Decision of the Commission of the European Communities in Case Nr. IV/M.469-MSG Media Service. Available in German from the Observatory.

National developments

Belgium: New Belgian copyright act

Two acts covering the far-reaching reform of copyright in Belgium were published in the *Moniteur belge / Belgisch Staatsblad* (the Official Journal, hereafter *MB/BS*) of 30 June 1994. The (general) Act of 30 June 1994 relating to author's rights and neighbouring rights abrogates the Act of 22 March 1886. The (specific) copyright protection accorded to computer programmes was finally removed from the Act of 30 June 1994: as the Act of 30 June 1994 transposed into Belgian law the European Directive of 14 May 1991 on the Legal Protection of Computer Programmes, special protection was given to computer programmes in the form of a *sui generis* copyright.

The version of the act relating to author's rights and neighbouring rights published in *MB/BS* of 27 July 1994 turned out to be the version that had been adopted by the Chamber of Representatives in late March 1994, whereas in June 1994, the Senate had made several technical and textual changes to the bill that had come through from the Chamber (See *Documents du Sénat*, S.E., 1991 - 1992, 145/12, text corrected by the Commission. See also: *Annales du Sénat*, 23 June 1994, p. 2645 and following pages).

A first erratum was published in the *MB/BS* on 5 November 1995. The erratum made no mention, however, of any corrections to the text, but simply gave supplementary details concerning the basic lines of the legislation along with the Senate's consideration of the bill, as this had been mistakenly omitted when the act was published.

The Minister of Justice hurriedly announced that a second erratum would be published in the

MB/BS, including this time all the changes made to the bill by the Senate. This second erratum was published in the *MB/BS* of 22 November 1994. Besides this three-page erratum, a co-ordinated non-official version of the new law was added in the appendix. In the French version of the act, only a limited number of provisions had been changed, while in the Dutch version, thirty of the ninety-two sections had been corrected by the Senate and these corrections had not been made to the version published on 27 July 1994. The errata published in the *MB/BS* finally rectified these mistakes.

Did this mean that all the problems had been solved with the publication of the errata? According to Section 36 of the Constitution, federal legislative power is shared equally between the King, the Chamber of Representatives and the Senate. It remains to be seen if the series of changes made by the Senate, so as to bring the Dutch version into line with the French one, should not have been subsequently put to the Chamber of Representatives for approval. The problem of the different versions of the law, which had been approved by the Chamber for one and the Senate for the other, cannot be solved simply by publishing an erratum in the *MB/BS*.

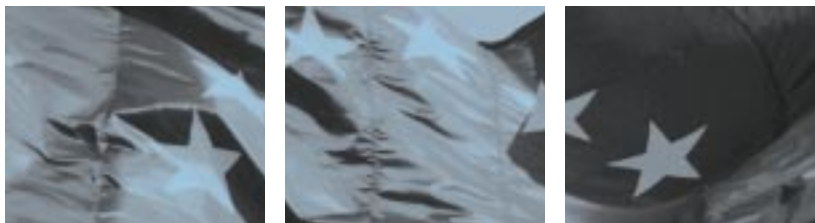
Strictly speaking, this means an act was published without having been adopted by the two chambers, as required under Section 36 of the Constitution. It is not yet fully clear what the actual legal consequences will be. The entire act will come into force on 1 August 1994, although some parts of the law will be gradually phased in. Certain provisions concerning copyright management companies will come into force at the same time as the relevant ministerial decrees prescribed by the law. This applies to regulations on taxation on home taping, photocopying, public lending and new legislation regarding inheritable royalties. The Act of 30 June 1994 concerning the legal protection of computer programmes, in accordance with normal practice, came into force on 6 August 1994, ten days after its publication in *MB/BS*.

By Professor Dirk Voorhoof
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State University of Ghent

Reference: "Loi relative au droit d'auteur et aux droits voisins/ Wet betreffende het

Council of Europe
4th European
Ministerial
Conference on Mass
Media Policy

Introduction
The 4th European Ministerial Conference on Mass Media Policy was held in Prague on 7-8 December 1994. The general theme "the media in a democratic society", was explored from the following angles: the future of public service broadcasting, and journalistic freedoms and human rights. The key conference reports on the sub-themes were delivered by the Minister of Education and Audiovisual of the Government of the French Speaking Community of Belgium (the future of public service broadcasting) and by the Federal Minister of Justice of Austria (journalistic freedoms and human rights). The 4th European ministerial conference assumed increased political importance as a result of its pan-European reach. In addition to delegations of 30 of then 33 member states of the Council of Europe, delegations were also present from 7 central and east European non-member states. This pan-European dimension made it possible to reach the widest possible European geographical con-



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auteursrecht en de naburige rechten" of 30 June 1994, *Moniteur belge / Belgisch Staatsblad* of 27 July, pp. 19297-19314 and *Moniteur belge / Belgisch Staatsblad* of 22 November 1994: 3-20. Both versions are available in French and Flemish from the Observatory.

Italy: Constitutional Court ruling on media ownership rules.

The Italian radio and television system comes under Law No. 233/90 of 6 August 1990 (known as the "*Mammi Law*"). Italian law does not yet cover actual Hertzian transmission or cable and satellite television.

Both the public and private radio and television systems come under the *Mammi Law*; this law is based upon a system of authorisation (franchise) that prevents any single organisation from reaching a dominant position (as stipulated under Article 15 of the law) and which applies to both private and public bodies involved in broadcasting activities.

According to paragraph 4 of this article, no single body can be granted franchises that amount to more than 25% of the total number of franchises granted nationwide. As the total number of franchises is twelve, this effectively means that no single body can run more than three national channels.

What this comes down to in practice, is three channels for RAI and three for Fininvest, whereas the situation is more complex for the remaining franchises.

Two recent events have had a wide-reaching impact on the Italian radio and television system, as drawn up by Law No. 223/90: firstly, decision No. 420 of 5th December 1994 of the constitutional court and secondly, the admissibility of three referendums on the *Mammi Law*, laid down by the constitutional Court (*Consulta*) on 11 January 1995.

Decision No. 420 ruled that Article 15, paragraph 4, was unconstitutional with regard to broadcasting, while stating that the principle of pluralism that lay behind the *Mammi Law* was not adequately protected. The court therefore ruled that any authorisation amounting to 25% of the total number of franchises that were granted to a single private body was illegal.

The Constitutional Court ruled that, with the exception of transitional provisions as provided for by Statutory Order No.

323/1993, which allowed franchise holders to continue their radio-television activities right up to the end of the franchise period (August 1996), the legislation should re-examine the new regulations regarding concentration of ownership, whatever the factors involved.

It should also be noted that Article 15 of the *Mammi Law* only applies to the private sector; this means that the ruling of the Constitutional Court does not apply to the three channels that make up the public system, as laid down in Article 24 of the *Mammi Law*.

Decision No. 420 also laid down normative conditions governing the basis upon which one or more private bodies could gain access to the radio and television system. Two agencies, Publitalia '80 (run by Fininvest) and SIPRA (run by the RAI) currently manage 84.7% of the advertising market, with Publitalia's share running at 57.1% (Source: Nielsen, 1993 data).

The situation has become further complicated with a decision to organise referendums on television as mentioned above and which was ruled admissible by the Constitutional Court. The referendums are due to be held this spring.

Italians will also be asked to vote on the following three questions: not more than one single channel for any private body holding a national franchise; a prohibition of advertising breaks during films shown on television; prohibition for advertising organisations be authorised to obtain advertising revenue from more than two national channels.

This is a complex framework within which the legislation, while trying to establish a definitive framework for the radio and television system, should seek a solution that falls within Judgment No. 420 of the Constitutional Court and that also falls in with the possible approbation of the referendums.

By Giuseppe Santaniello
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Reference: Corte Costituzionale, 5 December 1994, Sentenza N.420. Available in Italian from the Observatory.

Spain: Constitutional Court ruling on local cable distribution

The legal position of cable television networks and cable

television stations in Spain is a much contested legal point of late. Until now, no legally defined rules about cable television have existed (neither laws nor regulations), which led the government to present a bill on 23 December 1994. Despite this legal no man's land some cable networks do exist and work at a local level but not without a certain amount of control.

In accordance with Article 128 of the Constitution, which was passed in 1978, television broadcasting activities are considered to be an "essential public service under the legal responsibility of the state". For this reason a concessionary system exists under which no television broadcasting or cable network activity can be legally undertaken without a state licence. As no regulations existed for cable television the government concluded that until any legislation came into effect no cable activities could be undertaken.

The Spanish Constitutional Courts acted heavily against this position. In a ruling on 17 October 1994 during a constitutional appeal the courts clearly stated that the absence of regulations could not be used to limit cable activities as defined by the Constitution but constituted a outright ban on all cable activities.

In practice, this ruling means that until cable television regulations have come into force, all existing cable television networks can rely on the freedom of expression legislation to continue to work. Furthermore, any fines imposed by the authorities in connection with this can be considered as null and void. Moreover, until new regulations come into force, new cable television companies are permitted to exploit the existing legal no man's land when establishing themselves in Spain. The bill provides for transitional regulations that legalise this type of cable network company. The future cable network legislation will certainly bring in a licensing system and allow foreign involvement in cable television networks by EU non-member states to be limited.

By Dr José Martín
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Faculty of Law
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Reference: Tribunal Constitucional, Sentencia 281/1994 of 17 October 1994, BOE num.279 Suplemento of 22 November 1994. Available in Spanish from the Observatory.

sensus on basic media values and the nature of future policy developments in the media sector. The determination of the participating ministers to build future media law and policy on these tenets is reflected in the main texts adopted at the close of the conference.

They are:

1. Declaration on media in a democratic society
2. Resolution No 1: the future of public service broadcasting
The conference affirmed the importance of public service broadcasting for the development of democracy through the offer of a comprehensive programming service accessible to all members of the public.
3. Resolution No 2: journalistic freedoms and human rights
4. Statement on violations of journalistic freedoms
5. Action Plan
The participating ministers also acknowledged the importance of entrusting the development of media law and policy to the Council of Europe, in areas such as: portrayal of violence in the media; media and intolerance; the fight against sound and audiovisual piracy; the protection of right holders; the protection of journalists; media concentrations; new communications technologies.
Of particular significance is the ministers' recommendation that the Council of Europe's Committee of Ministers consider the advisability of preparing a binding legal instrument or other measures, embodying basic principles on the right of access of the public to official information.

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Kleinsteuber, H.J., & Rossmann, T. *Europa als Kommunikationsraum*. Leverkusen-Opladen, Verlag Leske & Budrich, 1994. 350p., ISBN 3-8100-1280-7, 48 DM.

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Cravenne, R. *Le tour du monde du cinéma français: Histoire du cinéma français à l'étranger de la libération de Paris au centenaire du cinéma*. Paris, Dixit, 1995. 350p., ISBN 2-906587-54-0.

Hill, J., & McLoone, M., & Hainsworth, P. *Border Crossing: Film in Ireland, Britain and Europe*. London, B.F.I., 1994. 174p., ISBN 0-85170-4891, £ 8.95.

Stephenson, R., & Phelps, G. *Cinema as Art*. Penguin Books, 1994. ISBN 140-119817, £ 7.99.

Strasser, C. *The Sound of Klein-Hollywood: Filmproduktion in Salzburg - Salzburg im Film - Mit einem Filmllexikon*. Vienna, Österreichischer Kunst- u. Kulturverlag, 1994. 600p., (Neue Aspekte in Kunst- u. Kommunikationswissenschaft, Band 3), 83 DM.

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Undersøgelse af film og TV distribution i Norden. Copenhagen, Nordisk Ministerråd, 1994. 63p., (TemaNord; 1994 : 598), ISBN 92-9120-524-9.

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Chaniac, R. *La télévision de 1983 à 1993. Chronique des programmes et de leur public.* Paris, Documentation française, 1994. 259p., ISBN 2-86-938-109-3, 180 FF.



Davies, J. *Broadcasting and the BBC in Wales.* Cardiff, Wales U.P., 1994. 445p., ISBN 0-7083-1273, £ 15.95.

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Rosier, C. *Télévision 1995. Mode d'emploi.* Paris, Dixit, 1994. 320p., (Le guide de la communication), ISBN 2-906587-52-4.

Silverstone, R. *Television and Everyday Life.* London, Routledge, 1994. 204p., ISBN 0415016460.

Stuiber, H.-W., & Schneiderbauer, C., & Wich, A. *Medien in Deutschland. Band 2: Rundfunk.* Constance, UVK Medien / Ölschläger, 1994. 500p., ISBN 3-88295-203-2, 48 DM.

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Coulomb-Guilly, M. *Les informations télévisées.* Paris, PUF, 1995. 128p., (Que sais-je ?), ISBN 2-13-046706-7, 40 FF.

Zimmermann, P. (Ed). *Fernseh-Dokumentarismus: Bilanz und Perspektiven.* 2. Aufl. Constance, UVK Medien / Ölschläger, 1994. 384p., ISBN 3-88295-226-1, 54 DM.

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Rom, Cd-I, 3DO, MMCD, CD32, Multimedia & Electronic Book Products. Westport, Mecklermedia, 1995. 1200p., ISBN 0-88736-983-9.

Facteurs clés du succès des produits multimédia interactifs: Etude-gui de destinée aux acteurs et commanditaires ou prescripteurs de l'offre multimédia. Bry-sur-Marne, INA, 1994. 6 500 FF.

Holsinger, E. *Le Multimédia... comment ça marche ? Pour comprendre le multimédia : un panorama commenté et illustré.* Paris, Dunod, 1995. 208p., 178 FF.

Ichbiah, D. *Planète multimédia.* Paris, Dunod, 1994. 296p., 125 FF.

Santiard, B. *Les chiffres clés du multimédia.* Paris, Observatoire des industries du multimédia, 1994. 177p., 5 337 FF.

Tabizel, D. *A Survey of the Video and Computer Games Industry.* London, Durlacher & Co, 1995. £ 250.

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Advertising Expenditure Forecasts December 1994. 15th edn, London, Zenith Media Worldwide, 1994. £ 195.

Evans, C.R. *Marketing Channels: Infomercials and the Future of Televised Marketing.* Englewood Cliffs, N.J., Prentice Hall, 1994. 308p., ISBN 0130751510.

Ettema, J.S., & Whitney, C. *Audience Making: How the Media Create the Audience.* London, Sage, 1994. 242p., 300 FF.

Rutherford, P. *The New Icons? : The Art of Television Advertising.* Toronto, University of Toronto Press, 1994. 270p., ISBN 0802029280.

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The World Television and Film Market. Vol.1 Industries and Markets; Vol.2 The Players. Montpellier, IDATE, 1994. 10 000 FF.



Consumer Practice

Ahlin, T. *Kulturvanor i Norden: en undersökning av kultur- och medievanor i de nordiska*

länderna. Copenhagen, Nordisk Statistisk Sekretariat, 1993. 178p., (Nordisk Statistisk skriftserie; 62), ISBN 87-88083-63-2.

Liikkanen, M., & Pääkkönen, H. (Eds). *Leisure and Cultural Participation in 1981 and 1991.* Helsinki, Statistics Finland, 1994. 135p., (Culture and the Media; 1994:3), ISBN 951-47

Law

Becker, J., & Dreier, T. *Urheberrecht und digitale Technologie: Arbeitssitzung des Instituts für Urheber- und Medienrecht am 22. April 1994.* Baden-Baden, Nomos Verlagsgesellschaft, 1994. 184p., ISBN 3-7890-3497-5, 49 DM.

Henry, M. *Publishing and Multimedia Law.* London, Butterworths, 1994. 800p., £ 75.

Hermann, G. *Rundfunkrecht - Fernsehen und Hörfunk mit neuen Medien.* Munich, Verlag C.H. Beck, 1994. 789p., (Juristische Kurzbücher für Studium und Praxis), 78 DM.

La nouvelle loi fédérale sur le droit d'auteur. Lausanne, Ed. Fabio Marchetto, 1994. 275p., 350 FF.

Lucas, A., & Lucas, H.-J. *Traité de la propriété littéraire et artistique.* Paris, Litec, 1994. 1104p.

Owen, L. *Selling Rights.* 2nd edn. London, Blueprint Pub, 1994. 248p., ISBN 1-85713-0073, £ 29.95.

Pontier, J.-M. *Le droit du cinéma.* Paris, PUF, 1995. 128p., (Que sais-je ?), ISBN 2-13046786-5, 40 FF.

Questions juridiques relatives aux oeuvres multimédias. Paris, Syndicat national de l'édition, 1994. 150 FF.

Säfsbeck, L. *Regleringen av svensk marksänd reklam-TV: om avtalet mellan TV4 och staten samt nya radiolagen.* Stockholm, Jurisförlaget, 1994. 88p.

Santaniello, G. *Garante per la Radiodiffusione e l'Editoria : relazione al parlamento sull'attività svolta dal garante per la radiodiffusione e l'editoria e sullo stato di applicazione della legge 06/08/90, N°223, al 31 marzo 1994.* Rome, Vita Italiana; Istituzioni e comunicazione, 1994. 172p., 20 000 L.

Vandoorne, B., & Depreiter, C. *La nouvelle loi sur les droits de l'auteur dans le domaine des oeuvres visuelles.* Brussels, Ed. SOFAM Scrl, 1994. 140p.

We inform professionals about the publication of your book.

Sequentia offers you the opportunity of informing its readership of new publications, conference proceedings and reports relevant to the film, television, video and multimedia sectors in Europe.

If you wish your publication to be mentioned in future issues of *Sequentia*, please send detailed information as well as a copy of the document to the Editor at least six weeks before the date of publication.

In 1995, *Sequentia* will be published on the following dates:

No. 3, March/April/May: 10 March

No. 4, June/July/August: 1 June

No. 5, September/October/November: 18 September

No. 6, December/January/February 1996: 1 December

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Statistical information

A guide to European databases

This is the first of a series of three features that *Sequentia* will be presenting on the main Europe-wide, audiovisual-related databases and reference files. We will be presenting a synthesis of these specialist information sources for the various audiovisual sectors. This first edition focuses on statistical databases, whereas the next issues will be examining at databases for practical (production / distribution / catalogues) and legal information. The series does not claim to be exhaustive, but is intended as a guide to the organisations whose work the

Observatory is well acquainted with and which can be relied on for their professionalism and overall accuracy. All the databases outlined in this file are available to the public through the contacts indicated.

If you know of any other databases with European coverage that you think might be of use to in the audiovisual professionals sector in our thirty-three member states and to our international readership, please contact Ms Lone Andersen, editor of the magazine before the next deadline, 28 April 1995.

In Alphabetical order:

Acamedia

2 Avenue C. Mermillod
CH - 1227 GENEVA
Tel. (41) 22 300 19 50
Fax. (41) 22 300 19 60
Paolo Baldi, General Director.

Acamedia is a Swiss company specialising in surveys on the development of television programming in Europe. To enable it to carry out its consulting and research briefs, Acamedia set up a database in 1989 that keeps track of the programming of twenty-six European channels - in Germany, United Kingdom, Spain, France and Italy - as well as the main satellite-broadcasting channels.

Programming data is structured channel-by-channel, by "macro-type" (fiction, current affairs, etc.), format (mini-series, magazine, etc.) type (western, thriller, etc., for fiction programmes), time-slot, production type and country of origin.

Acamedia draws up and analyses the programming data according to its client specifications, for instance: according to country, by type, according to the kind of channel (general interest, thematic or special interest), or cross-country comparisons, etc. Video format can also be provided with surveys on specific programming categories, such as the development of "entertainment" programmes. Acamedia also specialises in surveys on the new trends in televised production (especially for fiction) and in surveys of potential new markets.

The working languages are French, English, Italian and Spanish. Programme monitoring of the twenty-six European channels takes place annually.

Acamedia provides both surveys and standard or specific services on the basis of the information held in the database.

Cerica

Avenue Everard 59
B-1190 Brussels
Tel. (32) 2 345 39 73
Fax (32) 2 344 57 80
Michel Gyory, lawyer.

Cerica is mainly a centre of legal expertise, but it has two statistical databases relating to the audiovisual sector.

Cinema statistics: this database contains cinema statistics for seventeen western European countries, with the majority dating back to 1950. The Cerica databases also include audiovisual-related data.

Audiovisual and cinema financing: contains laws and statistics relating to audiovisual and cinema financing, a breakdown of sources of finance within the various European countries as well as an analysis of how public financing can be gained in its different forms.

Cerica is also able to offer the following services through its databases:

1.- Consultation of databases: this involves ordering documents or information, identified by the document title, a description of its contents or by the Cerica information bulletin reference number. The documents and information are sent by post or fax.

2.- Full search capacity: this is to facilitate the search for texts or documents where the information as a subject is limited or difficult to identify for existing texts or documents that the person making the request is unable to fully identify.

3.- Analyses and surveys: Cerica carries out surveys and analyses on economic, financial and legal aspects of the cinema and audiovisual sectors in Europe.

European Broadcasting Union

Ancienne Route 17A
Case postale 67
CH-1218 Grand-Saconnex (GE)
Tel. (41) 22 71 72 411
Fax (41) 22 71 72 481
Tlx: 415 700 ebu ch
Dermot O'Sullivan, Chairman of the EBU Statistics Group (RTE, Ireland)
Michael Type, Secretary of the EBU Statistics Group (EBU Data & Reference Centre, Switzerland).
Person responsible for the database:
Dermot O'Sullivan (but data processing will be moving in 1995 to the EBU Data & Reference Centre in Geneva).

The EBU's database of broadcasting statistics for the purpose of international comparison, resulted from a two year study (between 1975 and 1977) to examine the problems involved in arranging co-ordinated broadcasting statistics between member organisations, and to devise a system for co-ordinated statistics which would be of mutual benefit to their members. Data was collected initially in 1977 and now covers every aspect of European broadcasting in the public service sector, including station/channel information, programmes, audiences, finance, personnel, production and transmission facilities, cable and satellite distribution, teletext and external radio broadcasting.

The data is processed using Microsoft Excel (Version 5.0) and Microsoft Word (Version 6.0) on an IBM PC compatible computer. The text are in English and French.

The database is updated on the basis of an annual questionnaire and revised regularly in the light of experience and broadcasting developments.

Full access to the information contained in the database is only available to EBU Active Members replying to the annual questionnaire. It is produced in three volumes, namely:

Volume 1: *Synthesis of Comparative Statistics*
Volume 2: *Graphical Analysis and Key Statistics*
Volume 3: *Organisation Descriptions*

In addition to the printed version, "disk" versions of the data are

A guide to European databases

available to Statistics Group members for their own analysis. The long-term intention is for the data to be available on-line.

With regard to external availability of the data, the EBU has decided to publish and sell an edited paper publication containing non-sensitive information. Selected data is also provided to the European Audiovisual Observatory following an agreement on the terms of collaboration. Depending on the nature of an enquiry, certain data can also be made available in response to direct requests.

ETS

Essential Television
Statistics Ltd (ETS)
Pinewood Studios
Iver Heath
GB-Buckinghamshire SLO 0NH
Tel. (44) 1753 656 762
Fax (44) 1753 630 860
Modem (44) 1753 653 701
Paul Madigan, Managing Director
Martin Ellis,
Director and Database Manager
Chloé A. Barbier,
Operations Manager

ETS monitors 200 channels for foreign scheduled transmissions in twenty countries across Europe and the Pacific Orient. English and original languages are used for the processing.

The following criteria are used for each broadcast: channel, data, start time, finish time, programme title (original language), episode title (if applicable), time slot, duration, country of origin, production year, programme type (feature film, TV movie, series, serial, special), classification (genre), co-production countries, literal translation (if applicable), repeat, director, two main actors, synopsis, alternative titles. Broadcasted information is also available for forty European channels (increasing to eighty channels in mid-1995) in association with Eurodata TV.

The schedules of over 115 channels are entered on a daily basis, one month in arrears.

Programme data is supplied on an adhoc basis for any number of titles over a requested period.

Eurodata TV

Mediametrie
55/63 Rue Anatole France
F-92532 Levallois Perret
Tel. (33) 1 47 58 97 49
Fax (33) 1 47 58 64 24
Jacques Braun,
International Director.

Franck Si-Hassen,
Manager of Eurodata TV.
Guillemette Faure,
Survey Manager.

All daily audimetric data for fourteen European countries, per month, per channel, per programme and per audience: Belgium, Denmark, France, Germany, Greece, Ireland, Italy, Netherlands, Norway, Portugal, Spain, Sweden, Switzerland, United Kingdom.

Eurodata TV covers eighty channels in Europe.

The databank also gives access to the Nielsen viewing figures for the USA and to the IBOPE figures for Latin America. The languages which are used are French and English. Data is updated every month on disk.

How to consult the database.

1. Specific queries

For specific queries concerning one or more programmes (film or football), a viewing period (prime time), a target audience (children), etc.

2. The tracking service

Keeps a month-by-month track of programmes and includes audience statistics.

3. Subscriptions

All the broadcasting and audience figures on one or more TV channels for one or more countries are provided each month on disk.

The data can be obtained in the third week after the end of the month concerned.

Innovacom and IDACOM

IDATE
Audiovisual Department
BP 4167
F- 34092 Montpellier cedex
France
Tel. (33) 67 14 44 44
Fax (33) 67 14 44 00
Gilles Fontaine, Director of the
Audiovisual Department
(Montpellier).
Jean Dacié, Project Manager
(Paris).

IDATE manages two databases :

- INNOVACOM

A thematic database for markets, technology and regulations governing the media, telecommunications and information technology.

- IDACOM

IDACOM is an industrial database containing details of over 1 300 companies, including 300 from the media sector. It also

records the development of the companies listed together with their financial results (systematic collection and analysis of annual financial statements).

IDACOM provides IDATE with one of its main sources for its yearly survey *The World Audiovisual and Film Market*. IDACOM, within the framework of the partnership agreement with the European Audiovisual Observatory, also provides a specific section on audiovisual production, distribution and service companies in Europe.

IDATE has also been developing other specific databases concerning :

- experiments in interactive television, throughout the world;
- audiovisual indicators in Europe, the USA and Japan;
- emerging markets in the audiovisual sector.

Apart from specific surveys, information can be obtained from IDATE databases by requesting the "fast information service" of the Observatory.

Media focus on eastern cities

Mediametrie
55/63, rue Anatole France
F-92532 Levallois Perret
Tel. (33) 1 47 58 97 49
Fax (33) 1 47 58 64 24
Jacques Braun,
International Director.
Thomas Reboulleau,
Survey Manager and Database
Manager.

The Media Focus on Eastern Cities plurimedia survey concentrates on the cities of eastern Europe (Bucharest, Budapest, Moscow, Prague, etc.) and is published in English and French.

Information included in the database:

- spontaneous and prompted recall of the radio stations and TV channels;
- audience per medium and per radio station and TV channel and per fifteen minute period;
- listening and viewing patterns per medium, per radio station and TV channel;
- levels of household audiovisual equipment and consumer goods (car, electrical equipment, etc.);
- daily and weekly press reading habits;
- frequency of visits to the cinema.

All data is regularly updated, as indicated in the following schedule:

First half 1995

- Budapest - Wave 2
- Warsaw - Wave 5
- Minsk - Wave 1
- Kiev - Wave 1
- Prague - Wave 6
- Bucharest - Wave 3
- Moscow - Wave 6
- St. Petersburg - Wave 6

Second half 1995

- Warsaw - Wave 6
- Prague - Wave 7
- Moscow - Wave 7
- St Petersburg - Wave 7
- Sofia - Wave 3

On the basis of media focus, Médiamétrie offers:

- survey reports;
- syntheses of these reports;
- specific operations.

The MERGE network

BIPE Conseil
Immeuble Axe Seine 21
12, rue Rouget de Lisle
F-92442 Issy les Moulineaux
Tel. (33) 1 46 62 33 44
Fax (33) 1 46 62 62 20
Nathalie Coste-Cerdan, Director of the Audiovisuel Department

A network of economists from EU countries.

- MERGE - Media Economics Research Group of Europe - is a network of experts from EU countries, specialising in the economics of the audiovisual sector and that of communication in general.

- The network was set up by BIPE in 1990 and aims to satisfy the needs of the sector professionals with regard to information and international expert analysis. The experience of partners of the BIPE means that quality information can be supplied on a fully reliable basis.

- The network focuses mainly on the constitution of MERGE databases for the audiovisual markets. The work comes under the "Eureka Audiovisual" label.

- The database contains a range of methodologies and information, which also offers an effective way of allowing the network's experts to get together to carry out international surveys.

- This database is updated annually.

The Merge database is a logical information system on the economics of the European audiovisual sector which con-

tains fifty tables giving the low-down on the main audiovisual markets. These fifty tables are given for each of the EU member countries as well as for the whole of the European Union. Each indicator is covered over the period 1981-93 and gives estimations for 1993-95.

It also contains a monetary information is expressed in a single currency, which is inflation-adjusted French francs. The results can, however, be given in any currency requested by our clients: European currencies, Ecu, dollar, yen, etc.

Indicators for which no sources are available are computed by modelling and the results verified by network experts.

The 195 000 items of information contained within MERGE are organised according to a statistical architecture designed to work alongside the national accounting system and based upon a flow logic within the TV, cable, video and cinema sectors.

MERGE is based upon fourteen major categories, such as "house-hold" expenditure, company expenditure revenue of publishers/distributors/retailers, audiovisual publisher-distributor programme expenditure, expenditure on new productions, asset expenditure, programme exports, programme imports, revenue of copyright holders and production financing sources.

Screen Digest

37 Gower Street
GB-London WC1E 6HH
Tel.: (44) 171 580 2842
Fax: (44) 171 580 0060
John Chittock, Editorial Chairman
David Fisher, Editor
Ben Keen, Executive Editor
Mark Smith, Assistant Editor

All key members of the editorial team deal with enquiries; the database itself is managed by David Fisher.

The *Screen Digest* database covers all media (film and cinema, television, video, cable, satellite and multimedia) and comprises three main elements:

- all news, references and research material published from 1986 onwards is kept on computer files, including cumulations of statistical tables (from data box feature) and other listings (financial results, mergers and acquisitions, events diary, etc.);

- statistical information - kept in master spreadsheets - from which extracts are made for publication purposes. This covers all media for over one hundred and thirty countries and can provide historical information, for example, the number of cinema screens from 1906, TV households from 1950 and VCRs from 1976. Other spreadsheets contain statistics derived from the master spreadsheets and are on related topics;
- extensive printed material.

The monthly publication itself, with its internal cross referencing, binder and extensive annual index (over eight thousand references), was designed from its launch in 1971 to form a readily accessible printed database. All *Screen Digest* material is published and stored in English.

The database of material as published is updated monthly. Statistical material is continuously updated and reviewed, in particular, according to a regular cycle of publication of data for key media topics; historical data is added periodically.

The database is not open to direct public access, although published material is available on-line via Dialog, Datastat, FT Profile, Maid, Questel, Dow Jones news.

Details: Information Access Company, 362 Lakeside Drive, Foster, California 94404, USA.
Tel. (1) 415 358 4643;
Fax (1) 415 358 4759.

Screen Digest's own Screenfax service will undertake a customised search of themes on request, the keywords for the search are determined by the client (although guidance is available if necessary). The results of the search can be faxed or mailed and a fee is chargeable for this service.

A new series of *Screen Digest Dossiers* is in preparation, in the form of collated published and background material from the database about specific topics, countries or regions.

Requests for information are only dealt with by fax, with special priority is given to *Screen Digest* subscribers.

The database is also indirectly available, along with other editorial resources and the services of specialist consultants, as a basis for more extensive single client commissioned research projects.



The Observatory's databases

European Audiovisual Observatory
76, allée de la Robertsau
67000 Strasbourg
Tel. (33) 88 14 44 00
Fax (33) 88 14 44 19 or 17
Dr André Lange (Persky and Melies),
Lone Andersen and
John Hunter (oRiel and RAP)

Although the Observatory uses its partner organisations for collecting most of its data, one of its prime concerns was to set up its own databases in the various information areas:

oRiel: is a mailing and contact database designed to provide an effective computerised market and management system for the Observatory's institutional, scientific and business contacts. It has been designed to utilise highly specific sorting parameters (especially for matching organisation types and professional functions), so that any contact address list can be extracted for manipulation by the Observatory of our clients. The *oRiel* database already contains some 15 000 contacts from over 10 000 organisations. An exhaustive coverage of audiovisual organisations is provided indexed by categories. *oRiel* is, in effect, a database of data-

bases, it provides rapid access to information on the various national bodies which provide information used in the European area. *oRiel* can be consulted using the rapid information service for address provision and is invoiced on a flat-rate basis. Twenty contacts or more amount to the price of for example one hour's processing (200 FF for a non-trading company in Germany), each subsequent contact is charged at 5 FF.

Persky is a database for television. The first survey carried out by the Observatory indicated that there were approximately sixty corporations running Herzian transmission networks, approximately 10000 cable network operators, 9 satellite operators, approximately 250 regional, national or Europe-wide broadcasting companies and around 2000 local stations. The Observatory established the *Persky* database in order to keep track of the developments within the television corporations (transmission and broadcasting) and service sectors. *Persky* contains basic data on these companies: ownership structures, activities, financial results, programming and audience figures.

Melies is a cinema database containing data on the classic indicators for production, distribution and operation, so that the Observatory obtains directly from the relevant national sources. *Melies* also provides

the main contact details for the organisations and sources of public funding in the cinema sector, as well as a list of reference publications for statistical, legal, practical and institutional information for the country concerned.

RAP - Resources for Audiovisual Production: a database for sources of financing within the audiovisual sector. This database is the direct result of close co-operation between the Observatory, Eurimages, the Council of Europe's fund for European co-productions and the Centre national de la Cinématographie (Paris). It will contain data of a mainly practical nature (information on public and private funding and financing mechanisms, distributors, sales agents, etc.). The database is currently being developed and should be completed by the end of 1995. You can already gain access to certain information by contacting the Observatory. *Sequentia* Vol II, No. 5 (September 1995) will give full details of the contents and relevance to the audiovisual sector.

Frequency of updating: The *oRiel*, *Persky*, *Melies* and *RAP* databases are regularly updated in co-operation with the Observatory's network of partners and correspondents.

Access to the databases: All of the Observatory's databases can be consulted, via the information service. Prices are as follows:

	WESTERN EUROPE		EASTERN AND CENTRAL EUROPE		NON MEMBER STATES
	Non-profit making organisation	Private company	Non-profit making organisation	Private company	
RIS*					
REPLY PROCESSED IN 1 HOUR	200 FF	465 FF	-	200 FF	1.330 FF
REPLY PROCESSED IN 5 HOURS	465 FF	930 FF	-	465 FF	1.330 FF
ORIEL					
LIST OF 1 TO 20 ADDRESSES	200 FF	465 FF	-	200 FF	465 FF
LIST OF MORE THAN 20 ADDRESSES	200 FF + 5 FF per address	465 FF + 5 FF per address	-	200 FF + 5 FF per address	465 FF + 5 FF per address

*RIS: Rapid Information Service