

## 5.2 BE– Belgium (Flemish speaking Community) – National legal summary<sup>31</sup>

### 5.2.1 Definitions

This section aims at identifying the relevant definitions of a work adopted as well as identifying which categories of works are considered as audiovisual works.

#### 5.2.1.1 Audiovisual works

There is no such definition in the legislation of the Flemish Community of Belgium.

The preparatory works of the Copyright Act<sup>32</sup> explicitly state that the legislator did not want to adopt this definition for fear that a definition would stand in the way of technological evolution. However, it did provide for two definitions, which are used as guiding principles.

The first definition can be found in Article 1(2) of the Proposition Act (*Lallement*):<sup>33</sup>

*“A cinematographic work or work expressed through a process related to cinematography which uses images or the combination of images and sounds.”*

The second definition is found in the Report “De Clerck” (*Gedr.St. Kamer, BS 1991-1992, nr. 473/33*):<sup>34</sup>

*“A set of sounds and moving images that, once edited, are intended to be shown to an audience.”*

Additionally, a definition provided by the Court of Appeal in Brussels,<sup>35</sup> which, although it has no legal foundation, can be used for interpretation, states that an audiovisual work is:

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<sup>31</sup> The factsheet on Belgium (Flemish speaking Community) incorporates the feedback received from Dirk Peereeman (VRM) during the checking round with the national regulatory authorities.

<sup>32</sup> Adopted in 1994 and currently part of the official Codex of Economic Law.

<sup>33</sup> [www.dekamer.be/FLWB/PDF/48/0473/48K0473001.pdf](http://www.dekamer.be/FLWB/PDF/48/0473/48K0473001.pdf).

<sup>34</sup> [www.dekamer.be/digidoc/DPS/K2333/K23331801/K23331801.pdf](http://www.dekamer.be/digidoc/DPS/K2333/K23331801/K23331801.pdf).

<sup>35</sup> Brussels, 25 June 1998, *AM* 1999, 212, *IRDI* 1998, 332.

*“Any work in motion or consisting of a set of successive images, whether or not accompanied by sound.”*

#### 5.2.1.2 Cinematographic works

There is no such definition in the legislation of the Flemish community of Belgium.

The Flemish community uses the definitions of “cinematographic work” and “qualifying cinematographic work” from the European Convention on Cinematographic Co-Production.

#### 5.2.1.3 Domestic works

Article 6(1) of the Implementing Decision for Service Providers and Article 7(1) of the Implementing Decision for non-linear Service Providers state that:

*“An audiovisual creation is considered Flemish on the basis of the following criteria: the original Dutch version, the Dutch text, the underlying Dutch language work, the cultural connection with Flanders, the creative input from the Flemish cultural community or a subject that expresses Flemish culture.”*

#### 5.2.1.4 European works

Article 2(11) of the Radio and Television Broadcasting Act defines European works as follows:

*“European productions means:*

*a) the following productions:*

*1) productions created in the member states of the European Union;*  
*2) productions from third-party European states that have signed the Council of Europe’s Treaty as regards cross-border television and which comply with the conditions, as set out in item b);*

*3) co-productions produced within the scope of the agreements between the European Union and third-party countries concerning the audiovisual sector and which comply with the conditions of the aforementioned agreements. A condition for the application of items 2) and 3) is that productions made in member states are not affected by discriminatory measures in the third-party countries concerned;*

*b) the productions referred to in items a), 1), and a), 2) are productions that were mainly produced with the help of authors and collaborators who reside in one or more of the member states mentioned in items a), 1), and a), 2), and meet one of the following three conditions:*

*1) the productions were created by one or more producers, established in one or more of these member states;*

*2) their creation came about under the supervision and effective control of one or more producers established in these member states;*

3) the contribution of the co-producers of these states to the total cost of the co-production is significant and the co-production is not controlled by one or more producers established outside of these member states;

c) productions that are not European productions as referred to under item a), but which are created within the framework of co-production agreements concluded between the member states and third-party countries, are considered to be European products as long as the European Union co-producers hold a majority share in the total product costs and the production is not controlled by one or more producers established outside of the member states.”

### 5.2.1.5 Categories included in the calculation of the share of European works

Article 154 of the Radio and Television Broadcasting Act of the Executive Order imposes the following obligation on broadcasters and therefore excludes from the scope of the term “work” the following genres:

*“The television broadcaster of the Flemish Community and the private linear television broadcasters aim to reserve the major share of the time that is not reserved for information, sports, games, advertising, teletext and teleshopping for European productions.”*

A significant proportion of this must be devoted to European Dutch-language productions, but the percentage is not defined.

**Table 9. Definition of the main concepts in terms of the nationality of European works**

Concept	Existence of a definition
Audiovisual works	No, but guiding principles are provided
Cinematographic works	No, but definitions from the European Convention on Cinematographic Co-Production are applied
Domestic works	Yes
European works	Yes

Source: Flemish Community of Belgium’s response to European Audiovisual Observatory standardised survey

## 5.2.2 Nationality of audiovisual works in the framework of the AVMS Directive and film legislation

Article 1, paragraph 1, letter (n) and Article 1, paragraphs 2 to 4 of the AVMS Directive provide a list of criteria to assess whether an audiovisual work can be considered as European.



This section aims at identifying the way in which the relevant national bodies in charge of monitoring the compliance AVMS providers with the AVMS Directive (in this case, the *Vlaamse Regulator voor de Media* – VRM<sup>36</sup> in cooperation with the Flanders Audiovisual Fund – VAF.<sup>37</sup> assess whether or not a work falls under one of the situations covered by Article 1, paragraph 1, letter (n) and Article 1, paragraph 4 of the AVMS Directive.

This section also details, if any, the practice of the VRM and VAF in terms of the verification of Article 1, paragraph 2 (discriminatory measures in the third country concerned) and Article 1, paragraph 3 (the nationality of co-productions) of the AVMS Directive.

Finally, it also details, if any, the sources used by the VRM, the specific difficulties encountered in implementing Article 1, paragraph 1, letter (n) and the way, if any, in which the VRM cooperates on this issue with the national film fund (in this case, the VAF).

#### 5.2.2.1 Eligible nationality of European works

The VRM is the body responsible for collecting data on the percentage of European works. There is no further legislation or information as to the practical application of this task.

#### 5.2.2.2 Nationality and discriminatory measures

The survey carried out for this mapping did not identify any legal provisions or relevant practices in this regard.

#### 5.2.2.3 Nationality and co-productions

The survey carried out for this mapping did not identify any legal provisions or relevant practices in this regard.

The *Vlaams Audiovisueel Fond* (VAF)<sup>38</sup> grants co-production status based on a number of elements/criteria listed in Appendix II of the European Convention on Cinematographic Co-Production. These are mainly based on the identity of the artistic crew, the link of the work's content with the Flemish cultural community and the main producer/largest part of the financing being Flemish. In addition, it is worth mentioning that the Flemish Community has co-production agreements with France, Germany, Israel,

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<sup>36</sup> [www.vlaamseregulatormedia.be/nl](http://www.vlaamseregulatormedia.be/nl).

<sup>37</sup> [www.vaf.be/flanders-audiovisual-fund](http://www.vaf.be/flanders-audiovisual-fund).

<sup>38</sup> [www.vaf.be/](http://www.vaf.be/).

Tunisia and Canada.<sup>39</sup> Draft co-production agreements with Jordan and Morocco are in the process of being finalised.

#### 5.2.2.4 Other enforcement issues

N/A.

#### 5.2.2.5 Cooperation between national regulatory authorities and film agencies

The qualification of a European work for the purpose of compliance with the AVMS Directive is carried out by the VRM, independently of the VAF.

### 5.2.3 Issue of labelling

This section aims at identifying any relevant national practice regarding recital 35 of the AVMS Directive according to which “*the labelling in metadata of audiovisual content that qualifies as a European work should be encouraged so that such metadata are available to media service providers.*”

There are no current measures in relation to the labelling in metadata of European works, either in terms of legislation or practice.

### 5.2.4 Envisaged amendments to the regulatory framework

In the framework of the transposition of the new AVMS Directive, the relevant legislation is currently under review. However, at this stage, no further information is available in this regard.

### 5.2.5 Applicable regulatory framework

Primary legislation:

- Radio and Television Broadcasting Act<sup>40</sup> (*Decreet betreffende Radio-omroep en Televisie van 27 maart 2009*)<sup>41</sup>

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<sup>39</sup> <https://cjsm.be/cultuur/themas/film/coproductieakkoorden>.

<sup>40</sup> [www.vlaamseregulatormedia.be/sites/default/files/act\\_on\\_radio\\_and\\_television\\_broadcasting.pdf](http://www.vlaamseregulatormedia.be/sites/default/files/act_on_radio_and_television_broadcasting.pdf).



Secondary legislation:

- Implementing Decision for Service Providers (21 maart 2014 – *Besluit van de Vlaamse Regering betreffende de stimuleringsregeling voor de audiovisuele sector, vermeld in artikel 184/1 van het decreet van 27 maart 2009 betreffende radio-omroep en televisie*)<sup>42</sup>
- Implementing Decision for non-linear Service Providers (1 februari 2019 – *Besluit van de Vlaamse Regering betreffende de deelname van de particuliere niet-lineaire televisieomroeporganisaties aan de productie van Vlaamse audiovisuele werken*)<sup>43</sup>

## 5.2.6 Studies, reports and researches

N/A.

## 5.2.7 Data compilation

This factsheet was produced based on data compiled by An Jacobs, attorney-at-law and Managing Director of the Association of Flemish Independent Film & Television Producers.

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[www.ejustice.just.fgov.be/cgi\\_loi/change\\_lg.pl?language=nl&la=N&table\\_name=wet&cn=2009032749](http://www.ejustice.just.fgov.be/cgi_loi/change_lg.pl?language=nl&la=N&table_name=wet&cn=2009032749) and [www.vlaamseregulatormedia.be/sites/default/files/mediadecreet\\_27\\_maart\\_2009\\_11.pdf](http://www.vlaamseregulatormedia.be/sites/default/files/mediadecreet_27_maart_2009_11.pdf).

<sup>42</sup> [www.ejustice.just.fgov.be/cgi\\_loi/change\\_lg.pl?language=nl&la=N&cn=2018062913&table\\_name=wet](http://www.ejustice.just.fgov.be/cgi_loi/change_lg.pl?language=nl&la=N&cn=2018062913&table_name=wet)

<sup>43</sup> [www.vlaamseregulatormedia.be/sites/default/files/stimuleringsregeling.pdf](http://www.vlaamseregulatormedia.be/sites/default/files/stimuleringsregeling.pdf).

<sup>44</sup> <http://reflex.raadvst-consetat.be/reflex/pdf/Mbbs/2019/03/18/140890.pdf>.

## 5.3 BE – Belgium (French speaking Community) – National legal summary<sup>44</sup>

### 5.3.1 Definitions

This section aims at identifying the relevant definitions of a work adopted as well as identifying which categories of works are considered as audiovisual works.

#### 5.3.1.1 Audiovisual works

Article 1(23) of the Coordinated Act on Audiovisual Media Services defines an audiovisual work as follows:

*“any programme that cumulatively meets the following criteria:*

*a) the program meets the definition of a cinematographic or television fiction work within the meaning of Article 1(24) or of a documentary work within the meaning of Article 1, 25 °;*

*(b) the programme is not one of the following programmes:*

*television programmes on sets, including those presenting documentary or fiction sequences;*

*television programmes for entertainment, including those containing elements of a scenario, a staging or a montage or which presents a certain form of reality;*

*television programme designed to reproduce set programmes in a fictitious manner;*

*news reporting;*

*information magazines;*

*simple recordings, without modification of the scenography or editing of a live performance, provided that this performance exists independently of the television programme.”*

Similarly, Article 1(12) of the Act on support to cinema and audiovisual creation defines it as follows:

*“A set of moving images, whether or not combined with sound, with the exception of the following categories:*

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<sup>44</sup> The factsheet on Belgium (French speaking Community) incorporates the feedback received from Bernardo Herman, Director of European Affairs at CSA.Be during the checking round with the national regulatory authorities.



- television programmes on sets, including those presenting documentary or fiction sequences;
- television programmes for entertainment, including those containing elements of a scenario, a staging or a montage or which presents a certain form of reality;
- television programmes designed to reproduce set programmes in a fictitious manner;
- news reporting;
- information magazines;
- simple recordings, without modification of the scenography or editing of a live performance, provided that this performance exists independently of the television programme.”

### 5.3.1.2 Cinematographic works

Article 1(24) of the Coordinated Act on Audiovisual Media Services defines a “cinematographic or television fiction work” as follows:

*“any programme that cumulatively meets the following criteria:*

- a) it is a creation of the imagination, even if it aims to retransmit a reality;*
- b) it is a staged work whose production uses a scenario, including for filming that leaves room for improvisation, and whose production, with the exception of animation works, is based on the performance of artists for most of its duration.”*

Similarly, Article 1(8) of the Act on support to cinema and audiovisual creation defines “fiction” as follows:

*“audiovisual work that cumulatively meets the following criteria:*

- it is creation of the imagination even if it aims to retransmit a reality;*
- it is staged work whose production uses a scenario, including for filming that leaves room for improvisation and whose production is based on the performance of artist for most of its duration.”*

Article 1(1) of the Act on support to cinema and audiovisual creation defines “animation” as follows:

*“audiovisual work that cumulatively meets the following criteria:*

- it is creation of the imagination even if it aims to retransmit a reality;*
- it is staged work whose production uses a story-board, including for filming that leaves room for improvisation;*
- it is work that predominantly integrates frame by frame shooting, while aiming at creating motion. Usual processes are: cartoons, 2D objects manipulation, volume animation, image synthesis (2D, 3D).”*





Article 1(5) of the Act on support to cinema and audiovisual creation defines “*creative documentaries*” as follows:

*“audiovisual work that cumulatively meets the following criteria:*

- it is a creation which aims to present a given aspect of reality, independently of its format, which can pertain to animation;
- it is a work that presents an author’s point of view, which is characterised by in-depth reflexion, a maturing of the subject matter, an element of research and personalised writing;
- it enables knowledge acquisition;
- it deals with the subject while differing substantially from a purely informative programme;
- it is potentially interesting in the long term and for purposes other than archiving.”

Article 1(9) of the Act on support to cinema and audiovisual creation defines a “school film” as follows:

*“audiovisual work produced by one or more students enrolled in an institution of higher education for art or in a technical college for visual studies”*

Article 1(10) of the Act on support to cinema and audiovisual creation defines “film lab” as follows:

*“an audiovisual work that, by its form or content, proposes an approach that includes the renewal or expansion of film and audiovisual expression and which departs from traditional narrative patterns to produce an out-of-the-ordinary, individual or artisanal piece of work.”*

Article 1(11) of the Act on support to cinema and audiovisual creation defines a “feature film” as follows:

*“fiction or animation whose destined primarily to be distributed in the cinema circuit and whose duration is greater than sixty minutes.”*

Article 1(2) of the Act on support to cinema and audiovisual creation defines a “short film” as follows:

*“fiction or animation destined primarily to be distributed in the cinema circuit and whose duration is less than or equal to sixty minutes.”*

Article 1(17) of the Act on support to cinema and audiovisual creation defines “TV series” as follows:

*“fiction, animation or documentary created in the form of several episodes and destined primary to be broadcast by an audiovisual media service provider.”*

Article 1 19° of the Act on support to cinema and audiovisual creation defines a “telefilm” as follows:

*“fiction or animation destined primarily to be by an audiovisual media service provider.”*

### 5.3.1.3 Domestic works

The concept of a national or domestic work is not strictly defined as such in the legislation of the French-speaking Community of Belgium. The only connecting factors to some Belgian features related to the audiovisual works can be found in the French-speaking Community Government Decree of 29 March 2012 which is wholly aimed at supporting the financing of audiovisual creation showing some links with the French-speaking Community of Belgium. The combined reading of Article 1 §2 of the Government Decree and its annexes shows that only films matching specific criteria will be eligible for benefiting from the financial support.

These criteria aim at anchoring the audiovisual works in the Belgian and French-speaking context but they do not require a fully Belgian integration. The objective is to ensure that the contracts signed with a number of participants contributing to the film-making project are governed by and subject to Belgian law. The cultural, artistic and technical conditions to be matched are listed in the Decree annex under the heading “Cultural criteria” (p.38) as follows:

- the audiovisual work is made entirely or mainly in an original French-language version unless derogated;
- the film director holds a European nationality and his or her contract is governed by and subject to Belgian law;
- either the screenwriter – distinct from the film director – and one secondary actor or one lead actor or two secondary actors hold a European nationality and have signed a contract which is governed by and subject to Belgian law;
- one of the executive technicians holds a European nationality and has signed a contract which is governed by and subject to Belgian law.

These criteria do not prevent non-Belgian candidates from obtaining this financial support provided that they hold a European nationality and sign a Belgian contract. Given these limited connection criteria, it cannot be concluded that these provisions would constitute a legal definition of a domestic work; they rather help strengthening the links with the Belgian French-speaking Community.

### 5.3.1.4 European works

Article 1(26) of the Coordinated Act on Audiovisual Media Services defines a European work as follows:

*“A European work is:*

- (a) *works originating in member states which are carried out essentially with the assistance of authors and workers residing in one or more of these States and which meet one of the following three conditions: they are carried out by one or more producers established in one or more of these States; the production of the work is supervised and actually controlled by one or more producers established in one or more of these States; the contribution of the co-producers of these States to the total cost of the co-production is preponderant, and this co-production is not controlled by one or more producers established outside those States;*
- (b) *works originating in European third States party to the Council of Europe Convention on Transfrontier Television which are carried out essentially with the assistance of authors and workers residing in one or more of those States and which meet one of the following three conditions: they are carried out by one or more producers established in one or more of these States; the production of this work is supervised and actually controlled by one or more producers established in one or more of these States; the contribution of the co-producers of these States to the total cost of the co-production is preponderant and the co-production is not controlled by one or more producers established outside these States. Works originating in European third States party to the Council of Europe's European Convention on Transfrontier Television are, however, only deemed European works if the works originating from the member states of of the European Union are not the subject of discriminatory measures in the third States concerned;*
- (c) *works co-produced in the framework of agreements concerning the audiovisual sector concluded between the European Union and third countries and fulfilling the conditions laid down in each of those agreements, provided that works originating in the member states of the Union are not the subject of discriminatory measures in the third country concerned;*
- (d) *works produced in the framework of bilateral co-production agreements concluded between member states of and third countries, provided that the co-producers from the member states of supply a majority share of the total cost of production and that production is not controlled by one or more producers established outside the territory of the member states."*

#### 5.3.1.5 Categories included in the calculation of the share of European works

Article 44 §1 of the Coordinated Act on Audiovisual Media Services imposes the following obligation on broadcasters and therefore excludes from the scope of the term "work" the following genres:

*"RTBF and audiovisual media service providers shall reserve a majority proportion of their broadcasting time, excluding the time allotted to news, sports events, games, advertising, self-promotion, or teleshopping, to European works, including original works by authors from the French-speaking Community."*

**Table 10. Definition of the main concepts in terms of the nationality of European works**

Concept	Existence of a definition
Audiovisual works	Yes
Cinematographic works	Yes
Domestic works	No
European works	Yes

Source: French speaking Community of Belgium response to European Audiovisual Observatory standardised survey

## 5.3.2 Nationality of audiovisual works in the framework of the AVMS Directive and film legislation

Article 1, paragraph 1, letter (n) and Article 1 paragraphs 2 to 4 of the AVMS Directive provide a list of criteria to assess whether an audiovisual work can be considered as European.

This section aims at identifying the way in which the relevant national body in charge of monitoring the compliance of AVMS providers with the AVMS Directive (in this case, the Conseil supérieur de l'audiovisuel – CSA)<sup>45</sup> assesses whether or not a work falls under one of the situations covered by Article 1 paragraph 1 letter (n) and Article 1, paragraph 4 of the AVMS Directive.

This section also details, if any, the practice of the CSA in terms of the verification of Article 1, paragraph 2 (discriminatory measures in the third country concerned) and Article 1, paragraph 3 (the nationality of co-productions) of the AVMS Directive.

Finally, it also details, if any, the sources used by the CSA, the specific difficulties encountered in implementing Article 1 paragraph 1 letter (n) and the way in which the CSA cooperates on this issue with the national film fund (in this case, the Centre du Cinéma et de l'Audiovisuel – CCA).<sup>46</sup>

### 5.3.2.1 Eligible nationality of European works

The CSA refers to the qualification of the CCA and/or to the nationality (country of establishment) of the executive producer. In practice, broadcasters submit listings with their annual programming and the nationality of the works, amongst other information. The CSA carries out a sample verification and if in doubt, questions the media service provider regarding the qualification. Moreover, it conducts research on the production

<sup>45</sup> <http://csa.be/>.

<sup>46</sup> <https://audiovisuel.cfwb.be/>.

company responsible for the work in question. Considering that the CSA does not have a lot of resources, this research is sample-based and is not carried out for all programmes.

#### 5.3.2.2 Nationality and discriminatory measures

The survey carried out for this mapping did not identify any legal provisions or relevant practices in this regard. The share of works potentially concerned is however considered by the CSA to be marginal.

#### 5.3.2.3 Nationality and co-productions

The CSA refers to the assessment of the CCA or considers the nationality of the executive producer, as it does not have access to detailed information. In practice, while controlling the share of European works, the CSA refers to the declaration of the service provider and conducts random sample verifications.

Regarding film funding, the CCA bases its assessment on the budget, with expenses by country, financing plan and the coproduction agreement; it can check the share of European expenses compared to other countries, whether the rights and property of the work are European or not, and also the different contributions to the financing plan. In the framework of the European Convention on Cinematographic Co-production or bilateral treaties, the CCA will also check the share of expenses and financing, and the fact that the cast and crew are shared between producers in compliance with the requirements of the treaty.<sup>47</sup>

#### 5.3.2.4 Other enforcement issues

Beside its cooperation with the CCA and its own possible additional enquiries mentioned above, the CSA consults the LUMIERE database.

#### 5.3.2.5 Cooperation between national regulatory authorities and film agencies

The qualification of a European work for the purpose of compliance with the AVMS Directive is carried out by the CSA, if need be based on a qualification and assessment procedure carried out by the CCA.

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<sup>47</sup> Relevant treaties available at <https://audiovisuel.cfwb.be/missions/centre-cinema-audiovisuel/activites-internationales/>.

### 5.3.3 Issue of labelling

This section aims at identifying any relevant national practice regarding recital 35 of the AVMS Directive according to which “*the labelling in metadata of audiovisual content that qualifies as a European work should be encouraged so that such metadata are available to media service providers*”.

There are no current measures in relation to the labelling in metadata of European works, either in terms of legislation or practice.

### 5.3.4 Envisaged amendments to the regulatory framework

In the framework of the transposition of the new AVMS Directive, the relevant legislation is currently under review.

Apart from the CSA proposals as regards notably the labelling in metadata of European works, there is, at this stage, no further information available in this regard.

### 5.3.5 Applicable regulatory framework

Primary legislation:

- Coordinated Act on Audiovisual Media Services (*Décret coordonné sur les Services de Médias Audiovisuels*).<sup>48</sup>
- Act on support to cinema and audiovisual creation (*Décret relatif au soutien au cinéma et à la création audiovisuelle*).<sup>49</sup>
- Government order on support to cinema (*Arrêté du Gouvernement de la Communauté française du 17 mai 2017 modifiant l'arrêté du Gouvernement de la Communauté française du 29 mars 2012 relatif aux aides à la création*).<sup>50</sup>
- Programme Law of 2 August 2002 as amended (*Loi programme du 2 août 2002*).<sup>51</sup>

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<sup>48</sup> [www.gallilex.cfwb.be/document/pdf/34341\\_017.pdf](http://www.gallilex.cfwb.be/document/pdf/34341_017.pdf)

<sup>49</sup> [www.gallilex.cfwb.be/document/pdf/37248\\_004.pdf](http://www.gallilex.cfwb.be/document/pdf/37248_004.pdf)

<sup>50</sup> [www.gallilex.cfwb.be/document/pdf/43820\\_000.pdf](http://www.gallilex.cfwb.be/document/pdf/43820_000.pdf)

<sup>51</sup> [www.ejustice.just.fgov.be/cgi\\_loi/change\\_lg.pl?language=fr&la=F&cn=2002080245&table\\_name=loi](http://www.ejustice.just.fgov.be/cgi_loi/change_lg.pl?language=fr&la=F&cn=2002080245&table_name=loi)

### 5.3.6 Studies, reports and researches

Each year, the CSA publishes several reports which analyse how the regulated actors are complying with their obligations. Each of these reports includes a section about the respect of quota obligations as regards European works. For the year 2018, the reports for the various actors are available following these links:

- Annual report regarding the public service broadcaster,<sup>52</sup>
- Annual report regarding private broadcasters,<sup>53</sup>
- Annual report regarding web TVs.<sup>54</sup>

In addition to these reports, the CSA has published a report on the Public Service Broadcaster's compliance covering the entire duration of its management contract period (2012-2017).<sup>55</sup>

### 5.3.7 Data compilation

This factsheet was produced based on data compiled by Emmanuel Roland, Head of Production, Film and Audiovisual Center of the Wallonia Brussels Federation (*Centre du Cinéma et de l'Audiovisuel*, CCA) and Sevara Irgacheva, Media Policy Advisor, Cultural Diversity and Content Production, National Audiovisual Council (*Conseil Supérieur de l'Audiovisuel*, CSA).

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<sup>52</sup> [www.csa.be/document/bilan-rtbf-2018/](http://www.csa.be/document/bilan-rtbf-2018/).

<sup>53</sup> [www.csa.be/document/bilan-tv-privees-2018/](http://www.csa.be/document/bilan-tv-privees-2018/).

<sup>54</sup> [www.csa.be/document/bilan-2017-webtv/](http://www.csa.be/document/bilan-2017-webtv/).

<sup>55</sup> [www.csa.be/document/bilan-rtbf-sur-le-contrat-de-gestion-2012-2017/](http://www.csa.be/document/bilan-rtbf-sur-le-contrat-de-gestion-2012-2017/).