

COUNCIL  
OF EUROPE



CONSEIL  
DE L'EUROPE

---

PARLIAMENTARY ASSEMBLY

---

Doc. 5997

## Cinema and television in East-West co-operation in Europe

Report  
of the Committee on Culture and Education  
(Rapporteur: Mrs Doris Morf)  
and related documents



Forty years  
Council of Europe

Boekmanstichting - Bibliotheek  
Herengracht 415  
1017 BP Amsterdam  
Tel. 6243739

Strasbourg 1989

## Boekmanstichting - Bibliotheek

Herengracht 415 - 1017 BP Amsterdam  
telefoon: ~~24 37 36~~ ~~24 37 37~~ ~~24 37 38~~ 24 37 39

De uitleentermijn bedraagt een maand. Mits tijdig  
aangevraagd is verlenging met een maand moge-  
lijk, tenzij de publikatie inmiddels is besproken.

De uitleentermijn is verstreken op:

~~24 APR. 1996~~

~~20 OKT. 1998~~

21 FEB. 2002

COUNCIL  
OF EUROPE



CONSEIL  
DE L'EUROPE

Doc. 5997

# Cinema and television in East-West co-operation in Europe

Report  
of the Committee on Culture and Education  
(Rapporteur: Mrs Doris Morf)  
and related documents

Boekmanstichting - Bibliotheek  
Herengracht 415  
1017 BP Amsterdam  
Tel. 6243739

	Pages
<b>RECOMMENDATION 1098 (1989) on East-West audiovisual co-operation</b>	<b>iii-vi</b>
<b>EXPLANATORY MEMORANDUM by Doris Morf</b>	<b>1-8</b>
<b>COLLOQUY on "Cinema and television: the audiovisual as a vector of communication between Eastern and Western Europe" Orvieto (Italy), 26-28 October 1988</b>	<b>9-313</b>
A. Programme of the Colloquy	11
B. Summary of the Colloquy	13
C. Reports by consultant experts	37
D. Statements	195
E. Other contributions	221
F. List of participants	305
<b>OFFICIAL REPORT of the Parliamentary Assembly debate (2 February 1989)</b>	<b>315</b>



PARLIAMENTARY ASSEMBLY  
OF THE  
COUNCIL OF EUROPE

---

FORTIETH ORDINARY SESSION

RECOMMENDATION 1098 (1989)<sup>1</sup>  
*on East-West audiovisual co-operation*

---

The Assembly,

1. Noting the interim report of its Committee on Culture and Education (Doc. 5997) on the Colloquy "Cinema and television: the audiovisual field as a vector of communication between Eastern and Western Europe", organised in Orvieto from 26 to 28 October 1988 by the committee as its contribution to European Cinema and Television Year;
2. Recalling its Recommendation 862 (1979) on cinema and the state, and its Recommendations 926 (1981) on questions raised by cable television and by direct satellite broadcasts, 996 (1984) on Council of Europe work relating to the media, and 1067 (1987) on the cultural dimension of broadcasting in Europe;
3. Recalling also its recent reports relating to East-West co-operation and in particular Recommendation 1075 (1988) on European cultural co-operation and Resolution 909 (1988) on East-West relations (General policy of the Council of Europe);

*Open dialogue and exchanges*

4. Believing that the audiovisual field represents an essential area for communication and co-operation between countries, peoples and persons in Eastern and Western Europe, and that this is particularly relevant in view of the current positive political moves towards more open dialogue and of technological developments such as direct broadcasting by satellite;

---

1. *Assembly debate* on 2 February 1989 (23rd Sitting) (see Doc. 5997, report of the Committee on Culture and Education, Rapporteur: Mrs Morf).

*Text adopted by the Assembly* on 2 February 1989 (23rd Sitting).

ASSEMBLÉE PARLEMENTAIRE  
DU  
CONSEIL DE L'EUROPE

---

QUARANTIÈME SESSION ORDINAIRE

RECOMMANDATION 1098 (1989)<sup>1</sup>  
*relative à la coopération audiovisuelle  
Est-Ouest*

---

L'Assemblée,

1. Notant le rapport intérimaire de sa commission de la culture et de l'éducation (Doc. 5997) sur le Colloque «Cinéma et télévision: l'audiovisuel comme vecteur de communication entre l'Europe de l'Est et de l'Ouest», que celle-ci a organisé à Orvieto du 26 au 28 octobre 1988 à titre de contribution à l'Année européenne du cinéma et de la télévision;
2. Rappelant sa Recommandation 862 (1979) sur le cinéma et l'Etat et ses Recommandations 926 (1981) relative aux questions posées par la télévision par câble et par la radiodiffusion directe au moyen de satellites, 996 (1984) relative à l'action du Conseil de l'Europe en matière de médias et 1067 (1987) relative à la dimension culturelle de la radiodiffusion en Europe;
3. Rappelant également ses récents rapports relatifs à la coopération Est-Ouest, et en particulier la Recommandation 1075 (1988) relative à la coopération culturelle européenne et la Résolution 909 (1988) sur les relations Est-Ouest (Politique générale du Conseil de l'Europe);

*Dialogue ouvert et échanges*

4. Convaincue que le domaine audiovisuel représente un secteur essentiel de communication et de coopération entre les pays, les peuples et les personnes d'Europe de l'Est et de l'Ouest, notamment en raison des initiatives politiques positives actuelles vers un dialogue plus ouvert et des développements technologiques tels que la radiodiffusion directe par satellite;

---

1. *Discussion par l'Assemblée* le 2 février 1989 (23<sup>e</sup> séance) (voir Doc. 5997, rapport de la commission de la culture et de l'éducation, rapporteur: M<sup>me</sup> Morf).

*Texte adopté par l'Assemblée* le 2 février 1989 (23<sup>e</sup> séance).

5. Welcoming the increasing readiness of the Soviet Union and certain other East European countries to participate in open discussion of audiovisual questions, as in the Orvieto Colloquy, and to enter into specific bilateral and possibly multilateral agreements;

6. Aware of the existing exchange of audiovisual material, either bilaterally or through film festivals or through such bodies as EBU and OIRT, but believing that a serious information gap still persists and that it is important to encourage a far greater flow of information, material and persons between Eastern and Western Europe;

7. Noting also that the current flow of audiovisual material is preponderantly from West to East, and believing that special efforts are necessary to balance this tendency through improvements both in the production of East European material and in its distribution in the West (facilities for subtitling or dubbing and training in marketing techniques);

8. Stressing the role played by contacts at all levels in this field and the need for the development of networks for circulating audiovisual material and information about it;

9. Noting, in addition, other means of improving contacts and the exchange of information, such as:

- telebridges,
- exchange of persons (artists or technicians),
- genuine co-productions;

*Role of the state*

10. Convinced that audiovisual creativity and the flow of information should be free from economic and commercial constraints, as also from political control and censorship;

11. Believing that the state continues to play an essential role in the maintenance of cultural standards and therefore in assisting production and in ensuring free flow;

12. Welcoming the fact that the European Convention on Transfrontier Television is in principle to be opened to non-member countries, and calling on countries in Eastern Europe to consider developing their audiovisual policies and practice in a manner that could facilitate their adherence in due course to this basic framework;

5. Se félicitant de la volonté accrue de l'Union Soviétique et de certains autres pays d'Europe de l'Est de participer à des discussions ouvertes sur les questions audiovisuelles, comme lors du Colloque d'Orvieto, et de conclure des accords bilatéraux spécifiques et éventuellement multilatéraux;

6. Consciente des échanges existants de matériels audiovisuels, soit bilatéralement, soit par l'intermédiaire de festivals cinématographiques ou d'organismes tels que l'UER et l'OIRT, mais convaincue qu'il persiste encore une sérieuse lacune en matière d'information et qu'il importe d'encourager une circulation bien plus grande de l'information, des matériels et des personnes entre l'Europe de l'Est et de l'Ouest;

7. Notant également que la circulation actuelle du matériel audiovisuel se fait essentiellement de l'Ouest vers l'Est, et estimant que des efforts spéciaux sont nécessaires pour corriger cette tendance par des améliorations de la production du matériel est-européen et de sa distribution à l'Ouest (facilités pour le sous-titrage ou le doublage et formation aux techniques de commercialisation);

8. Soulignant le rôle joué par les contacts à tous les niveaux dans ce domaine et la nécessité de développer des réseaux pour la circulation du matériel audiovisuel et de l'information le concernant;

9. Notant, en outre, d'autres moyens d'améliorer les contacts et l'échange d'information tels que:

- les téléponts,
- l'échange de personnes (artistes ou techniciens),
- les véritables coproductions;

*Rôle de l'Etat*

10. Convaincue que la créativité audiovisuelle et la circulation de l'information doivent être exemptes des contraintes économiques et commerciales, ainsi que du contrôle politique et de la censure;

11. Estimant que l'Etat continue de jouer un rôle essentiel dans le maintien de normes culturelles et, partant, dans l'aide à la production et dans la garantie d'une libre circulation;

12. Se félicitant du fait que la Convention européenne sur la télévision transfrontière doit en principe être ouverte aux pays non membres, et invitant les pays d'Europe de l'Est à envisager de développer leurs politiques et pratiques audiovisuelles de manière à pouvoir faciliter leur adhésion, le moment venu, à ce cadre de base;

13. Stressing, however, the need for ongoing inter-governmental co-operation in order that this framework can be widened to encompass the whole of the audiovisual field;

*Specific areas for co-operation*

14. Noting as of particular East-West relevance the advantages of intergovernmental co-operation in specific technical areas such as:

- a. the compilation of European audiovisual legislation;
- b. statistics on production, distribution (and programme flow) and audiences;
- c. the cataloguing of archive material;
- d. the development of technologies (for example multilingual broadcasting and HDTV (high definition television));

15. Noting that education and training are also a key area in which East-West audiovisual co-operation could be usefully developed, notably through:

- a. distance teaching, especially in scientific subjects or the visual arts;
- b. audiovisual literacy, especially research, teacher training and exchanges;
- c. the training of technicians, and the exchange of techniques, technology and persons;

16. Emphasising also the need for continuing international co-operation for the protection of literary and artistic property (copyright), as well as neighbouring rights, through the drawing up and effective implementation throughout Europe of regulations concerning these questions and including that of audiovisual piracy;

*European co-operation*

17. Believing that it is in the interests of the quality and cultural diversity of audiovisual production throughout Europe (both East and West) that co-operation in this field should be on as wide a European basis as possible;

18. Convinced that special emphasis should be placed on the East-West dimension in all European audiovisual co-operation, whether on the level of the Council of Europe (in such projects as "Eurimages") or in activities of the European Community (the MEDIA project and European Film Distribution Office), or in the recently proposed "Audiovisual EUREKA";

13. Soulignant cependant la nécessité de poursuivre la coopération intergouvernementale, afin que ce cadre puisse être élargi à la totalité du domaine audiovisuel;

*Secteurs spécifiques de coopération*

14. Notant l'intérêt particulier sur le plan Est-Ouest d'une coopération intergouvernementale dans des secteurs techniques spécifiques tels que:

- a. un recueil de la législation audiovisuelle européenne;
- b. des statistiques sur la production, la distribution (et la circulation des programmes) et les publics;
- c. le catalogage du matériel d'archives;
- d. la mise au point de technologies (par exemple la radiodiffusion plurilingue et la télévision à haute définition);

15. Notant que l'éducation et la formation sont également un secteur clé où l'on pourrait utilement développer la coopération audiovisuelle Est-Ouest, notamment grâce à:

- a. l'enseignement à distance, surtout dans les matières scientifiques ou les arts visuels;
- b. l'éducation à l'audiovisuel, en particulier la recherche, la formation des enseignants et les échanges;
- c. la formation des techniciens, et l'échange des techniques, de la technologie et des personnes;

16. Soulignant également la nécessité de poursuivre la coopération internationale pour la protection de la propriété littéraire et artistique (droits d'auteur), ainsi que les droits voisins, en élaborant et en appliquant dans toute l'Europe des réglementations concernant ces questions, y compris celle de la piraterie audiovisuelle;

*Coopération européenne*

17. Estimant qu'il est dans l'intérêt de la qualité et de la diversité culturelle de la production audiovisuelle en Europe (de l'Est et de l'Ouest) que la coopération dans ce domaine se fasse sur la plus large base européenne possible;

18. Convaincue qu'un accent particulier doit être placé sur la dimension Est-Ouest dans toute la coopération audiovisuelle européenne, que ce soit au niveau du Conseil de l'Europe (dans le cadre de projets tels que «Eurimages») ou des activités de la Communauté européenne (le projet MEDIA et l'Office de distribution des films), ou encore du projet «EUREKA audiovisuel» récemment proposé;

19. Believing, however, that the Council of Europe is the most suitable institution in Europe for developing East-West audiovisual co-operation;

20. Noting that the Committee of Ministers has considered "debate in the widest European parliamentary forum to be indispensable for the strengthening of the European cultural identity and the development of co-operation in the largest possible European geographical area" (reply to Recommendation 1075);

21. Calling on its Committee on Culture and Education to pursue and develop the contacts that were made on the occasion of the Orvieto Colloquy, and to continue to develop proposals for co-operation in the audiovisual field in the light of further colloquies and in the context of a more general review of questions raised by European Cinema and Television Year;

22. Noting the large extent to which the proposals for European co-operation made at the last European Ministerial Conference on Mass Media Policy (Stockholm, 23 and 24 November 1988) meet the conclusions of the Orvieto Colloquy,

23. Recommends that the Committee of Ministers give immediate consideration to the establishment of a suitable framework for East-West audiovisual co-operation, in the first place by making the fullest possible use of the European Cultural Convention, but also by working towards a more specific instrument.

19. Estimant cependant que le Conseil de l'Europe est l'institution qui se prête le mieux au développement de la coopération Est-Ouest;

20. Notant que le Comité des Ministres a estimé que «le débat qui a eu lieu dans la plus grande enceinte parlementaire européenne est indispensable pour le renforcement de l'identité culturelle européenne et pour le développement de la coopération dans le plus grand espace géographique européen possible» (réponse à la Recommandation 1075);

21. Invitant sa commission de la culture et de l'éducation à poursuivre et à intensifier les contacts qui ont été pris à l'occasion du Colloque d'Orvieto, et à continuer à développer les propositions de coopération dans le domaine audiovisuel à la lumière des colloques futurs et dans le contexte d'une étude plus générale des questions soulevées par l'Année européenne du cinéma et de la télévision;

22. Notant que les propositions de coopération européenne présentées lors de la dernière Conférence ministérielle européenne sur la politique des communications de masse (Stockholm, 23-24 novembre 1988) correspondent dans une large mesure aux conclusions du Colloque d'Orvieto,

23. Recommande au Comité des Ministres d'examiner immédiatement l'établissement d'un cadre approprié pour la coopération audiovisuelle Est-Ouest, en se servant, en premier lieu, le plus largement possible de la Convention culturelle européenne, mais également en envisageant un instrument plus spécifique.

EXPLANATORY MEMORANDUM

by Mrs Morf

1. CONTEXT

The Committee on Culture and Education has long been concerned with the cultural aspects of the audiovisual media in Europe. Three major symposia were organised already in the 70s': the first in Florence in 1973 considered freedom of expression and the role of the creative artist. The second in Munich in 1974 discussed the role of telecommunications and its management in a democratic society.

These led in due course to the establishment of a specific sector on the mass media in the intergovernmental work programme of the Council of Europe which is currently responsible for the preparation of a European Convention on Transfrontier Television.

The Committee on Culture and Education was also responsible for launching the Council of Europe's present work on cinema following a symposium in Lisbon in 1978 on cinema and the state.

The developments of the 80s' - specifically the increased commercialisation of the mass media and the rapid advance in technology (particularly broadcasting by satellite) - have put considerable pressure on the cultural dimension: quality, creativity, diversity, risk being sacrificed to quantity and repetition. Our parliamentary concern was expressed in a report presented in October 1987 by myself and in a Recommendation on the cultural dimension of broadcasting in Europe (see Doc. 5782, Rec. 1067).

The Committee on Culture and Education has also been consistently concerned with that other dimension of this report: East-West. Both in the general context of European cultural co-operation, and specifically in that of the audiovisual media, we have stressed the importance of establishing and developing co-operation with East European countries. Our own original contribution to the European Cinema and Television Year 1988 was the holding in Orvieto last October of a colloquy on "Cinema and Television: the audiovisual field as a vector of communication between Eastern and Western Europe".

In organising the Orvieto colloquy, our Committee had three main objectives:

- to widen the circle of countries involved in ECTVY in order to cover the truly European audiovisual scene as a whole;
- to bring together representatives of all sectors concerned for a general exchange of views with parliamentarians and those responsible for policy making in European governments and industries;
- to investigate ways in which the audiovisual sector has been, is and could be developed as a vector of communication between European states.

We therefore invited several categories of participants: parliamentarians (from our Parliamentary Assembly, the European Parliament and MPs with a more specific interest in the matter from all European

states); senior officials with specific competence for cinema and television policy from the respective ministries of all European states; non-governmental professional film organisations (producers, distributors, directors, authors, etc); representatives of public and private television at all levels (policy, programming, programme making), commercial advertising agencies, and international institutions such as Unesco, the Council of Europe (Council for Cultural co-operation, Committee of experts on cinema, Steering Committee on the Mass Media, Standing Conference of Local and Regional Authorities of Europe), European Community, European Cultural Foundation, European Institute for the Media, EBU, OIRT and ECTVY Committees.

The present report is a first reaction to the Orvieto Colloquy and concentrates on the East-West dimension. It should be followed by a more general review of the audiovisual scene in the light of ECTVY.

## 2. GENERAL COMMENTS

The Orvieto Colloquy started off in very dark colours and a pessimistic approach prevailed over the beginning of our work as the participants pointed out everything that was difficult or impossible in East-West communication and it seemed a lot. There were problems specific to the cinema and television in Western Europe such as American and Japanese competition, the closing down of cinema theatres for lack of attendance, violence and pornography, commercial interests were taking the lead over art and culture, piracy increased as copyrights were not duly protected and, in general, the public was illiterate, ignorant in audiovisual terms and had bad taste. Other problems existed in Eastern Europe: bureaucracy and censorship were still active in several countries (although in different degrees), inappropriate film producing structures, currency problems and marketing mistakes. Another set of problems was common to both the East and the West and, on top of these three, a final one affected the relations between the two parts of Europe: differences in political, economic and social structures together with difficulties in communications had led to differences of perception, difficulties of language, to a situation where each side did not understand the other's realities and the gap between them was growing wider and wider.

After three days of proceedings, the colloquy became progressively brighter, more interesting and more stimulating; existing and possible areas of communication were more clearly perceived, as were those where co-operation did not yet exist but ought to be made possible. I am convinced - as I stated when presenting the conclusions in Orvieto - that the colloquy had itself succeeded in dispelling a few of the misunderstandings between East and West, thereby improving our mutual comprehension. I find this particularly important in view of the many recommendations and proposals that we now have before us.

Ten years ago it would not be realistic to make plans to improve significantly audiovisual co-operation between Eastern and Western Europe (or for that matter any kind of East-West co-operation). However, with the reforms underway in the Soviet Union and other East European countries (perestroika), together with their policy of openness (glasnost), the situation started to change, West Europeans became more and more aware of and interested in what was going on on the other side and contacts began. They are still very incipient and a lot of work has to be done by everyone concerned, but some concrete proposals to tie again the cultural bonds that once used to link together one single Europe have already been put forward during the Orvieto colloquy and I will come to them in the next section of this report.



However, I would like to stress that the most important word that summarises these proposals, a word that came up again and again during our working sessions, is the word contact. We have to make contacts, to develop them and to keep them if we want a sound basis on which to build future co-operation. In fact contact was perceived as being so important that the one firm decision taken in Orvieto was to meet again in the beginning of 1989, in San Marino.

The Orvieto Colloquy should not be seen in isolation. Recently a number of initiatives have been put forward on the European scene relevant to East-West co-operation:

- "Eurimages" is a Council of Europe Partial Agreement already adopted by 12 countries and its aim is to encourage the coproduction and distribution of cinematographic and audiovisual works of European origin mainly by contributing to finance the coproduction of such works and partially funding dubbing and subtitling in order to facilitate wider distribution. It is an open agreement and therefore any European country (East or West) can be a member. Furthermore, it may contribute to finance co-productions between member countries and non member countries, opening up an extra possibility of participation for Eastern Europe.

- The European Film Distribution Office (EFDO) was set up last June by the Commission of the European Communities and its aim is to assist the distribution of films made in one participating country in at least three others. Non EEC member countries are able to participate on contributing to the fund (as is the case with Switzerland).

- At the EEC summit in Rhodes in December 1988, the French Government launched eight concrete proposals for a European Audiovisual Eureka comprising the holding of a conclave next spring in Paris open to East European countries.

- The European Institute for the Media has also decided to set up a European Forum of Film and Television as an independent consultative body. This might be open also to the participation of East European countries.

### 3. GENERAL PROPOSALS MADE

I shall try to sort out the many points made during the Orvieto colloquy and to arrange in five groups or baskets the proposals put forward.

In a first basket, we should include the frequently reiterated desire for readiness to reach an understanding. This spirit spreads to every level, chiefly the professional but also the parliamentary and the level of young people. The results of the Orvieto colloquy, together with forthcoming colloquies, could provide a suitable basis for the development of the audiovisual field as a vector of communication between Eastern and Western Europe. I should also like to mention the Round Table on East-West Youth co-operation held in Strasbourg on 2 October this year involving representatives of youth organisations and politicians from Eastern and Western Europe,

which was considered a great success by all participants. I am also thinking of the tele-bridges that have been held between various towns, East and West, which present questions and answers from the population, and of incentives and training for the dubbing and subtitling of films to which frequent reference has been made. It was also proposed to create a European audiovisual centre comprising a data base on translations.

My own suggestion, and I suggested this to representatives from Eastern Europe present in Orvieto, would be to send a television team to Strasbourg for on-the-spot familiarisation with the work of the Council of Europe. Another important element in achieving mutual understanding is to take into consideration all the established institutions already dealing with international contacts and exchange, for instance EBU with Eurovision, and OIRT with Intervision, and especially the many film and TV festivals which perform important functions in this connection.

My second basket contains the proposal regarding exchange of information. This obviously includes the publication and improvement of statistics, the compendium surveying European legislation on the media which has been envisaged for some time by the Council of Europe, together with film and video libraries, videotex and so on and their respective catalogues. The creation of a European cultural channel, with programmes directly broadcast by satellite, was also suggested in this context, as was the need for incentives in the specialised area of scientific television. Standards for High Definition Television (HDTV) are an important subject for East-West co-operation. It is also quite fitting in the 20th century to include the art of photography for this purpose, and mention should be made of the transfrontier project "Vision without borders" which is to cover 100 European towns, a project which sets out to aid understanding of the peoples of Europe through photography.

Here again it was suggested that an international body be set up - comprising also representatives from Eastern Europe - to deal with mutual contacts in the mass media. The Federation of Film Producers (FERA) proposed to centralise West European information and feed a data base on audiovisual production and the Hungarian Film Makers' Association volunteered to organise its East European counterpart.

The third basket concerns education, which was discussed from three angles:

Firstly there was distance teaching, referred to the "Open University" in the UK, and the suggestion to develop existing schemes into a European-wide open university. The Parliamentary Assembly Committee on Culture and Education is preparing a report on this and will submit recommendations to the Committee of Ministers. It was also suggested that a research centre for audiovisual learning in Europe be set up.

The second category involved the training of film and TV producers (including training in management), with the related issues of exchange possibilities and grants, bursary schemes and also the cinema schools, further training opportunities in general and access to film and television archives.

The third category related to instruction in the judicious use of the media, ie film studies at school. The expression "audiovisual illiteracy" which came up several times is to be emphasised. I find this highly important; the idea is not just to arouse appreciation for the seventh art



in schools, but also to instil the proper attitude to television. In Western Europe there are additional difficulties regarding the approach to TV advertising, and in many countries there is also the lure of teleshopping.

My fourth basket concerns production. Discussion of the relevant proposals was controversial, which is typical of this theme. The currency problems were presented as virtually insurmountable. Questions of co-production may also be hard to resolve, but possibilities of doing so were at least indicated. Here also there are major problems regarding quality. As was pointed out, we do not want simply to encourage the quantity of European films produced but also their quality as works of art. We are also aware of the problems which can be caused by making these co-productions in low-cost East European studios to the detriment of domestic production. Among these difficulties, the question of a certain balance between financial and qualitative criteria was also raised several times. Concrete proposals put forward comprised fiscal measures and concertation between governments to support European cinema and the setting-up of a centre where directors and producers could exchange information on their ideas and projects in order to find partners for coproductions. The idea here was to bring together East European creativity and West European money.

A realistic possibility put forward was the already mentioned "Eurimages" project of the Council of Europe, which is to come into operation on 1 January 1989 and which will provide some opportunities for Eastern Europe.

This brings me to the fifth and last basket which is of questions connected with the general discussion on cultural diversity and cultural identity, economic considerations and also ideological aspects and copyright problems. I would point out here that it would be a very short-sighted consumer outlook, and a very poor defence of the right to information not to secure copyright in law. The losses incurred through piracy already amount to billions worldwide. No publisher or producer will in future be interested in committing large investments to valuable productions if he sees no possibility whatsoever of recovering the investments, let alone making a profit.

In the Council of Europe we are now in the process of agreeing on a framework for settling these media issues in the broad context of the 23 member states which we shall very shortly have, by means of a European Convention on Transfrontier Television. The difficulty of realising this and the diversity of interests in Western Europe were also referred to by various parties during the Orvieto colloquy. For that very reason, one thing was of special importance to culturally committed parliamentarians like ourselves, and that was the demand for intellectual and cultural freedom for media creators, ie freedom from economic as well as from political control, since certain market processes can have just as restrictive an effect as political controls. In this basket I would therefore insist on the development of rules to frame East-West audiovisual co-operation, both on the basis of the Convention on Transfrontier Television but in due course through the broader opening of the European Cultural Convention to East European participation.

To conclude this summary of the proposals made, I would like to note the suggestion that Orvieto become a permanent seat of the East-West cultural debate and the invitation by San Marino to host a conference in the beginning of 1989 to study the setting up of a standing body to promote initiatives designed to improve communications between East and West.

#### 4. SPECIFIC ACTION BY THE COUNCIL OF EUROPE

The five baskets of general proposals cannot be carried out by the Council of Europe alone: it neither has the means nor the vocation to do so. But I think that we could be present, with our experience, in all of them.

One frequently-mentioned area is the development of tele-bridges between East and West. It is a very cost-effective means both of mass communication and of professional co-operation.

On a much smaller scale, the organisation of colloquies such as the one we held in Orvieto is in itself also a step forward in the right direction and the Assembly and its Committee on Culture and Education should certainly now develop the contacts that were made in Orvieto. The next step will be the San Marino conference in 1989 "specifically concerned with the formation of a standing body to promote initiatives designed to improve communications between East and West and to bring about co-operation between them in the cinema and audiovisual field (production, co-production and distribution), for the sake of better co-operation between the two great separate areas of Europe in the fields in question, and in the progress of values and culture and - most of all - freedom in the cinema and audiovisual arts throughout Europe".

The question should indeed be considered of how in practice best to organise contacts and centralise information on the mass media or what mechanism might act as a clearing house for film projects aiming at coproductions. Proposals have been made by the city of Orvieto, by FERA and by the Hungarian Film Makers' Association as well as by the Council of Europe itself. The Council of Europe should indeed help in the establishment of an interactive network of institutions covering both Eastern and Western Europe and working together towards the same objectives.

The intergovernmental activity of the Council of Europe, carried out by the Council for Cultural co-operation (CDCC), the Standing Conference on University Problems (CC-PU), or the Steering Committee on Mass Media (CDMM) could also play an important role in the implementation of more specific proposals. The possibility of developing the 11 distant teaching schemes that already exist in 10 Council of Europe member countries, together with other schemes that would be set up in other countries, into a European-wide Open University could be studied with regard to the feasibility of using a satellite channel to deliver the courses, of setting up an advisory body, of helping to organise the funding, etc. The opening of the Cultural Convention to the participation of East European countries could be envisaged. Our Assembly had already proposed such in its Recommendation 1075 (88) and the Committee of Ministers, further to an exchange of views with Mr Günther Müller, adopted last month a reply stating inter alia that "it will study the possibility of Hungary acceding to the European Cultural Convention in the light of the development of practical co-operation with this country in different cultural activities". In the meanwhile more immediate action could be taken such as extending the CDCC's bursary scheme for teachers to include the audiovisual field or supporting the creation of a European cultural channel on television, the "vision without borders" project or other initiatives along the same lines. In my opinion a major challenge and one that would be worth while would be to tackle "audiovisual illiteracy" and to suggest courses of action to eradicate it, beginning at school level.

Work is continuing in the Council of Europe on building up a framework for the audiovisual field in Europe. This has already resulted in the drafting of a European Convention on Transfrontier Television and once this is ratified should be extended further. East European countries should be encouraged to consider developing their audiovisual policies along similar lines even before it becomes possible for them formally to adhere to the instruments involved.

But the East-West dimension should also be perceived as a necessary part of all European co-operation in the audiovisual field. The Iron Curtain (increasingly transparent in other respects) is no obstacle at all to direct broadcasting by satellite. Moreover, Europe as a whole, East and West, shares a common concern for maintaining its cultural diversity (and related quality) and as a whole can offer a far more effective (as larger) market to counteract outside commercial competition.

The Second Ministerial Conference on Mass Media Policy, held in Stockholm on 23-24 November 1988, has led to proposals for the Committee of Ministers of the Council of Europe to pursue its work in the following fields:

- a. international circulation of quality European audiovisual works,
- b. financial and fiscal questions related to the audiovisual industries;
- c. new forms of advertising and commercial promotion;
- d. cultural implications of transfrontier television;
- e. media concentrations.

It would seem important to seek to involve East European countries, where there is a real interest, in this activity.

The Council of Europe has also commitments to look into questions such as the enforcement of copyright and neighbouring rights (including the fight against audiovisual piracy) or the survey of European legislation on the media and in particular on satellite broadcasting. Again East European involvement should be urged.

The form that such East-West audiovisual co-operation might take on the intergovernmental level calls for some consideration.

In the past the Assembly has pressed for the widest basis available - the European Cultural Convention - and we have criticised the artificial separation of co-operation in the field of cinema and artistic creativity (based on this Convention and carried out by the CDCC) from the Council's mass media activities (carried out by the CDMM and in principle restricted to Council of Europe member states). This separation is regrettable. It subdivides the audiovisual field, which ECTVY, as the Assembly in Rec. 862 of 1979, insist should be seen as a whole. The separation is also excessively restrictive: the European Convention on Transfrontier Television is rightly aimed at the broadest group of states associated with the Council of Europe, i.e. those adhering to the Cultural Convention, although it is being negotiated only between Council of Europe member states (in the CDMM and Committee of Ministers). While coordinating machinery exists, it risks being more an impediment than a help to European co-operation (as has been shown by the delays in reaching agreement on the Convention for Transfrontier Television at the level of the Ministers' Deputies subsequent to three firm decisions by the competent Ministers). If the European Cultural Convention cannot itself suffice, thought should perhaps be given to the possibility of developing an entirely new basis for audiovisual co-operation in the Council of Europe.

The conclusion of the present report would naturally be that audiovisual co-operation should from the outset be opened to all European countries prepared to accept as a starting point the principles expressed in the European Convention on Transfrontier Television and with regard to the cultural dimension of broadcasting as stressed in Recommendation 1067. The Council of Europe should seize this opportunity: it is politically interesting but also essential for the cultural development of the audiovisual field in Europe.

**COLLOQUY**

**on**

**"Cinema and television:  
the audiovisual field as a vector of communication  
between Eastern and Western Europe"**

**(Orvieto, Italy, 26-28 October 1988)**

**P R O G R A M M E**

WEDNESDAY 26 OCTOBER

**OPENING SESSION**

Chair: Nic TUMMERS, Chairman of the Committee on Culture and Education

**Welcome addresses and official speeches:**

- Raimondo BARBABELLA, Mayor of Orvieto
- Pier Luigi MINGARELLA, Assessore alla Cultura della Regione dell'Umbria
- Enrico MANCA, President of RAI
- Gaetano ADINOLFI, Deputy Secretary General of the Council of Europe and Vice-President of the Steering Committee for European Cinema and Television Year

Presentation of the colloquy in the context of communication, creation and cultural identity in Europe by the Chairman of the Committee

**FIRST WORKING SESSION**

Chair: Lluís Maria de PUIG, Vice-Chairman of the Committee on Culture and Education

**The present situation and technological developments**

- circulation of fiction (cinema and television):  
current exchange systems; import and export; festivals;  
dubbing and subtitling
- diffusion of information: news, documentaries, scientific broadcasts
- archives
- the new media technology: DBS, video, cable, satellites, HDTV, community media, telebridges

**CONSULTANT EXPERTS**

Claude Degand, former member of the Centre national de la cinématographie (France)

Josef Marx, Director of the Hungarian Film Institute (Hungary)

Moritz de Hadeln, Director of the Berlin Film Festival (Switzerland)

Gérard Valter, Chairman of the Committee of governmental experts on the cinema (Council of Europe)

Massimo Fichera, Deputy Director General for technology RAI (Italy)

Tom Roberts, freelance TV reporter (United Kingdom)

THURSDAY 27 OCTOBER

**SECOND WORKING SESSION**

Chair: Jacques BAUMEL, former Chairman of the Political Affairs Committee

**Creativity**

- co-production
- creation: financial support and quality
- critics

**CONSULTANT EXPERTS**

Maciej Pawlicki, film critic (Poland)  
Hans Joachim Schlegel, film historian (Federal Republic of Germany)  
Goran Paskaljevic, film director (Yugoslavia)  
Jörn Donner, President of the Finnish Film Institute (Finland)

**THIRD WORKING SESSION**

Chair: Nic TUMMERS, Chairman of the Committee on Culture and Education

**Education and training**

- training; cinema schools, exchanges of producers, students and trainers
- teaching audiovisual literacy: school and adult education
- distance university: using the audiovisual field as a means of teaching

**CONSULTANT EXPERTS**

Giorgio Spitella, Rector of Perugia University  
Jack Gajos, Délégué Général de la Fédération européenne des métiers de l'image et du son (France)  
Maria Zvereva, scenario-writer (USSR)  
Giorgio Spitella, Rector of Perugia University (Italy)

FRIDAY 28 OCTOBER

**FOURTH WORKING SESSION**

Chair: Doris PACK, Vice-Chairman of the Committee on Culture and Education

**Policy issues**

- interaction of forces: political, market and public preferences (fiction, music, news programmes)
- copyright and related rights
- possibility for a degree of international regulation (pornography and violence, piracy, advertising)
- promotion of the audiovisual field

**CONSULTANT EXPERTS**

Cees Van Rij, lawyer (Netherlands)  
Valentin Mikhalkovitch, film critic (USSR)  
Bernard Blin, Lecturer on International Communication (France)

**CLOSING SESSION**

**Conclusions and proposals resulting from the colloquy**

- Doris MORF, Rapporteur for the Committee on Culture and Education

**Closing statements**

- Carlo RIPA DI MEANA, Member of the Commission of the European Community
- Simone VEIL President of the Steering Committee for European Cinema and Television Year and Member of the European Parliament
- Louis JUNG, President of the Parliamentary Assembly of the Council of Europe

**S U M M A R Y   O F   T H E   C O L L O Q U Y**



OPENING SESSION

26 October (10.30 am - 12.00)

The Colloquy was opened by Mr Tummers, Chairman of the Committee on Culture and Education.

Mr Barbabella, Mayor of Orvieto, (\*) welcomed the participants on behalf of the Municipality and its inhabitants. He thanked the Committee on Culture and Education of the Parliamentary Assembly of the Council of Europe for having chosen Orvieto for the organisation of a meeting that would be clearly important for progress in the dialogue between Europeans. Orvieto wished to make a responsible contribution to the achievement of European unity and hoped that it could become a permanent seat of the debate that would bring about the New Europe.

Mr Mingarelli, Cultural Assessor to the Region of Umbria, (\*) welcomed the participants on behalf of the Region. He emphasised the choice of themes. Audiovisual means of communication could provide a rapprochement between East and West. The role of regional and local authorities should be discussed as they were particularly vulnerable to audiovisual anarchy. There was a need for laying down the rules for developments in the local audiovisual sector. European authorities, both at national and international levels, should become more aware of regional problems. Cinema in particular was facing urgent problems in Italy concerning production and distribution, attendance was diminishing and cinemas were closing down. The problem had to be tackled at the local level.

Mr Manca, President of the RAI, (\*) said that action such as the present Colloquy was very useful to increase public awareness of East-West issues. Improving co-operation could also mean an extension of markets and of opportunities and Europe should make up for lost time. As far as written information about radio and TV was concerned there was no co-operation, no integration and no supranational dimension in Western Europe. In the film-making industry there was some co-operation but it could not be compared with the North American system either in scale or in terms of adaptation to post-industrial society. Europe needed to re-establish its audiovisual industry but without the help of protectionism. This could be achieved by re-launching co-operation with the United States, by fiscal measures, by concerted efforts by governments and television companies. The Italian Television RAI aimed to be both commercially competitive and to provide a public service. He singled out three areas for concentrating co-operation.

Information was a sensitive but key area developing with technological progress (DBS) and increasing political openness in Europe. It could be marketed through a European News Agency and tele-news network covering both East and West. RAI Uno programmes would soon be regularly available in Poland and were already broadcast by satellite to most West European countries.

In the field of fiction considerable resources in capital and expertise were required to meet the challenge facing Europe. Quality of production should be up to expectations and the challenge was to meet the demands of a broad European audience. Private and public bodies should

---

(\*) An asterisk denotes written contribution reproduced below.

co-operate in distribution. Eastern Europe had a very important audiovisual tradition (especially in its cinema schools) and important productive and commercial potential. Transcontinental co-operation offered important marketing possibilities that RAI was seeking to develop now that the USSR was beginning to admit commercials on TV.

As far as technology was concerned, Europe was trying to make up for lost ground, in particular with regard to Japanese competition. A common standard for high definition television (HDTV) could benefit East-West co-operation and the development of a freer market.

He concluded by noting that the new opportunities for cultural co-operation with Eastern Europe continued to depend on political will from above. The process should not however be under-estimated.

The Deputy Secretary General of the Council of Europe and Vice-President of the Steering Committee of the European Cinema and Television Year (ECTVY), (\*) recalled the main aims of ECTVY: to promote co-operation between the cinema and television and to expand European audiovisual production. It was increasingly evident that cinema could only survive through co-operation, rather than competition, with TV and equally that TV relied on cinema for content. ECTVY was providing opportunities for professionals from both industries to meet and a joint declaration had been adopted in September in Delphi.

On the production side, complementary activities were being developed by the European Community and the Council of Europe. Most recently (24 October) the Council of Europe had adopted a Partial Agreement for the establishment of a European support fund for the coproduction and distribution of cinematographic and audiovisual works. Known as "Eurimages", this fund would become operational in 1989 with an initial budget of 50 million FF. Its scope included co-operation with countries outside the Council of Europe.

Much depended on how television developed when frontiers were removed by DBS. The danger of open competition leading to anarchy and uniformly low standards was behind the Council of Europe's efforts towards a European Convention on Transfrontier Television. This aimed to provide a framework and minimal rules. The need for such rules was underlined by the extent to which television increasingly not only reflected but also shaped society. The characteristic cultural diversity of both Eastern and Western Europe was at stake. Professionals and politicians present at the Orvieto Colloquy had therefore a common interest in the development of the dialogue. They also had before them a potentially enormous European market. He hoped therefore that concrete proposals would emerge and be followed up.

Mr Tummers placed the Colloquy in the context of preceding work of the Committee on Culture and Education and in particular the symposia on freedom of expression and the creative artist (Florence 1973), on the role and management of telecommunications (Munich 1974) and on the cinema and the state (Lisbon, 1978). Developments in the 1980's, and specifically the increased commercialisation of the mass media and the rapid advances in technology, had raised concern as to the cultural dimension of broadcasting. Mrs Morf had presented a report to the Assembly on this subject in 1987. The Committee was well aware however that the question could not be restricted to Western Europe and, in line with its general policy of stressing the importance of establishing and developing cultural co-operation with East European countries, had decided to devote its own contribution to ECTVY to the holding of the Orvieto Colloquy on the specific theme of East-West co-operation in the audiovisual field.

First working session

**THE PRESENT SITUATION AND TECHNOLOGICAL DEVELOPMENT**

26 October (3 - 6 pm)

Mr de Puig, Vice-Chairman of the Committee on Culture and Education, chaired this working session.

Mr Degand, consultant expert, presented his report on the audiovisual scene in Europe (\*). Cinema and television constituted a vector of communication between individuals, communities and nations. How they performed that function with regard to relations between Eastern and Western Europe was the subject of this Colloquy. The answer would need an analysis of certain either apparent or real points of tension such as: cinema-television, old-new, art-industry, public-private, East-West, etc. Some permanent structure should be set up to centralise and develop East-West contacts in the audiovisual field. The Colloquy might have proposals to make.

Mr Marx, Director of the Hungarian Film Institute, presented his paper on optimistic and pessimistic ideas on the East-West exchange of European visual culture (\*). Culture existed only in the minds of intellectuals. Television had no roots unlike other forms of culture such as literature or art. Cultural perception in Central Europe was different from that in Western Europe: only gestures were common to all Europeans. This was but one of the many problems which had to be solved before any developments in East-West co-operation could take place.

Mr de Hadeln, Director of the International Film Festival of Berlin, said that serious appraisal of East-West audiovisual exchanges was prevented by the total lack of comparable data and suggested that the Council of Europe could usefully work on this problem. East European cinema was not known in Western Europe but the reverse was less true. The problem nevertheless applied to both sides: the lack of understanding of each other's realities. A certain degree of Anti-Communism and the rejection of what was perceived as ideological propaganda existed in the West, while in the East bad marketing was not helping to make their cinema known in Western Europe. Film festivals played an important role both in Eastern and Western Europe: they comprised 10 to 15% of films from the other side of Europe. But there were still difficulties in getting some films from Eastern Europe. He was not in favour of a "Euro TV soup" taking over national and regional television. Most European countries were small and, for the sake of culture, governments should help the distribution of good films. Switzerland had reserved some funds for subtitling and copying films that were worth keeping.

Mr Valter (Centre national de la cinématographie, CNC) said that the Committee of Government experts on the cinema (of which he was the Chairman) of the Council for Cultural Co-operation had been set up as follow-up action to the Assembly's Lisbon Symposium. This Committee's work had led to the adoption by the Committee of Ministers of recommendations on the preservation of the artistic heritage in films (1985) and on distribution (1987). Films were produced everywhere throughout Europe but had difficulties in circulating from one country to another. Work on this subject continued, namely with the colloquies of Rimini, Venice and Frascati, the latter on professional training and initiation to audiovisual

language. Every form of language had its code and an initiation would enable viewers to decode the messages authors were trying to deliver. On the other hand, authors had to be aware of the public's perception of their work. The conclusions of the Frascati Colloquy stressed the importance of this initiation and pointed out that it should start at the earliest possible stage, at school, and go on through to university level. It was also necessary to initiate adults and to train professionals.

Mrs Wibom presented the activities of the International Federation of Film Archives (FIAF) (\*) of which she was President and of the Swedish Film Institute of which she was Artistic Director. The Institute produced 20-25 films per year and had been involved in international film production for the last 15 years. There were no international agreements, no governmental involvement, just colleagues, projects, scripts and the job of making films for culture (and not for money). FIAF was 50 years old this year and had 78 members from 53 countries including all the European socialist countries. It was the only cultural international organisation in Europe that counted Albania among its members. East European countries are regularly represented at FIAF annual meetings and all members considered it a very important professional organisation dealing with practical problems such as visas, currency, censorship, etc. It also acted as an international show-case which provided opportunities for exchanges.

Mr Fichera, Deputy Director of RAI, presented his contribution on the technological development prospects of television systems and legal problems (\*). It was essential to regard television in supranational terms. Development in satellites made it important and urgent to update international regulation since the World Administrative Radio Conference in Geneva in 1977. The initiative might come either from the European Community or from the Council of Europe. Problems such as violence and pornography should be solved. Antitrust regulations were also needed to deal with problems of scale and concentration. Such regulation had to apply to the whole of the audiovisual sector.

Mr Roberts, freelance journalist, spoke about working under glasnost in the "other Europe" as a Western television journalist (\*). The West had a distorted view of perestroika because there little reporting on what had not changed. The situation in the several East European countries varied enormously: there was no glasnost in the GDR, Czechoslovakia or Romania and it was extremely difficult to work there (impossible in Romania) while in Poland and in Hungary there was more openness, and therefore more opportunity to work effectively. One thing in common was the fact that all countries had official frameworks for dealing with the West but nobody would clearly explain what was or was not possible to do. For the West to have a more accurate perception of East European realities it would be necessary to gain access to common people and not only officials and bureaucracy.

Answering a question from Mr Monfils (Deputy, Belgium), the Deputy Secretary General said that the twelve countries that had so far adopted the "Eurimages" partial agreement were the Federal Republic of Germany, France, Italy, Spain, Portugal, the Netherlands, Belgium, Luxembourg, Sweden, Denmark, Greece and Cyprus. Two other countries had announced their adhesion before 1 January 1989.

Mr Herde (TV National Committee, German Democratic Republic) wondered if the difficulties met by Mr Roberts in working in Eastern Europe had not been due to lack of previous research and preparation. He believed that the impression Mr Roberts had of his own country the GDR was rather distorted.

Mr Roberts said that he had indeed tried to prepare carefully each of his trips to Eastern Europe, often over a year in advance.

In reply to a question put by Mrs Wibom, Mr Marx said that 43 out of the 44 films made by Michael Curtis in Hungary had disappeared in a fire before the Second World War.

Mr Jessel (MP, United Kingdom) said that the Council of Europe had a long standing belief in individual freedom and human rights. The Colloquy should try to convey a message to East European countries: co-operation would not be possible without freedom of information from these countries.

Mr Correa (FERA) presented the Delphi Declaration of 27 September 1988 which constituted a European Audiovisual Charter on the specific character of cinema and television works and the rights of its authors (\*).

Mr Kezdi Kovacs (Film-maker, Hungary) stressed the importance of the Delphi Charter. Hungary was one of the founders of the European Federation of Audiovisual Film-makers (FERA). The rights of the public were more important than the rights of authors. In Romania people whose mother-tongue was Hungarian were unable to watch Hungarian films because these were banned. It was important to make concrete proposals to solve concrete problems.

Mr Amengual presented the International Radio and Television University (URTI), an association of some 50 radios and televisions from Eastern and Western Europe and also from the Third World, set up 40 years ago by Unesco. Its objectives were the promotion, the diffusion and the exchange of cultural programmes and it was working actively in East-West exchanges: Italian programmes had been broadcast in Spain and Belgium. URTI had also opened its structures to universities, museums, research centres, etc with audiovisual facilities and helped them in producing their programmes. It hoped to work also with East European universities. Every year URTI awarded the International Prize of creative documentary within the framework of the Monte-Carlo Television Festival. This festival was also a good occasion for East-West contacts and exchange.

Mr Kanocz (Expert on international relations, BBC London) said that the main problem was Europeans not understanding each other's languages. "Eurimages" was a step in the right direction but something more systematic had to be done in dubbing and subtitling to allow audiovisual production to circulate freely throughout Europe. He therefore suggested that a centre be set up in Europe to facilitate distribution of programmes and inform television companies in Europe of programmes available by providing demonstration copies with English subtitles.

Mr Salafia (European Space Agency, Italy) said that television was extremely dangerous as its control was sometimes concentrated in the hands of ignorant and unwise persons. Educating the public to understand the harmful effects of the media was more important than East-West differences.

Mr Bazant (Director of Telexport, Czechoslovakia) welcomed the opportunity that professionals from Eastern Europe had now, for the first time, of meeting politicians and colleagues from all over Europe. The need for dialogue had been stressed during the morning but the actual situation was different: every year Czech Television broadcast 1,400 hours of



programmes from Western television (mainly French, British and Italian) but France, the United Kingdom and Italy did not show any interest for Czech programmes. It was a one-way dialogue. Attitudes towards journalism were also very different in East and West, and Western televisions tended to be exclusively critical of Eastern Europe. Both sides needed to make efforts to listen to each other.

Mr de Hadeln regretted that cinema and television professionals from Western and Eastern Europe had so few occasions of meeting each others. East European Governments did not like foreign television teams filming only the negative aspects of their countries, he suspected that the reaction would not be very different in the West.

Responding to Mr Salafia's intervention, Mr Degand compared television to motorcars: both were dangerous but useful. The general public should learn to have an active attitude towards audiovisual media.

Answering a question by Mrs Pack, Mr Kanocz said that his concrete proposal was that the Council of Europe and the European Communities should study the language problem and present proposals to overcome it. This should be done in co-operation with Central European institutions.

Mr Blin, Lecturer on international communication (France), agreed to the fact that language was a major obstacle. The Council of Europe and the European Communities had been dealing with the issue under its different aspects: theoretical, philosophical and practical and both professionals and politicians were concerned. The problem was being studied by the European Institute of Communication in the University of Manchester.

Mr de Puig confirmed that the Council of Europe had dealt with the language issue several times. The Parliamentary Assembly had recently adopted a Recommendation on the cultural dimension of the media which paid special attention to lesser used European languages (Rec. 1067) and he himself had presented a report on minority languages.

Mr Keresztessy, RTBF-TV (Belgium), informed participants of a tele-bridge that had taken place between young people of Liège and Leningrad. This and the broadcast of Soviet films in Belgium were good examples of East-West dialogue.

Mr Massaro, Vice-President of CICCE, summed-up the first working session. The audiovisual field was indeed a vector of communication between Eastern and Western Europe. Television was now a supranational phenomenon. There was a need for clear criteria, a need to draw international regulations and the Council of Europe should have an important role in this.

Second working session:

**CREATIVITY**

27 October 1988 (10.15 am - 1 pm)

Mr Baumel, former Chairman of the Political Affairs Committee, chaired this session.

Mr Pawlicki, Film critic (Poland), presented his paper on "Understanding two worlds of images" (\*). True communication between East and West was not possible because they spoke different languages and recognised different stereotypes. Sixty years before there had been only one Europe but since then differences had grown wider in economy, society, and even in mentalities and certain things could no longer be understood by the other side. Even if people thought they were speaking the same language, the same words had different (sometimes opposite) meanings. Many examples existed to show the different perceptions of viewers from Eastern or Western Europe. Ignorance existed on both sides. Satellite communication was a very good means of bringing the two worlds closer together and some anarchy in information flow would not be a bad thing. Both sides of Europe would benefit from knowing each other better rather than remaining isolated. The East could learn about freedom, democracy, economy, competition, personal initiative and individual responsibility and the West learn the true meaning of words such as sacrifice, solidarity and unselfishness. A permanent international body should be set-up, possibly by the Council of Europe, with members from both East and West, to deal with mutual contacts in the mass-media.

Mr Schlegel, film historian (Fed. Rep. of Germany), said that language problems were just a part of the problems facing cinema and television. Europe was broader than what people usually thought. The concept of blocs should be abandoned and cultural diversity should be acknowledged. There was a real danger of loss of identity and of individuality if a "Euro-cinema" replaced national cinemas. East-West co-operation could help in preserving national identity. As a consequence of the new freedom in Eastern Europe, box-office and commercial constraints were now being felt. Some practical proposals were the teaching of film at school, the setting-up of a film library and research into Europe's film history and the development of a high-quality European cultural channel on television. (\*)

Mr Paskaljevic, Film-maker (Yugoslavia), presented his contribution on his experience on co-producing films (\*). East European film directors had difficulties in financing their projects and co-operation with Western producers was a good solution for the problem. However, communications and contacts were difficult and he therefore proposed the setting up of a centre in Western Europe where directors and producers could exchange information on their ideas and projects in order to find possible partners for co-productions.

Mr Donner, MP and President of the Finnish Film Institute, compared the European structures for producing films with the American: while in the United States producers were driven by commercial sense, in Europe faceless bureaucrats and an incredible profusion of committees were the gatekeepers of mediocrity. (\*) That explained why over one thousand

European schemes for co-production had ended in nothing and why this might continue. Creativity lay in Eastern Europe and money in Western Europe: it should be possible to bring the two together. No government (either in East or West) had approved cultural goals as a percentage of GNP, such as they had for education, social welfare, etc.

Mrs Pavlic (\*) said that Unesco was very happy to take part in the present Colloquy and to contribute to East-West cultural co-operation as the political ice melted. As Mr Adinolfi had put it on the previous day: "it was up to Europe's creative artists to keep pace with Europe's technologists" but it was also up to international organisations such as the Council of Europe, the European Communities and Unesco to help them in doing so. The United Nations had proclaimed a World Decade of Cultural Development and Unesco had started several programmes within this context. Two concrete projects relevant to the present Colloquy were: (1) the preservation of oral tradition and (2) drugs and the media.

Mr Gambetti, Director of programming in RAI, (\*) remarked that co-production helped in solving financial problems but created problems for quality and artistic expression on which compromises had to be reached. The audiovisual field was not, in his view, a vector of real communication between Eastern and Western Europe. US and a few European films were screened well in Eastern Europe, but there was very little commercial future for East European films in the West. Festivals were not enough to break the existing close-mindedness. In Italy, for instance, the audiovisual production of three quarters of the world was ignored and the situation was the same in most other countries both in East and West. Commercial interest and financial constraints meant choosing from a shallower range of films for exchange. Figures were meaningless, as quantity did not indicate quality. It was a vicious circle as the audience's bad taste was reinforced by the material chosen to suit this taste. It was important to break out of this circle.

Mr Michalek, Film critic (Poland), believed that the scale of East-West audiovisual exchange was minimal even though the two parts of Europe shared a common cultural heritage. Poland felt to belong to European culture, yet very few Polish films were known to the West. Efforts made by film festivals were not enough. The problem was not that the regular public in Western Europe refused to see East European films, nor was it one of language, but rather the rigid market mechanisms that were almost more rigid than censorship. Greater efforts should be made by Eastern Europe at the marketing level.

Mr Sani said that Italian screenwriters faced an extremely stressing situation. Cinemas had been closing at a rate of two a day for some years and the few that remained open screened pornographic or very low level films. American competition had only aggravated the situation. Legislation to defend the Italian cinema had helped many young Italian film makers that would not otherwise have had the opportunity to work. A major problem lay in competition with commercial TV, as the capital available to TV was very much greater than that available for film. The Italian association of Screenwriters was actively involved in FERA and the Delphi Charter in order to support creativity throughout Europe. It was important to involve the younger generation - and these people were best placed to bridge the gap between Eastern and Western Europe.

Mr Correa said that the problem of film exchange was not an East-West one but also existed within Western Europe: American films were the only ones that circulated because they were government-backed, contrary to what happened in Europe.



Mr Flipo (CICT) said that a means of overcoming the language problem would be to go back to silent movies. The International Council of Cinema and Television was trying to organise research on the promotion of films on education, science and culture with the help of Unesco. They had already pointed out to the Council of Europe the lack of a catalogue of European films available in Universities (in the United States an equivalent catalogue had 30,000 titles).

Mr Braun (EBU) said that sometimes pessimism was a good incentive but one should not exaggerate. The audiovisual field involved more than cinema or TV films and it was far from restricted to mass audience material. East-West exchanges were regularly arranged by OIRT in Eastern Europe and EBU in Western Europe, but there was also much bilateral contact between TV companies or film makers. It had to be better known and encouraged. Statistical data on East-West television co-operation and exchanges was not as pessimistic as some of the previous speakers had hinted: during 1987 Soviet television had broadcast 309 programmes from West European television; the West had broadcast 584 pieces of news from 7 East European television networks and these East European networks had broadcast 9888 pieces of news from Western Europe.

Mr Degand pointed out that the American-Soviet Film Initiative had decided to produce a film on the prejudices dividing Americans and Soviets. In every congress a lot was said about culture, identity, creativity, etc, but very little, if any, about management. The American attitude towards management was closely related to the success of the American cinema.

In reply to a question put by Mr Kezdy-Kovacs, the Deputy Secretary General said that there were two ways in which Eastern European countries could co-operate in the "Eurimages" Partial Agreement: (1) adhesion, as it was open to non-member countries and (2) coproductions with member countries. Other possible practical arrangements were still being studied.

Mr Jessel claimed that cinema attendance in the United Kingdom had increased since 1984 and asked about the tendency in other countries. He suspected that the reason for the success of American films was because of their quality and this was perhaps better than that of European subsidised productions. He wondered what was the influence of subsidies on film quality and whether cinema was of greater cultural value than television.

Mr Baumel, supported by Mr de Hadeln, believed that the main reason for the success of American films in Europe was the fact that there were distributed so cheaply because their costs had already been met in the internal American market.

Mr Degand agreed that there was a slight increase in cinema attendance since 1984 as the figure for that year had been the lowest ever. At a recent ECTVY meeting in Amsterdam the representative in Europe of the America Motion Pictures Export Association had suggested that the best way to save the European film industry would be by cultivating and increasing professional craftsmanship.

Mr Zanussi, Film maker (Poland), pointed out that the political division of Eastern and Western Europe did not correspond to the cultural division of Latin and Byzantine Europe. What was Europe's cultural identity? What kind of values did participants have in mind when comparing "European" and American cinema? He criticised the isolationist attitude of Western Europe. The two existing blocs could move together and complement each other especially now that the new Soviet policy was more open to the West.

Mr Keresztessy said there was one European culture and not two. Walls that still existed in Europe and those who had built them were now condemned to disappear. He feared lest "Eurimages" was simply the transference of funds from national audiovisual budgets to a Euro-budget. If this was the case then a lot of intelligent people would be wasting their time. Supplementary funding was necessary. Referring to satellites he said that the amounts spent on culture were far too small when compared to those spent on technology.

The Deputy Secretary General was not so pessimistic about "Eurimages". He could not, of course, guess where governments would take their contributions from, but the important fact was that "Eurimages" was only the first step: a step (not too small) in the right direction.

M. Massaro summed-up the second working session. A pessimistic approach had prevailed with regard to coproduction and exchanges. Some means of improving East-West co-operation had been pointed out. A fundamental problem was language. Another problem was the choice between defending national identity or European identity. Incentives were present in most European countries but doubts existed as to whether they were achieving their objectives. A practical measure had been proposed: the creation of an East-West Committee on operational procedures for East-West co-operation in the audiovisual field. The need for professional training in the audiovisual sector (including training in marketing and management) had also been stressed.

Third working session:

**EDUCATION AND TRAINING**

27 October (3.15 - 6 pm)

This session was chaired by Mr Tummers, Chairman of the Committee on Culture and Education.

Mr Spitella, MP, after welcoming participants on behalf of the Italian delegation to the Parliamentary Assembly of the Council of Europe, presented a contribution in his capacity of Rector of the Perugia University (\*).

The arrival of audiovisual techniques had brought about changes that had not yet been fully assimilated: people were illiterate in audiovisual terms and the question was when and how to introduce them to audiovisual culture. The learning process had not evolved much since the times when culture was based on the written word even though audiovisual means had been used as a teaching tool for more than 60 years. The Institute for Educative Cinematography had been set up by the Society of Nations already during the '30s. But at that time people did not realise that the audiovisual was not only a means of diffusion and divulgation of an existing culture, but was a culture in itself.

Rapid technological evolution made it a lot more difficult to teach cinema and television today than it had been for some decades: the increasing use of special effects in film making, high definition in television and the general availability of electronic technology meant that schools would need to change their methods and their equipment every six or seven years. The cost would be unbearable. A solution to this problem lay in specialisation and collaboration between schools. Audiovisual illiteracy existed both in children and even cultivated adults, as a consequence of the lack of teachers competent to teach how to read a film or a TV programme. This state of illiteracy was dangerous because people were as a result more subject to be influenced or even manipulated. East and West television services could co-operate in order to produce TV programmes that would teach the audiovisual language.

Cinema archives were usually available to schools, universities and cultural associations, mainly through FIAF, whereas television archives were not. In Europe, both East and West, television had been managed by public bodies as a public service and therefore cultural and educational programmes had always been considered as an important part of their job. The idea of a tele-university on the European level was thus an attractive one and examples from the United Kingdom (the Open University) and the Federal Republic of Germany (Göttingen University) proved that it was also feasible. A European research and experimentation centre for audiovisual learning could also benefit from East-West co-operation.

Mr Tummers suggested that study of intercultural relations as seen in the media could be a useful contribution to East-West understanding and co-operation.

Mr Gajos (FEMIS) presented his contribution on teaching picture and sound skills (\*) and gave a brief overview of what FEMIS (European Foundation of Picture and Sound) was and did. Audiovisual teaching could be approached from two different perspectives: (1) history, analysis and language and (2) techniques for picture and sound. In Paris, there were 6,000 people in the Universities but only 70 in schools specialised in training in cinema and television techniques.

At his school there were 16,000 applications for 40 vacancies per year. The whole of France needed only 150 to 200 new cinema professionals per year (for all the fields involved). The high costs of training (20,000 FF/month/pupil) together with the high pedagogical risk involved could be met only by funding, either from the state or through the industry. This was true for both Eastern and Western Europe. But despite the high costs Europe should invest in its future film industry to be able to withstand competition from the US that was going to increase in the near future as the American internal market was no longer enough to absorb rising production costs and the financial balance of the American audiovisual industry came to depend on exports. Europe of creative artists should replace that of commercial distributors. Unfortunately the International Centre for Cinema and Television Schools (CILECT) could not benefit from European Community programmes such as Erasmus and Comett as these had been designed for university exchanges and not for co-operation needing important financial support. FEMIS aimed at encouraging "good neighbour" relations and Europe needed a permanent body to facilitate trainee exchanges. It also needed closer relations between East and West. European schools: summer universities, film coproductions after studies...

Mrs Zvereva-Kozhina, script writer (USSR), presented the latest developments in the Soviet Union and their consequences for the audiovisual field (\*). Some West European journalists found that changes were not so extensive as they had thought: things could not however change overnight and what was happening was already a considerable shock for most people in the USSR. After living so long in a closed society with censorship, it was for many a lot more interesting now to read a newspaper or to watch television. Others found that the present free flow of information was too sudden and went too far. A people that had lived under Stalin was learning to speak again. It was the same in the artistic world, as if musicians had learnt to play fairly well with one violin string and now were suddenly presented with three more. Film production had also considerably changed and that was not very well known abroad.

The Moscow Film School (VGIK), the attendance of which was subject to a university degree, was the oldest in the world and one of the biggest: glasnost and perestroika had completely changed teaching methods that had become too narrow under Brezhnev. Other schools were very active in the USSR: in Georgia, the Ukraine, Lithuania, Leningrad, etc. For the first time co-operatives and not the State were financing films, and a film on victims of Stalin's repression was even being financed by public subscription. Students in the East should learn more about the West and vice-versa for example in the fields of production, script writing and montage, as this knowledge could pave the way for future co-production. Up to the present, student exchanges had involved mainly socialist or Third World countries. An international Festival for Cinema Schools would be held in Georgia in 1989. The problem of hard currency was the main obstacle to student mobility but co-operation had already started with the UK, the USA and Canada. Exchange of archives and film libraries between Eastern and Western Europe could help students and would not be difficult to implement.

Mr Trulli Director of the Italian Association for Film Culture which organised, in the context of ECTVY, a European Event on Cinema and the handicapped (Messina, April 1988), spoke of the importance of audiovisual material for teaching handicapped people. A rehabilitation culture should be aimed at, namely by trying to overcome the barriers between the handicapped and other people.

Mrs Loreto, presented the Centre for Human Evolution, a scientific institution interested in the higher functions of the human brain, including the mechanics of learning. The quality of information was synonymous with the quality of life and therefore all efforts should be made to provide every citizen with the information he needed to awake his consciousness as a human being.

Mr Berti, MP (San Marino), recalled that San Marino was soon to become the 22nd member state of the Council of Europe. The San Marino script-writing school was very prestigious but he doubted if any school could teach someone to be a good poet or film-maker. The East and the West were at a turning point and one should look at what united them and not at what divided them. San Marino's first initiative as a member of the Council of Europe would be to propose the organisation, in 1989, of a symposium to study the setting-up of an East-West audiovisual agency.

Mr Shelton, MP (UK), pointed out the importance of television as a means of education. He had submitted to the Committee on Culture and Education a working paper on the setting up of a European Open University, along lines that had already been considered by the Council of Europe, the European Parliament and the Commission of the European Communities. Eleven distance teaching institutions already existed in 10 European countries and he hoped that, with the help of the Council of Europe, these might develop into a Europe-wide network. He would be making three concrete proposals to the Council of Europe: (1) to investigate the feasibility of a satellite channel to deliver courses; (2) to set up an advisory centre; (3) to help organise funding. He would like to know what possibilities there were for East European countries to take part in such projects and hoped that new doors and windows could be opened.

Mr Olivier (French Ministry of Culture) said that he was preparing an exhibition on archaeology including audiovisual supporting material. Archaeology had the advantage of ignoring the geopolitical limitations of the present. At a meeting in November 1989 in the Louvre, films would be presented to show the attitudes of the different European countries (both East and West) towards their own past.

Mr Stadtrucker, Literary Director, SVAZ Ceskoslovenskych, (\*) said that everybody knew what was the meaning of European culture while the meaning of American culture was much more difficult to understand. Most people would agree that British TV series "The Forsyth Saga" and Italian series "The life of Leonardo" were prodigies of culture but the same did not apply to American series such as "Dallas" or "Dynasty". In Czechoslovakia there were two institutions interested in higher education in the fields of cinema and television: the Academies of Performing Arts of Prague and Bratislava and both were members of CILECT. There were two international film festivals: at Prague and Karlovy Vary and the international festival of TV programmes for children and youth in Bratislava. Although student exchanges existed (his own students were in Paris, London and Rome) they could be developed further. Student exchanges should be dealt with directly by the universities and institutions concerned and not centralised by the Ministries of Education as was now the case.

Mr Cornu, Association of Film Translation (France), (\*) said that an improvement in the East-West circulation of films would not be possible without an improvement in dubbing and subtitling. Each country, both from East and West, had its problems and the European Broadcasting Union meeting in Stockholm in June 1987 had suggested the creation of a European audiovisual centre where a data base would be available of all the translations done. East-West co-operation could also include the technical training of people involved in dubbing and subtitling. Although there seemed general agreement on the importance of co-operation in this field, nothing had yet materialised.

Answering Mr Shelton's question, Mr Mikalkovitch, Film critic (USSR), said that in the Soviet Union he was involved in a distance learning course on film criticism; students would send him written essays and he would send back his comments. Twice a year there was a direct contact.

Mrs Zvereva added that such courses did not exist for the other audiovisual professions: it would be impossible to teach a film director at distance. A major problem for the idea of a Europe-wide Open University was linguistic as foreign languages were very little understood in the USSR.

Mrs Pavlic said that Unesco had done some work in distance learning and would be glad to provide more information on the subject.

Mr Bellag pointed out that what had been said in the last two days mainly concerned audiences but the audiences were not interested in the riches the creative artists had to offer. Audiovisual illiteracy of the audience was a key problem. Experts met again and again but there was no interaction with the audience. He suggested that the Council of Europe might help in bridging the gap by bringing together creative artists and their potential audiences.

The Deputy Secretary General said that the idea was interesting and deserved some thinking. It could be pursued either on the parliamentary or on the intergovernmental side of the Council of Europe.

Mr Gajos felt that the requirements for such task should be more clearly specified. The most important thing to aim at was high-level technical training. The Colloquy held in Frascati in September 1988 had dealt with this particular theme and the role of audiovisual schools. In the learning process television had succeeded cinema as cinema had succeeded books. Everybody was taught how to read but no-one was taught how to watch cinema or television. In France, audiovisual initiation had already been introduced at school level. The problem was teaching the teachers and recognising their qualifications: here FEMIS could help but could not do everything by itself. It should be noted that the period of active attention during a one hour course was 3 to 3,5 minutes: just enough to understand the message of a musical videoclip but insufficient to understand a film in its entirety.

Mr Schlegel stressed the importance of ensuring audiovisual learning, including the history of film, at school in all European countries, East and West. The Council of Europe could perhaps do something about it.

Mr Nuñez, MP (Spain), agreed that audiovisual training should be provided at school. The setting-up of a European tele-university should also be encouraged. It should be focused on education and science (science and technology were also culture) and aimed at the public at large. This had been referred to one month ago in Bologna at the signing of the Magna Charta of European Universities. Furthermore, audiovisual means should also be made available to traditional universities.

Mr de Hadeln underlined the statement by Mrs Zvereva that in the Soviet Union the role of the producer was also being recognised. He suggested that the Council of Europe coordinate a bursary scheme to allow East European students to come to the West to complete their training.



Mrs Fiorillo, representing the Council of Cultural co-operation, informed participants that the next session of the Standing Conference of European Ministers of Education (of the Council of Europe) would be focused on education and new technologies, including the audiovisual.

Mr Massaro summed-up the third working session. Schools were a clearly important area where co-operation between Eastern and Western Europe could become more useful. The teaching structures needed to be up-dated throughout Europe. Coordination would be needed and the Council of Europe could play a helpful role. Some practical proposals had been made such as the setting up of a European coordination centre for audiovisual East-West co-operation or of a European tele-university.

Fourth working session:

POLICY ISSUES

28 October (9.45 am - 12.45 pm)

Mrs Pack, Vice-Chairman of the Committee on Culture and Education, chaired this session.

Mr Van Rij, consultant expert, presented his paper on copyright and neighbouring rights (\*). Four challenges existed for copyright both in East and West: (1) growing consumerism and the natural tendency of politicians to side with consumers against copyright holders; (2) the tendency of governments to take some rights out of the copyright sphere into the fiscal area (for example through levies on blank tapes) where international conventions did not apply; (3) enforcement difficulties and increasing piracy linked to technological developments and (4) a growing economic approach that viewed copyright as an impediment to free trade (rather than the protection of the link between an author and his work).

As a consequence, three major problems faced copyright: (1) home taping and rental - the EEC Commission's Green Paper on copyright assumed that it should not be possible to copy as an alternative to purchasing but provided no satisfactory means of enforcement; (2) satellite and cable transmission - difficulties of control and transfrontier problems; (3) piracy, i.e. the unauthorised reproduction for gain of works protected by copyright - this was illegal but took place in every European country. Consumers should be convinced that piracy was theft and politicians should take effective action against it; any Council of Europe or EEC regulation would otherwise be inoperative. It was also necessary to clarify the situation, for example by a computerised international register of audiovisual rights given the variation in legal systems concerning these rights in European and other countries.

Mr Mikhalkovitch presented his paper on the contribution of television to East-West dialogue (\*). He referred to the recent American-Soviet Film Initiative and underlined the importance of efforts to end the stereotyped images of the two "enemies". Stereotypes and ignorance helped feed xenophobia. This had existed in the USSR for more than one century with the Russians alternating between Europe and Asia in their choice of "enemy". The mass media had an important role in showing ordinary people both in East and West that they had the same everyday problems and a lot of other things in common and tele-bridges, such as the one already mentioned between Leningrad and Liège, could be of great help in destroying false stereotypes. This Colloquy had been very interesting and valuable and the Council of Europe could go even further, perhaps by organising further tele-bridges. The logo of the Orvieto Colloquy, the eye symbol, reminded him of the eye in the clock of the Kremlin tower and of the symbolism attached to it as explained in his written contribution. St Clare, St Francis of Assisi and indeed the Catholic Church, had been very important for communication and he was pleased that the present Colloquy took place near the Churches of St Clare and St Francis.

Mr Blin summarised his contribution on prospects for East-West audiovisual communication (\*). He referred to Plato's analogy of the Cave and warned that television was not necessarily always related to reality.



Europe faced a number of challenges. East and West Europeans lived in the same continent, a continent rich of diversity. The challenge was how to increase communication between them and all parts of this challenge should be taken into account in order to avoid mistaking shadows for less utopian reality. This included co-operation in technology and satellites (for example on HDTV). Europe should also agree to develop common regulations (for example on programme standards) for videos and direct satellite broadcasting.

In the economic field, a fair balance should be reached between public and private (commercial) financing; agreement was necessary on advertising principles; smaller and poorer countries should have access to satellites. TV5 was a good example of co-operation between television services in France, Switzerland, Belgium and Canada. Another such example was the sharing of the satellite Dreisat by Austria, Switzerland and the Federal Republic of Germany. East European countries should also take part but the non-convertibility of their currencies was a major obstacle.

The Council of Europe had been trying to organise regulation of the audiovisual sector without restricting free flow or conflicting with Article 10 of the European Human Rights Convention. The importance of free flow had also been stressed recently in Paris by the Russian Minister of Foreign Affairs. The European Community the CSCE and Unesco were also active along similar lines. It was important that Eastern Europe participated. It had much to contribute in cultural and professional terms. Cultural diversity, free flow and the independent role of individuals remained the necessary basis however for co-operation.

One area for co-operation could be the setting up of a "Paneuropean University of the Air" based on the UK Open University and the PACE project. Pluralism and audience reactions both East and West should be built into television programmes. Cultural diversity should constitute the flowers of a "Common European garden" from which to write the word "Liberty".

Mr Günther Müller, MP (Fed. Rep. of Germany), pleaded for the worldwide availability of mass media for everybody. Europe should preserve the identity of its cultural diversities that were independent from political realities. Some problems such as the climate change or the depletion of the ozone layer ought to be dealt with in common regardless of national frontiers. The European Cultural Convention should be open to East European countries and become a common tool in East-West cultural co-operation.

Mr Bokor, MP (Hungary), recalled that the objective should be to establish open communication across frontiers in order to abolish existing tensions. Opposition points of view were now available in Hungary where 1,800 papers were regularly distributed to 10 million inhabitants. One third of Hungarians however lived abroad and unfortunately it was not yet possible for them to have access to cultural material (either written or audiovisual) in their own language or to be reminded of their own past and culture. The present difficult economic conditions hurt the cinema in particular and more investment in that field was needed to avoid financial crisis. Many important European works were still unknown outside the countries where they had been produced (often countries of which the language was not widely spoken) and an effort should be made to have them translated in order to have greater reciprocity in the flow of material between the larger and smaller countries.

Mr Jessel recalled the Hearing on violence that the Committee on Culture and Education had organised in Assisi in 1982 and the concern expressed lest "artistic freedom be used as an alibi for purely commercial interests" (Rec. 963). It could be shown that violence in the media could lead to violence in the streets and pornography to rape. He challenged artists to suggest what alternatives existed to government control. He would not accept Mr van Rij's criticism and believed that politicians had a duty to convey to experts the views of the population and the public at large that they represented. He regretted that so little progress had been made since 1982 in establishing codes of conduct for the media.

Mr Keresztessy welcomed the fact that the economic and financial will to co-operate with Eastern Europe seemed now well established. The Council of Europe should help ensure that the cultural dimension was not overlooked. He supported the proposal by San Marino to create a small but permanent coordinating unit for East-West audiovisual co-operation.

Mr de Hadeln felt that the Colloquy had been very rich in comments and suggestions. The Council of Europe should play a larger role in European Cinema and Television Year. The City of West Berlin, in facilitating access by East German film professionals to its Film Festival, was a good example of East-West co-operation that had been built up step by step over the years.

Mr Roberts supported utopian hopes for developments in TV exchanges throughout Europe, but they were not enough. One of the main obligations of journalists was to point out what was wrong. Despite a certain degree of openness, it was still difficult to work in Eastern Europe. Things were not changing fast enough. He called on other East European countries to follow Hungary's example and withdraw the need for special permits for foreign TV teams.

Mr Correa said that cinema was now a minor partner in the audiovisual scene and needed special protection. He drew attention to the Charter of Delphi for what it said on copyright. Most creative artists were against violence and pornography. He was on the other hand worried by some forms of censorship that the British Government was seeking to impose on the BBC. Throughout Europe the audiovisual field needed better management (while still taking into account cultural content) but also new means of production and more money. FERA could centralise information from Eastern Europe and feed a data base on audiovisual production.

Mr Kezdi-Kovacs supported this suggestion and proposed to organise the East European counterpart. He had some translation facilities that could interest West European countries. co-operation had already begun and he was considering the possibility of co-producing two Irish films.

Mr Jessel explained that the United Kingdom had recently adopted the same legislation that already existed in the Republic of Ireland to prevent terrorists from being interviewed on television in order not to foment terrorism.

Mr Correa had not intended to criticise Mrs Thatcher's policy but only express the concern of audiovisual professionals for freedom of the press. The courts existed to correct abuse of this freedom.

Mr Jung, President of the Assembly, was also concerned about violence on television which was becoming exaggerated. Self-censorship should intervene more often. Parliamentarians had responsibilities towards culture but were also responsible towards the public and towards young people in particular.

Mrs Pavlic said that Unesco was about to print a synthesis of research on the subject of violence and the media. It was a very complex problem one that could not be treated lightly.

Mrs Fiorillo recalled some of the work of the Council for Cultural co-operation in East-West co-operation on the intergovernmental level. Poland, Czechoslovakia and Hungary co-operated in some of the major programmes of the CDCC (of which Yugoslavia was already a full member) and the Council of Europe had organised, with the collaboration of Unesco, the last in the series of All-European Conference of Directors of Educational Research Institutes which had taken place recently in Liechtenstein.

Unlike ephemeral commercial gain, culture was a creative activity that would last beyond the present generation. Authors were responsible not only towards today's audiences but also towards future generations.

Mr Napolitano (FICC) welcomed the fact that, contrary to other colloquies he had attended, there was now discussion of defending the rights of individual citizens. In most ECTVY meetings, communication was far from reality and the public remained pushed aside but here, in Orvieto, a different sort of attention had been paid to the public. There were no divisions between East and West but only cultural distinctions.

Mr Coucke (Vision without borders) recalled that 1989 would be the 150th anniversary of the invention of photography, the role of which as Thomas Aquinas' images was threefold: to instruct the ingorant; to recall the exemplary and to feed the senses. If the young should be taught to "read" pictures they should also learn to "write" them. In a project "Vision without borders", and with the co-operation of the Council of Europe and also with Unesco and the European Communities, 5,000 young photographers from 100 different towns would from 1989 to 1994 meet to share their experiences and their points of view. Europe should go back to its cultural sources and culture should have the leading role in development, as was one of the original objectives of the Council of Europe.

Mr Braun said that broadcasters rejected the notions of censorship and self-censorship. The British legislation preventing terrorists from being interviewed on television was not censorship but could be dangerous. He wondered whether the journalist could really be held responsible for deciding if a person was or was not a terrorist. On the other hand the journalist did have an obligation to inform the public.

Mr Pawlicki was surprised and rather scared by people wanting to impose regulations against violence, against pornography or against the American cinema: censorship and banning reminded him of very sad experiences. A conflict between box-office and culture would be a mistake: the best way to defend European culture against Hollywood was by competition and better quality. Furthermore, he asked who would decide what was violent or pornographic enough to be banned. If such regulations had existed some centuries ago the works of Shakespeare and Bocaccio would probably never have been published. Some people seemed to be tired of freedom but he still wanted it very much. The mechanism of free elections should be enough to ensure that governments acted in the way the populations wanted them to.

Referring to Mr Jessel's intervention, Mr Power, MP (Ireland), welcomed the fact that the United Kingdom had followed what was normal practice in the Republic of Ireland. His country had been through nine hundred years of violence and he certainly would not apologise for not giving terrorists a free entrance to everybody's living room. Those who did not share his views were a very small minority in Ireland.

Mr Napolitano made the remark that producers and audience were two sides of the same coin: their respective rights were complementary.

Mr Correa said that the right of the audience was the natural extension of the author's right. FERA was alert to the problem of violence.

Mr Lugossy, film maker (Hungary), hoped that the Assembly could follow-up the ideas and suggestions that had been put forward during the Colloquy. It would be a pity if at least some of the problems that had been identified could not be solved. The East and the West shared responsibility for the culture of Europe. Both should fight the current trend towards standardisation. He supported the launching of a cultural satellite for Europe and asked parliamentarians to continue to press for cultural policies. The Committee of Ministers of the Council of Europe had already made some very concrete recommendations on mass media that should be listened to.

Mr Blin agreed that the present Colloquy should be actively followed-up. It would be the confirmation of the work on mass media that the Council of Europe had been doing since 1975 on the initiative of the Assembly. The "Eurimages" Partial Agreement was already a concrete result of such work. A European Convention was now being prepared on transfrontier television. The proposal had been made by the UK in Vienna 1976 and the aim was a binding legal instrument which would organise freedom in the audiovisual field (but not restrain it). The Council of Europe was engaged in a continuous process of political thinking on audiovisual questions and in close co-operation with representatives of the professional audiovisual world and with broadcasting organisations. West as well as East European (through EBU). The aim was a proper balance between private and public interests, respecting the views of minorities and protecting human rights.

Mr Van Rij agreed that the right of the audience was part of the human rights but they could not be seen as conflicting with the rights of authors. The audience had the right to be informed but there was no reason for authors to pay the price of that information.

Mr Massaro briefly concluded by welcoming the attention that had been drawn to the importance of authors' rights.

## CLOSING SESSION

28 October (1 - 2 pm)

Mrs Morf, rapporteur for the Committee on Culture and Education, gave her impressions on the Colloquy. She summarised the main conclusions by grouping the many proposals that had been made into a series of five baskets, respectively: means of reaching greater understanding; improving the exchange of audiovisual material; education; assisting cinema and TV production; protection of cultural diversity. She concluded with the hope of developing the discussion of certain aspects of East-West audiovisual co-operation at a subsequent Colloquy in San Marino. (Her conclusions are incorporated into part 3 of the Explanatory Memorandum of her Assembly report).

Mr Ripa de Meana, Member of the Commission of the European Communities, (\*) thanked the Italian authorities, the Council of Europe and the ECTVY Steering Committee for their respective roles in organising the Colloquy. He noted the many contributions of participants and praised in particular Mr Degand's introductory paper that had provided the basic context.

The Colloquy had confirmed the reality of the wider cultural Europe and that the media could be an essential instrument in tearing down the barriers that remained. The debate about cultural identity in Western Europe was the same in Central and Eastern Europe and all shared a common heritage that should be recovered. The political climate was propitious to openness and the difficulties were essentially practical and economic, for example the weakness of East European currencies. But it was not enough for the West to put up capital and the East to provide services, studios and talent.

The European Community was endeavouring to promote the audiovisual field as one of strategic importance to closer understanding. He hoped that the recent EEC/Comecon agreements could be extended to this sector. He pointed out that EEC projects such as MEDIA were not restricted to member states and that Yugoslavia participated in ECTVY. He noted the importance of complementing the activity of FERA by a contribution from Hungary.

The Commission of the European Community recognised the audiovisual sector as a driving force in East-West co-operation.

Mrs Veil, President of the ECTVY Steering Committee and Member of the European Parliament, (\*) welcomed the initiative of the Committee on Culture and Education in selecting this Colloquy as its contribution to ECTVY. She thanked Mrs Morf for her conclusions.

She noted the degree of change that was taking place in East-West relations. Glasnost and perestroika replaced the old gulag vocabulary and credit cards had appeared in Moscow. All was not changing evenly however and difficulties remained, as Mr Roberts had shown, for the Western journalist working in the East. There was political interest in improving mutual information, but there was a need for vigilance because information, once censored or preselected, could also be disinformation. It was as important to avoid limitations on freedom of information as to avoid concentration of commercial control of the mass media. These two objectives were common to the Council of Europe's draft Convention and the draft Directive on transfrontier television of the Commission.

The Colloquy had brought out several more specific issues: that the West was less interested in TV programmes from Eastern Europe than vice versa; the wish of East European countries to see real co-productions between East and West; the need for East European countries to be more aware of marketing techniques when wishing to export their productions to the West; the new possibilities offered by satellites for communication and the bringing together of East and West, on condition that the cultural diversity of the continent was respected and the right for minorities to express themselves and have themselves heard.

At last the West was coming to see more of Eastern Europe. Moscow was no longer restricted to various views of Red Square. The mosaic of European culture would soon include again Prague and Tolstoy. While the continuing differences should not be underestimated, the willingness to discuss them openly and freely, as in this Colloquy, was an enormous and essential step forward.

Mr Jung, President of the Parliamentary Assembly of the Council of Europe, (\*) welcomed the collaboration of the European Community and Council of Europe in ECTVY as a joint venture. This had also provided the context for the historic encounter of representatives of East and West Europe in the present Colloquy. While obstacles to East-West co-operation still remained, he shared Mrs Morf's opinion to seek in cultural co-operation a way through the bloc mentality that divided Europe. He hoped that the Assembly could count therefore on the continued co-operation of the European Community and of the representatives from Eastern Europe.

REPORTS BY CONSULTANT EXPERTS

	<u>Page</u>
The audiovisual scene in Europe, <b>Claude Degand</b>	38
Optimistic and pessimistic ideas on the East-West exchange of European visual culture, <b>Jòsef Marx</b>	91
What should be done?, <b>Moritz de Hadeln</b>	98
Working under Glasnost, <b>Tom Roberts</b>	105
Contribution by <b>Massimo Fichera</b>	115
50th Year perspective FIAF Film Archives, <b>Anna-Lena Wibom</b>	122
Understanding two worlds of images, <b>Maciej Pawlicki</b>	126
Contribution by <b>Hans-Joachim Schlegel</b>	137
Towards true co-operation, <b>Goran Paskaljevic</b>	142
Brief notes on audiovisual creativity, <b>Jörn Donner</b>	149
Contribution by <b>Jack Gajos</b>	152
Contribution by <b>Maria Zvereva-Kozhina</b>	161
Contribution by <b>Giorgio Spitella</b>	167
Television's contribution to East-West dialogue, <b>Valentin Mikhalkovitch</b>	173
The international scene of copyright and neighbouring rights, <b>Cees Van Rij</b>	178
Some prospects for East-West audiovisual communication <b>Bernard Blin</b>	185



**THE AUDIOVISUAL SCENE IN EUROPE**

by Claude DEGAND  
Consultant expert

Contents

**INTRODUCTION**

**I. THE AUDIOVISUAL SCENE  
IN EASTERN AND WESTERN EUROPE**

1. The seven Socialist countries

Funding  
Television and video  
Cinema

2. The USSR

Policy developments  
The present situation  
Television policy

3. Western Europe

The situation in 1978  
Cinemas, admission prices, cinema-going  
The production and funding of films  
Distribution  
The new media

**II. OPEN QUESTIONS**

1. Exchanges

2. Production

3. Sensitive cases

4. Subjects for discussion

**CONCLUSIONS**

**STATISTICAL APPENDIX**

\*

### East European Currencies

#### Official dollar rate (summer 87)

Bulgaria .....	0.87 Leva
Czechoslovakia .....	5.4 Crowns
German Democratic Republic .....	1.79 Marks
Hungary .....	47.3 Florins
Poland .....	254.4 Zlotys
Rumania .....	10 Lei
USSR .....	0.63 Roubles
Yugoslavia .....	594.8 Dinars

#### Institutions and bodies

ASFI	American Soviet Film Initiative
CNC	National cinema centre, Paris
EBU	European Broadcasting Union
ECTVY	European Cinema and Television Year - 1988
ESA	European Space Agency (1975) - Convention (October 1981) on the launching of satellites, signed by 11 nations
EUTELSAT	(28/9/82) Brings together the telecommunications administrators of 26 European nations
GOSKINO	State Cinematographic Committee
GOSTELRADIO	Soviet State Radio and Television Committee
MOKEP	
MPEA	Motion Pictures Export Association of America

#### Terminology

DAT	Digital audio tape
DBS	Direct broadcasting by satellite
FSS	Fixed service satellite (between earth stations)
HDTV	High definition television
MAC	European TV standard which is to replace PAL and SECAM
VCR	Video recorder

## INTRODUCTION

### 1988 - EUROPEAN CINEMA AND TELEVISION YEAR

1. It was on the basis of a proposal (item 3.7) put forward by the Ad hoc Committee on a People's Europe and taken up by the European Council in Milan on 28 and 29 June 1985, and following the long-standing interest of the Council of Europe (1) in the audiovisual field, that it was decided to devote the year 1988 to the cinema and to television, under the aegis of the two European institutions.
2. Among the many events to be held to mark "European Cinema and Television Year" (ECTVY), the Steering Committee (2) has decided that the Council of Europe's Parliamentary Assembly will make its contribution in the shape of a colloquy on East-West relations in the audiovisual field.
3. The underlying idea is that the increasing pace of technological progress is giving a great boost to creative potential, at the same time as the need is arising to safeguard Europe's cultural diversity and the freedom to circulate information. Action to meet the latter need, however, must be balanced in relation to the state's responsibilities and to commercial interests. As Eastern Europe is also seeing a rapid expansion of its audiovisual sector, we may wonder to what extent this growth is likely to develop and enrich communication between East and West.
4. The purpose of the colloquy is to examine these questions in greater detail and compare differing points of view. Hence personalities from East and West (media professionals, members of parliament, experts, representatives of the ministries concerned, etc) will come together in an effort to specify the practical steps which might be taken to improve the existing situation.
5. At the outset account must also be taken of the other events scheduled to take place during ECTVY. For example, the city of Berlin has been designated "European City of Culture" (3) for 1988. Mr V Hassemer, the Berlin Senator responsible for culture, believes that the city should be regarded as the "city at the heart of Europe", and that the events which he is organising must therefore leave some room for the cultural activities taking place in East Berlin, in the German Democratic Republic and in the Socialist countries. He states that contact has been made with the East, where he found "a spirit of co-operation" (4). This was exemplified by the fact that Berlin's Golden Bear was awarded to a Chinese film, "Red Sorghum", by Zhang Yimou.

- 
- (1) Parliamentary Assembly Recommendation 862 (1979) and Resolution 887 (1987) on ECTVY, of 8 October 1987.
  - (2) Chairman: Mrs Simone Veil (European Parliament), Vice-Chairman: Mr Adinolfi (Council of Europe).
  - (3) Following in the footsteps of Athens, Florence and Amsterdam.
  - (4) When asked whether he was working on this project in co-operation with the Council of Europe, Mr Hassemer replied that it was not a matter of working "with any political organisation whatsoever" and that only media professionals had a part to play (interview in the "Europäische Zeitung", January 1988).

6. The discussion which is to take place at the Orvieto colloquy presupposes the existence of a basic document, however imperfect, at least as a starting-point. This report attempts to meet the need for some kind of statement of the situation and problems.

7. But how are we to approach a situation, which is fairly new to the Council of Europe, in which we are concerned not just with the group of West, but also with the East European countries. A question must first be raised: are these two Europes still as separate as we tend to think?

8. In the happy times at the turn of the century, the "good old days" when people travelled from one end of Europe to the other on the Orient Express, the concept of Central Europe had some meaning. But 40 years after 1945, people refer to "Eastern Europe" instead of "Central Europe". In 1987, during preparations for the cultural events of 1988, the Berlin Senator responsible for culture referred to the "heart of Europe" when describing his city ... Could this indicate the revival of the concept of "Mitteleuropa"?

9. Some like the German author Peter Handke, regard "Central Europe" as just a term used by weather forecasters, while Milan Kundera and others stick to the concept, which, in their view, encompasses "a culture and a destiny"; others regard it as covering a geographical area including East Germany, Poland, Czechoslovakia, Austria and even Hungary, Croatia and Slovenia. Is this revival of interest in "Mitteleuropa" - the title of the underground newspaper, "Stredni Europa", published for the last three years in Prague - not just an indication of nostalgia for "the good old days"? It is surely more than this, to judge by the intensity of the contacts and exchanges between Austria and Hungary, for example. A curious body called Alpa-Adria (set up in Vienna in 1978) brings together provinces of countries of both East and West in an area inhabited by some 35 million people, with a view to promoting co-operation in fields ranging from transport to sport and culture. It has been the target of efforts from Poland, Czechoslovakia and Yugoslavia to ridicule "the myth of Mitteleuropa". Nevertheless, if East-West relations are really destined to change, experiments such as that of Alpa-Adria will doubtless take on new meaning.

I. THE AUDIOVISUAL SCENE IN EASTERN AND WESTERN EUROPE  
(at the end of 1987)

As far as Eastern Europe is concerned, a distinction will be made between the seven socialist countries and the USSR.

1. The seven socialist countries

Funding

1.1 The countries of the East suffer from an endemic problem: a lack of hard currency. To take an example, Hungary's hard currency debt has doubled in the space of three years; now standing at \$17.7 million, its "per capita" debt is now higher than that of Poland. With inflation approaching 20%, income is falling. This puts the brake on business and trade between East and West. It also - logically - results in a tendency to resort to bartering and to exchanges of services rather than of currencies. This situation puts a slightly different complexion on the rapidly spreading system of co-production between East and West, as contrasted with the system of co-production between countries inside the West. Indeed, the West, including the USA, which is not unwilling to resort to this practice, finds it worthwhile to make all or part of (cinema or television) films in the East, at a lower cost and sometimes in wonderful settings. The East makes not so much a financial contribution but rather one of manpower and technical facilities (1), and there is none of the reciprocal obligation usual between Western countries.

1.2 This lack of currency is again reflected in the constraints imposed on Eastern television companies in respect of the acquisition of films from the West. Where home video, and hence the demand for films, is developing, this point is all the more sensitive, as seems to be the case in Hungary and, doubtless, in Czechoslovakia. We should nonetheless note that Bulgarian Video has succeeded in acquiring a ten-film "package" from Rank, at a cost of \$1,000 per film. It can also be noted that these financial problems have not prevented one Western work - the BBC films of Shakespeare's plays - from having been imported by the East on a large scale. The Eastern countries, of course, try to offset their financial weakness through exports. However, they also recognise the difficulties involved. There does not seem to be very much temptation for the West to buy films from the East. Why is this so? Some of the industry's leaders say that it is essentially because the actors are not very well known

---

(1) A most impressive example is possibly "The Siege". In the summer of 1987 an agreement was concluded between Russia's central cinema organisation (Goskino) and co-producers RAI (Italy) and Spielberg (USA). Sergio Leone is to film the story of the 900-day siege of Leningrad, at a cost of 130,000 million lire, while the USSR (which has a right to inspect the script) will provide the technical facilities on the spot (including the thousands of extras), to the value of 50% of the total cost.

in the West (1). Is that not something which East-West co-productions could help to rectify? Films of this kind are in fact guaranteed exposure in the West. There is still a need for actors from the East to be given leading parts to play in co-productions of this type. This seems to be happening in the case of "The Seige", in which the female lead will be taken by a Czechoslovak, Paulina Porizkova (while the American, Robert de Niro, will take the male lead).

#### Television and video

1.3 The first thing which should be pointed out is that the same colour system, Secam, is used virtually everywhere in Eastern Europe, with only Rumania and Yugoslavia using Pal. Another element of uniformity is the number of channels: these are two, except in Rumania, the poor relation in the East in terms of television (having only one channel, which operates for two hours a day). As far as the number of television sets is concerned, it is approximately 25 per 100 inhabitants, against some 40 in the West (the figure for the USSR is 33).

Another feature of East European TV schedules is the fact that ratings (measurements of the audience of each type of programme) have virtually no role to play in programming (including imported material) even on channels which have advertising (2). The particular effect of this is a rejection of films centred on sex (or violence) by importers in the East, who generally claim to be motivated by the artistic quality of the production. There are, however, exceptions: films such as "Emmanuelle" and "Empire of the Senses" are shown in Yugoslavia without any problems. It should be noted that Czechoslovakia reserves one evening a week for western programmes.

1.4 However, the "small screen" also means programmes recorded on cassettes. Home video is far from non-existent in the East. VCRs (video recorders) are relatively numerous in Poland, for example, (3) enabling Poles to view cassettes on sensitive subjects, such as the Pope's visit and the funeral of Father Popieluszko, and on forbidden subjects, such as pornography (24 hour rentals available at 10,000 Zlotys). The official distribution system involves two bodies: one for sales (eg 10,500 Zlotys,

- 
- (1) One example, in Prague, is J Janousek, General Manager of Film Export, a central film purchasing and sales company, and despite the fact that Czechoslovakia is one of the few countries (if not the only one) in the East to cover its imports (approximately \$1.2 million dollars) by its exports (\$1.8 million). Czechoslovakia also sells \$2.5 million worth of films to East European countries, including the USSR.
  - (2) As in Poland and Bulgaria, (where the McCann Erickson Agency has opened an office).
  - (3) The chain of hard currency shops has VCRs for sale at \$439 (5,000 were sold in 1985, and 15,000 in the first half of 1986). There are reported to be more than 500,000, ie 18 times fewer than the number of TV sets, as compared with 30 in Czechoslovakia and 53 in Hungary. In France, where VCR development has fallen behind schedule, the ratio is about 6:1, ie 3 times smaller than in Poland.

for a film purchased from Atlas Film, Munich), and the other for video hire. In Hungary, receipts from video-cassette hire come second to those from cinemas. There are some problems, such as that of the high cost of purchasing video rights for films from the West, which may be \$1,500 (71,000 Florins) for a film which is then sold at 1,950 Florins per cassette or hired out at 140 Florins a day (ie approximately ten times the cost of a seat at the cinema). Nevertheless, this market has grown sufficiently, in Hungary, to have a central body set up to handle it: the videoteka (linked to Mokep), which already has 1,000 titles available (from Hungary and the East) and which plans to purchase 300 more from the West. But there is also a "hardware" (VCR) problem. In Czechoslovakia, for example, a VCR (of which there are 150,000) costs approximately \$1,900 (19,000 Crowns), which most people can hardly afford. It should also be noted that in the German Democratic Republic, the importing of cassettes (from the West) is strictly prohibited, and it is only hard currency shops which sell them. It is true that those who can obtain a VCR are able to record programmes from West German television, which is widely received in the GDR.

1.5 Cable TV and DBS (direct broadcasting by satellite) are not very widespread, and are non-existent in some countries (1). There are said to be 300,000 households receiving cable TV in Hungary via community aerials, and 160,000 linked - free of charge - to cable networks in 27 towns; the programmes are virtually exclusively of Eastern origin. It is Hungary, too, which officially has a Western channel, broadcast by satellite (a telecommunications, not a DBS, satellite): this is "Sky Channel", owned by the British right-wing press magnate, Rupert Murdoch. This channel is in fact relayed by a number of international hotels in Hungary, and discussions are under way between Sky Channel and MTV - the Hungarian television service - on the simultaneous relaying of broadcasts.

#### Cinema

1.6 The striking features in this field are the - generally high - cinema-going figures, although these do vary from one country to another, the admission price, which seems low (2), and the frequent box office successes scored by films from the West (not only America). Another virtually universal feature is the small number - or absence - of cinemas with several screens. On the other hand, it seems that greater faith than in the West is being put in video theatres: could the small cinema with a video projector be the Eastern counterpart of the small 35 mm projection room in Western cinema complexes? Another noteworthy trend is the combination of cinemas with cafés/restaurants, for example in Hungary. This enables a social dimension to be added, in the shape of discussions of the films shown, and, from the commercial point of view, brings in a major contribution to the establishment's total receipts. An announcement has

---

(1) Mikhail Gorbachev, at the 27th Congress and Plenum, January 1987.

(2) But no information is available on the product cost in terms of wages (the number of hours for which an average workman must work in order to earn the price of cinema admission), and this information would make a more objective comparative analysis possible.



been made in Czechoslovakia that the number of video clubs including restaurants and charging 20 Crowns (8 for the film and 12 for the meal) is to be increased. From the financial point of view, the consumer/viewer finds that films are available cheaply at the cinema, while the opposite is true of films on video cassettes: the average price of a cinema seat in Budapest is said to be \$0.27, as against a cassette hire cost (for 24 hours) of \$1.59, ie more than 5 times greater. Regret is sometimes expressed about the inadequate number of cinema screens: this is true for example of Poland, outside the major towns and cities, and could explain that country's low figures for cinema-going, the lowest in the seven countries.

1.7 The number of films produced rarely exceeds 20, although Czechoslovakia stands out with twice that number. The Chairman of Hungary's Film-Makers' Association, N Jansco, has said that he is "very worried at such a low level of production, which does not provide any work for some of the 80-90 directors". There is a need for "new concepts, as today's audiences cannot be moved by yesterday's ideas", and "films which are good for neither film clubs nor the general public should no longer be made".

This dissatisfaction contrasts with the optimism shown, in respect of television, by E Florian, Director of the "Co-production and Services" section of Hungarian Television (MTV). The reason for his optimism is the fact that more than 50 hours of fiction have been co-produced with the West, primarily Austria, in the last two years. Added to this is the success of the series on musicians, Mr Florian quotes the example of "The Life of Wagner", which was sold in 80 countries, bringing MTV \$500,000 net profit. This was an outstanding demonstration of fulfilment of the combined objectives of spreading Hungarian culture by means of the most popular medium, television, and earning currency.

## 2. The USSR

### Policy developments

2.1 The USSR is in a class of its own. Not only is it on a different scale from the other seven countries because of its geographical, demographic and economic weight (in the same way as the USA overshadows any single West European country), but the recent political developments which have accompanied the arrival in power of Mikhail Gorbachev have only increased the number of open questions and the amount of uncertainty.

2.2 The USSR's position is all the more different for the fact that these developments, now known in the West by the terms "Glasnost" and "Perestroika", have particular effects on the various sectors of the media. To avoid misunderstandings and clarify the situation, however, it is first necessary to say what "perestroika" is NOT: - it is not limited to the economic sector, since it applies generally; - it is not a return to capitalism, or even to a "market" economy, although it marks a step in that direction. The new system will not be introduced overnight (as was the case in Hungary in 1968).

Mr Gorbachev is trying to introduce something of the "private" economy, essentially by developing the co-operatives and reducing the role of the Ministries, at least 60,000 of whose staff are to be redeployed around 1990. At the same time, 16 million jobs will have to be transferred from factories, which have become more productive, to the service sector, which is still underdeveloped. The Soviet economy should thus begin to "take off" in 1991, although there will still be no question, for example, of manufacturing 60,000 VCRs at that date (by which time American sales are expected to have reached the 12 million mark).

2.3 It is worth adding, perhaps, that Perestroika appeared before Glasnost. Since it is the requirement of the day that stagnation, "Zastoi" (1), should be left behind, what is needed is "a complete restructuring of the work done at the upper levels of economic management", because it is economic matters which are going badly and to which efforts must be devoted first and foremost. Glasnost comes after that. But what is the best way of translating the word Glasnost? Its primary meaning is the action of making public. Official Russian translators have opted for the English word "openness", which could best be rendered in French by the word "ouverture", as "transparence" seems to go too far. Where is the most visible evidence of this restructuring leading to openness? The answer seems to be that it is primarily in the information and culture sector (2). This gives rise to another question: how far does openness go?

2.4 The Party No. 2, Egor Ligatchev, took pains to remind journalists working in the audio-visual media that "all radio and television programmes must pursue a single aim: propaganda and the implementation of Party policy" (3). He later said that openness was not a pretext for "reducing the leading role of the national government in the sphere of culture" (4). Nor should we misinterpret the real scope of the new recognition of the value of individual work, firstly because individual work is not to be confused with private work, but also because the main thrust of the law adopted to this end on 19 November 1986 is a detailed list of the sectors in which individual work is allowed and those where it is prohibited. Neither production of reprographic equipment nor the organisation of "any kind of performance" is allowed ...

---

(1) Mikhail Gorbachev, at the 27th Congress and Plenum, January 1987.

(2) M. Tatu believes that one could almost say that Gorbachev's system has so far involved a new information and culture policy, but not much else ("Gorbachev ... l'URSS va-t-elle changer?" - "Gorbachev ... is the USSR going to change?" - December 1987)

(3) Pravda, 21 November 1985.

(4) Sovietskaiia Koulтура, 14 May 1987.

2.5 It remains true, nonetheless, that Soviet television now broadcasts discussions (something which was unthinkable a few years ago) that the public is much more interested in the media (1), that the jamming of BBC broadcasts in Russian ceased on 21 January 1987 and that the Voice of America has not been jammed since 23 May 1987 (2). This being so, it should be clear that it is difficult to arrive at a balanced opinion of a situation (doubtless still changing) so rich in the same contrasts which are found in the audiovisual sector.

2.6 Glasnost has made it to the airwaves, the officials responsible for Soviet television proudly claim, since both Mrs Thatcher and Mr Shultz were given a completely free rein when they appeared (3). But, as in the world of television, things seem to be on the move in the film sector.

2.7 The American and Soviet cinema worlds set up a non-profit-making organisation on 16 June 1987, known as the American-Soviet Film Initiative, with offices in Los Angeles and Moscow. Its objectives are to develop exchanges between film directors, students, etc, to co-operate on the production of films and TV programmes and to promote the distribution of each country's films in the other. This initiative seems to have been expressly approved by Mr Reagan and Mr Gorbachev (4). Nevertheless, a good number of difficulties have still to be overcome.

2.8 According to M Karlin, the former export director of Warner Brothers and Chairman of the MPEA (Motion Pictures Export Association of America), commercial negotiations about films with Moscow have always been nightmarish, even when it was a question of purchasing their films. In other words, Karlin, who can just summon up some sceptical optimism, will not believe in Glasnost until he has seen real change. And indeed, most of the Majors are remaining on their guard, their reservations having been reinforced by the selection procedure to which their films were subjected prior to the 1987 Moscow Festival.

- 
- (1) Hence the large increases in the print runs of the Moscow press.
  - (2) In contrast, Radio Liberty, (which broadcasts from Munich) the Czech and Slovak broadcasts of Deutsche Welle (from Cologne) and Radio Free Europe (Munich) continue to be jammed. In Poland, jamming of BBC, Voice of America and Radio Free Europe broadcasts ceased in January 1988. It should be noted that jamming is expensive, costing at least as much as broadcasting the original programme
  - (3) "Variety", 1 July 1987, page 66.
  - (4) Agreement drawn up by M Gerzon (USA) and I A Klimov (USSR); the latter resigned as Chairman of the Artist's Union early in 1988, so that he could return to directing films. Spring 1989 will see the coming into force of a first agreement between Goskino and the Directors Guild of America on the exchange and distribution of 10 recent films from each country to the other.

2.9 So despite "transparency" and "restructuring", the signals currently coming from the Soviet film industry are, to say the least, ambivalent. It is true that the Union of Soviet Film Directors does now have a right to inspect the import/export machinery, and its official responsible for relations with foreign countries, Mr I Lissakowski, claims to be in a position to set these relations on a new basis. It must doubtless be borne in mind that, according to the leaders of the Soviet film industry, the complete reform of the system will require three years (1).

#### The present situation

2.10 Turning to the showing of films, we find that despite the existence of about 4 times as many film projection facilities (2) and 4 times as many film-goers, receipts are approximately half those in the USA (3). It is true that the average admission price is apparently 8 times less than in the USA. Furthermore, it is current practice to pay 50% of a town's cinema receipts to social institutions such as clinics, medical centres, etc. It is not surprising that Y Voitovich, the Goskino (State Cinematographic Committee) official responsible for film distribution and screening, has his work cut out to meet the current requirement for the replacement of this system by one which would enable the cost of films produced in the USSR to be met (4). However, Goskino is not breaking even in television either. The 500 films which television is given for transmission 6 months after cinema release (quality films) or after a maximum of 18 months do not have a very great effect in terms of advertising such films. One new development should be noted. On 7 May, a western country - Finland (and the Finnkino Co) - was authorised to open a 200-seat cinema in the USSR, at Berita in Estonia, where Finnish films are shown to packed houses.

- 
- (1) How long will Perestroika last? asks Mr Gorbachev, adding: "certainly not a matter of two or three years, but much longer".
  - (2) 85% of the total receipts are earned by 5,500 screens which are in daily use, while the total number of screens is 84,500.
  - (3) The figures relating to cinema-going are very high, but the trend is downwards: according to these statistics each inhabitant went to the cinema 13.9 times in 1986, as compared with 14.8 in 1985 and 19.6 in the seventies.
  - (4) 30 to 35% of Russian films break even, 20 to 25% come close to doing so, and the rest make a big loss.

2.11 Similar concerns exist on the production front (1), on the other side of the cinema's economic cycle. V N Dostal, the new director of the Mosfilm studio - Russia's major studio, in financial terms - believes (like his assistant, Malkov), that the production side does not receive the proportion of film receipts which it should. He is therefore working out a new distribution system which would involve controlling film releases and the number of copies made and recovering a greater proportion of the receipts, especially in view of the fact that the distribution budget represents 7 to 10 times the cost of the film. Indeed, as stated by A Kamshalow, Chairman of Goskino, it is film policy as a whole which is affected by the new impetus given to social and cultural life by Mr Gorbachev. Consequently, the next five years will see the setting up of new cinema machinery, the effects of which will be plain to audiences: improvements in creativity and quality, especially in video films, and the development of independence, efficiency and financial balance at every level, while Goskino will remain responsible for co-ordinating the various studios' plans, the national distribution of films and commissioning a certain number of films from the studios (2). Restructuring is also going on in the children's film production unit, under R Bykov. The latter, a great admirer of Steven Spielberg, wants to help young people to resolve their problems, which implies a new look for this production category (3), which has a potential audience of 280 million.

#### Television policy

2.12 Television in the USSR is a matter for the State. Gostelradio (the Soviet State Radio and Television Committee) is virtually a ministry, with its 82,000 officials (4), its Chairman, who is a member of the Government, its budget of more than 2,000 million roubles (\$3,000 million), 1,400 million of which go to television alone, and its monthly bulletin, of which several million copies are

- 
- (1) About 160 cinema films and 110 for television (plus 1,400 shorts).
  - (2) It is anticipated that 25 to 30 films will be ordered by the State, plus co-productions with other countries; hence approximately half of the films produced are subject to centralised management, and the financial risk involved is taken on by Goskino.
  - (3) In Hollywood, early in 1987, Bykov tried to prepare a series of joint projects with David Puttnam and the Minwoods subsidiary of the Columbia company, with Steven Spielberg producing one film and Bykov another. A new type of cheaper video film was also envisaged.
  - (4) Including 250 correspondents/cameramen in the USSR and foreign correspondents in 58 countries.

distributed. Gostelradio broadcasts two national channels (1). Channel 1, broadcasting 13 hours a day, reaches 90% of the population, showing a large number of films and devoting approximately 15% of its airtime to news; this channel also shows the best films from the progressive countries of the West, in application of the Helsinki decisions. Channel 2 covers only 48% of the country and gives a lot of its airtime to programmes for young people and to music. The Intervision, Eurovision and Intersputnik networks (the last-named with its 14 earth relay stations) are put to use to relay programmes from other Socialist countries. However, Gostelradio does also use news provided by the Visnews, Upitn and CBS agencies. The 170 or so television films are produced by Ekran productions, and some films are provided by Goskino.

2.13 There are reported to be a total of 90 million television sets, 25 million of them colour. The cost of a black and white set is about 250 R (\$375), while a colour set costs between 350 and 780 R. There is no radio or television licence fee.

2.14 There is a special category of broadcasts which is noteworthy: telebridges (two-way link-ups), as recently organised between the USSR and other countries' television services, especially in the West. This interesting idea might however raise as many problems as it is intended to solve. The impression in the West is that any topic which is remotely sensitive is either erased in the East or translated in such a way as to conform to the conventional Party line (2). The Russian newspaper, Izvestia, says that telebridges turn out to be malicious anti-Soviet exhibitions, with Germany's P Donahue (and his colleague, V Pozner) being described as "political agitators"... (3).

2.15 Videos are also topical in the USSR. Admittedly, as in the other Eastern countries, no accurate statistics are available relating to the number of VCRs in households (a figure of 500,000 has been mentioned). However, "Video film", a State body directed by O Uralov, has just been set up with the task of covering every sector of the

- 
- (1) The USSR extends across 10 time zones and includes countries which use different languages: 45 on television and 71 on the radio.
  - (2) The new USSR Communist Party programme devotes a whole chapter to the mass media, according to which the main function of the printed press, radio and television is properly to shape public opinion.
  - (3) P Donahue, working for the German channel ARD, co-hosted (with Sonia Mikich) the 1 hour 15 minutes telebridge which, on 27 December 1987, linked the town of Remscheid (represented by 30 young people from the Academy of Music and the Media) with the city of Kiev (represented by 30 young people from the Cultural Centre).



industry. Among the problems arising is the price of hardware. VCRs cost approximately \$1,850 each (1) if manufactured in Russia, and \$3,000 if imported. But the average monthly wage in the USSR is only \$400. As far as cassettes are concerned, they may be hired in Moscow at a cost of \$7.70 per day.

2.16 However, there is an ambitious plan to change this situation in the near future. By 1990, 100 hours of video films will be produced, rising to 300 hours in 1995, with a view to achieving self-financing and paying off debts. It is also intended, within two years, to open 2,000 video theatres in the USSR, although these will, it is true, charge far higher admission prices than cinemas, since the cost will range from \$1.08 to \$1.54 (as compared with \$0.43 for cinema admission). In contrast to the situation in the West, therefore, videos are in this case being directed towards public, rather than private (home) use (2).

2.17 And what about satellites? The Soviets do make use of them. The Molniya satellite, which was integrated into the Orbita system - which serves 100 TV stations in the USSR - was launched in 1965. Between 1976 and 1980, Gostelradio set up the Moskva system and brought into use the Gorizont geostationary satellite, which relays the two national TV channels (Gorizont's relays can be picked up in the West). The Intersputnik network, the counterpart of the West's Intelsat, was launched in 1971. More recently, Moscow has announced a DBS system which will broadcast to Western Europe in the nineties; the programme co-ordination centre will be in Poland, and five satellites will be available. These direct television broadcasts will not be in English and will not include propaganda directed at the West. Nevertheless, some German language programmes intended for the German Democratic Republic are planned, and the intention here may be to counterbalance the very widespread reception of West German TV in East Germany. DBS broadcasts can only be received via parabolic antennae, which will remain expensive for as long as they are scarce and manufactured in small quantities; however, there are said to be about 1,000 in Poland already and a few hundred in the USSR.

2.18 Lastly, a technical point to be noted is that the USSR is not disinterested in something which is in the news in the West, especially within the EEC: HDTV, which stands for high definition television. Indeed, at a centre in the Urals, work is in progress on perfecting a 1,917 line system known as "NEP-21", involving both the production and reception of pictures.

- 
- (1) Russian VCRs are generally agreed to be relatively unsatisfactory, and consideration is being given to the construction of a factory to produce Panasonic equipment under licence.
  - (2) Mobile video-buses, seating between 25 and 50 people, will travel round remote areas.



### 3. Western Europe

3.1 What is the position of cinema and television in Western Europe? Rather than just looking at the situation as it is, it would be better to take into account the way in which things have developed for example over the last ten years.

#### The situation in 1978

3.2 The situation was summed up in 1978, at the end of a survey of the film economy in Europe carried out for the Council of Europe's Lisbon Symposium on "Cinema and the State" (1), in terms of the following "trouble spots".

- A significant decrease in the number of cinemas: there are deserts without a cinema, while cinema complexes are proliferating elsewhere, sometimes to an excessive degree, leading to an increase in the number of films shown. Ought investment policy to be altered, with a view to achieving a more even spread of cinemas? And should plans be made to use video programming so that cable and cinema can be continued for group screenings?

- Admission prices, which are raised in an attempt to compensate for the smaller number of cinema admissions. Is this still a valid strategy, at a time when alternative products are numerous and will become even more so? And, in any case, is admission pricing policy not too rigid?

- Cinema-going is no longer systematic, paying customers now tending to go to the cinema on impulse, but is this a reason for the cinema to cease to be a popular, relatively low-priced entertainment? The implications of a choice between targeting the general public and catering for a selective audience, or indeed of combining the two, are great for film production, and the film industry must take account of the target when deciding which works to film, how many films to make and how much to spend on them.

- But does the film production industry take sufficient account of its market? Or does it just produce films anyway, relying on the audience to accept its products without any reservations? And is Western Europe justified in producing films in large numbers, particularly in certain countries, in the face of American competition which is to the fore everywhere, despite the fact that there are fewer American firms making fewer films? Co-production seems to have exhausted all of its assets, and creativity is tailing off: would the production industry not find new prospects opening up if there were free circulation of ideas and people within Europe and free association between firms? And what response to such an opening up would come from the technical facilities sector (studios, laboratories)? Would disparities, inadequacies or a surfeit of equipment become apparent?

- The decline in the number of distribution firms has not prevented them from being incapable of counterbalancing the small number of American giants in the MPEA (Motion Picture Export

---

(1) This symposium led to the adoption of Recommendation 862 (1979) on the basis of a report by J. Voogd.

Association of America). Would strength come through union in this context, too? Unfortunately, the idea of European distribution chains has not come to fruition, doubtless for want of a stimulus, such as a financial mechanism.

- The free flow of films comes up against restrictive practices and abuses of their dominant position by those who are strong, among them the American subsidiaries, and films portraying sex and violence raise a particular problem.

- As far as film exports are concerned, the dispersion of forces and the "every man for himself" attitude only culminate in a crisis for all, except in the rare instances of success.

- Distribution, a key sector in any national cinema industry, is also the one where the value of European co-operation can be accurately gauged: it is the field in which co-operation is both most difficult and most necessary.

- The funding of films through aid, often combined with co-production, is increasingly failing to meet its objectives of maintaining a robust national production industry which satisfies the requirements of the market and of warding off foreign competition, since American firms are directly or indirectly drawing on these funds. To the effects of the aid received must be added those of the appropriate taxation regime, which varies from one country to another. The distribution and export industry usually benefit very little from aid, while cinemas themselves are only entitled to financial assistance in certain countries.

- European co-operation ought to enable a certain amount of light to be cast on both the volume and cost of production considered to be necessary, on the means by which the films produced can escape from the dominance of the American distribution industry and on the contribution which might be obtained from television.

3.3 Neither the purchase of films by television, nor co-production/co-funding are satisfactory to the cinema, but does not television also have funding and creation problems? The erosion of national frontiers, the new types of television and the excessive part played by programmes of American origin oblige the producers and promoters of films of European origin to seek European solutions involving a medium which is as much a customer as a competitor.

If these points were already noted in 1978, what do we find in 1988?

#### Cinemas, admission prices, cinema-going

3.4 The statistics on cinemas may turn out to be deceptive. The number of cinemas must be distinguished from the number of auditoria or screens. This distinction has had to be made since multi-screen complexes began to be developed. However, the overall decline in the number of cinemas is indisputable. For all that, the most recent

developments have thrown up many contrasts. For example, Great Britain, the country which held the record for cinema-going just after the war, but which was first and worst affected by the desertion of cinema-goers and by the closure of cinemas, has recently seen investment in new cinema buildings, some of the funding being of American origin (1). Another country, France, which amazed its neighbours until 1986 by maintaining its high cinema admission figures, is now in the throes of a puzzling decline. How many cinemas are threatened with closure? Does this mean the end of the system of cinema complexes and a return to the large auditoria of yesteryear? Several countries have recently taken steps to assist small cinemas outside the major towns and cities, in order to make it easier for them to obtain films which will attract good audiences, thanks to the making of extra copies which the distributors would not otherwise have considered it profitable to make. Generally speaking, admission prices continue to be used (2) to compensate, through takings (box-office receipts), for the stagnation or decline of the number of cinema-goers (admissions).

3.5 Cinema operators have realised that higher prices might bring a reduction in the number of cinema-goers. The special "Cinema Days" held regularly in several countries (3), on which cinema admission prices are reduced, bear witness to this. Even more recently, in France, for example, new methods of ticket sales have been introduced, involving the use of cards (magnetic or microchip). The effect of this is that a number of performances are more or less booked in advance, a time limit being set for the holder of the card to attend the given number of performances in cinemas for which the issuing firm is responsible. Essentially, this is the cinema's version of the well-known trick of the trade known as "ensuring customer loyalty" (4).

3.6 Cinema-going has hardly changed in ten years. Cinemas have seen their commercial uncertainties increase, if anything. Receipts are coming more and more exclusively from a small number of films, shown for short periods, while "art cinemas" are struggling for survival. But it is recognised virtually everywhere that the bulk of cinema audiences come from the fifteen/twenty-five age group. Perhaps we therefore ought not to be surprised to hear an American say that "Hollywood has become a vast industry of adolescence". It remains to be seen whether Europeans, in view

- 
- (1) 1946 saw 1,600 million cinema admissions, while the 1976 figure was 107 million and that for 1986 was 72.5 million. But Great Britain is now the European country with the highest VCR ownership figures: some 50% of TV-owning households now have a VCR, a figure which is higher than Germany's and well above France's.
  - (2) The same thing is happening in the USA: the number of admissions is not really increasing, stabilising at about 1,000 million (1,199 million in 1984 and 1,017 million in 1986), and the level of receipts is being maintained through rises in admission prices: \$3.71, a typical 1986 price, was almost 34% above the 1981 level (cf Prof. T Guback: "The evolution of the Motion Picture Theater Business in the 1980s").
  - (3) A "Cinema Day" of this type will take place in June 1988, organised by the UNIC as part of ECTVY.
  - (4) Cards introduced by the Pathé and UGC chains in December 1987.

of the influence of Hollywood films throughout the world, would not be well advised to give thought to the negative aspects of development in this direction (1).

### The production and funding of films

3.7 There has been something of a decrease in the quantity of films produced, a fact which would not be particularly worrying if quality had been maintained, or even improved. However, this does not seem to be the case, or at least, not if we base our judgment of films on public success, rather than on the views put forward by aesthetes and film judges. More than a few people are mystified by the (apparently sudden) ill-health of the cinema in France. Doubt is being cast on Europe's creative capacity, and consequently on the general quality of film production, culminating in questions being asked about a system which has for decades been supported by the twin pillars of Aid and Co-production. It is several years ago now that Wim Wenders, returning from the USA, wondered whether the European cinema was not in the process of collapsing beneath the weight its self-imposed chains, and he referred specifically to existing systems and regulations. The point has now been reached at which this sickness of a cinema which some French Ministers nevertheless unhesitatingly claim to be the second best in the world, is leading the French press to wonder whether the machinery set up to protect and help the French cinema has not turned into a poisonous gift, the effects of which are gradually paralysing its commercial vitality (cf "Observateur", 11/12/87). The same thoughts have crossed the mind of a former academic who now works for one of the major firms in the sector: R Bonnell (2), analysing the crisis in the French cinema, expressed regret at "the failure to adapt the state's means of intervention", which are only managing to keep "the corporatism and Malthusianism of the sector" going; he emphasises the out-of-date nature of the reciprocity clauses in co-production agreements (3) and concludes that it is necessary to create "a genuinely independent producer status", enabling those concerned to face up to the distributors.

3.8 The Lisbon symposium raised the matter of the "independents" as far back as 1978. J C Batz, of Belgium, in fact referred to the difficulty of getting away from both the over-bureaucratic world of the major (cinema and television) firms and the too profit-centred views of film-makers who are unable to resist the temptation of thinking in terms of stereotypes and repeating things which have been successful. Hence the idea was born of using film-making firms set up by craftsmen, associations or co-operatives, whose sole aim was creativity,

- 
- (1) This type of cult of adolescence is surely the very anthesis of the profession of faith put forward by the film-maker, Andrei Tarkowski (in an interview in *The Economist*, London, 14 July 1984): "I, however, see the only meaning of human existence in the effort to overcome yourself, to become different from what you were at birth".
  - (2) R Bonnell is director of the film department of Canal Plus (cf "*Libération*", 8 December 1987).
  - (3) The year-old dispute between France and Italy about the application of reciprocity clauses culminated, in February 1988, in the freezing by France of some Franco-Italian film projects.

rather than profit-making. Various countries do have this type of production, although the arrangements may differ, and it is referred to as "independent production". This type of production is flourishing in the land of the Majors. Of the 511 films released in the USA in 1987, 340 were made by "Indies", as against 96 from the old-established Majors and 75 from the new. Great Britain has "workshops" (a word also used in Germany), most of which function on a regional basis and are subsidised by the British Film Institute.

Also in Great Britain, the Home Secretary, Douglas Hurd, is trying to persuade both the BBC and ITV to acquire up to 25% of their programmes from independent producers. Channel 4 has already set an example in this respect: during its six years of existence, it has acted as midwife to some 700 new producers (1). It is true that Channel 4 contracts out approximately 1,000 hours of programmes, while the ITV companies have set themselves a target of a total of 500 hours for 1990; the BBC, which ordered only 100 hours from the independents in 1987/88, anticipates reaching a total of 600 hours in 1990.

3.9 There is another serious problem awaiting a solution: the cost of films or, to be more precise, the rapid increase of this cost. Several years ago, in the USA, J Valenti (MPEA) described this rise as a cancer eating into the profession, and this was before another cancer had started to affect the Majors: the proliferation of pirate copies. A recent film, "Ishtar" - scarcely good enough to be offered to sleepy passengers on board a Boeing (according to a London weekly) - cost the trifling sum of .... \$40 million (the average cost of films made in the USA in 1986/87 was about \$15 million); the reason for this was the disproportionate demands of the stars, who were nevertheless unable to prevent the film from being a pitiful box office flop! It is a well-known fact that David Puttnam (the Englishman who has been a director with Columbia for a year) recommended a wage reduction policy, starting with the wages of the stars, but in vain (2). Europe has certainly not been spared the effects of this virus (3). The cost of French-made films, measured in real terms, rose by 40% between 1976 and 1984. However, it is comforting to note that the seriousness of the problem has not escaped the attention of the Council of Europe: indeed, one chapter was devoted to it in the report submitted by France to the Ministerial Conference held in Vienna on 9 and 10 December 1986 (4).

- 
- (1) Channel 4 has now virtually become part of French mythology, and politicians and media professionals are fond of citing it when they advocate reform of the French audiovisual system.
  - (2) In the case of "Ishtar", the stars were Warren Beatty, Dustin Hoffman and Isabelle Adjani.
  - (3) According to the press, stars like Depardieu can earn up to 5 million FF for a film in France, while Yves Montand can earn 4 million and Isabelle Adjani 3 million. In fact, as a producer has pointed out, French films cost even more than American, viewed in the context of the market at which they are aimed.
  - (4) Document MCM-CDMM (86) 1 of 20 August 1986: "Producing better and more cheaply".

### Distribution

3.10 It now seems to be generally accepted that distribution, which stands at the point where the forces of production meet the desires of the audience which is the market, is the key sector of the film industry. This does not mean, however, that the European firms in this sector have consolidated their position, especially vis à vis the American subsidiaries which have been set up in European countries and which, from the legal point of view, have the nationality of the country in which they are based. It will be noted with regret that Recommendation 862 (1979), which followed up the Lisbon symposium (1978) and recommended the strengthening of distribution through co-distribution, has still not had any practical effects. But, in 1987, another recommendation, No. 87/7 of the Committee of Ministers, again placed the emphasis on the role of distribution and on the need for co-distribution; the Rimini Colloquy of July 1987 tried to put across more clearly the message that the ideas underlying these recommendations were correct and well-founded. And the first of the major colloquies to be held in the context of ECTVY, which took place in Brussels on 22 and 23 March 1988, has been devoted to the same subject. So it is a fact that a lot is being said about distribution: but is anything really being done?

3.11 Certainly, there have been developments in several countries, assistance schemes for distributors; the latter may be given support here, especially when they have helped to fund the production of films. But it is clear that the Majors' subsidiaries remain strong in the European markets, although there is no way of legally proving that they are abusing their dominant position. What is more, their contribution in terms of films is essential to the cinemas, which are struggling in the face of declining audience figures.

3.12 So it is not surprising that this internal weakness is matched by an even greater external weakness, in the export field. This is particularly true with regard to the largest market, the USA. Italy is a case in point, with its film industry's trade balance showing a large deficit. Imports may be said to represent 4 to 5 times the value of exports, and the proportion rises to about 30 in the context of trade with the USA alone. Hence the temptation to conclude that, for lack of adequate management, the Europeans - who are always talking about culture through films - are hardly exporting such culture at all, while the Americans of Hollywood, who talk only of business, are exporting the American way of life everywhere, through their films. It has just been announced that, following the showing in Europe of the "Dallas" series, large number of the European tourists who go to the USA have been visiting the city.

### The new media

3.13 At the same time, however, the traditional cinema has had to learn how to live with awkward neighbours, known as the new media: cable, satellite and video.

3.14 The last ten years in Europe seem to have been a frenetic period as far as the media were concerned, seeing a great increase in the amount of equipment in the household. It has become virtually standard for western households to have a (colour) television set, a VCR (video recorder) and tape recorder, and it is by no means certain that the list will end there. For while compact discs and laser CD players are growing in popularity, the Japanese have now launched DAT (digital audio tape cassettes), while the "camcorder" - a portable combination of video camera and recorder - is making great strides in North American households.



3.15 In these circumstances, should we be surprised that it is being forecast that European households are destined to follow the Canadian example and invest as much in the media as in the family vehicle (1)? Nevertheless, those who sing the praises of technology unlimited have to face up to considerable obstacles, such as the debate on whether we have "too many TV channels and too few programmes" (2). There is no point in laying foundations unless we know in advance what we are going to build on them (3). Another uncertainty is the ability of households to afford all this technology. Admittedly, surveys have shown that by the year 2000, French people will be spending 10.6% of their budgets - a rise from 7.8% - on leisure/culture and giving priority to domestic electronic equipment, and these figures confirm that we are acquiring more and more equipment (4). However, this is not being done regardless of cost: while 73% of French people say that they are interested in satellite and 69% in cable, there is a sharp fall in public interest if a figure of 300 FF, instead of 100 FF, is quoted for the monthly cable fee, and if the cost of purchasing a satellite dish is stated to be 10,000 FF, rather than 3,000FF

3.16 This difficulty in achieving parallel development between programmes (what we might call "software") and equipment ("hardware"), a difficulty which comes on top of the problem of the cost of operations for both the community and the individual, doubtless explains the ups and downs of the plans for cable and satellite launched in a blaze of publicity in several countries. Great Britain, for example, published a White Paper on cable TV in April 1983 and awarded the first eleven licences (franchises) for cabling in 1984, to advance the much-trumpeted concept of the "Wired Nation". Less than two years later, however, London's euphoria gave way to depression ("from boom to gloom", according to the "Financial Times" headline), when the two major cable companies withdrew from the race, unwilling to make the huge long-term investment required and uncertain about recouping such large capital sums.

3.17 But France does not appear in a better light. In 1982, it launched a cabling plan which was all the more ambitious in that it was based on the use of fibre optics: 1.5 million households were to be cabled in 1985, and half of France's 20 million households by 1990. In fact, by the end of 1987, one million households had had cable sockets fitted (and most of the cable used was coaxial, rather than glass fibre), and subscriptions have been taken out by not much more than 10% of those who have the facility available. The 1987 position was that cable was non-existent in Italy and had reached only 1% of French and British and 8% of German households. These figures contrast strongly with those for countries which have been cabled for a long time: Belgium 86%, the Netherlands 67%, Switzerland 48%, Luxembourg 66%, Denmark 40%, Ireland 26% and Norway 24%.

3.18 Nevertheless, it seems inevitable that cable will make further progress. Of the 124 million households in Western Europe in 1984, 94.6 million of which were in the Community of Ten (excluding Spain

- 
- (1) Budget estimated at 30,645 FF in France in 1986, 45% representing acquisition costs and 9,112 FF being taxes.
  - (2) Title of the Council of Europe press release of 28 July 1986 (looking ahead to the Ministerial Conference in Vienna in December 1986).
  - (3) Interview of 10 January 1987 with Gérard Longuet, France's State Secretary responsible for Post and Telecommunications.
  - (4) The figures for households which possess two television sets in working order were 50% in Germany, 40% in Italy, 39% in the Netherlands, 33% in Great Britain and 17% in France.



and Portugal), and which owned 83 million television sets, 8%, ie approximately 10 million, were cabled. Optimistic forecasts for the 10-year period up to 1994 are that 24% of households will be cabled, while the pessimistic view is that the figure will be 15%.

3.19 If, in 10 years or so, cable has reached 25 million households - ie one quarter of the total - the rest of Europe will be relying on two other image supply technologies: a. collective aerials in blocks of flats, serving 25 to 30 million households, which would be able to receive satellite TV (provided that the broadcasts are not encoded) and b. direct broadcasting satellites serving approximately 60 million households (especially in country areas) and taking advantage of technical innovations such as HDTV and facilities of broadcasting to different areas in different languages.

3.20 Satellites for the direct broadcasting of television began to be taken seriously in 1977, the year in which the WARC (1) allocated each country an orbital position for a 5-channel satellite. That was a boom period for satellite plans. It was everyone's dream to benefit from the advantages of DBS, and the equipment manufacturers pushed hard, with the result that, in 1982, at least six projects, from Switzerland to Sweden, were due to be carried out within five or six years. However, by December 1987, only one had reached fruition (2), and the satellite concerned did not even work, because of design or manufacturing error. It would be prudent to avoid being too precise about the future of such projects from now on. By the end of 1990, in theory, almost 30 direct TV channels ought to be available. In actual fact, the number of TV programmes being relayed by satellites above our heads has already reached about 30. This is because satellites in another category, already launched for telecommunications purposes (FSS), each have a number of transponders for television programmes. Some have an audience of only 1 million households, while others have more than 5 million. In most cases, these channels are not received via individual aerials, but via a cable network, and they are usually received regionally, not throughout Europe (3).

3.21 This brings us back to technology, which is advancing more rapidly than planned (4), and there is a feeling that heavy satellites (of the Franco-German type designed in 1979) will become less popular or even go right out of use, giving way to lighter, higher performance models. Luxembourg is to show what can be done, with the ASTRA

---

(1) World Administrative Radio Conference.

(2) TV-SAT, the German satellite built by the Franco-German consortium set up in 1979, which is also manufacturing the French twin, TDF-1, the launch of which has been delayed from summer 1988 to the end of the year.

(3) Only 4 of these programmes are received in more than four countries: Sky Channel, Super Channel, TV 5 and World Net (USA).

(4) For example, the capacity of parabolic antennae has increased by 4 times, so satellites and their repeaters may be made four times less powerful, or, if they still have the same power, the area of the earth's surface in which they can be received is larger.

satellite (purchased from the USA), which has sixteen channels and is due to be launched at the end of 1988. There are also plans for other satellites combining the DBS and FSS concepts (1). Indeed, the future of satellite broadcasts in Europe depends upon a series of factors which, just to complicate matters further, are interdependent.

3.22 The matter of programmes is a central issue. The demand has increased steeply, with the advent of private and commercial channels which have deprived national public service channels of their broadcasting monopoly; the arrival of satellite TV is only making this tendency more marked, and is also having the perverse effect of forcing up the prices of films, the supply of which is far too small to meet the demand. Hence, Europe's broadcasters are to a large extent resorting to audiovisual products offered by the USA. For these ubiquitous American series, while they may still be in deficit when they have been shown on the major networks, become profit-making after three years, when they are sold to the 900 or so other American TV stations; that is the point at which sales abroad on unbeatable terms can begin. As Pierre Juneau, Chairman and Managing Director of Radio Canada says, it is rather as though the purchasing broadcaster was "buying a Ferrari for the price of a bicycle" (2). In an effort to cope with this situation, six European public service channels, each from a different country, have set up a European production group to produce mini-series of five or six episodes, the first of which, "Eurocops", will be appearing on our screens at the end of 1988.

3.23 Such a worrying situation, from the point of view of employment in the European industry and from the cultural angle, has triggered some reactions and various proposals, although no practical progress has yet been made. As far as finance is concerned, national aid funds have existed for a long time. But, as was emphasised at the Lisbon Symposium, these systems have, over the years, proved unable to advance film production to the point at which it can do without assistance and to resist the pressure from Hollywood, and particularly proved incapable of meeting the challenge of the new media when this came. Several European states have recently been endeavouring to set up a multilateral co-production and co-distribution support system, and this was the subject of an interministerial meeting in Paris on 25 March 1988. At the same time, the European Commission is trying to take steps, within its MEDIA Programme, to encourage development of the audiovisual production industry, as decided upon on 20 December 1985 by the EEC Ministers for Cultural Affairs. The initial action is directed at "low budget" films.

3.24 There is an abundance of initiatives and proposals relating to legislation and regulations. At national level, first of all, efforts are being made to define a framework which would enable the new technologies to be harmoniously developed. France, for example, has allowed itself the indulgence of adopting two laws on audiovisual communication in the space of 4 years. Switzerland has been working on the finer points of a new law for almost 10 years, and Spain is in the process of preparing one,

---

(1) One of these is the European Space Agency's Olympus satellite (scheduled for launch in 1989).

(2) For example, a film which cost \$1.5 million would be sold for between \$7,500 and \$53,000 outside the USA.

as is Great Britain. Italy, without ever reaching the end of the road, has been trying to have a law adopted, one which is all the more necessary for having been requested in a Judgment of the Supreme Court, and Germany, not without difficulty, has recently persuaded its Länder, which have sole power in the cultural sphere, to reach agreement on the use of satellites. And at European level, the prospects of transfrontier flows of broadcasts, towards which cable and satellite (and a combination of both) are inexorably moving, has led the European institutions to intervene. The Council of Europe's Steering Committee on the Mass Media has been carrying out more and more studies and holding ever more conferences in recent years. At Community level, the European Parliament, on 12 March 1986, launched a campaign culminating in the current discussions about transfrontier television and in the draft Directive which proposes a harmonised legal framework for the twelve member countries (1).

## II. OPEN QUESTIONS

Whatever the problems mentioned in this brief survey may be, one thing is clear: cinema and television are a vector of communication between individuals, communities and peoples. How do these media carry out this role in the context of European "East-West" relations?

It is necessary to remind ourselves of certain facts before embarking on a search for answers to this question. For half a century, moving, talking pictures - ie the audiovisual media - meant almost exclusively the cinema: what cinemas offered for sale was not films, but viewings (of films). Audiences of members of the public viewed the moving, talking pictures in a public place. Recent developments have seen inroads made into this monopoly, with the same pictures and sound-tracks being "consumed" in private, in the household, by one or more individuals. The fact remains that the audiovisual message gets across in both cases, the only thing which changes being the size of the screen. So the words cinema and television seem to be of relatively minor importance. In the context of our concern with communication between individuals and peoples, the focal point is surely the audiovisual work.

It has therefore been decided to consider the following three fields:

- exchanges,
- production,
- sensitive cases.

### 1. Exchanges

1.1 This is the field of distribution of audiovisual works in the broad sense, ie fiction and non-fiction (documentaries, news films, etc). These may be distributed in the traditional form of copies of films, via TV broadcasts (conventional and/or satellite and/or cable) or as video cassettes.

1.2 Distribution is both internal - within the country of origin (generally that of production) and external: an audiovisual work is transferred from one country to another, a move which, from one point of view, is an import (of a foreign work) and from another is an

---

(1) The European Parliament adopted the directive, with amendments, at its first meeting, on 19 January 1988.

export (of a work produced within the country). The colloquy will concentrate on external distribution, although it must not be forgotten that this ultimately comes up against the rules and practices of internal distribution.

1.3 There is a huge gulf between the two Europes in this area. In the West, a feature of internal distribution is the great openness of the market, particularly the cinema market: details of the market and of the success or otherwise of films, measured in years, weeks or even days, are in the public domain and available to the press. The situation in the East is somewhat different: little information is available about the market in general and about the success or failure of films in particular.

1.4 Another difference lies in the very nature of the (political) regimes in the countries concerned: market economies come face to face with State economies (in countries where the government is responsible for trade). This means that there are numerous parties (in the West) trying to sell films to a single purchaser (in the East), a classic situation which is known to leave the former in an inferior position. The paradox is all the greater because of the fact that the East is keener to buy (films) than to sell, while the Western markets do not have much demand for films from the East. East-West trade therefore involves a constant effort by the West to obtain from the East higher prices and better information about the number of copies made, audience figures, etc. Efforts are also being made by the West to have cinemas opened - for example, in Moscow - specialising in showing films made in the West. Special cinema weeks and/or festivals held in the West are devoted to films from the East; there are even some distributors and cinema managements which go so far as to specialise in such films (in Paris, for example, the Cosmos company, under R Delmot, has a virtual monopoly on the importing and distribution of Russian films).

1.5 The fact remains that Eastern films are not very often shown in the West, and particularly not to the general public. More than one western film critic has raised questions about even recent - eg Soviet - films. Among the questions raised were "is the Soviet cinema perhaps no longer of international standard?" and "how can we be moved by states of mind and subjects which have already been amply dealt with by Fellini, Bergman, etc?". Most war films, American-style thrillers and costume spectaculars are intended for internal consumption.

1.6 Yet change is under way. For example, distributors are being offered Russian films which have been prohibited for 15 years: the extreme cases are "Repentance" (by Tenghiz Abduladze) and "The Farewell" (by Klimov). Similarly, the brakes have been released in respect of imports: it is said to be necessary to educate the audience by replacing mediocre B movies by films such as "Eight and a Half" and "Les Ripoux", Italy and France apparently being fairly highly thought of in this respect.

1.7 Nevertheless, this opening up has not solved all the problems, even for the film-makers concerned, although the Moscow festival has made it possible to see a film such as "Kommissar" (by Askoldov), (1) which had been banned since 1967. Askoldov, for example, "after a 20-year suspension of artistic life", wonders who "is sincere in this context", pointing out that, while "Klimov and Bykov, very good people for all that, ... have become the representatives of Glasnost abroad ... there are still a lot of others who are respectable". In short, it seems evident that reform cannot be restricted to taking films out of cold storage, and that time will be needed - at least a year according to Klimov - for the atmosphere of Glasnost to make an impression on recent films.

1.8 But what are the commercial conditions in which films are exchanged between East and West. There is a need for:  
a) clarification of the system of distribution in the East of films from the West, b) improved distribution in the West of films from the East and c) study of the conditions for reciprocal access to film archives in each part of Europe.

One aspect of exchanges which is not directly commercial has not yet been mentioned: the monitoring, or even censoring, of imported works before they are shown to the public. In the West, monitoring arrangements differ to some extent from country to country, but they operate within clear, systematically classified legal frameworks. The problem is apparently more acute in the East and deserves clarification.

1.9 In their turn the new media also throw up problems. In the West, satellite and cable are inexorably driving us towards the development of transfrontier programme distribution. Legal measures are therefore being drawn up - at both the EEC and the Council of Europe - with a view to defining the framework for transfrontier television. Numerous questions are thus raised, in relation to advertising, the protection of young people, the right of reply and royalties, not to mention the promotion - and even protection - of works of European origin. But the new media are starting to spread in the East, too. Video is developing rapidly, since it was estimated that there were 3.2 million VCRs in 1987, or 6.9% of the population of the East, as compared with 4.6% in 1982. Here, it should be remembered that the price of a VCR represents anything up to 10 times an average monthly wage. Western programmes have also penetrated the East. Thus "News International" on Sky Channel (owned by the Anglo-Australo-American R Murdoch) was introduced (in English) in 12 Budapest hotels in 1986, and then taken on the cable networks (29 networks, reaching 122,000 homes). At the same time, the American T Turner, as always in the vanguard, succeeded in having his TBS (Turner Broadcasting System) programme accepted in the USSR. Previously, he had successfully introduced his "CNN" news programme into Poland for transmission on the national network and subsequent retransmission (after dubbing) to the USSR. Discussions

---

(1) This was also one of the 8 films sent by the USSR to the World Film festival in Montreal (24 August-4 September 1988)

are also under way concerning retransmission of RAI 1's Italian programme in Poland and via satellite. Finally, on 29 April 1988, the Italian, S Berlusconi, and his Fininvest company concluded an agreement with the USSR, giving him a three-year monopoly of western advertising on Russian television.

These developments are not without their problems. Thus Sky Channel video-clips distributed in Hungary faces problems in other countries in the absence of copyright agreements. The increasing number of dish aerials in the East is also leading western programme-makers to fear piracy.

On a more general level, the industrial level, East-West co-operation is also progressing. Hungary, for example, has joined with the Netherlands and the Federal Republic of Germany in setting up a compact disc production company under the name "CD-TON". There have also been joint ventures in other East European countries, eg Philips' agreement with Czechoslovakia to manufacture 100,000 VCRs (and 500,000 in 1992) per year. As part of its new credit and investment policy, the USSR is also favouring joint ventures with western companies. The aim here is to move on from the earlier policy of factories delivered "ready for use" by the West. This policy involved loans from the West, repayment of which was rendered even harder for the USSR by the worsening of its trade balance deficit resulting from the fall in world energy prices since 1986 (1). Ultimately, one finds oneself wondering how these new structures in the East can cohabit, and even interconnect, with those in the West.

## 2. Production

2.1 Klimov (2), who succeeded Bondartchouk as head of the USSR Union of Film-Makers, has said that "our purchasing system is as archaic as our production system", and the magazine "Literaturnaya Gazeta" (22/10/86), pointed out that the State company, Sovexportfilm, had never imported any films by Godard, Malle or Schlöndorff, and had imported only one each by Bergman and Scola.

2.2 So the conclusion is obvious: the cinema system must be changed, and with this in mind, the best way of uniting all the advantages while trying to put an end to the drawbacks is co-production. In the Western world, there has long been a clear tendency to pool resources (manpower, funding and equipment), in particular when making fictional films (as these are costly for both cinema and television). But this system has crossed the frontier between East and West. The most recent example is "The Siege", a film which is to tell the story of the battle of Leningrad. Sergio Leone, Chairman of the Jury at the Venice Film Festival in 1988, and Steven Spielberg are the Western partners involved, while

---

(1) On 17 April 1987, the Crédit Lyonnais (the 3rd French bank) set up a working group in Moscow to promote and advise on any "joint ventures" launched in the USSR under the Soviet law of 13 January 1987.

(2) In February 1988, it was learned that Klimov had decided to resume film-making and had therefore given up the chairmanship of the Union of Film-Makers.



the East is represented by Sovinfilm, one of the branches of Goskino (the Soviet film office). The film, with its huge \$100 million budget, is to be made in English, and the female lead will be taken by a Czech actress, Paulina Porizkova. It has also emerged that the Russian director, Gleb Panfilov, is to film "Hamlet" in Denmark, and that Pathé Cinéma has signed an agreement with Popov Vladimir (Deputy Chairman of the USSR's radio and television service) on the filming of six episodes of "La patrie en danger" ("The Fatherland in Danger"). The Americans also signed an agreement (in summer 1987) on the making of films in the USSR ("Hartman", followed by "Sun"), in order to take advantage of Russian know-how (costumes and sets) and to achieve substantial savings on production. David Puttnam came to Moscow (in the summer of 1987) to negotiate the production of three films. J Clément (director-General of the CNC, Paris) has visited Kamchalov (the Director of Goskino), who expressed his wish to work with the French cinema, but acknowledged that he was handicapped by a lack of funds, out of date equipment, the shortage of film, etc.

2.3 Are new problems not going to arise for example relating to the freedom to choose artists and technicians and freedom of movement from one country to another? There is also the matter of wages: and the difference in wages in East and West is enough to give one pause for thought. In Hollywood in March 1987, David Puttnam (then a Director at Columbia) suggested exchanges of teams, and at that point the matter of wages was raised, but not settled. Should Russian film-makers working in the West, for example, enjoy Western wages, and vice versa? The gulf between the wage levels is huge. According to the figures given by VN Goroschnikova, Director of the Leningrad Studios, studio directors earn 400 Roubles per month, directors between 220 and 350 roubles, film stars 5-6,000 roubles for 50 days of filming and extras get 7 roubles a day (\$1 = 0.63 Roubles).

2.4 Another issue which arises is that of professional qualifications, especially those of technicians. An important part is played by the training schools and institutes. It may be noted that certain young directors in the USSR have followed the acting courses run by Tarkowski. The Lodz school in Poland has a good reputation, and Prague's Famu, the cinema/TV section of which is directed by O M Broussil, has trained famous film-makers such as Milos Forman; it takes a few foreign students, mainly from socialist countries. There are also some high level institutes in the West, such as the Femis in France, Insas in Belgium, two institutes in the Fed. Rep. of Germany, etc.

2.5 The audiovisual sector has not only industrial and performing arts elements, but also an important technical component. Technology is involved all along the line, from production to reception. What is more, technology seems to be in a virtually permanent state of development, something which is currently particularly noticeable, with the advent of high definition television (HDTV).

### 3. Sensitive cases

3.1 A distribution problem arises in respect of certain works of fiction considered likely to disturb public order or seriously to offend the holders of certain beliefs (especially religious), etc, because of their subject matter and/or approach. This is something which does occur in the West, but is far more frequent in the East, as



recently became evident when films which had been banned for years were allowed to be shown ("Kommissar" and "Repentance", for example). In other words, the problem of censorship, which has already been mentioned, raises its head here.

3.2 Then there is the question of the communication of information via the audio-visual media. News footage, a significant means of improving peoples' knowledge of each other, gives rise to particular problems in respect of both preparation (access to sources) and distribution (prohibition pure and simple, cuts, etc). It is true that information, insofar as it is considered to call national sovereignty into question, often has difficulty in crossing frontiers freely. H Wendelbo, in his study of information in the mass media of Europe, notes that there are barely 30 countries where information is able to circulate without any constraints. The mixed nature of the audience is another problem: even within western Europe, there are 10 different cultural zones, each with its own reception grid. A country like the USSR is not spared these difficulties, as it has more than 100 different racial and ethnic groups. The passing of information from one Europe to the other can only add further to these difficulties ...

#### 4. Subjects for discussion

So a choice of subjects for discussion can be offered to the colloquy:

##### 1. Film production

Should co-operation - eg co-production - be developed, and if so, how? It could be a way of meeting the need for programmes (some films would otherwise not be made), and of developing trade (such films are necessarily distributed in the countries concerned).

But will such projects always be based on reciprocity/balance (with balanced contributions of materials, funding and manpower), or will there be freedom to take the initiative and treat each stage as it comes?

Every film needs a script writer; how much mutual enrichment could be achieved through contacts/exchanges between authors/script writers? (Are people in the West aware that O A Rudniev is not only the Director of Sovexportfilm, but also a writer of some merit who has written series for television?).

The making of a film requires teams of people, who have to be paid; does the disparity between wage levels in East and West raise a problem in this respect, and if so, how is it to be resolved?

##### 2. Circulation and distribution (of films)

What arrangements apply in East and West to the importing and exporting of films and to internal distribution? What technical, financial and legal curbs exist (censorship, inspection of films), and what improvements need to be made?

### 3. Piracy

Already a problem in the West, this is becoming one in the East; it has already struck some films from the East (Rudniev claims to have evidence that 500 pirate copies of Russian films are circulating in American cinemas). The West is trying to adopt a united front to combat piracy (a film log-book has been created by Anica, Unifrancefilm, Exportunion and Afma, and the WIPO, in Geneva, is preparing an international film register). Is a similar effort being made in the East, and if so, how can this be interlinked with the measures taken in the West?

### 4. The new media

In the West, satellite and cable are driving us inexorably towards greater transfrontier distribution of programmes, and legal measures are being prepared in respect of television services which cross frontiers. As these media are also developing in the East, what kind of "cohabitation" and/or interconnection between these two spheres should we plan for? In this context, royalties cause a problem between western countries; how is this matter dealt with in the East? Will it prove to be a particular obstacle to East-West relations in the audiovisual sphere?

Video is developing at the individual level (home video) in the West, while it seems that the club formula (video theatres) is preferred in the East. It could be of interest to compare the effects of competition between the media: developments in the cinema, the stages at which films are released to the different media and the ways in which the cost of a film is met according to medium.

HDTV is the subject of international competition; Europe is trying to perfect a common standard (in the MAC family). The USSR is also working on this. Should we, may we expect competition or co-operation?

### 5. Information

Two-way broadcasts (telebridges) have already taken place between East and West. What lessons should be learned from these? How can this type of dialogue and this means of providing mutual information be improved and developed?

Will it be possible, and if so in what conditions, to arrange exchanges between, and courses for, TV reporters from East and West?

### 6. Manpower and vocational training

Co-operation on training is one of the ways of achieving mutual enrichment. There are some renowned training institutes in both East and West: how can courses be compared and student and teacher exchanges and the mutual recognition of educational qualifications be developed?

7. The audio-visual heritage - understanding the audiovisual visual media

How can each community's access to the other's (cinema and TV) film archives be improved?

How can an active, rather than a passive, understanding of the language of the audiovisual media be jointly cultivated, so that its use culminates in genuine cultural enrichment for all?

8. Organisation (of contacts, exchanges, etc)

The recent joint decision by Americans and Russians about films (known as the "American Soviet Film Initiative"), should surely give great encouragement to the Europeans to set up an organ of this type themselves. If this is to be done, what arrangements will be made (where, how, when? etc)?

## CONCLUSIONS

1. It is almost a century since moving, talking pictures (the cinema) first appeared in Europe. It happened in Paris on 22 March 1895. Camille Cerf, a cameraman dispatched by the Lumière brothers, took the first news film on Russian soil, recording the coronation of Nicholas II, on 21 May 1896.

2. Development of moving, talking pictures is continuing in 1988, going from one technique to another, from the large to the small screen, giving rise to problems and worries along the way, in both East and West. But the atmosphere and the framework differ.

3. Features of West Europe's audiovisual environment are:

- the ending of public service television's monopoly and the appearance of commercial channels,
- the increasing power of multinational multi-media firms,
- efforts by the various countries to achieve an international media policy on production and funding, transfrontier distribution of programmes, technical standards and HDTV, in particular,
- the acquisition by families of ever-more sophisticated equipment.

4. Speaking more generally and although the enthusiasm sparked by the somewhat romanticised launching of the "single market" in 1992 may well seem excessive, Europe of the Twelve is nonetheless launched on a process which will probably prove irreversible. The new philosophy involves "liberating" first and harmonising afterwards - and the latter only when it proves essential. One example - which may have enormous consequences - is the decision to liberate capital movements completely on 1 July 1990. Following on the free circulation of services in the banking and insurance sector, which is already a fact, this decision logically points to monetary union. It also creates a need for progress in the thorny field of tax harmonisation (1).

5. Another major decision, adopted by the EEC Council of Ministers on the eve of the Hannover summit, was that concerning the mutual recognition of diplomas. This opens the way to competition between national education systems, which have a powerful need to open themselves to European influences in the broadest sense ....

---

(1) The disparities here are considerable. Examples include:

Car insurance, which is taxed at 35% in France and 0% in Great Britain; the fixed levy on investment income, taxed at 27% in France and envisaged at 10% in the Federal Republic of Germany; the declaration of income paid by banks to their clients, which is obligatory only in France, the Netherlands and Denmark.

6. In a changing situation like this, it is hard to see how national regulations on films can remain the same in Western Europe. Indeed, it is surprising that the many meetings and colloquies held in 1988 have had little or nothing to say about the effects of the imminent "internal market". Genuinely free movement of European film and television staff, with inevitably beneficial effects on the fostering of new talents, calls for objective and thorough analysis, extending to such aspects as training and access to employment. As for funding, we shall ultimately have to face the fact that the various aid systems are constantly failing in their aim of structural improvement (1).

This makes a European review of funding essential, particularly since "1992" will inevitably plunge the cinema into a new economic and legal situation. Moreover, conclusions are already being drawn in some quarters. Luxembourg, for instance, has just passed a law which offers tax concessions in excess of 30% and "goes well beyond the French SOFICA machinery" for the purpose of encouraging audio-visual production (2). For its part, the Brussels Commission has launched the "MEDIA Programme", which is already yielding first practical effects, and is backed by the EURIMAGES Plan, which has the support of several film ministers in Europe.

7. Finally, there is the technological and industrial context, which is at least as variable - if not unpredictable - as the economic context, and which also imposes a series of constraints on the film sector. Since the solution appears to lie more in flexibility and rapid reaction on the part of operators than in the comfort - more apparent than real - offered by regulations and subsidies, it may well be a psychological revolution that the film sector in Western Europe needs most of all. And I would certainly be best to talk a little less about culture and national identity, and a little more about the reasons which lead a majority of European consumers to prefer non-European to European productions on both the small and large screens. In other words, we must set about winning back the European market even before we start thinking about redressing the film trade balance, which is shamefully to our disadvantage (3).

- 
- (1) Cf "Les aides au Cinéma en Europe" - C DEGAND, Baden-Baden, 12-14 April 1988, European Seminar on Film-Making.
  - (2) The Grand Duchy also plans to co-operate with SES (the company which is launching the ASTRA satellite) in establishing a "European Teleport", which would act as a real clearing house and centre for the audiovisual media in Europe.
  - (3) ITALY: in the first six months of 1988, cinema and television film imports (\$226.6 million) were 6.5 times greater than exports (\$33 million), and 25 times greater for television films alone; in the Federal Republic of Germany, imports were 6.7 times greater than exports in 1983. The American cinema, on the other hand, earned more than \$900 million from world exports (approximately half of them to Europe!), amounting to approximately three-quarters of American receipts.

8. The media in Eastern Europe are also exposed, however, to various uncertainties. They are not immune to the shockwave caused by the new direction taken by Soviet policy. Perestroika is no longer a desire, but has started to be put into practice when the law on State businesses, the keystone of Mr Gorbachev's reform, came into force on 1 January 1988. However, in the immediate future, at least, the Soviet economy could well be a scene of imbalance and contradictions because of the coexistence of two philosophies. For example, self-financing might well prove an extremely difficult target for firms' officials who have no control over prices, which continue to be set by the central authority, and it is also a fact that at least 90% of production is ordered by the state. Moreover, even within the "Apparat", agreement is not total. Egor Ligachev, who is thought to have considerable reservations regarding the reforms, expressed the view (speaking on TV on 5 July 1988) that "the market is not a cure-all", and added that the Western model, based on private property, "is totally unacceptable for the economic system of the socialist countries ...". It is true that Mr Gorbachev himself forecast chaotic progress towards the new 5-year plan of 1991, a year by which it is intended that the reforms of funding, pricing and wages will have been completed (1). In the USSR and beyond, there remains uncertainty about the repercussions of the reforms and about the operation of the media sector. But at the end of the day, does not the difference in environments make East-West dialogue more worthwhile?

9. East-West relations have already been the subject of work by the Council of Europe and were covered in Resolution 866 (1986), which was adopted by the Assembly on 25 September 1986. And on 10 September 1986 an opinion (proposed by the Rapporteur, Mrs Hawlicek, for the Committee on Culture and Education) on East-West relations in the sphere of culture and education was adopted.

Moreover, a working party was set up by the EEC and the Council of Europe in 1987 to pave the way for a foundation to study Eastern Europe, and a draft statute was adopted on 10 March 1988. A conference is now scheduled for November in Florence or Strasbourg.

10. As for the Opinion of 10 September 1986, it noted that the Cultural Forum in Budapest in the autumn of 1985 had constituted a major step forward. Subsequently, from 11-14 June 1987, Mr Marcelino Oreja, Secretary General of the Council of Europe, went to Budapest and met, among others, the Foreign Minister and Gabor Göböllyös, Education and Culture Minister. The subject of joint projects, on such matters as the mutual recognition of educational qualifications and language teaching, was raised. Mr Oreja said that cultural co-operation could only be strengthened if we started with modest, practical projects and worked on specific programmes, with specific aims in mind (cf "Forum", October 1987).

---

(1) Similarly, in Bulgaria, the Communist Party (at a special meeting on 28 and 29 January 1988) took pains to point out that the change would take far longer to achieve than had initially been expected ...

11. As we look ahead to such practical action and specific objectives, the recent American-Soviet initiative is worthy of special attention. As already mentioned, June 1987 saw the setting up by Soviet and American film-makers of a body known as the "American Soviet Film Initiative" (ASFI), for the purpose of developing contacts and co-operation between the two communities. Following the Russians' visit to the USA, the Americans went to the USSR in January 1988. On that occasion, there was apparently a good atmosphere of cultural interchange, and the meeting provided an opportunity to specify the purpose of the ASFI, ie to develop closer working relations between the two film communities, with a view to improving the distribution of each country's films in the other (1). A decision was even taken that the ASFI would produce a documentary, "The Mirror of the Super-Powers", reviewing the stereotypes widely found in each country.

12. It is therefore conceivable that efforts to set up a body of this type with a view to giving Europe a permanent platform for contacts and exchanges, which would be in the spirit of the Budapest Forum, could be one of the main topics - or even the focal point - of the discussions at Orvieto. These discussions would lay the foundations for the setting up and operation of the planned unit. The other topics would be considered from a new angle, in the knowledge of the existence of this unit, which, it must be made clear from the outset, would not be detrimental to existing East-West events, but would in contrast help these to run more smoothly.

---

(1) Members of the delegation included actors, producers, specialised legal experts and the Briton, David Puttnam.



A P P E N D I X I

E U R O P E

1. Cinema: summary statistics (population/households, cinemas, spectators, etc)
2. Cinema: statistics, Eastern Europe
3. Satellites Western Europe (in service or projected)
4. Films shown - TV Western Europe
5. Cable and VCRs
6. Taxation - Western Europe (VAT and all taxes)

1. STATISTICS

(+ = households in millions)

COUNTRY (population in millions)	CINEMAS (1)	SPEC- TATORS (in millions) (2)	GROSS TAKINGS * (national currency) (3)	AVERAGE TICKET		PERCENTAGE OF PROFITS		NATIONAL FILM PRODUCTION (7)	NEW FILMS DIS- BUTED (8)
				nat. cur. (4)	ECU (4bis)	national production (5)	U.S. Films (6)		
Fed. Rep. Germany (62)  + 25.3	1981	141.3	941	6.66	(2.64)	18.7 %	52.9 %	76	311
	1982	124.5	846.1	6.80	(2.86)	11.3 %	55.4 %	70	314
	1983	125.2	872.3	6.96	(3.06)	14.1 %	60.4 %	77	310
	1984	112.1	808.5	7.21	(3.22)	16.8 %	65.8 %	75	
	1985	104.2	773.9	7.43		20.0 %			
AUSTRIA  + 2.7	1980	17.7	696.5	39.35	(2.18)				304
	1981	18.3							331
	1982	17.3	753	43.53	(2.60)			13	
	1983	18.1	861	47.56	(2.97)				
BELGIUM (9.8)  + 3.6	1980	21.6	2,060	95.4	(2.35)	5.0 %		6	
	1981	20.1	2,198	109.2	(2.64)			6	
	1982	20.5				5.0 %	40.0 %	6	
	1983	21.3						6	
DENMARK (5.1)  + 2.07	1980	15.7	261.4 (H. TSA)	16.46	(2.10)	23.4 %	44.5 %	12	
	1981	16.2	281.9	17.61	(2.22)	25.3 %		9	
	1982	14.3	329	23.33	(2.80)	20%	70 %	13	
	1983	13.7	287 (H.T.)					13	300
SPAIN (38)  + ...	1980	176.0	22,560	128.18	(1.28)	18.5 %	35.0 %	114	470
	1982	173.7	26,113	150.33	(1.46)	21.44 %		150	
	1982	156.0	27,000	173.08	(1.61)	22.2 %		146	
	1983	141.0	28,640	203	(1.59)	20.4 %	50.8 %	125	465
FRANCE (53.8)  + 19.6	1980	174.8	3,452.1	18.24	(3.01)	47.7 %	36.3 %	144	696
	1981	189.2	4,110.7	20.43	(3.18)	50.5 %	30.8 %	186	672
	1982	200.5	4,367.1	22.07	(3.25)	53.67 %	29.9 %	175	590
	1983	197.1	4,397.9	23.42	(3.40)	47.01 %	35.0 %	155	568
1984	187.3					49.62 %	161	525	
1985	172.3								

	(1)	(2)	(3)	(4)	4bis	(5)	(6)	(7)	(8)
UNITED KINGDOM	1980	1,576	135.7	1.41	(2.35)	15.0 %		38	330
	1981	1,533	135.8	1.63	(2.94)			32	252
	1982	1,439	106.8	1.80	(3.21)	15.0 %	80.0 %	29	218
	1983	1,304	65.7	1.87	(3.18)	15.0 %		42	350
	1984	1,271	53.8	1.91	(3.23)			53	
+ 19.9		70						58	
ITALY	1981	7,726	449.0 MM	2,087	(1.65)	44.1 %	32.6 %	103	
	1982	7,014	504.9 MM	2,585	(1.95)	46.1 %	32.0 %	114	382
	1983	6,361	505.2 MM	3,118	(2.30)	39.5 %	41.6 %	110	348
	1984	5,769	470.6 MM	3,750	(2.71)			103	345
	+ 18.5		131					89	
NETHERLANDS (14.1)	1980	553	213.14	7.64	(2.76)	12.5 %	46.2 %	11	336
	1981	553	212.8	7.97	(2.87)	12.4 %	46.2 %	11	371
	1982	557	188.936	8.59	(3.28)	12.6 %	51.4 %	13	
	1983	531	195.96	9.07	(3.57)	14.25 %	51.9 %	16	
	1984	486	160.7	9.31	(3.69)	19.5 %	60.4 %	12	
NORWAY	1980	444	207.5	11.97	(1.74)	6.4 %	40.0 %	10	261
	1981	458	227.7	13.88	(2.17)			10	306
	1982	450	238.7	15.95	(2.52)				
	1983	467	271.5	18.53	(2.85)	5.9 %	51.0 %	6	283
	1984	461	266.2	20.96	(3.27)			5	292
Portugal	1980	338	1.863	64.7	(0.95)				
	1981	371	2.110	81.5	(1.04)	1.0 %	44.0 %	22	316
	1982	371	2.391	104.3	(1.06)	0.7 %	47.0 %	4	
	1983							5	
	+ 2.3		21						
SWEDEN* (9.3)	1980	1,239	457.2	18.36	(3.12)	12.0 %		26	306
	1981	1,252	463.6	20.16	(3.57)	23.0 %		25	329
	1982	1,256	447.5	21.01	(3.42)	23.8 %		18	311
	1983	1,236	473	24.89	(3.64)	24 %	70 %	23	
	+ 3.5		17.1		(4.19)				

	(1)	(2)	(3)	(4)	4bis	(5)	(6)	(7)	(8)
SWITZER- LAND	461	20.4	155	7.71	(3.88)	2.8 %	47.7 %		402
1982	466	20.1	161.6	8.17	(4.37)	2.3 %	51.2 %		426
1983	445	19.7				1.6 %	58.6 %	20	353
1984	441	17.9				4.4 %			
1985	16.4								
+ 2.5									
FINLAND	352	10.0	133.7	13.38	(2.59)	15.4 %		12	236
1981	362	9.4	140.7	14.97	(3.12)	13.7 %		14	262
1982	357	9.0	148.7	16.91	(3.59)	16.2 %		17	214
1983	368	9.1	172.5	19	(3.83)	11.9 %		13	224
1984	370	7.9	164	20.76	(4.39)				222
+ 1.7									
14 COUNTRIES	23,400	APPROX 750							
U.S.A.	18,144	1,027	2,978	2.90	(2.59)			205	330
1982	18,020	1,165	3,449	2.93	(2.99)			184	365
1983	18,772	1,197	3,766	3.15	(3.53)			249	412
1984	19,589	1,190	4,036	3.40	(4.30)			316	452
1985	20,035	1,060	3,750	3.61				348	
+ 79									
MOROCCO	240	43.6	109.3	2.50				10	372
1980									
1981									
1982									
1983									
(20)									
-----									
JAPAN	2,298	149.4	163.2	1,093	(4.45)	54.5 %		332	555
1982	2,267	153.3	169.5	1,092	(4.48)	51.1 %		322	520
1983	2,239	170.41	186.3	1,093	(5.17)	52.6 %		317	498
1984	2,191	150.5	172.2	1,144	(6.11)	48.5 %		333	565
1985	2,137	155.1				50.9 %		319	583
+ 36.2									

(3) In millions except for Italy (in thousands of millions of Lire) and Japan (in thousands of millions of Yen)  
 (\*) For Sweden the figures are for the year beginning 1 July  
 Example: the 1981 figures cover the period from 1.7.81. to 30.6.82

The spread of cinema "complexes" means that the figures in column 1 tend to indicate the number of "screens" (auditoria) rather than the number of "sites".

(\*\*) 1986 production = 515 films (+56%) including 161 by the "Majors" and 218 made outside the U.S.A.

2. Eastern Europe

SOME KEY FIGURES (1986)

	(1) POPULATION (in millions)		(2) SPECTATORS (in millions)	(3) NATIONAL CINEMA (% of entries)	(4) AVERAGE TICKET (FF)	(5) DISTRIBUTION OF FOREIGN FILMS (West- European)	(6) TV SETS (in millions)	NUMBER OF CINEMAS
		Annual frequency of cinema going per inhabitant						
USSR	272.5	14.7	4.000 0	70	2.50	107	90.0	90,000
POLAND	36.5	2.7	100.0	30	1.50	140(29)	9.0	3,232
YUGOSLAVIA	23.1	3.5	80.0	30	1.80	164	5.0	1,278
ROMANIA	22.8	8.9	204	46	2.40	90	3.8	630
DDR	16.7	4.2	70.0	-	3.10	106(40)	6.1	800
CZECHOS- LOVAKIA	15.4	5	76.6	-	4.20	150	4.5	2,801
HUNGARY	10.7	6.3	68.0	18	3.80	161	3.0	3,600
BULGARIA	9.0	10.3	93.2	-	2.80	170	-	3,250
Total 7 countries	134.2	5.2	692.8				31.4	

As far as video is concerned, the market is very underdeveloped (500,000 VCR's in the USSR, 150,000 in Czechoslovakia).

USSR: There are only about 5,000 cinemas which operate permanently, and which bring in approximately 85% of total receipts.

HUNGARY: In 1987, there were 55.8 million spectators (a drop of 17.5%) in 3,278 cinemas; Hungarian films accounted for 20.2%

CHINA: The annual number of cinema-goers is estimated at 20,000 million; the 120 Chinese films account for 63-75% of the market. The average production cost per film is 7-8 million Yuan (1-1.2 million FF).

The "Lettre Internationale" of Unifrance Film - September 1987 + CD estimates.

3. COMMUNICATION SATELLITES IN EUROPE  
(IN SERVICE OR FORESEEN)

C L A S S	SATELLITE	OPERATOR	SERVICE	NUMBER OF CHANNELS	LAUNCH DATE	ANTICIPATED LIFE (years)	ESTIMATED COST (in million ECUs/satellite)	NUMBER OF SATELLITES IN THE SYSTEM	CURRENT SITUATION
COMMUNICATION SATELLITES	INTELSAT V	Intelsat	FSS	16	since the 60's	7	-	15	OPERATIONAL
	EUTELSAT F-1	Entelsat	FSS	10	Oct. 83	7	450 (1)	4	OPERATIONAL
	EUTELSAT F-2	Entelsat	FSS	16	1989/90	7	400 (1)	4	IN CONSTRUCTION
	TELECOM IB	DGT-France Câble de Radio	FSS	6	Jan. 85	7	500 (1)	3	OPERATIONAL
BROADCASTING SATELLITES	TV-SAT 1	Deutsche Bundespost (DBP)	DBS	4	Oct. 87	7-9	240 (2)	2	TERMINATED
	TV-SAT 2	Deutsche Bundespost	DBS	5	Oct. 89	7-9	170 (2)	2	CONTRACTED
	TDF-I I	Télédiffusion de France	DBS	4	Apr. 88	7-9	250 (2)	2	TERMINATED
	TDF-I II	Télédiffusion de France	DBS	5	Apr. 88	7-9	140 (2)	2	CONTRACTED
	TELE-X	Notelsat	DBS	4	Nov. 88	7-9	250 (1)	2	IN CONSTRUCTION
	BSB	British Satellite Broadcasting	DBS	3	Aug. 89	10	300 (1)	2	CONTRACTED
DIRECT BROADCASTING AND MIXED SATELLITES	ASTRA	Société européenne des satellites (SES)	FSS	16	Sept 88	10	180 (2)	2	IN CONSTRUCTION
	OLYMPUS I	Agence européenne de l'espace	FSS/DBS	4/2 (3)	July 89	7		1	IN CONSTRUCTION
	DFS. KOPERNIKUS	Deutsche Bundespost	FSS	10	Oct 88	10	375 (1)	3	IN CONSTRUCTION
	ATLANTIS-SAT	Hughes Comm. (USA) + partenaires irlandais	FSS/DBS	8/5 (3)	1989/90	10	400	2	CONTRACTED

- (1) Total investment including research and development, launch, etc.  
 (2) Cost of the satellite alone, without launch, etc  
 (3) (FSS) Fixed Satellite Service, (DBS) Direct Broadcasting Satellite.

Source : Georg Lichael LUYKEN

"Médias pouvoirs" -Janv.-Mars/88 et "Media Perspektiven" 10/87

4. Films shown - TV (Western Europe)

NUMBER OF FILMS SHOWN BY EUROPEAN TELEVISION CHANNELS IN 1985		
N.B. The same film may be shown several times, either by different stations - this is common in Italy - or more than once by the same channel in the case of pay-TV * approximate figure		
GERMANY (F.R.)	ZDF	345
	ARD	379
	3ème chaîne	992
	SAT -1	*570
AUSTRIA	ORF	769
BELGIUM	RTBF	250
	BRT (1984)	*680
CYPRUS	CyBC	120
DENMARK	DR	97
	The Voice (pay-tv)	*150
SPAIN	RTE-TV3	396
FINLAND	YLE (1984)	*180
	MTV	*120
	HTV (pay -tv)	*570
FRANCE	TF1	130
	A2	158
	FR3	212
	Canal Plus	*2300
	TV5	52
GRECE	ERT 1 & 2	*500
IRELAND	RTE (1984)	*395
ICELAND	RS	*146
ITALY	RAI (1984)	830
	RETEITALIA	2500
	autres privées	*3000
LUXEMBOURG	RTL	*250
	RTL-Plus	*470
NORWAY	NRK	75
NETHERLANDS	NOS et ass.	200
	ATN-FilmNet	*1480
PORTUGAL	RTP	210
UNITED KINGDOM	BBC	810
	ITV	360
	Channel 4	380
	Sky Channel	*500
	Première	*1560
SWEDEN	STV (1984)	*224
SWITZERLAND	SSR/SRG/TSI	845
	Teleclub	720
	Téléciné	105
TURKEY	TRT	312

Sources : Institut européen de la communication, d'après sources nationales, EBU.



5. Cable in TV

Cable networks, including community networks

COUNTRY	A Population (in millions)	B Number of households with TV (in millions)	C Number of links possible (millions)	D C/R ratio (%)	E Number of sub- scribers (millions)	F Percentage cable (%) E/D
USA	239	86,9	69,5	80	40,2	58
EEC at 12 then	322	108	18 (E)	17 (E)	11 (E)	65 (E)
Belgium	9,86	3,5	3,4	97	3,1	91
Denmark	5,12	2,2	0,4 (E)	18 (E)	0,2	50 (E)
Spain	38,4	9,5	NS	NS	NS	NS
France	55,2	19,5	0,8	4	0,4	50
Great Britain	56,6	20,6	1,2	5,8	0,2	17
Greece	9,9	2,9	NS	NS	NS	NS
Ireland	3,6	0,9	0,36	40	0,3	83
Italy	57	17,5	NS	NS	NS	NS
Luxembourg	0,36	0,13	NC	NC	0,07	NC
Netherlands	14,4	5,3	4,5 (E)	85 (E)	3,8	85 (E)
Portugal	10	2,8	NS	NS	NS	NS
Germany F.R.	61	23,1	6,7	29	2,3	34
Finland	4,9	1,7	0,37 (E)	22 (E)	0,26	70 (E)
Norway	4,1	1,5	0,63 (E)	42 (E)	0,38	60 (E)
Sweden	8,3	3,3	0,22 (E)	6,7 (E)	0,17	75 (E)
Switzerland	6,5	2,1	1,44 (E)	68 (E)	1,3	90 (E)

(E) = Estimate (NS) = Non-significant (NC) = Not known

Countries with highest percentage  
of VCRs in use:

United Kingdom and the  
Federal Republic of Germany

Countries with greatest  
use of cables:

BELGIUM and  
the NETHERLANDS

**MAGNETOSCOPES/VCR**

**25 LARGEST VIDEO POPULATIONS**

	1988 forecasts	
	yr end pop'n 000s	% TV homes %
1 United States	53,685	60.2
2 Japan	25,578	70.0
→3 United Kingdom	12,546	60.3
→4 German Fed Rep	12,056	53.4
→5 France	7,717	38.0
6 Canada	5,546	58.1
7 Australia	3,787	62.6
→8 Spain	3,755	36.6
→9 Italy	2,993	20.2
10 Brazil	2,785	15.0
→11 Netherlands	2,287	49.4
12 Korea	2,115	24.2
13 Taiwan	1,940	17.6
14 India	1,777	49.3
15 Turkey	1,725	40.5
16 Mexico	1,590	20.3
17 Saudi Arabia	1,451	51.7
→18 Sweden	1,256	37.9
19 Indonesia	975	22.9
→20 Austria	935	29.8
21 Venezuela	891	40.2
22 Hong Kong	882	64.0
→23 Belgium	879	26.3
→24 Switzerland	815	37.4
25 Egypt	805	13.8

EUR

6. Taxation in the Twelve

A.

As of internal product

	TOTAL (1)	VAT	Miscellaneous duties	Income tax	Other taxes	Social welfare contributions
Belgium	46,9	7,4	3,3	19,1	1,6	15,5
Denmark	49,2	9,9	6,3	27,9	3,2	1,9
Spain	28,8	4,1	3,6	8,1	1	12
France	45,6	9,1	4	7,8	4,8	19,9
Greece	35,1	6	7,5	6,2	3,2	12,2
Ireland	39,1	8,1	8,6	13,5	3,1	5,8
Italy	34,7	5	3,2	12,8	1,6	12,1
Luxembourg	42,8	5,5	4,5	19	2,9	10,9
Netherlands	45	7,3	3,3	11,9	2,8	19,7
Portugal	31,1	3,9	8,8	8	2,3	8,1
FRG	37,8	6	3,3	13,1	1,6	13,8
United Kingdom	38,1	6	5,3	14,8	5,3	6,7

(1) In 1985 = in % of National Internal Product

B.

VAT RATES

Harmonisation at 3.12.92  
The Brussels Commission  
proposes:  
- reduced rate: 4.9%  
- standard rate: 14.20%

	REDUCED RATE	STANDARD RATE	SUPPLEMENTARY RATE
Belgium	1 and 6	17 and 19	25 and 33
Denmark	—	22	—
Spain	6	12	33
France	2.1 and 4 2.5 and 7	18,6	33
Greece	6	16	36
Ireland	0 and 1.7 10	25	—
Italy	2 and 9	18	38
Luxembourg	3 and 6	12	—
Netherlands	6	20	—
Portugal	0 and 8	18	30
FRG	7	14	—
United Kingdom	—	15	—

C.

TAXATION: BOOKS AND WORKS OF ART ARE TAXED AT VERY DIFFERENT RATES  
IN DIFFERENT MEMBER STATES

BRUSSELS (EU), Thursday 4 April 1985. Replying to a written question (Nro. 1487.84) by Mr J Vandemeulebroucke (Arc-en-Ciel, Belgium), the Commission provided the following information: VAT rates for works of art and books are as follows in the member states:

	WORKS OF ART	BOOKS
Belgium	6 %	6 %
Denmark	22 %	22 %
Fed. Rep. of Germany	7 %	7 %
France	18,60 %	7 %
Luxembourg	12 %	6 %
Italy	20 %	2 %
Ireland	23 %	0 %
Netherlands	5 %	5 %
United Kingdom	15 %	0 %

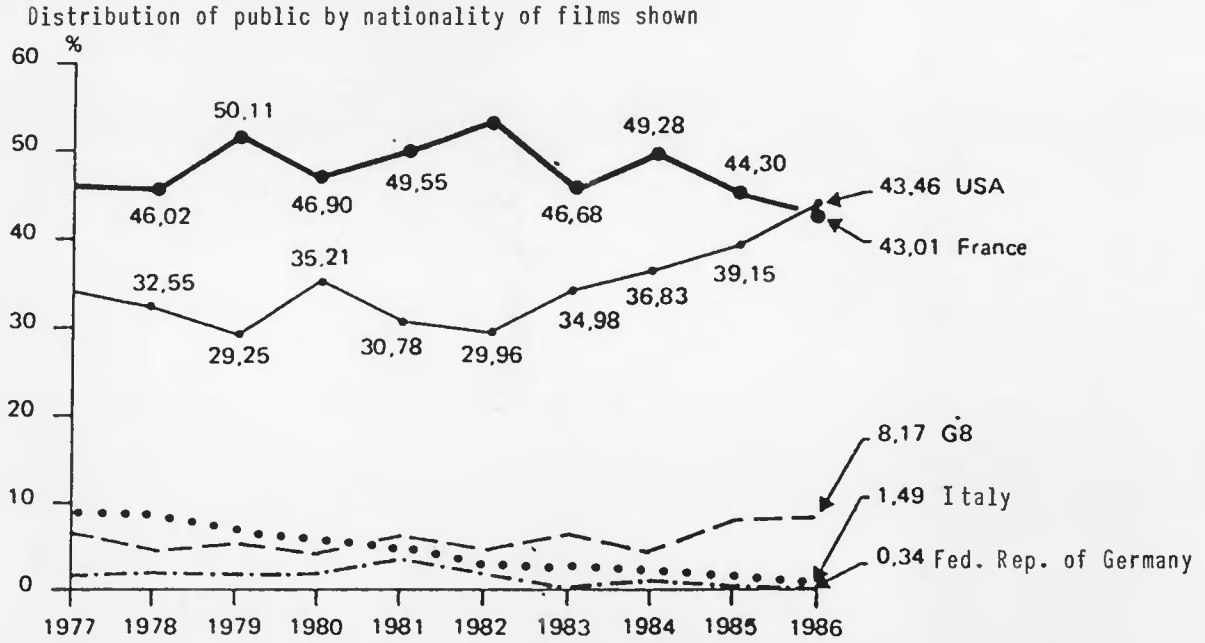
In its Proposal for a 19th Directive, the Commission proposed to the Council that sales of works of art by artists themselves should be exempt from tax. The Commission hopes that the Council will, in the next few months, resume its work on harmonised taxation of works of art, antiques and collectors' items, in connection with the Proposal for a 7th Directive on second-hand goods, which is still pending before it.

A P P E N D I X II

CINEMA AND TELEVISION  
IN FRANCE

1. CINEMA: Cinema-going public - origin of films seen
2. : Cinema-going public - frequency of attendance
3. : Distribution of receipts
4. : Film production - funding
5. TELEVISION: Time spent watching;
6. : Programming
7. : The organisation of TV in France
  - (a) "La Sept" channel
  - (b) "TV 5" channel
  - (c) Pay TV - "Canal Plus"
8. : Subsidies - Audio-visual production

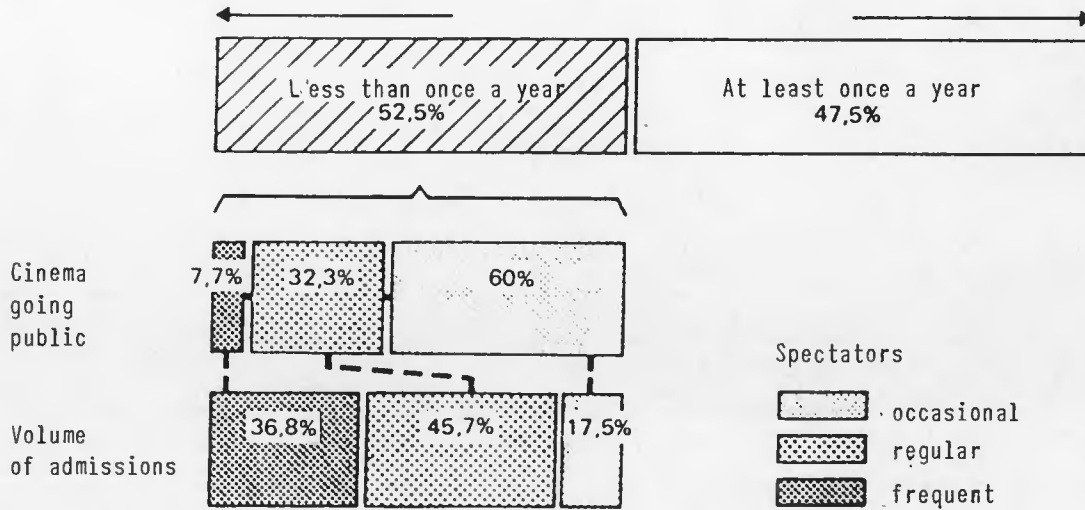
1. Cinema-going public - origin of films seen



Source : Informations, CNC, Bilan 1986, Supplément au n° 213, mai-juin 1987

2. Cinema-going public - frequency of attendance

Cinema-going public above age 15

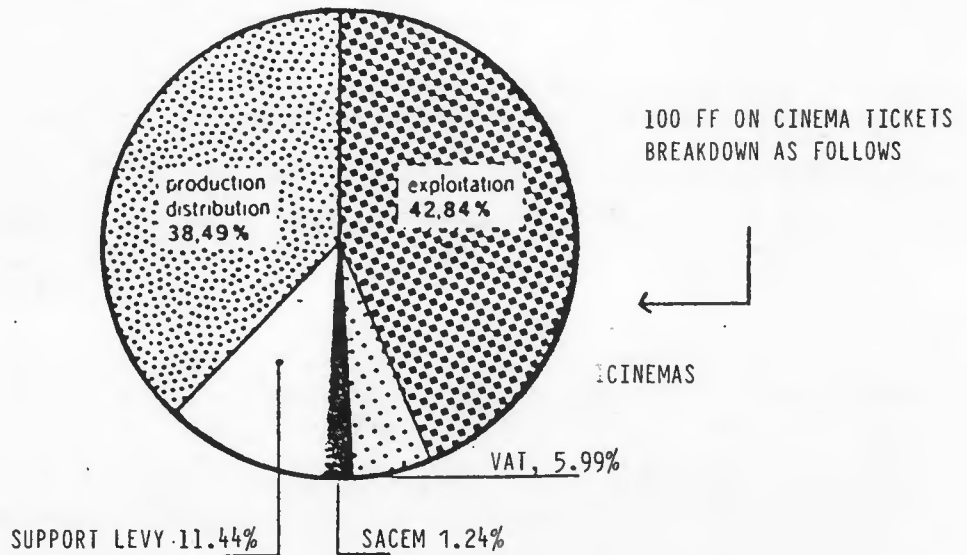


Source Informations, CNC, Bilan 1986, Supplément au n° 213, mai-juin 1987

Concentration of attendance

In 1986, 13 films attracted audiences in excess of 2 million, and accounted for 28% of total attendance. There were 37 films which attracted audiences in excess of 1 million. These accounted for 52% of total attendance.

3. Distribution of receipts 1986 in France



Source: Informations CNC Bilan 1986. Supplement to No. 213  
May-June 1987

4. Production of films in France  
Funding 1987

(Number of films in this bracket)	CONTRIBUTION		SOFICA	Finan- cial Support	Select- ive Aid	TV		Shares	Loans	Video	ON ACCOUNT		TOTAL
	France	Others				contri- bution	Rights				France	Others	
More than 20 million etc 18 films	200 539 30.9%	35 262 5.4%	95 500 11.7%	37 945 5.8%	16 400 2.5%	45 310 7%	72 450 11.2%	8 090 1.3%	17 747 2.7%	2 100 0.3%	63 050 9.7%	14 500 11.5%	648 888 100%
10-20 million etc 53 films	208 385 27.5%	36 123 4.8%	85 087 11.2%	23 176 3%	40 345 5.3%	67 002 8.5%	126 350 16.7%	41 621 5.5%	60 341 8%	7 800 1%	43 540 5.7%	18 850 2.5%	758 626 100%
8-10 million etc 6 films	13 731 24.5%	1 735 3.1%	5 650 10.1%	386 0.1%	4 500 8%	2 500 4.6%	6 800 12.1%	7 814 14%	7 792 13.9%	1 050 1.9%	3 700 6.6%	300 0.5%	56 030 100%
5-8 million etc 12 films	25 725 30.4%	3 650 4.2%	3 900 4.6%	4 770 5.6%	8 550 10.1%	4 100 4.9%	8 950 10.6%	4 219 5%	10 242 12.1%	800 1%	3 890 4.6%	5 700 6.8%	84 496 100%
3-5 million etc 15 films	23 805 37.2%	2 375 3.7%	1 000 1.6%	730 1.1%	3 050 4.3%	4 535 7.1%	4 400 6.9%	7 694 12%	7 908 12.4%	325 0.5%	3 200 5%	4 950 7.7%	63 972 100%
2-3 million etc 3 films	3 446 43.7%	-	-	100 1.3%	500 6.3%	-	-	1 212 15.4%	530 6.7%	-	-	2 100 26.6%	7 888 100%
1-2 million etc 5 films	3 139 49.1%	-	-	665 9.6%	-	-	-	1 039 15.6%	1 170 16.8%	-	700 10%	200 2.9%	6 963 100%
Less than 1 million 1 film	201 34.6%	-	-	-	-	-	-	225 38.7%	155 26.7%	-	-	-	581 100%
TOTAL: 113 films	478 971 29.4%	79 145 4.9%	171 137 10.5%	67 767 4.2%	73 345 4.5%	123 527 7.6%	219 950 13.4%	71 970 4.4%	105 885 6.5%	12 075 0.7%	118 080 17.3%	106 600 6.6%	1 627 452 100%

Source: CNC

5. The Television Audience

Time spent watching television

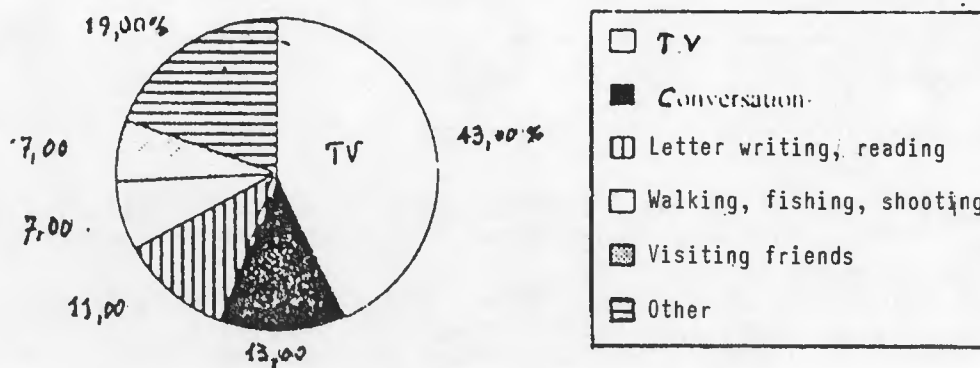
The place of television in French leisure time

TRENDS FOR ADULTS, 1975-76/1985-86

	1975-1976	1985-1986	Change
LEISURE TIME including:	3h28	4h04	+ 36mn
TV	1h22	1h48	+ 26mn
Sport	3mn	8mn	+ 3mn
Live entertainment, outings,	5mn	8mn	+ 3mn
Games	8mn	11mn	+ 3mn

NB: Monday/Sunday average for over-18s

Use of leisure time by over-15s in 1985-1986



Total leisure time: 4 hours

Source: INSEE  
Survey on the use of time in France

6. Programming

Weekly channel programming, autumn 1987

	TF1	A2	FR3	Canal+	LA5	M6
News (reportage, commentary)	14h	28h	13h	3h30	7h	8h40
Fiction (series, TV and cinema films)	36h	30h	20h	74h (1)	90h (2)	63h
Entertainment (variety, music, drama)	14h	8h	4h30	-	-	29h20 (3)
Game shows	12h	6h	6h	-	6h	-
Documentaries, magazines	4h	17h	26h (4)	5h	-	11h20
Programmes for young people	5h	10h	1h30	7h		
Sport	-	3h	1h30	6h		
Other	35h	13h	28h30	45h	30h	-
TOTAL	120h	115h	101h	140h30	133h	112h20

- (1) Canal Plus, the cinema channel, shows an average of six films every day, each film being shown six times over a two-week period.
- (2) Mainly series.
- (3) M6 remains strong on music, following the example of the concession-holding company which preceded it (see conditions of licence).
- (4) Includes early afternoon repeats (eg "Océaniques", "Thalassa", etc).

Television in the home

In 1987, 20 million homes had at least one television set, ie 94.6% of the 21.15 million homes in France. The total number of films shown on all channels was 1,288. The ordinary channels showed 892 films. Of these, 512 (57%) were French, and 272 (30%) American, while 105 (12%) came from other EEC countries. Canal Plus showed 396 films - 198 French, 151 American, and 32 from other EEC countries.



7. The organisation of television in France

a. La SEPT

- Name:** Société d'Édition de Programmes de  
Television  
Will become the Société Européenne  
de Programmes de Télévision, the new  
title symbolising transition to status  
of broadcasting company (scheduled for  
1988)
- Form of company**
- Management:** President: Georges Duby  
Vice-President: Michael Guy  
Director General: Jean-Loup Arnaud  
Deputy Director General: Victor Rocaries  
There is a "programme committee",  
consisting of leading figures from the  
world of culture. This decides  
programme policy
- Address:** Le Cosmos, 35 quai André Citroën  
75015 Paris (Tel. 40.59.39.77)
- Main dates in the history of the channel**
- 1986 (21 February): Establishment of La Sept, with FR3 as  
the main share-holder (45%), and the  
State (25%), the INA (15%) and Radio-  
France (15%) dividing the rest. It  
takes the form of a company with a  
managing board and a supervising  
board.
- 1986 (15 February): Bernard Faivre d'Arcier becomes President  
of the company, which launches its  
production activities. Its aim is to be  
a cultural channel with a European role.
- 1986 (October): Georges Duby, historian and professor at  
the Collège de France, replaces  
Mr Faivre d'Arcier as President of the  
company
- 1987 (4 February): Agreement with FR3 on the broadcasting  
of regular Sept programmes, FR3  
participation in programme production,  
and the reservation of several days  
every year for the exclusive broadcasting  
of the Sept's programme
- 1987 (May): First of the Sept's programmes broadcast  
on FR3
- 1987 (September): The Sept provides regular programmes on  
FR3 ("Océaniques", entertainment, fiction)

b. TV5  
(broadcasting via ECS 1 satellite)

Countries covered at least monthly	Homes receiving TV5	Comments
EEC France Fed. Rep. of Germany Belgium Denmark Netherlands Luxembourg Great Britain Spain Netherlands  Greece	74,000 env 2,340,000 1,050,000 - 2,120,000 - - -	French community        A few reception points Recently in Athens
EUROPE OUTSIDE THE EEC Austria Finland Norway Sweden Switzerland Iceland  Portugal Yugoslavia Hungary	- - 500,000 - 160,000 - - - -	Isolated recetion points      Recently in Budapest
NORTH AFRICA Morocco Tunisia	- -	
AMERICA Canada		Quebec, Ontario, part of Manitoba Scheduled for April 1988

- (1) These are cable-linked homes, able to receive TV5. See the chapter on cable.
- (2) Pending extension to Canada, TV5 has, since 1979, been supplying 2,100 hours of programmes to TVF 099, the Quebec cable network.

Source: TV5 and the information and advertising study quoted in the Péricard report, "La politique audiovisuelle de la France".

c. CANAL PLUS

Name: CANAL PLUS

Form: Limited company

Management: President: André Rousselet  
Director General: Pierre Lescure  
Deputy Director General:  
Jean-Claude Dumoulin

Address: 78, rue Olivier de Serres,  
75015 Paris (Tel. 445.33.74.74)

Main dates in the history of the channel:

1983 (October): The government favours establishment of a fourth (pay) channel

1983 (December): A company is set up to operate the fourth channel. A public service concession (not published until March 1986) is granted for a period of 12 years, and agreed between the Havas Agency and the state. The channel undertakes to carry no advertising, but to rely solely on sponsorship, and is granted special conditions for the showing of recent films.

1984 (January): André Rousselet becomes Chairman and 186,000 subscribers

1985 (4 November): First broadcasts on Canal Plus, with 186,000 subscribers

1985 (16 January): The President of the Republic announces that two new coded commercial channels shortly be authorised

1985 (February) Renegotiation of conditions for the broadcasting of feature films with the Bureau de liaison des industries cinématographiques (BLIC = Film Industries Liaison Bureau)

1985 (6 March): Canal Plus is authorised to seek advertising revenue

1985 (16 March) The volume of uncoded broadcasts increases from 1 hour 15 minutes to 4 hours 30 minutes a day (ie 7-9 am 6-8.30 pm). The number of feature films shown every year increases to 365. The broadcasting area is extended to include the 'départements' in the West

1986 (23 April): André Rousselet resigns as Chairman and Managing Director of the Havas Group, but retains his position at Canal Plus

1986 (May): The number of subscribers reaches 1 million

1987 (September): The number of subscribers reaches 2 million

1987 (26 November): Canal Plus issues shares on the second stock market (8.52% of the capital)

8. Types of aid available for audiovisual production

<p>The programme industries support account (1) 1987 Budget: 340 million FF</p>	<p>Automatic aid 238 million FF</p>	<p>Automatically granted to firms commissioned to produce fiction and entertainment programmes which are subsequently broadcast</p>
	<p>Selective aid 102 million FF</p>	<p>Granted on the basis of a committee's opinion Intended for those who do not receive automatic aid (fiction, entertainment) and for other types of programme: documentaries, cultural magazines, live entertainment ...</p>
<p>Government (2)</p>	<p>Communication grants from ministries</p>	<p>50% of the grants come from the Ministry of Culture, 25% from the Ministry of Foreign Affairs</p>
<p>The audiovisual creation fund 1987 Budget: of 20.7 million FF</p>	<p>Supplementary grants</p>	<p>Support for organisational initiatives programme production, financing of the international audio-visual fund, and for writers (this last is increasing)</p>
<p>Arcanal</p>	<p>Body responsible to the Audio-visual Programmes Directorate of the CNC (National Cinema Centre)</p>	<p>Production: based on live entertainment (dance, theatre ...) Culture: distribution of programmes to the cable networks Cinéculture: distribution of programmes in the non-commercial sector.</p>

(1) Funded from a tax and levy on TV channel revenue, managed by the Audiovisual Programmes Directorate of the CNC.

(2) The CNC centralises payments.

Source: CNC, Information CNC, No. 215, September-October 1987

**OPTIMISTIC AND PESSIMISTIC IDEAS ON  
THE EAST-WEST EXCHANGE OF EUROPEAN VISUAL CULTURE**

by Josef MARX

Director of the Hungarian Film Institute

In his report on "The economic-cultural relationship between film, television and video in audiovisual Europe towards 1992", published by the 1988 Cannes special issue of *Cinema d'oggi*, Angelo Zaccone Teodosi, Head of Anica Research Department, wittily sums up the opinion of "optimists" and "pessimists" about one of the greatest challenges of our era: the audiovisual revolution which we fortunately or unfortunately (here I also seem to join the optimist-pessimist polarisation) witness and also make ourselves. As far as the technology is concerned the author of the report may be right when he says that countries with poorer audiovisual supply are to be found beyond the member countries of the European Community, but I can establish that the researchers and cultural factors of Central and East European countries have "joined" the above-mentioned polarisation, and they judge the now emerging satellite era of the audiovisual revolution either from an optimistic or a pessimistic angle, just like their Western European colleagues. Another similar phenomenon may be that in recent years this polarisation between the two extremes has not lessened but the controversy seemed to become more acrimonious. The reason for this may be that after the situation of the earlier period which had been calculated with presumptions and predictions, circumstances have become tangible: video has also joined the argument between television and the cinema, today we may speak about not only theoretical gains and losses but also about different analyses of real situations.

I think it would be more important to call attention to major differences instead of treating the common features. For instance, if I translate all the products of the optimistic and pessimistic views in the field of communication and cultural theory into the Central and East European "mentality", I shall immediately find myself in the world of politics, since the above described polarisation in this region of Europe may best be described with the notions of liberalism and conservatism. It is no mere chance, because visual culture here is still in direct connection with the industrial-economic infrastructure on which it exists, and the quality of this industrial-economic infrastructure (its development and decline) has undoubtedly welded with the state of the political structures of Central and Eastern Europe, a state which is regarded today as transitional.

I have to emphasise here that the argument between liberalism and conservatism, no matter how familiar it sounds, by no means implies the common ideological polarisation in today's United States, but rather the old, so to say ancient world of ideas that contains the views of peoples living in the eastern fringe of Europe. The relation of centre and fringe (and this is not only a theoretical construction) but a historical experience of Central and East European peoples for several centuries) may be negative: ie the fringe is ready to receive these values. But in any case penetration is directed from the West to the East, while movement in the opposite direction, which cannot be offset by the emigrants' and guest workers' modern migration, is not going on in the same sphere of values.

So our optimists and pessimists carry on their debates about the audiovisual challenge in such a politically sensitive sphere where it would be impossible to make such a remark as Adolf Muschg, the excellent Swiss literary expert allowed himself at a symposium for intellectuals on the "European Dream" in West Berlin, when he said that Switzerland did not have any national culture.

Hungarian and Polish, Czech and Slovak, Bulgarian and Romanian, Russian and Baltic researchers, let alone those of the different German-speaking nations, all agree that above the economic and social structures (thus avoiding their problematic features) there is a value, the national characteristic, a sense of which, the sense of the national identity, saves the nation from dissolving in a bigger ethnic community and from a cosmopolitan pseudo-culture for which the consumer society may well be blamed. The problems of ancient tribes as well as young nations are manifested in such a declaration of the importance of national pride (and the declaration is again justified by historical experiences). The main point of this declaration is that these nations regard their history, an important source of their national pride, as one of the most significant constituents of the present which it would be anti-national to forget. (Or any measure to make people forget it as genocide: Romania, faithful to the Great Romania concept started to homogenise national minorities not with a bulldozer but with "school reform" which banned the teaching of Hungarian history in Hungarian national schools).

So it is easy to understand that in these regions a "European" can easily get the label "rootless cosmopolitan", and, vice versa, anyone emphasising the continuity of national existence may be branded as an isolationist conservative. And though it is so easy to give different labels, it is a lot more difficult to maintain the view of objective deliberation. In addition to this the audiovisual koine is also a political issue from another point of view: all three media, but especially television, extend as a means of political power their sphere of authority to the most intimate fields of culture. This is an important Central and East European peculiarity: political consciousness has gained primacy over any other intellectual sphere (here we have to emphasise again the role of history: these peoples and nations still have the bitter experience that their fate has always been swayed according to the prevailing needs of external political forces without any ethnic or cultural considerations). But the opposite also applies: regional traditional artistic manifestations, from literature to fine arts and music have also penetrated into the political sphere and have been accepted there too, not only in the period of romanticism but also in our days. This tradition has been taken over by the visual culture of our century, in some cases it has been reinforced by it: for instance, the strong political implications of works of art was an unquestionable characteristic of the important periods of Soviet, Polish and Hungarian film, which is very unusual in Western Europe or in the United States.

Here I have to note that the situation described as a typical exchange (barter) situation by Claude Degand in the Introductory Working Paper for this colloquy is also a political matter: "a variety of vendors (West) versus a single (?) buyer (East) (point 6). The state monopoly of foreign trade can already be found among the documents of the Plot of the Equals ((?)/Babeuf) which proves that communistic isolationism is not an eastern invention. It is even older than the communistic idea, it becomes necessary to regulate the connections with strangers in every case when the identity (with an older word "mission") of the system is endangered by the inevitably different sense of values or simply different quality of existence of the "alien element".

For Central and Eastern Europe it is apparently not the solution to the technical problems of cultural exchange that really matters, since if western sellers need more eastern buyers, they will have them (for example, there is a strong tendency in Hungary to eliminate the foreign trade monopoly), but it would be more important to resolve the situation regarded as paradoxical also by Claude Degand: to speed up the movement of the exchange process from East to West, because the intellectuals of the regions would welcome this change not as a trade activity but as a sign of therapy for East-West schizophrenia.

This schizophrenia is real: as a consequence of the factors outlined above in every Central and East European country at least three different senses of identity are striving to gain predominance: 1. the socialist-communist identity with political purposes very strongly influenced by politics, 2. an identity based on the history of the country linked to popular agricultural values and in contradiction with present day, 3. the national image of a given country in Western Europe which has two different types: the satellite country or the pseudo-identity of the romanticism of the last century which is not able to size up the present situation. The three identities, which are totally different in several respects, automatically give birth to at least three different senses of values about culture as a result of which Central and East European culture is constantly criticised for the neglect of one or the other sense of values. And without forcing any shallow psychological implications we may say that hard feelings often result in isolation.

In our age, however, it is impossible to avoid audiovisual influences, technology has made the borders senseless, and, as seclusion becomes impossible, there is growing concern for the prevailing situation. Angelo Zaccone Teodosi's report discloses a figure which may make the European fringe feel a little relieved: we are also "in Europe", as the fact that the audiovisual market of Western Europe has a deficit of 1,500 million dollars towards the United States expresses in figures the same sort of helplessness East European countries feel (if they "liberalise") with regard to American audiovisual penetration. The model is the same everywhere: about 10 to 18% of the films cinemas show are domestic products (except for the Soviet Union); 8 to 10% may be regarded as articles of cultural exchange and the rest are American and West European market products. Our deficit is smaller than that of Western Europe; low prices and a poorer infrastructure, the state monopoly of foreign currency, that hinders free market mechanisms, also account for this fact.



In other words the countries of Central and Eastern Europe have for once managed to survive (as a European "colony" of the American visual market), since the more or less consistent completion of the Helsinki process has led on the fringes to an end to the world atmosphere of "cultural colonisation". Though opposed to the majority of researchers and representatives of "high culture", I myself do not share this pessimistic view. In my opinion the cultural market is "culturally neutral". As Béla Balázs, a classical Hungarian critic of film theory put it: the producer is not interested in creating a shoddy piece of work; if it is successful on the market, it might as well be good. The most important thing is the culture of the recipient masses which is not formed by the media; but - and again I refer to Béla Balázs who could not imagine the development of film art without the creative spectator - it is the recipients (the "demand") who, through their orders, shape their own culture with the help of the market.

But of course the culture of the masses is not a Pallas Athene. It is constantly being shaped, and it becomes sometimes homogeneous, sometimes surprisingly stratified for research and as a result of several different factors. For our purposes the question may be simplified: is there, or should there be, any "European spectator", or should we make do with the influences of spontaneous attention, created again and again by the novelties of the visual media?

On the above facts I could base the view that there is no European spectator, since there is no European visual koine. Or if there is one, it has negative connotations for us. To dodge the difficulties of giving my own opinion I will quote a special point of view expressed by Sándor Márai, one of the greatest Hungarian writers, who spent half of his life as an immigrant in Europe and America and whose brother Géza Radványi directed the film Valahol Európában (Somewhere in Europe), which was the first report on the values of the Hungarian motion picture in Hungary.

In his 1979 diary Sándor Márai ventured to put forward the following remarks on Europe: "When after a long absence the traveller shambles back to Europe from a distant place, let's say the Pacific Coast, he will find not so much a Finnish but rather a Balkanised Europe. But the mule-drivers sit in a Mercedes. Belching from the nausea of consumption, this Europe has taken over from America everything that is repellent there - the mania for commercials, the aggressive business mentality - however, it seems to have forgotten what gave sense to Europe: the dialectical discussions, the high standard of wit and taste. Today America is more "European" in several respects than the medley that has remained of the harshly glaring Europe, speculating between the Russians and the Americans, struggling without character and any sense of identity." (Napló/ Diary, 1976-1983, published by Griff, Munich, 1984.)

No doubt the views of this great writer are also full of preconceptions (who in Western Europe would understand the word "Balkanised" as this implies that for a long time Hungary viewed itself as the last stronghold of Europe against Balkan and Asian barbarity). A conception searching for a synthesis of optimism (the European quality of America) and pessimism (the European medley struggling without a sense of identity) can however easily be applied to the surface of motion picture culture. The "European spectator" of today is now regardless of East-West schizophrenia; he has given up his earlier missionary stance and forgotten about his earlier virtues; according to reception statistics he is ready to join the consumers of the products by the American dream factories.

The above facts may make it clear why, on the one hand, Central and East European intellectuals welcome the striving for the development of the exchange of visual culture, but on the other hand "have already had enough of it", because it could be accomplished only at the cost of hurting their sense of identity. They would be happy to be "European spectators", but they take no pride in being more European than any of their West European "companions" who, owing to the terror for taste of the majority of European consumers cannot meet the values of Central and Eastern Europe on a "free" cultural market. By now the intellectual spectators have found out that, if they wish to see motion pictures stimulating "dialectical discussion", they will have to leave behind the mass products of the motion picture and can select only from its élite layers. There is a more and more common view that - as opposed to Western mass products and Eastern products of mass propaganda - film is already reverting, and that television and video will sooner or later revert, to a more subtle and traditional system of audiovisual culture. Mass production and audiovisual works of art are parting company.

The contradictions have brought to the surface a lot of problems (not only of a technological nature) and without solving them any development in the exchange of East-West visual culture is nothing but a modest intention.

1. As much as it is true that the spectator is shaping visual culture through the market, it should also be declared that the cultural institutions, in our case the schools and alternative organs (with the witless legal term of non-commercial or non-profit making) are not only free to but should also be almost compelled to lure back the potential "European spectator" to the values (history) of the audiovisual culture of the century.

As with all problems, this one will also lead to new ones: attracting historical attention in the fringe of Europe has the obvious advantage that the European koine is getting closer to the identity of this region and we should feel less ashamed of East European "awkwardness" and affected seriousness.

On the other hand the dialectic characteristic of the European mind is ready for arguments with other spheres of the world only after finding the historical threads that date back to Greek culture.

Of course audiovisual culture can reach back only to its own "Greeks". By "inventing" the silent film, that had been brushed aside for a long time, alternative thinking (we are approaching the centenary of the film) has already started to search for the origins, which through the investigation of the Roman era ("Middle Ages") of the film will discover the visual koine based on the identity of European mimicry.

2. This origin is also important for our topic because a long time ago the notions "East" and "West" did not have any political connotations. When film did not fall under the suspicion of art, it could innocently be art. Today this innocence is a thing of the past, since in principle the cultural market is not different from the market of motorcars, though the functional element in "purchasing" the cultural product is less conspicuous than in buying a car (though it is a little absurd that functional criteria overshadow the psychological elements, eg nationality, aesthetic quality, appearance, etc).

There are some opportunities in addition to the market which are attractive because they provide an alternative to the Molloch of the market. From this point of view I find the role of film clubs, and the film archives supporting them, most important at least in Central and Eastern Europe, since owing to the reasons mentioned above the audiovisual market is very limited there (Hungary can present only 150-180 films a year in addition to the 18-25 domestic films). The clubs are able to recall the European memory but a vital question is whether similar West European clubs do the same with Central and East European works of art that are worth remembering. As far as I know they do not. But they are not to be blamed but rather, with some polarisation, the market.

3. As is known, the greater part of raw materials and technical equipment serving the production and use of products of audiovisual culture are the results of West European or American development. Since the production of the audiovisual article requires a highly organised industrial background (in theory there is no film "arte povera"), the showing of an East European film in a West European film club means a "homecoming", the re-importing of material and technology from several points of view, and this which makes the product very expensive. The "naturalisation" of such a film to overcome the language difficulties needs even further investment. The question is: who will finance these investments, the Central or East European producer or the generous West European film club?

4. A further problem is the conflict revealed by Goethe when he created the notion of world literature: European film history, the audiovisual entity is not a simple aggregate of national histories and antities. What high body of experts might discuss the films to be stored in a "European film library" which would shape the taste of the "European spectator"? A very strange task indeed. Every librarian in a municipal library knows what books represent world literature and how many copies are needed, but as far as audiovisual culture is concerned such a list has never been prepared, since it would be

hopeless to make one. Suppose that experts would agree, and they probably would, that at least ten films by Chaplin (next year we will celebrate the centenary of his birth) are part of the European visual koine (in spite of the fact that most of them were shot in America); then, even if we wished to provide an alternative show of them in only the neighbourhood of the main European university towns, we would need at least 1200-1500 "non-commercial" copies, which would cost exactly the same (excluding copyright) as putting Rambo II on the market. But while the latter pays its way in a week, the Chaplin films in this circle would never bring in the marketing costs. This may be a bad example, as the advertisements for the centenary may create a better market for Chaplin's moving man-of-the-street, but it must be true in general that the exchange of audiovisual values will never be successful by relying on the market mechanisms alone without the mediation of state sponsorship. For this the patron state should be wise enough to know that here there is no room for bargaining and speculation between the great powers, but that those forces should get a role that as an élite represent more than the "functional" mass apparatus.

5. Today there is certainly a chance that the functional organs of East and West European states will agree to develop the exchange of audiovisual products. But each party can only exchange what they have. And here comes again the Central and East European reflex action: "Oh, no, thank you, not a minute more of that stuff which is hanging above heads anyway, and in return we are supposed to give the 'Balkan' copy of this glaring visualisation". We do not need that kind of reaction, though there is a growing danger of that. The majority of East-West co-productions, joint television programmes, are produced on the level of the smallest common denominator. The idea is that it does not hurt anybody: it is only a drop in the ocean of Western supply, and the Eastern partner can sell the actual fact of co-operation as a plus-value.

No, we have had enough of anti-dialectical "discussions", this type of "co-operation" cuts off the way of the thought-provoking works of audiovisual culture that would call for a "European spectator", since this spectacular co-operation will consume the financial means that would be required for the exchange of low-budget works.

Therefore I think that the European visual koine that would satisfy the demands of the "European spectator" does not depend on bilateral or trilateral relations, nor on the political compromises to be made between the East and the West. Among these compromises, the most important is to preserve peace, but it can be created through the activity of really international organisations and associations which are independent both in the spiritual and financial spheres, perhaps to the debit of the deficit included in the ANICA report that has been requested several times.

As can be seen, I am already dreaming of the happy age when it is not the fact of East-West cultural exchange that we have to discuss, but rather the intellectual and financial guarantees which, against the practical interests of the state, organisations and producers might ensure for future Europeans. So that they may gain free access to the audiovisual heritage, which the Homers and Dantes of European film art and television had created; so that tomorrow they will again be proud to call themselves the children of the whole continent, Europe, regardless of shifts in the political, financial and economic "centres" of the world.

## WHAT SHOULD BE DONE?

by Moritz de HADELN  
Director of the Berlin International Film Festival

### Introduction

The Council of Europe is to be congratulated for its initiative in holding a colloquy on the role of cinema and television as a vector of communication between Eastern and Western Europe, but the colloquy is very belated and precious years have been wasted. What is more, a colloquy which does not yield tangible results remains an intellectual pastime while the problems remain unsolved. Changing the situation firstly entails, as it were, cataloguing the problems which, needless to say, exist on both sides, then raising the political resolve to take definite action. The first step in the process is to counteract over 40 years' of preconceived and mistaken ideas. With my 20 year record in charge of film festivals at Nyon (1969-79), Locarno (1972-77) and later West Berlin (since 1979), I have been fortunate enough to gain first-hand experience of the development of exchanges between the two halves of Europe in the realm of cinema, contributing to the best of my ability and acting wherever possible. On the strength of my experience, may I put forward some personal considerations.

### The danger of simplifications

This is the first trap to be avoided; while acknowledging the sad truth that our continent is divided into two ideological blocs, one should beware of generalisations. Just as Belgian, Italian, French or Swiss film-making - to name just a few - differ radically in feeling and organisational structures, it would be wrong to underestimate the profound and essential differences between the East European film industries, whether in their organisation, their promotional strategy or in particular their relations with the West. Apart from a unanimous conception of the social function which cinema is supported to have, their only real common feature is the role of the State as sole producer and distributor, and even in this respect things are changing rapidly.

East-West and West-East communication is really a political choice: do we want a world which is dangerously split in two by lack of mutual knowledge, or will we agree to co-exist and accept the differences on either side? Is "peaceful co-existence" a political invention of our leaders as an alternative to hot or cold war, or does it concern us directly as people? If so, it is urgent that we achieve better mutual acquaintance. Cinema is a prime vector of reconciliation.

Understandably, East-West film exchanges are also a matter of sentiment, but like any emotional relationship they abound in pitfalls and misunderstandings. Western champions of this undeniably noble and necessary cause in the West quickly incur the risk of being regarded by others as credulous individuals, enemy agents or dangerous political agitators. Ingrained anti-communism, kept alive chiefly by people with no idea of the real nature of communism, remains one of the chief impediments to fuller interpenetration of Western and Eastern cultures. Let us not delude ourselves; the shades of the cold war have scarcely been dispelled. It is amusing to observe the present dissension in the Western world (a cinema was even set on

fire) over Martin Scorsese's American film "The Last Temptation of Christ". On balance, the conflict concerns those who are afraid that others may lose their faith by seeing this film. Here is food for thought: just as it is ridiculous to think that a believer could be deprived of his faith solely by the impact of a film it, is absurd to believe that a spectator would be enticed into communism under the spell of an East European film!

We should not overestimate the political impact of the cinema, nor should we underestimate its ability to provide factual and positive information by making us appreciate the wealth of other cultures and lifestyles.

As regards the cinema in this latter half of the 20th century, the history of alleged communist propaganda, like that of the simplistic anti-communism which it arouses in the West, belongs more to the realm of psycho-analysis than to reality. It is an offensive attitude which is highly detrimental to many artists, especially those from the socialist countries, who are aware that their talent is misunderstood as part of an alleged plot by a State (which is presumed omnipresent, even in the areas of artistic creativity.

In Switzerland, a circular which remains notorious was issued to all cinemas by the bureau of their association, the "Lichtspieltheater-Verband". It is quoted by Freddy Buache in "Le cinéma suisse" (Age d'homme, 1974): "Subject: Communist films.

The steering committee of the association has ascertained yet again that Soviet film has no place in Switzerland, owing to the private-sector organisation of film distribution in our country. It urgently appeals to all members to ensure in future that not a single foot of these films is projected on our screens.

It also hopes that cultural organisations (particularly film associations and ciné clubs) will adopt a similar position even in the case of works of reputed artistic value.

The term "communist films" covers all films of communist origin or with communist subject-matter. The committee urges members to heed its appeal: they must not screen a single foot of communist film and they must realise that even films with no apparent political tendency can break the ground for subsequent implantation of the communist ideology (the so-called thaw in relations)".

Is this ancient history, and is it confined to Switzerland? We must face the fact that, even today, anyone travelling to Moscow to select films or organise artistic exchanges is still a suspicious customer to some. It really makes little difference if he is also received with suspicion on the "other side" as a representative of the "capitalist world" who should be closely watched.

#### Role of festivals

Well before the change in the general political climate, year after year the Western film festivals did what they could improve the state of exchanges. Very early on, their directors had realised the value of the talents with which all these countries were blessed.



While today East-West relations inconvertibly hinge on the Berlin International Film Festival, which is logical considering the geopolitical position of the city of West Berlin, the indubitable pioneer was the Locarno Film Festival in Switzerland, which flew the flag of East Germany back in the sixties, well before it was granted diplomatic recognition by the Western countries. It was this festival more than any other which helped to put Czech, Polish and Hungarian film-making on the map under the leadership of Vinicio Beretta, then Freddy Buache and Sandro Bianconi.

Starting in 1971, I organised one of the first Uzbek film festivals to be held in the Western world (Documentary and fictional films) at the International Documentary Film Festival at Nyon (Switzerland). Thereafter, during my six years at Locarno, I had the threefold satisfaction of having Andrej Tarkowski as President of the jury (1972) and of seeing two now internationally famous producers receive the first major prize (Golden Leopard) in a leading Western film festival; they were the Pole Krzysztof Zanussi with "Illuminacja" (1973) and the Hungarian István Szabò with "Tuzolto utca 25" (1974).

For political reasons beyond their control, my predecessors in West Berlin had a long wait from 1953 to 1976 before the socialist countries took a full part in the Festival. However, particularly over the last few years, there has been a remarkable atmosphere of co-operation between the Festival and the film-making organisations in the socialist countries. The Festival has had stupendous career from its cold war origins to its present role as a bridge between East and West.

A long-standing and painstaking effort to promote these films in the West, has also been made by the festivals of Mannheim in Germany, Venice and Pesaro in Italy, and of course Cannes in its own idiosyncratic way. Statistically, the situation nevertheless remains far from ideal.

The situation in figures:

Percentage of full-length films presented in the various sections of each festival made up by films from East European countries (full-length films only):

	1983	1984	1985	1986	1987	1988
West Berlin Festival		8.5	11.5	19.4	17.4	20.6
Cannes Festival		6.2	8.8	8.8	15	13.9
Venice Festival	3.7	8	11.7	6	3	
London Festival	6.8	4.4	7.9	7.2	2.9	
Locarno festival	1.6	19.6	9.3	5.2	26	
San Sebastian festival	7.4	14.9	20	18	16.7	

This means that the socialist countries have been taking an 11.2% share of the screen at our main Western European festivals over the last five years. In terms of the number of films shown, this represents 312 titles out of 2,792 films shown (with American cinema dominating), and a yearly average of 62 East European film titles promoted by these festivals as a whole.



These 312 titles are broken down as follows:

- Soviet Union: 103 titles
- Hungary: 60 titles
- Poland: 46 titles
- East Germany: 33 titles
- Czechoslovakia: 30 titles
- Yugoslavia: 29 titles
- Bulgaria: 13 titles
- Romania: 7 titles

One should nevertheless be wary of statistics; a film's position on the programme and its festival setting are also important factors.

#### Non-festival market situation

In order to gain a clear idea of the importance of Western festivals for the promotion of East European films, it is useful to compare the figures quoted by the market. The situation in some countries may serve as an illustration:

#### East European films imported for commercial exhibition:

- Federal Republic of Germany:
  - 1982: 2 out of 311 including 122 from USA,
  - 1983: 2 out of 314 including 109 from the USA,
  - 1984: 2 out of 310 including 117 from the USA,
  - 1985: 2 out of 310 including 146 from the USA,
  - 1986: 4 out of 281 including 134 from USA.
- Belgium:
  - 1983 - 1987: 50 out of 1,400 including 650 from the USA

(approximate estimates by the Chambre professionnelle Belge de la Cinématographie).

- France:
  - 1983 - 1987: 51 out of 1,173 including 695 from the USA  
(overall figures supplied by the Centre National de la Cinématographie)
- Switzerland:
  - 1983: 3 out of 477 including 189 from the USA,
  - 1984: 24 out of 407 including 189 from the USA,
  - 1985: 5 out of 346 including 171 from the USA,
  - 1986: 3 out of 354 including 196 from the USA,
  - 1987: 4 out of 398 including 240 from the USA,

ie the annual market share of the East European countries in the above countries overages only 2.5% as against 48.5% for American cinema.

Such figures make one stop and think. Even if other countries of Western Europe were considered, the percentages would scarcely vary. My reason for mentioning the American percentages is way of comparison was not to support the facile argument of an "American overdose" but to raise the question why this state of affairs exists.

I have asked myself this question and put it to many other professionals who could not be suspected of small-minded anti-communist motives. Here are the answers which I received during this mini-survey.

- a. Most East European films are intended to convey a message, have a didactic tone and seldom approach subjects of a genuinely universal value, whereas the public wants to be entertained without having to think too much.
- b. Regardless of their talent, East European "stars" and even producers are unfamiliar or unknown to the Western general public of the Western world.
- c. These films hardly ever depart from a conventional style which is now outmoded, while their execution strikes us as old-fashioned.

I cannot endorse all these remarks, which I consider unfair. Yet the harsh reality of the market is there to demonstrate that a problem exists, especially considering that East European films are genuinely cheaper to buy than other films. This situation is of course somewhat rectified by the creening of films from these countries on our television, albeit still on a very small scale.

The other side of the coin

Conversely, Western Europe is much more strongly represented in the countries of Eastern Europe.

Films from countries of Western Europe imported for cinema screening:

- East Germany:

1984: 19 out of 31 including 9 from the USA,  
1983: 7 out of 18 including 10 from the USA,  
1984: 10 out of 26 including including 13 from the USA,  
1985: 10 out of 27 including 13 from the USA,  
1986: 10 out of 26 including 15 from the USA,  
1987: 12 out of 37 including 20 from the USA.

- Czechoslovakia:

177 films from non-socialist countries including 100 from the USA; those from Western Europe are estimated at 50.

- Soviet Union:

1984: 18 out of 44 including 8 from the USA,  
1985: 17 out of 42 including 9 from the USA,  
1986: 16 out of 47 including 5 from the USA,  
1987: 18 out of 56 including 13 from the USA,  
1988: 14 out of 30 including 7 from the USA.

This gives Western Europe a 37.4% share on average of the films from non-socialist countries reaching the screens in socialist ones, and probably 12 - 15% of all films shown. These figures are close to the percentages recorded on the programmes of the Moscow or Karlovy-Vary festivals, Fthe only two festivals for full-length films held in the socialist countries.

The East that can be said is that the East-West balance of trade in this specific field shows a large surplus in favour of the East! But here again, the figures are not all-revealing. We also need to know which films are involved, and their actual on-the-spot distribution.

#### The era of upheavals

The advent of Mikhail Gorbachev in the Soviet Union has very real and as yet indefinable implications for East-West exchanges, particularly in the field under discussion. Since the Union of Soviet Film-Makers plays a leading role in the process of perestroika, it is not at all surprising that one of the most urgent demands was to release certain banned films and to request the importing of certain hitherto rejected Western works. This movement has created a wave of sympathy but also considerable disarray. Sympathy exists because for the first time the average Western viewer glimpses the idea that the Soviet author is an artist and not a mere lackey of a system, but there is consternation because events in the Soviet Union also imply that the Soviet artist must now be in a position to fulfil the hope thereby aroused. However, perestroika-inspired films have yet to appear.

#### Provisional conclusion

The idea behind this colloquy is intellectually stimulating, and this prompts me to make some recommendations in conclusion:

- a. The image of the socialist countries and of their diversity and cultural wealth must be enhanced in the West. A new approach to teaching the history and geography of these countries must be introduced, and our philosophy and literature courses must objectively provide more accurate information on the foundations of Marxism and Leninism.
- b. The film production of these countries must be more satisfactorily presented; this entails exhaustive work to improve both their commercial image (marketing) among viewers,- and the quality of the films themselves.
- c. Western Europe must adopt a system for encouraging the importing of "directors cinema" or "serious" films, possibly covering some of the expenses and risks incurred by distributors (cost of synchronisation, copying, advertising material, etc).
- d. For a proper appraisal of the problems, a central source of statistics urgently needs to be created at national and international European levels.
- e. The authorities of the socialist countries must more fully appreciate the intermediary function served by the Festivals and cease standing in the way of important films or demanding a "political" presence which is more akin to the Olympic arena more than to the programming policy for a serious festival.

This is the price that will have to be paid to bring into being a more united Europe of film stretching from the Urals to the Atlantic, not only as something desirable but as a present necessity.

### Acknowledgments

I wish to thank DEFA-Aussenhandel, the foreign relations department of the Czech Film Directorate, the management of the Polish Film Committee and the external relations department of the State Film Committee of the Council of Ministers of the USSR for supplying me with statistics enabling me to publish the figures and percentages in this study. I also thank their Western counterparts: the Centre National de la Cinématographie (France), the Chambre Professionnelle de la Cinématographie (Belgium), the Film Förderungs Anstalt (Federal Republic of Germany) and the cinema section of the Office Fédérale des Affaires Culturelles (Switzerland). The study of festivals was made from the archives of the West Berlin International Film Festival.

WORKING UNDER GLASNOST  
WESTERN TELEVISION JOURNALISM IN THE OTHER EUROPE

by Tom ROBERTS  
Producer/Director "The Other Europe"  
Panoptic Productions

Introduction

The television film project which I have just finished has taken me to six countries in Eastern and Central Europe. I have spent most of the last two years travelling, researching and filming in Hungary, Poland, the GDR, Romania, Czechoslovakia and the USSR. From the start, my six-part documentary series for Channel Four in the United Kingdom (entitled "The Other Europe") was correctly perceived as being highly charged politically. In my view we have succeeded in portraying accurately the political, economic and social life of these countries. But it has, from the outset, been extremely difficult to work there. The fact that we were successful, despite many individual failures, is a vindication of the West's persistence in defending the right of journalists to pursue their work in these countries and, ultimately, of the importance of the Helsinki accords. Its success is also due to the changing international climate, and to the recognition by a few enlightened officials that there are clear benefits from an official policy of openness.

There is a widely held belief that the era of glasnost is upon us and that it will make (and indeed already has made) a significant difference to the work of Western journalists operating in the Eastern Bloc. Undoubtedly, there has been a dramatic change for the better in the Soviet Union. A number of my colleagues have commented that only practical limitations (such as appropriate housing and the high cost of working there) have prevented them from taking full advantage of the new official policy of glasnost. But to a large extent, that perception of dramatic new possibilities in the USSR is a function of the degree of change, and is not due to unfettered opportunities or to the likelihood of working in the Soviet Union freely and without encumbrance. In May of this year, BBC TV's "Panorama" broadcasted a 40-minute programme dealing with the difficulties of establishing perestroika. Although it had a remarkable list of interviewees, not one of them was critical of the new policy. The reporter explained that they were simply unable to find anyone willing to criticise it. This is just the replacement of a new dogma for the old, and it certainly serves the interests of the reformers to appear to have won the argument. Yet we are all aware of the fierce resistance Mr Gorbachev faces. However much we wish him well, that BBC report was unbalanced, and in a general sense inaccurate. It was not a failing of the production team but a failure of our perceptions of the reality in the USSR.

The situation in the other European countries in the Soviet Bloc is very different indeed. There is no glasnost in the GDR, Czechoslovakia or Romania, and it is still extremely difficult to work there (impossible in Romania). In Hungary and Poland there is more

openness, and therefore more opportunity to work effectively. But both of those countries have had a long history of embarking on both political as well as economic reforms, and this apparent embracing of glasnost is more a sense of relief that the Soviet Union is travelling down the same path than it is an active adoption of official Soviet glasnost. Hungarian officials noticeably wince at any suggestion that they are following in Mr Gorbachev's footsteps. "We were here first" is the clear implication. But there are nevertheless severe limits on Western TV journalists working in both Poland and Hungary. These limits are built into the system, and have been little affected by the new official policies. And we must never forget that the new "openness" is official policy - carried out for a calculated purpose and imposed from above.

It is of course extremely important that we are very clear about what we can and can't report. We must continue to report the constraints as we report the new possibilities. As journalists our job is not to heap praise on those who allow us new opportunities, but to press ceaselessly for the right to work unfettered in the Other Europe.

Part One

Reformers in Eastern Europe have a habit of slipping up rather badly: Imre Nagy was executed by the Russians after siding with the Hungarian people in the 1956 Uprising; Alexander Dubcek was deposed by Russian tanks in 1968 after having won the support of the people for his reforms; Edward Gierak was unceremoniously removed from office by his colleagues after his brand of reform led to the creation of Solidarity in 1980. Even when the reformers have embarked on change acceptable to Moscow they have shown scant success. The 1956 Polish reforms instituted by Gomulka are acknowledged to have failed. Even Hungary, which embarked on substantial economic reform some twenty years ago, is experiencing a great economic crisis. The reasons for these failures are complex. It is partly due to the failure of reformers to go far enough, partly due to the failure of the bureaucracy to implement the reforms, particularly at lower levels, and of course partly due to external pressures. Even though the external constraint on reform appears to have been lifted, the internal ones remain. The reformers still face the classic dilemma - how far do they go to impose their new policies on a reluctant bureaucracy when overcentralised control of society is just what they are trying to avoid. All these problems are faced by those who would like to see a greater openness in their own societies. Since Western journalists occupy a specially sensitive position vis a vis these societies, this conflict is thrown into high relief. The difficulties they encounter are substantial, and can only partially be relieved by the intercession of officials at the Centre. They are the result of a number of special factors.

First, most Eastern Bloc officials have a vastly different notion of the role of broadcast media, the true nature of journalism and the role of journalists, than we do. That leads them to fear TV journalists, and to try to limit their work. All legal means of communication in these societies are under official control. The mass media - radio, TV and newspapers - are under the direct control of the party. Their purpose is to serve the interests of the state and of the party. The question of truth is irrelevant. As Lenin argued, film and radio (and later television) are there to serve the working class, and to further the revolutionary process. Officials whose role is to mix information with propaganda find it very difficult to conceive of Western journalists as being independent of their own state systems and motivated by purely professional considerations. Many believe that the BBC, for instance, is an official organ of the British Government. Formal complaints, usually regarding the interviewing of dissidents, are directed to the Embassy, never directly to film-makers.

Second, given the historic conflict between the two political systems, many Eastern officials operate on the simple and basic assumption that anything reported in the West is automatically harmful to their interests. This attitude amongst the more sophisticated (and generally high ranking elites) is changing as the positive benefits of Gorbachev's policy are seen in the West. But for the vast majority of middle and low ranking officials, this attitude is still strongly held. Whilst filming at the Wujek mine in southern Poland, at the



suggestion of Central Committee's Department of Ideology and Information, we were surrounded by a squad of machine gun-toting security men. Despite having all the necessary papers and the permission of the mine director, we were held for more than an hour until checks could be made in Warsaw. It was inconceivable to the officer in charge that our purpose could have been any other than harmful.

Third, within the Eastern political system the flow of information is from the top to the bottom, and parallels the direction of political control. Whenever working in the provinces or within smaller institutions (factories, schools, cultural groups) it is extremely difficult to do anything outside the narrowest interpretation of your remit. Any request considered to be unusual is subjected to an immediate refusal or a delay while higher authority is sought. This occurs continually, regardless of the extent of support or goodwill from the Centre towards your project. When filming at the Barandov studios in Prague we asked to film stacks of film cans. All we needed was a couple of shots to introduce the idea of an historically active major film studio. Permission was refused on the basis that we hadn't formally requested it in writing. When we insisted, we were told that there were no film cans there - at one of the biggest studios in the region. We compromised and filmed a small stack of cans in one corridor. Of course the shots were useless and never used.

In Hungary, we had permission to film all party activities at a famous salami factory in Szeged. Despite being allowed to work there for two days we were never allowed to film the exterior of the plant. Officials as high as the Regional Party Secretary were consulted but permission was never given, with the absurd result that we were never able to show the brand name of the salami, despite the fact that it is sold in the West. The only shot we could have gotten of it was at the front of the factory gate. Such examples may sound trivial. But they do demonstrate the everyday difficulties which often make a nonsense of proper film work. The situation is comparable to a writer never being allowed to finish a sentence. Sometimes, though, local constraints are used as a deliberate tactic to punish the film-maker. We had arranged several months in advance to film a large gas combinant in the GDR. We intended to show the whole range of facilities offered to workers in a typical East German factory - a request that found favour with Berlin officials. But we had filmed an interview with a banned writer, Monica Maron, the day before. When we arrived at the factory we were escorted by a very experienced press officer who turned down more than 90% of our filming requests on safety grounds. The workers we wanted to interview were all off ill that day, the managers we had planned to talk to were away, and almost all of the leisure facilities we had requested to film were, in fact, closed. A plausible explanation was given for each refusal and an offer made that all could be provided if we came back in two weeks. Our visas were valid for only another ten days, and the press officer was unable to explain why these facilities were not available when we had made our intentions known more than four months in advance.

Fourth, this system is by its very nature extremely secretive. Information is seen as a commodity in commodity-scarce societies. It is not freely available. Finding out the most basic facts (the number of employees in a given factory is often treated as a State secret) is

very difficult and frequently impossible. Furthermore, there is considerable corruption at local level and officials often have much to hide. They do not welcome any enquiry into their domain. In addition, there is a shortage of accurate factual information, as so much effort (especially within the economic sphere) is devoted to misleading the Centre on what is happening locally - Chernobyl was just such a case.

My own experience centred on arrangements I made to film a party meeting with the local party secretary at the FSO car assembly factory in Warsaw. There would be 60 members and it would occur on a given day at one o'clock. We arrived early, only to be offered a meeting in his tiny office between him and his deputy. "No such party meeting is being held at FSO in the remaining two weeks you are in Poland," he announced. Minutes later, across the corridor, the party members began to arrive for the non-existent party meeting. I didn't hesitate, but set up to film. I was then told that I couldn't film a meeting that didn't exist. They read newspapers until we left. We found out later that the main item on the agenda was a discussion of a mysterious fire that had swept through the factory's storehouse that weekend. Local Solidarity officials alleged the fire was started to cover up extensive theft by party officials. We were never able to confirm that story. The factory press officer told us that there had been no fire. We were not allowed to film the storehouse or go near the area.

Fifth, seeking information from independent witnesses is the stock-in-trade of any Western journalist. Since the penalties for speaking critically to Western journalists are often very high, few individuals are willing to take the risk. Those who do are usually established critics of the regime. Huge efforts are made to discourage any contact with such people. These include anything from soft bribes ("We will let you film some special new facility providing, that is, you behave") to down-right intimidation and threats. In Czechoslovakia, my crew was physically assaulted when we endeavoured to film two conscientious objectors attempting to hold up a banner in the middle of Prague. Our cameraman was knocked off his feet. The objectors were arrested and taken away. The situation regarding the interviewing of dissidents varies greatly from country to country. Generally, they expect you to in Poland. In fact, Polish officials will actually negotiate the terms with you. They suggest that if you limit your dissident interviews to so and so, you will get more and higher ranking official interviews. But you never really know what the trade-off is, or what you might have achieved regardless. In Hungary, officials will begin to withdraw facilities if they discover that you are talking to the hard opposition, but appear not to mind if you interview ordinary citizens who are critical. There the dividing line is to what degree the critic appears to be "political". Most Hungarians are quite vocal about the very difficult economic conditions, but will shy away from drawing political conclusions. In the GDR the state is prepared to make extensive efforts to thwart any contact with critics. They will openly follow you, make it clear they are monitoring everything you do (this happens almost everywhere but is usually not made explicit), and attempt to intimidate or punish you if you proceed. After interviewing one well known dissident in East Berlin late one evening, I was awakened early the following morning by an official at the International Press Centre who told me that they knew what we were up to, that we would pay a

price, if not in the GDR, then in "the other countries we have contacts with". We were then followed openly all that day. Two days later one member of our production team left for Hungary to meet the then Prime Minister, Mr Grosz. We had arranged several months before to feature him by spending a full day filming with him. This was to be the last meeting to finalise details. The evening before, a message was left at his hotel cancelling the meeting. We never received an explanation why.

Sixth, there is today a great struggle taking place within the countries of the Eastern Bloc between reformers and conservatives. given the inevitable perception of your work as being of a political nature, it is impossible to avoid getting caught between these two forces. It is often possible to exploit internal political tensions when seeking access to individuals and facilities, but it is equally certain that your work will inevitably suffer from this conflict. One clear example of this occurred in Hungary. We asked for permission to film at the site of the first official bankruptcy in the Eastern Bloc in a town called Vesprem. The Director of International Relations at Hungarian Television (our official point of contact) said it was impossible. We found this difficult to believe because it had been reported widely in the Hungarian press and on TV. So we pursued the issue. We eventually arranged access to the site from the liquidator (a man who was finding his own feet) and set up interviews with a few displaced workers. Then we were told by Hungarian television that we needed formal permission from the Department of Industry. It was denied. We returned to the liquidator who said that department had no authority over him and we could film. Hungarian television then told us we needed permission from the Department of Finance which was responsible for the liquidator. Permission was denied again. Finally we met the chairman of the bank who, in refusing to fund the company further, technically caused the bankruptcy. He was on the reform wing of the party and after two highly placed phone calls we had final permission. Defeated, the Director of International Relations insisted on accompanying us. This was unprecedented, but since we were filming on a Friday and she had a weekend dacha nearby there was an ulterior motive. Later that day when all of the crew were occupied filming she took our Hungarian-speaking production assistant aside to get her revenge. Our assistant, who now resides in London with her English husband, was told she would never be allowed to return to Hungary and she could forget about ever seeing her parents and family again. At that, the Director borrowed one of our cars and made off for her weekend dacha. We achieved our purpose, but not without considerable personal cost and a great waste of our energies.

And finally, all the countries of the Eastern Bloc have set up institutions to liaise directly with foreign television journalists. They usually have close links with the security forces. The ostensible purpose of these organisations is to provide you with assistance and information. In essence, they have two purposes - to control, manage and limit your work and to extract as much hard currency from you as possible. In most of these countries it is impossible to proceed without "assistance" from these organisations. Anyone wishing to work in the countries of the Eastern Bloc must reconcile themselves to the inevitable processes of negotiation, compromise and conflict required to succeed there.

Part Two

The practical difficulties of working in the Other Europe begin at the beginning - with the embassies in London. The Hungarians were the most helpful and happily pass you on to their colleagues in Budapest, likewise with the East Germans. The Poles created considerable difficulties, demanding a series of meetings and a long exchange of telexes. The Romanians required careful handling which actually amounted to meeting their Ambassador socially several times. The Czechs were positively unhelpful. We received our visas for Hungary and the GDR in a reasonably short time. We got into Poland after three months of badgering the Embassy. Romanian permissions were granted after six months of negotiations and our original requests to Czechoslovakia were turned down flat. It took us a year to gain entry.

In every case you are required to enter into a "partnership" with a state organisation which has specific responsibility for foreign TV journalists. They require you to hire from them, at high fixed prices in hard currency, a "production manager". This person is supposed to arrange all your permissions and facilities. In practice their job is to manage you - often trying to prevent you from doing the things you are paying them to arrange. The response to any request varies from "that's impossible" to "that will take a very long time". Generally they are of very low caliber. They are required to report to their superiors everything that happens while filming, even conversations among the production team. The Romanian minder actually took written notes in our presence. The response to any activity on our part that could be potentially embarrassing for the government (such as interviewing dissidents) was always couched in personal terms - "please don't do that, it will get me into real trouble!". It is never possible to work in the Eastern Bloc without official minders and the authorities will go to considerable lengths to enforce this. In Hungary on one trip we independently hired a university student to act as an assistant fixer. We were called in to Hungarian TV, informed that no Hungarian could work for a foreign entity without official permission, and that they were taking the student on their books to avoid her being prosecuted. We were charged the same high rates in hard currency and she was paid less than a tenth of that figure in local currency. Perhaps more importantly she was given stern instructions about her duties to the state.

All of these organisations - Romanian TV's International Department, Poland's Interpress, Hungarian TV, Czechoslovakia's Telexport and the GDR's International Press Centre - require you to inform them of all your activities and contacts. If you fail to do so they claim the right to consider you in breach of contract. There are many individuals who are prepared to help you, often at some personal risk. It is therefore immoral to report back this information, let alone a violation of the basic ethics of free and independent journalism. You are therefore in a state of conflict virtually from the moment you begin negotiations. These organisations implicitly recognise this conflict and attempt to use it to put pressure on you, to compromise your original intent and horsetrade.

The game is simple. Never give anything away. Never tell you what or who you will get. Leave all important facilities and interviews to end of the trip (and never promise them in any case) to entice you or penalise you. Often you are forced to sign a written contract with the "partner". The GDR contract includes a supposedly legally binding requirement to deliver a script outline for approval 21 days in advance of shooting as well as a list of all interviewees, specifically precludes any agreement with a "third party", and has a huge list of largely irrelevant technical facilities you are obliged to pay for. Later, on our final filming trip in the GDR a number of facilities were denied us on the grounds that they had received insufficient notice. Yet our final plans were sent to the International Press Centre more than 30 days in advance, well within the contract limits. Our full production trip was put back some three weeks, without consultation or our agreement, even though negotiations and a contract had been completed months in advance. The real explanation for these difficulties - which actually meant our overall production schedule, as well as our trips to Czechoslovakia, Poland and Hungary, were disrupted - was that Mr Honecker had announced his visit to the FDR in the middle of our planned shoot and they were obviously stretched. Our contract was broken, we were given entirely spurious explanations and efforts were made to shift the blame to us. Clearly these written contracts have no validity, nor are they meant to. They simply serve as another weapon in the state's armoury.

Part Three

I have largely concentrated on the official aspects of working in the Other Europe. But the other reality of working there is very different. Life on the ground varies in each country. In Poland you can operate almost without official hindrance once you leave the offices of Interpress. Most people speak freely, and it is relatively easy to film on the streets and to make unofficial arrangements. The Hungarians were relatively efficient at organising facilities and left you free to interview almost anyone you liked. Limits were drawn as soon as they realised you were talking to people considered "political" or unknown to them. But generally you could interview anyone on the streets, and critical comments rarely resulted in difficulties. In Romania it was simply impossible to do anything without full official approval. We weren't even allowed to film the food queues which could be seen on virtually every other block. I did approach one ordinary citizen who talked to me openly until I pulled a map out to ask directions. He ran off shouting "they'll know you're a foreigner holding that map". The Czechoslovaks gave us very few facilities and made filming in the streets difficult. The East Germans, on the other hand, stage-managed everything. Facilities were brilliantly organised, but apparently had little to do with reality. We pressed for, and eventually received, permission to film a Jugendweihe - the state's socialist confirmation of young school students. We were informed that it would take place one Sunday morning at 11.00. We left early to reconnoitre the location and discovered another Jugendweihe was being held in the same hall at 9.00. We attended in order to decide about lighting and camera angles. The main speaker was in his mid-fifties and gave the socialist equivalent of a fire-and-brimstone speech - full of attacks on Western imperialists and warmongers. When our turn came the main speaker was a very attractive woman in her mid-thirties. She spoke softly about the need to reach out to the West, about how we were all brothers and about the need for disarmament. To this day I wonder which was the real event - the one we were permitted to film or the one to which we hadn't been invited.

The problem remains - how close to reality can you get? There is probably nowhere in Eastern Europe where you can film in places like hospitals which are said to be overcrowded and dirty. That contention remains uninvestigated. How close we can get to everyday life and how accurately we can portray it, given all the other difficulties, is really the overriding question. In some countries it is impossible, in one or two others it can be done, with luck and perseverance.

But what about the people of the Other Europe? Who really represents them? What input, control or influence do they have over the mass media? When, if ever, is their voice heard? There is a huge explosion in the number of privately owned videos in Eastern Europe. The cost of equipment for basic filming and editing is less and less each day. It offers the underground new networks, and makes possible the genuine exchange of broadcast information directly between Western Europe and the people in the Eastern Bloc. I think this conference must consider what we can do to assist those engaged in efforts to



form and produce their own equivalents of the mass media. In Hungary, Poland and Czechoslovakia, there are groups involved in the production of videos and radio programmes. Some of their efforts are quite sophisticated, others produce not much more than underfunded amateur work. It is difficult to make contact with them, given their secretive nature, and even more difficult to provide practical help. But we must give more than thought to those who, at great personal risk, attempt to give an authentic voice to the people of the Other Europe.



Contribution by Massimo FICHERA  
Vice-General Director for Technology  
and New Services, RAI, Italy

The map of the world is in process of being redrawn: the new topography has little to do with the twisting and turning boundaries marked out by history but rather, intertwining and overlapping with them, it follows the variable boundaries of the areas covered by satellites.

It is certainly not the moment to sing the praises of technology as such. The optimistic days of determinism are behind us, and hence the days of automatic progress that would only need a little helping along. Far from any facile enthusiasm for "the global village", we know that the often irregular dialectics that preside over change mingles with the national and international dynamics of politics, the industrial system, the market and consumption - at different and even opposing rates - and that the supposed "natural" virtues of technology find their motivations and prospects precisely in this context.

What we wish to underline, however, is the extraordinarily unifying powers of the "new technologies"; their potential for disruption, when confronted with new challenges, creates exchanges not only in the geographical map, but also - to remain within the subject of this colloquy - in the traditional areas of the communications system, namely cinema and television.

There are important decisions to be taken. It will accordingly be necessary to make choices that can evolve in a complex framework - divided between local and global, public and private, production and consumption, East and West - and which are nevertheless effective for the optimum exploitation of the great opportunities afforded by technology.

Only in this way will it be possible to make a leap forward which, while putting an end to the need to reconcile cinema and television and initiating a phase of mass-media integration, will also pave the way for the world of tomorrow.

If we turn back to look at the scenario, we can see how rapidly it has changed and how a bare decade has sufficed to cause us to find wanting the hypotheses that gave rise to an initial set of rules to govern continental upper space. The conclusive example comes precisely from the satellite, from the sector, that is, which by recasting the modes of image distribution and broadcasting, opens up horizons of a nature to revolutionise the whole system.

In 1977, the World Administrative Radio Conference (WARC) in Geneva took steps to establish an international set of rules for broadcasting by satellite: territorial spheres were defined, with a view to a service directed essentially to national areas and capable of sending out a clear and uniform signal covering the whole of its prescribed zone. In technological conditions of that time, reception would have required in each area an antenna of only slightly less than a metre in diameter.

Already in those days, however, the coverage overflowed the tortuous national boundaries and created zones of interference: this was only the first bout in the profound transformation that in recent years has disrupted the framework in which the Geneva Conference had visualised direct broadcasting by satellite.

Cable networks were established. After a stage of independent programming or programming in concert with the national networks of adjoining countries, Sky Channel became operational in 1982 and a firm alliance was formed between cable-TV and satellite broadcasting.

Today a veritable fleet of satellites - not designed, it should be noted, for the direct broadcasting of a television service, but for telecommunications - transmits often - but not always, in conjunction with a cable network - images to transnational audiences which today number tens of millions of subscribers.

Grafting itself on to this dual phenomenon, the progress of reception technology has accentuated the crisis facing the mosaic of national coverages designed in Geneva.

The reduction in the size of the parabolic antennae has encouraged the growth of individual consumption directly linked to this network of satellites used for direct broadcasts, in practice if not in law (hence the term "Quasi-DBS").

Thus national zones have been cut across by a composite "external" mixture of messages composed often of national public service television programmes and those of resourceful private communications multinationals.

It is not surprising at this point that there should be a strong temptation to turn the page finally on the WARC Conference of 1977 and to demand television not only without frontiers but also without rules.

This eagerness for deregulation and liberalisation to an extreme degree, which would mean the ratification of a fait accompli and of the right of the strongest, should be met, it seems to us, by a mature and responsible strategy.

While there is indeed a duty to take due note of the above-mentioned phenomena, this does not mean that we should confine ourselves to looking on at a process, in the belief that in any case it will guarantee the development of the system and be able to balance out its contradictions.

The laws of a free market have undoubtedly given a boost to this sector that no protectionism could ever have achieved. But, having recognised this merit and having got rid of any false and rigid opposition between laissez-faire and equally dangerous dirigism, one has to ask oneself how a media system would develop if abandoned to the "invisible hand" of free enterprise (even in its industrial version, of course, and not in its more adventurous and rapacious form).

In short, a review of the recent history of the communications industry reveals a number of risks of which significant signs can already be glimpsed:

Left to the interplay of automatic processes, the communications market tends to sacrifice diversity of supply to large oligopolies able to operate on the international scene and to make all the existing differences and discrepancies between production and consumption, demand and supply, organisations and the public, bow to big business interests;

The formation of oligopolies is accompanied, at national level, by an increasing concentration and marked integration of the various sectors; at international level it widens the gaps between national production systems, turning the weakest countries into mere distribution sub-systems;

Communications machinery organised in this way cannot but impose cultural hegemony models, threatening cultural pluralism and differences in historical background, traditions and values (which are of course safeguarded by a general, unrelinquishable principle of national freedom and identity, but also by the fact that they offer a store of collective imagery on which the audio-visual media can draw);

A purely commercial attitude gives preference, beyond a legitimate balance of interests, to the trade value of the product rather than to any service value and does not confine itself to promoting mutual contamination by information and entertainment, fiction and news, up to a point useful as an impetus to the search for new languages; in the name of purely marketing interests, it pursues repetition and stereotypes;

Where technology is concerned, the free market process is not necessarily disposed to give preference always and in all cases to the innovations potentially offered by the progress of production, distribution and consumption techniques: the choice is based more on short-term profit considerations than on that of developing the system as a whole.

A technology like that of the satellite, capable as we have seen of breaking down the most resistant protectionism of the communications system, sums up symbolically the choices we have to face between these dangers and these possibilities of development.

In its orbit, it is possible to celebrate the triumph of "deregulation" or else to find the means of raising audio-visual communication in a balanced manner to hitherto unthinkable heights of quality and quantity. In other words, either the satellite will become the keystone of a "regulated" strategy that will initiate the post-television era, or it will be just one more resource for the image market and its oligopolistic, standardising and commercialising tendencies.

And so, although obsolete in many respects, the WARC '77 map cannot just be set aside as a useless anachronism.

If, in fact, the hypothesis of national satellite audiences is no longer valid, it cannot be superseded by the recognition of anarchy in upper space, with each one looking after his own interests and ignoring those of others. We are not asking for a rigid international communications order, but for a definition of the rules of the game which, in full awareness of the new era that awaits television and of its change into a video-terminal of an integrated media system, reconciles imbalances and contradictions and ensures the harmonious growth of the electronic communications universe. Europe (and not only the Europe of the Twelve) cannot go on dropping more and more behind; it must succeed in its effort to co-ordinate national policies in such a way as to bridge gaps and remedy shortcomings and so achieve the common orientation that will make it competitive on the world market and promote the exchange and confrontation of cultures.

Some fundamental problems are still in the limbo of indecision. Although, as already mentioned, cable-TV has developed briskly, stress must be laid on the unevenness of its growth, with some countries in the forefront - pursuing very different policies - and others not in the race at all. Despite the rather confused picture, it is possible to discern different attitudes that reflect a basic uncertainty regarding how to reconcile traditional broadcasting and the role of the public services with a technology that threatens to erode established positions, to pulverise the mass audiences on which for decades television companies have based their programming.

The problem of satellite-TV is directly linked to that of cable-TV.

The choice has not yet been made between a service linked to cable networks (and hence with a sufficiently guaranteed audience) and a definite option in favour of direct broadcasting (whose transmission standards and means of financing remain to be defined, entangling technology even more with national interests and regulations, often on a collision course).

On top of this dichotomy, there is the other corresponding one of telecommunications satellites (which embraces the "Quasi DBS" family) of relatively limited power and high-power satellites for DBS, aimed at individual users and designed for the transmission of a really new signal, capable of taking advantage of all the qualities of the new style television systems.

In general it can be said that the time is ripe for making international choices which, while they reconcile local and global interests, do not disregard the concrete possibilities offered by the new technologies of increasing the quantity and linking-up of services and, at the same time, promoting a better quality image, which can have consequences for the market, both horizontally and vertically. And the whole without pathological concentration that humiliates small countries and independent producers.

It would seem, moreover, that in the name of narrowly national political or industrial considerations, the unifying impetus that can be given to the system by the combination of direct broadcasting by satellite and high definition cannot be underestimated, whatever the standard it is decided to adopt.

In particular, the HD-DBS combination seems to conserve the line of force transversal to the various sectors of the system and the phases of the production-distribution-consumption cycle that can resolve long-standing contradictions and, if regulated in such a way as to bring outdated rules into line with the anticipated future, further the trend towards integration (though not on that account towards standardisation) in the field of the media:

- high definition, as the experiments carried out demonstrate, has ushered in the age of "electronic cinema", removing even at production level the differences that have always opposed the film to electronics: a new stage of creativity lies ahead, pending the time when satellite TV and the development of large HD screens will permit the reception of electronic films in an international circuit of cinema theatres;
- high definition, generally speaking, is not a medium additional to others: potentially it is the lowest technical common denominator of a multi-media chain that extends from the cinema to traditional television and to video-recording;
- high definition programming may be only one of the services offered by satellites; in consequence of the differentiation that is taking place within the audience - and at the same time of the trend towards the integration of services - DBS is compatible with multi-purpose solutions, in which the broadcasting of television programmes, both general and specifically directed, is flanked by telematics services, digital radio and the transmission of programmes with the new standards.

Thus, technology fixes the focal points. It is the duty of institutions not to disregard them, refraining from coercing the market and defining a common meeting-ground for the arguments of geography, history and the electronic image.

There is a long way to go and, on the other hand, time is short. The East-West dialogue is once more to the fore on the political scene and the period of increasingly intensive trade between the two Europes which lies ahead is bound to have an effect on cultural relations and the communications system likewise. To allow deregulation to prevail would be an act of irresponsibility on the part of the international community.

And now we come to the point which specifically concerns the subject for discussion: the briefly sketched picture of the development prospects of the television system was designed to demonstrate two things in particular:

- that this development is not structurally supranational;
- that if it is not regulated, the great possibilities of international co-operation it offers will not be exploited.

It is a matter of making the new possibilities offered by technology the point of departure for a common strategy in which each country - and the public services in the first place - makes its own contribution to a change aligned on the transnational co-ordinates of the market and the new technologies, of the meeting of different cultures and the growth of the audience.

For years the Italian broadcasting corporation RAI has been working towards a public service that is not enclosed within national limits, in the conviction that the future lies with international co-operation and the exchange of experiences and programmes.

Accordingly, while engaging in experimentation over the whole range of new technologies - from high definition to the direct broadcasting satellite, from the cable to the videodisc - it has sought to give a first concrete European dimension to some of its projects, from the production of software to the distribution of its own signal.

In the first-mentioned case, the corporation now boasts a long tradition of co-production with European partners which has produced outstanding results in the realm of fiction, especially in the production of mini-series. But, over and above this consolidated network of relationships, it has promoted the formation of a veritable consortium of European public television corporations, in order to ascertain the types of production most suited to the international television market. ZDF, Antenne 2, Channel 4, SSR and ORF also belong to this European Production Community. Now in the third year of its life, this body has sought to identify new and competitive areas for European series not modelled on the prevailing American telefilms or the Brazilian telenovelas. The first production operation has been successfully completed and broadcasting is expected to begin before the year is out. It is not being sought - as can be seen - to use the device of co-production to give a fillip to national production, but to establish a production plan that is coherently European all the way from the modes of production to the credits list.

The RAI - as already mentioned - has also exercised its own service to some continental countries. By using a satellite, broadcasting traditionally reserved to national users has been extended to a wider audience. Since 1985, in fact, a transnational service has been operating through a distribution satellite (Eutelsat F1) combined with cable networks. Authorisation has been given to retransmit the RAI Uno signal to networks in Belgium, Switzerland, Luxembourg, France and the Netherlands and soon this area will be extended to the Federal Republic of Germany. In view of the rapid development of this activity, the RAI decided recently to acquire a second repeater on the Eutelsat (F4) system so as to enlarge the service to include RAI Due programmes also.

This initiative has not been confined to Western Europe, however. In the context of relations which, obviously, are not limited to the field of the media - but in which the media are assuming increasing strategic importance - the RAI has been seeking to develop exchanges with Eastern Europe, in the conviction that the regulated development of communications technologies can help to break down historical barriers, add to knowledge of the peoples concerned and reveal new development prospects for the system in general and for national services in the East and West.



In 1987 an agreement was signed between the RAI and Polish Radio-Television concerning the exchange of radio and television programmes in the framework of which a project was finalised in March of this year for the transmission of the whole RAI Uno programme schedule. As Poland is not equipped with cable networks, it was decided to retransmit the satellite signal from a ground station, the Cracow are being the first to receive this service.

It seems to us - and this is no figure of rhetoric - something new in history, not so much (and not only) because of the recognition implicit in the programming of the RAI, as because the agreement shows significantly that a barrier is being broken down and that, thanks to the new technologies, television - and the communications sector in general - are creating breaches in frontiers that were unforeseeable up to a few years ago. But this agreement is only the spearhead of a general strategy of relations and co-operation with Eastern Europe.

On 8 July this year, at Moscow, the RAI and the State Committee for Television and Radio of the USSR renewed a co-operation agreement, amplifying it by the addition of stimulating concrete projects. The two bodies not only agreed to "co-operate in the field of television and radio broadcasting", but provided for the exchange - with reservation of programmes over the whole gamut of types of broadcast, according mutual priority - of services ranging from news to documentaries, from fiction to children's programmes.

Perhaps the most interesting feature of the agreement is the setting up of a joint co-production committee. This group, which is meeting just now for the first time in Rome, will examine the projects presented by the two bodies and choose those in respect of which co-operation between them can be a factor making for the best possible production, with international marketing prospects.

Since the group is to meet periodically, co-operation in the field of co-production should - as happened with the European series production project referred to earlier - lose its sporadic character and become a permanent structure.

The agreement also provides for the initiation of interesting co-operation in the advertising field, with the RAI having the possibility of sending Soviet television programmes sponsored by major Italian or European firms.

We do not know how these agreements are going to develop. They certainly encourage us to think that the real framework of our activities will be defined increasingly in the international sphere. The new technologies can only accentuate this trend, but the results will depend not on their "nature" but on the decisions that we take. The television system is moving towards progressive and general unification - which in no way implies standardisation.

Entangled in mutual prejudices, cinema and television, public and private and - why not? - Eastern and Western, are simply artificial antitheses which lie in the path of communications which have no need of abstract conflicts, but rather of the convergence of all resources to meet the challenge of the future - a new map drawn with an electric stylus that can cancel out artificial boundaries and divisions and ensure a really linked and diversified system founded on the face-to-face meeting of cultural values and creative capacities.



## 50th YEAR PERSPECTIVE FIAF FILM ARCHIVES

by Anna-Lena WIBOM  
Artistic Director, Swedish Film Institute

It was an unlikely age for an association of film archives. In 1938, as Europe edged closer and closer to war, four young people met in Paris: Iris Barry from the newly created Museum of Modern Art in New York, Owen Vaughan from the young National Film Library in London, Frank Hensel from Reichs Filmarchiv in Berlin and Henri Langlois who, together with Georges Franju had founded La Cinémathèque française.

Langlois quickly understood that film had many nationalities and that those truly interested in promoting it needed help from colleagues in other countries and access to cinemas other than their own. This idea is still valid today, and the world is eternally indebted to Langlois for having created a forum in which film archivists can meet to exchange ideas, information, know-how films and documents.

Film archiving is a fairly lonesome endeavour and not a very glamorous job. That is why the FIAF congresses are so crucial. They serve as a stimulus and a forum for communication.

The scope has changed somewhat since 1938 and there are several things we must consider before continuing with our 50th anniversary celebration.

In 1938, the silent films were out of fashion - they had never been so silent. All new films were talking if not also singing and dancing. This meant there was no commercial interest in keeping the old silent films. Nobody wanted to see them.

They were filmed on nitrate-based film, a material that disintegrated and became increasingly unstable, subject to spontaneous combustion and explosive burning. Who wanted to preserve this unstable and potentially dangerous material? Not the producers or the distributors. They needed all available space for new films.

There were some exceptions, nonetheless. Some production companies tried to save their negatives only to find them unstable under improper storage conditions. In the worst of circumstances, their films would burn explosively and destroy not only buildings, but also take lives.

Yes, it was the film buffs of the 1930s who understood that we were about to lose the entire silent film production. The importance of the 1938 meeting with Langlois and friends cannot be underestimated.

It should be noted, however, that this gang of four was not alone in realising the potential loss. In Rome, Copenhagen, Prague, Moscow, Warsaw and other cities, people had the same notion and love for cinema. They were the first generation of archivists, belonging to a heroic period in the history of cinema.

Most worked without pay or financial and technical support, collecting films wherever they could find them. They rarely had the means for proper storage and archival standards were not yet developed. Yet they saved films and attempted to convince audiences, critics and film historians and eventually governments of the necessity of rescuing national visual heritages.

Despite their efforts, perhaps 75% of the films produced in the world before 1914 are lost forever, along with more than 50% of the silent films made after World War I. Yet, thanks to their efforts, we are familiar with film-makers like Lumière and Méliès, Emile Cohl, Lang, Wiene, Eisenstein, Dovzhenko, Stiller and Dreyer. We can still laugh and cry with Charles Chaplin, Max Linder, Buster Keaton, the Keystone Cops and the Essanay comedies.

It is hard to imagine our cinematographic history without these early films.

World War II prevented Langlois and his collaborators from meeting, but in 1946 they gathered again in Paris, again at the invitation of Langlois and the Cinémathèque française.

Aside from Langlois, whose passion for cinema and diplomacy helped establish lasting links between archives the world over, many great people contributed to the growth of FIAF. One is Jerry Toeplitz, the Polish film historian, director of the Lodz film school, who was FIAF president for 24 years.

Today, the federation has 78 film archive members in 56 countries and more continue to join. FIAF has developed into a useful organisation with an efficient secretariat in Brussels and three professional commissions for film preservation documentation and cataloguing.

Each FIAF commission consists of 7-10 people and is headed by an expert from one of the member archives. Henning Shou of the National Archives in Canberra, Australia, heads the Preservation Commission; Harriet Harrison of the Library of Congress in Washington presides over the Cataloguing Commission; the newly-elected president of the Documentation Commission is Michelle Snaper of the National Film Archives of London.

FIAF's publishing wing is now quite impressive, particularly considering that all work is done on a volunteer basis. The most noteworthy product is the periodical indexing publication, a compilation from all the archives of magazines on cinema and television. The material is computerised in London and has been published annually since 1972. Unless we find more subscribers, however, we may have to stop the project due to lack of funds.

FIAF's growth and success are due to many factors. The most important is an increasing awareness of the necessity of preserving the national film heritage of moving images. This awareness has come extremely slowly. Only in the last decades have some industrialised countries passed legislation on film preservation. The socialist countries are well ahead of the others. Many countries still have reason to envy film preservation in the Soviet Union, East Germany, Czechoslovakia and Poland.

#### Preservation guide

Many FIAF members worked for several years on what was to become the "Recommendation for safeguarding and preservation of moving images", adopted by the General Assembly of UNESCO, at its 21st session in Belgrade in October 1980. This is the only internationally recognised document in the field.

The recommendation is not as far-reaching as it should be. Producers made no secret of their feelings toward archives, which they thought were infringing on their copyrights. In general, these days are over now. Producers have come to understand the importance of preservation, and archives have gained greater knowledge about and respect for copyrights. Today, thousands of prints, millions of feet of film enter archive vaults annually.

Oddly enough, the newer media - TV, video, cable and satellite - have given a second life to old films. But this reborn interest is not without its drawbacks. Format, speed and colouring are often changed to further contemporary exploitation.

The UNESCO recommendation set an important goal for FIAF members - to spread the notion of archiving cinema and television in countries that do not preserve their national production. Although this goal is not new, there was no infrastructure nor financing to carry it out in the past. With the help of UNESCO and other funding, FIAF is now present in areas where we formerly had little or no contact.

Seventy-eight archives in 56 countries sounds impressive, but there are more than 100 countries that have no archiving at all or insufficient means to do it correctly. This is true particularly of Latin America, Africa and parts of Asia.

Many of these countries have tropical climates, and heat and humidity are the worst enemies of the film base. Films can be lost beyond saving in a year's time.

When you consider that moving images are an expression of the cultural identity of a people and form an educational, cultural, artistic, scientific and historical treasure that cannot be substituted by any other medium, you realise the need to work quickly.

Many of these countries have no cinema but produce much television footage. Because they lack the money, stations reuse video tape immediately after broadcasting. What they destroy are often unique testimonies about the history and evolution of their nations. If these documents are disseminated around the world, they would contribute immeasurably to the education of humankind.

The moving images of these and all countries constitute new forms of expression, particularly characteristic of present-day society and contemporary culture. Colombian writer and Nobel prizewinner, Gabriel Garcia Marquez understands this. He has funded a study on the state of archiving in South America by the Saõ Paolo Archive. UNESCO also understands and has helped finance similar studies for different parts of the world.

The ingenuity of both the film and television industries is needed to develop an image-carrier that is resistant to climate changes - that does not shrink or dry out - in which the bases will not separate from the image carrying side. The new material must be inexpensive so that young archives can afford it.

I know this can be accomplished. When Martin Scorsese discovered that the colour was fading from his own films and wrote an open letter expressing his concern, the manufacturing industry quickly produced a colour film with far greater archival stability. But the base is still the same.

We know that if you store new films at below zero temperatures and in low relative humidity, images can be preserved for perhaps 200 years. Yet, this knowledge does not help us when a large portion of our member archives cannot even install such climate-controlled vaults, let alone maintain them.

## UNDERSTANDING TWO WORLDS OF IMAGES

by Maciej PAWLICKI

True communication between East and West is not possible. In spite of all the meetings, all the goodwill of both sides, despite the astounding progress in the technical means of communication that we have or will have at our disposal in the near future - in spite of all efforts and favourable circumstances - true communication between East and West is impossible. Unless we remember one thing. The language we are going to use. Today and tomorrow. And I am not concerned here with our mother tongues, for it really does not matter if we speak Italian, English, French or Russian. What is important is that we too often miss the fact that identical words denote totally different things in our verbal contacts. That makes genuine and sensible dialogue quite impossible. This simple fact gives rise to many limitations. And I hope that to overcome these limitations is one of the aims of our meeting. Let me warn you that my opinions will not sound as optimistic as you may expect them to be. I would like my contribution to this colloquy to be treated not only as a voice of accession to the brave new world of East-West communication in the mass-media, which is obvious, but also as a warning, a sceptical and doubtful voice of somebody who has learned the price of naivety.

The limitations arising from the lack of precise language occur on both sides, interfering with transmission of information in both directions, but much more in the direction of East to West. In other words, I believe that, as far as the quantity and quality of information is concerned, the East is lagging far behind, but when naivety is taken into consideration then it is the West that abounds in it. The limitations on both sides not only have their roots in historic and social differences but are the result of great changes in the mentality of the two worlds, changes that have come into existence during the last 40-60 years. Before that we never used the expression "two or three worlds". The Europe of the Habsbourg era was a whole, the culture of intellectual or political élites was - more or less - united and one. And then came the Russian Revolution, the Second World War, the Allies' compliance with Stalin's snatching half the European continent as the so called "sphere of influence", the era of the iron curtain, the cold war, a propaganda warfare more fierce and more sophisticated than ever before. The differences in political systems, the economical systems and - the most important for us - in the social and individual mentality of the people began to deepen. Looking back from the present-day perspective we see the differences, but I believe we see only a small fraction, only the tip of an iceberg. There are many matters that seem almost incomprehensible to the other side. Simply because they are so specific and idiosyncratic that there is no chance to find some common denominator - a way to understand. I can agree that revolution in the technical means of audiovisual communication gives us the best, up to date, real and maybe unique chance of overcoming these problems and obstacles. But to overcome them, we must all the time be aware of their existence.

Thus the greatest problem is not that people from the West and the East have a different experience and that their artists or journalists make use of different symbols and different allusions that refer to a concrete and specific historical and cultural inheritance. If we are aware of the existence of these differences we may overcome them, or avoid them. But the real problem arises when the two sides believe that although they have a different experience, they can use the same language, the same words and can easily comprehend each other. And not only on the basic level, but also in more specific cases. And that is where the danger lies. In other words both sides must be aware that in many cases they use a different language though both are speaking English, French or Russian. So the first step must be to make the meanings of the words as precise as possible, and to check all the time that the same line of thought is followed. I imagine that many East-West meetings and debates move around in a sort of vacuum, just for the reason stated earlier. In reality neither side knows what the other is talking about, and neither is aware of its ignorance. That may be the reason why so many wise and beautiful ideas and resolutions remain true only on paper.

In the Western socio-political systems the press and the audiovisual media play an extremely important role, let Watergate be an example, though other scandals and swindles, and the collapses of great careers and political schemes caused by journalists are an everyday phenomenon. Within the East European systems no such case is at all possible. State censorship watches over the rationing of information, but it is not the only institution performing its job vigorously. The censorship takes place on four levels. First there is the board of censors working on the basis of the law. But there are also forms of silent censorship, which are much more dangerous. There is editorial censorship. You will say, it is everywhere in the world. Sure it is. A publisher has the right to shape his newspaper or news programme or the film he is producing. In my country, however, the ruling party is the owner of most of the newspapers published and all of the audiovisual media. And the managerial posts are secured for people whose political righteousness takes precedence over their professional qualities. Of course, it may happen that a politically righteous person is also a good editor in chief, but in the overwhelming majority of cases in my opinion it is not so. And such a person, aware of the reason behind his rise to a managerial post, in a difficult and doubtful situation, will always sacrifice his professional integrity preferring the politically righteous solution, since it is the basis of his employment in such a high ranking position. A third type of censorship is censorship somewhere high above the artists' and journalists' heads - the censorship behind the closed doors. An unnamed number of highranking civil servants feel responsible for society's education and eagerly take on themselves the role and the job of a censor. I do not know many details, since I am an outsider, but this type of censorship is the most frustrating for the author and the artist since it is totally arbitrary and in most cases peremptory. And finally a fourth type of censorship - the gravest - that is selfcensorship. All the previous three types plus the need to make a living - be a breadwinner - force authors, artists and journalists continuously to make compromises, often leading to a total loss of their professional and artistic individuality. With or without being aware of the fact.



I am trying to describe the situation in my country - and I suppose - in all the countries of the Eastern bloc. Within political systems where the state usurps the right to control all spheres of social life and to control the whole society - nothing is certain except that nothing is certain. Identical words, sentences, films or television programmes that today are antistate, are unreliable, which lie and may be the source of social unrest, tomorrow may turn out to be sound and very profound social analyses, very patriotic and long awaited. That is what has happened only recently with such films as "The Mother of Kings", "Blind Chance", "The Faithful River", "The Sunday Pranks", "The Free Lancer" and some others. Still "on the shelf", as we term it, are other films that are as yet uncalled for, for instance Bugajski's "Interrogation". It may happen that tomorrow that film will be publicly praised and honoured by the minister, but does not change the arbitrariness of decisionmaking in culture. I am limiting myself to culture only. Continuous struggles with one's fears, with the board of censors, with the arbitrariness of its decisions - that is the everyday life of an author trying to speak about important matters in my country. I do not want to expand further the subject, but we must all remember, that in all the discussions and meetings, the exchange of cultural values starts from - lets call it nicely - different levels of freedom.

The meeting of two cultures, one where the word of art or the form of transmission is created and the other where it is received often results in a new situation, unexpected by both sides. It is fantastic if new values are being born, but it is really bad when the values and the contents of a message sink in a swampy land of lack of mutual understanding, when no common denominator can be found, when instead anti-values and errors in the comprehension of the worlds come to life. I will illustrate my case with a few examples from the recent history of film and television. The examples would be hilarious - were they not so grave.

When Roman Polanski presented for the first time his feature début "Knife in the Water" to the western public - he could hardly believe the audiences' reaction. Let me remind you of the film's story. It tells of a yachting weekend of a prosperous and successful journalist, his attractive wife and a hitchhiker they picked up on the way. The confrontation between the two men is evident, but what a surprise. In Poland the hitchhiker was taken partly as a lonesome hero, partly as a young rebel with a cause, a symbol of his lost generation. The journalist on the other hand seemed to be a shady person, most probably a member of the red-bourgeoisie or somebody with contacts in the underworld, or both things together. He had a yacht, a Western made car and those things could be acquired only in one of the two ways. When Polanski showed his film in West Germany the audience's reaction was totally different, in fact the opposite. The journalist, since he had a yacht and a car, was somebody who was doing his job well, someone successful. And the hitchhiker was a no-good rascal who did not know what he wanted and was out looking for trouble. In Poland the audience sympathised with the hitchhiker whereas in Germany with the journalist. Did both audiences comprehend the film? Someone might say: every interpretation is acceptable, art has always been interpreted in various ways, according to individual aptitude, knowledge and experience. Yes, that is true, but true only in the case of unlimited, free access to the works of art. But when that access is severely limited - in many ways - by political barriers or through commercial distribution - the public cannot recover the values that are lost, its ignorance is permanent.



Another example. I suppose that everybody has seen the beautiful, wise and moving film by Sir Richard Attenborough about Mahatma Gandhi. The film made me think a lot about the method of non-violence in political fighting. And let us wonder what would happen if Gandhi lived in a totalitarian state? Without a free press, independent opinions and cultural scruples, cherished by guards, opponents and enemies? I know what would have happened, it is easy to imagine. He would simply vanish one dark night, without any trace, without accusations, without a trial, without a sentence. And nobody would ever learn about his extraordinary strength, astounding bravery and his great wit. His method was successful, but in particular circumstances, only when fighting a known political enemy that respected the rules of the game. Within a system that lacked any scruples Gandhi would not have become a figure who made history. That is why, I believe, the audiences in some countries were not moved as much by the film, the history and the road he pointed out to the people. The western viewer displayed a very healthy and comfortable - but maybe a little naïve and over-optimistic - tendency to generalise, the East European viewer remained - maybe unreasonably - sceptical. A similar thing happened with Tengiz Abuladze's "Repentance". In the West it was received as the first true film about Stalin, as a study of his tyranny and crime. For me, for many Polish viewers that I spoke to, for several of my Russian friends - more important was the deep religious content of the film. The picture of Stalin's crimes was too enigmatic, too artistic, unnecessarily poetic. If we had dozens of true and more realistic films about the period then maybe we would be able to appreciate Abuladze's style, his poetical convention, with greater sincerity and unreservedness. As it is we have somewhat different expectations. That is not normal, it is not sane, I know. But it is a fact.

It happens that misunderstanding, or more precisely the inability to comprehend a film's background and atmosphere, mainly results in the depreciation of a work of art, which for the viewer becomes something to laugh at and disregard. "La Grande Bouffe" - Marco Ferreri's daring anti-bourgeoisie film - was presented to the Polish audience for the first time only this year. And what happened? Very few of the viewers comprehend the message, the tragic accusation, the dramatic provocation. They have their meat coupons, they have not seen a piece of ham for ages, so why be surprised that they looked at this picture of unbridled gluttony, this protest and act of self-destruction, only with a lenient smile. A strong and important film has been turned into a folly, a silly grotesque. That is how the simple but brutal reality of living conditions spoils the message of a work of art. For on one side very clear and evident, for the other totally incomprehensible.

The present situation with the Eastern bloc - I mean the political situation that heavily influences reality in the sphere of culture - is changing now, there is no doubt. But so far these changes are in fact very small, very uncertain, and heavily constrained. There have been several steps towards liberalisation in the mass-media, but there have been more words than action. The general policy of total control of thought in the mass-media has not changed. Let me once again illustrate my point with two examples. Recently the Polish television presented "Casablanca" by Michael Curtiz. In the final scene where the protagonists are bidding farewell to each other, Ingrid Bergman says to Humphrey Bogart "God

bless you". The translator, who up until now had not missed a single word, and was doing his job perfectly, suddenly forgot to translate this single sentence, as if he did not hear. Would you believe it? And all this in a country, where even official sources claim that over 80% of society is catholic. An example of perhaps minor importance, but television is everyday full of such small details and in most cases the viewer cannot realise, cannot notice this very specific practice. Several weeks later the same state controlled television presented Bernardo Bertolucci's "The conformist". Let me remind you that it is a story about Nazi party officials - so they often use the word "comrade". In the very important scene where the main character is unsure of his actions, his party boss dissolves all his doubts with a single, strong word "Comrade!". She means to remind him that he is a party member, and that loyalty of a special kind is required. In Polish television however the word "comrade" was translated throughout, and also at this important point, as "friend" - which is senseless. The reason is that the word "comrade", so often used in official terminology, is reserved for communist party members and if used in a film about Nazis it may evoke nasty associations. Daily life abounds in similar situations.

These actions, as I said, have their consequences, since they have been operating for many years, they are constant but rarely consistent. The fact that true meaning of such words as: election, freedom of speech, parliament state, representation has been forgotten is the result of their overuse in official propaganda with totally different connotations. And television as a true mass-medium is one of the factors responsible for such a state of affairs. In one of the readers' letters published in 1981 I read a very simple but accurate remark: one needs only to add the adjective "socialist", to change the meaning to quite the opposite. Thus we have socialist democracy, one that is quite different from ordinary justice, we have socialist economy, socialist justice, socialist law and order etc. Goebbels said that when you repeat a lie 100 times it will become truth. It seems that half truths repeated over a 1000 times will surely become the truth. Instead of true facts and values. A word that remained forgotten for years, or more precisely one that was used everyday, but with a different meaning, was the word "trade union". But now people know the true meaning of the word. After the "Solidarity" period the mentality of the people has undergone such a drastic change, that nothing will return it to its previous state. Official propaganda sooner or later realised this and started to work in different ways, aware that the old methods were now useless. After a method of - let's call it - persuasion about general joy and contentment, now we have the method of "choosing the lesser evil". But everyone in Poland knows that anything can happen overnight, that we have no influence on politics, that we can expect anything. Every positive change is presented as an act of particular generosity, undeserved and unexpected; and - most important - not to be taken for granted. That is why I am so sceptical about the changes that we are witnessing in Eastern Europe. I feel western mass media are over-exaggerating when talking about the scope and importance of the changes introduced. Let those journalists be good prophets.

Up to the end of the '70s the picture of the West in Polish television was an unending picture of strikes, inflation, unemployment and terrorism. Today, I must admit, we have also other pictures and

information about everyday life, about technological development, about the workings of democracy. A major role was played by the cinema - an influx of Western, mainly American, productions evidently presented the West's high tech and easy-living standards. Still any comparisons between the standards of living and the levels of freedom both in the West and in the East are not pursued at all. The western democracies are most readily presented as a real swamp - abounding in low emotions, tendencies and processes. Recently there has been much talk about the brutal and dirty methods used by Bush and Dukakis fighting the presidential campaign. When Reagan, for years pictured in the television as a really evil demon, won the elections with an overwhelming victory, up to the last moment there were suggestions that in fact he had little nation-wide support, that he was a lesser evil. Very soon after the elections, it started again. There were strong suggestions that in reality the majority of Americans were not satisfied with the results and would have changed them, if only they could. Therefore, the mechanisms of "western" democracy, as it is common to dub it in our country in order to differentiate it from its socialist counterpart, are presented as just and giving freedom of choice, but something temporary and illusory, true only for a short while, as the voter is deluded by the fast pace of the electoral campaign and taken in by the crazy electoral show, something that he quickly regrets. In particular news of any anti-government demonstrations are given goal stress and repeated over and over again. This is in order to show that Western societies feel helpless, deceived and stripped of any possibility of influencing their countries' fate. Thus there is no direct comparison of the levels of freedom either in the East or in the West; the amount of news is rationed, selected and accompanied by commentaries so that the viewer has the feeling that the level of individual and social freedom is more or less the same in East and West, though different criteria may be involved.

Comparisons of standards of living are carefully avoided. For example it is impossible to tell the public how many loaves of bread a blue collar worker or an engineer can buy for his monthly wage, how long he has to save to buy himself a colour TV set or car. It is impossible because the comparison would be shocking. The news from Italy contains mainly information from the Vatican. Yes, the TV propaganda specialists know how much the Pope is respected in Poland, and they do not intend to fight that. On the contrary - they always try to make profit out of it. In the news from Italy, the second place is given to acts of terrorism, the third to government crises. There is almost no information on the economic development of Italy in recent years. Similarly Spain's economic growth is not mentioned, since in the pre-war years that country's economy was often compared with the economy of Poland - and any comparisons now would be rather unpleasant. No information is given on the economic "jump" performed by the Asian states - the so called "little tigers": South Korea, Thailand, Singapore - since these are countries of "extreme exploitation and debasement of the working class". So the West in Polish television has changed a little, but these changes are very slow, very careful and in fact do not undermine the general policy of the aims of propaganda.

A totally different matter is how successful these methods might be. When images entered the information system it seemed that an end would come to all the lies, misinformation and muting of various things. General opinion, following the maxim "I saw it with my own eyes", proved that if you show, then you are right. Words may be false but pictures do not lie. But year after year the viewers had to learn that this is yet another delusion, that film can be selected and manipulated, that the picture may also lie. It may lie, if it is the only image presented. Audiovisual information may be the greatest gift that we have received from technology since the invention of Gutenberg. States, governments, TV networks nowadays face the problem of satellite broadcasting which may be the greatest chance of mutual communication and understanding between the divided "worlds". All the constraints and formal restrictions that are hidden behind the so-called protective mechanisms against on-screen brutality, against pornography - these are the defensive mechanisms of the old information policies. The truth is that the complete absence of any limitations is our only chance to get to know each other well. The information and propaganda system and the film industry, which have to compete with dozens of other TV stations, information agencies and films from other sources with different and confronting views of the world, must evolve towards liberalisation. The only condition is not to set out any conditions. It may sound a bit like anarchy, but I think that anarchy of information is not a bad thing. I strongly believe that this little germinating seed of information anarchy will soon grow into a big tree of not only information, but also distribution and artistic anarchy. And then in the face of this widespread phenomenon, the notion and a subjective feeling of anarchy will cease to exist, it will become a normal situation, one that is no longer dangerous. And I do not see any risk to viewers' subjectivity in that. Satellite TV, that destroys walls, curtains and barriers once and for all, will abolish the information and education monopolies, will render the jobs of "soul engineers" obsolete. The freedom to see in an hour information prepared in a dozen countries may totally change the viewer's outlook. The ease with which the viewer can compare the way the same piece of news is presented and commented in, say, New York, Peking, Moscow, Tirana, Teheran, Baghdad, Kabul or Islamabad, puts him in a position of an active pursuer of information, and not just a passive receiver. It teaches the viewer how to be sceptical, how to collect and select his information, and how to construct from a varied data base his own version of the event; it teaches him how to use his imagination. Thus it may be a process of awakening the individual subjectivity of a viewer. Technological development leads, contrary to the catastrophic prophecies, to the re-humanisation of the empire of information. The machines are not dehumanising our future as is often described in science-fiction novels. Only the relation between the sender and the receiver of the message are changing. British director Lindsay Anderson has once described the inventing of the television as "one of the most horrible disasters in the history of mankind". I do hope he was wrong. A discerning TV viewer is a new being: he is not the object but the subject of a show. Thus participation in audiovisual culture may become a very enriching experience.

That sounds beautiful, but it is still in the future. Especially as far as communication between East and West is concerned. The existing and ever widening gap in the levels of technological development makes that communication more difficult, the beautiful prospect more distant. Therefore the only chance is to seek contacts and to bind the two sides together on all social and individual levels of activity. I believe the idea and the aim of this colloquy will be fulfilled if difficult and aggravating matters are discussed without apprehension. The fact that such matters are the subject of an international forum may be a warning for the near future. Words are not facts but they have a great influence on them. The possibility of communication between East and West is mainly dependent on mutual confidence. Often in political commentaries the word "confidence" is elevated so that it becomes a sort of talisman, a charm, a measure of both sides' goodwill. I think that it is a total misunderstanding. Lack of confidence and trust does not exclude goodwill. The will to communicate does not need trust and confidence. Because it is not the confidence that matters, but rather a continuous readiness shown by both sides to undergo verification, to allow inspection of their own backyards and all their problems. If they are decent and clean, the partner in the talks will with time become confident and trustworthy. Something that will be authentic and contrary to the traded confidence that is the basis of so many talks. Confidence is hard to acquire, but very easy to lose. Just like love or friendship it cannot be purchased, one must deserve it. Therefore confidence as a basic condition seems as unreasonable to me as putting on a blindfold before a football match. And to make such a demand is very suspicious to me. And I believe that in our case too, lack of trust is natural, and acceptance of that lack as being necessary, is the most wise and most reasonable course. Our worlds lie too far apart, and there are too many widespread differences, for us, with the help of a nice word "trust", to justify our lack of interest in each other's situation and problems.

Several months ago, when invited to Strasbourg, I had the chance to observe a film festival organised on the theme of human rights. A very beautiful theme and a splendid idea. The aim of the festival was to select out of a range of films those pictures which were the most dramatic, the most essential, those calling hardest for human rights. It was therefore a most noble festival. It was easy to observe that the festival was dominated by films from Eastern Europe, or about East European problems. They were the most interesting, most moving and the truest. There is no need to search for the reason for such a situation - it is evident. But among my many positive experiences and the warm welcome, I noticed one scar in the Strasbourg event. It seemed to me a little like a place where the West heals its feeling of guilt by presenting and giving prizes to the poor creatures that have to endure hardships in life. Let them present their films on the screens of small and empty cinemas, but after the festival the films vanish into thin air. because in reality very few people really care. Therefore I strongly believe that the meeting of East and West, their getting to know and understand each other, cannot take place only at a few elitist events for intellectuals and philanthropists. It must be introduced in a broader way to the mass-media, mainly the television, because the level of knowledge of each other's reality and problems is saddening. And I will say here that an average East



European TV and film viewer has a better knowledge of the West than vice versa. This is due not only to the fact that the American productions are the basis of the cinema repertory in Poland, and the fact that so few East European films are presented in the West, but is also because the provincial East European cultures are paradoxically more open and more eager to obtain information. Ask a hundred randomly chosen people on a Warsaw street about basic information concerning France, Italy, Holland or Spain. Conduct a similar poll among the inhabitants of Paris, Rome or Madrid asking them for basic information on Poland. The result will be nothing less than shocking - in favour of the East. Despite your truthful information, your freedom of speech, your technological advancement. In spite of our political situation, misinterpreted facts and manipulated commentaries. The ignorance of the Westerner is sometimes really shocking. I think that there are a great number of Frenchmen who think that Poland, that faraway country situated behind the Polar circle, where the Polar Bears walk on the streets, is inhabited by millions of communists and a handful of oppositionists. A few years ago I talked to an American student about the situation in Poland and he asked me in response "So why don't you change the government?". Another enquired: "Do you have TV sets there?".

A basic question arises, which is also the question about this colloquy's practical aim: why should we get to know each other? Why should we try to get our cinema and television to come closer together, to learn each other's peculiarities? Is it not better to remain in isolation? What is wrong with enclosing ourselves in the cocoon of our problems, notions and criteria? The answer to that seems evident, but I will repeat it once more. A wide and unconstrained exchange of information, films, programmes, thoughts, ideas and values may introduce a great deal of positive things to the existence of the two worlds, create something new. The East may profit by learning the true meaning of words such as freedom, democracy in all its aspects, such as economy, competition, personal initiative, individual responsibility. The East lives in a state of coma, there are no mechanisms that give bonuses to people with initiative, there are no people with responsibility, there is a lack of responsibility. Will you believe that the expression "private initiative" was used in television for many years with a negative connotation, as a sort of scornful insult? There are no perspectives for success, there is only lack of faith, boredom and stagnation.

A constant and wide influx of ideas and images from and about the West and its lifestyle would have immense force in the struggle to humanise this dehumanised political and economic system. The West on the other hand could benefit from learning the true meaning of such notions as sacrifice, solidarity, unselfishness, the sense of suffering, heroism, return to religiousness and the spiritual sense of existence. Without doubt a wider cultural contact with the East European world may help the West in the enrichment of its spiritual life, may help in its fight with the crises of civilisation, with alienation, loneliness. On the condition however, that it is genuine communication and contact, wide, encompassing all the spheres of life and culture, the full intellectual and spiritual heritage, and not only a superficial contact with the outer spheres modelled for propaganda purposes. Therefore most important and most treasured are,

and will be in the future, all informal contacts, those not including the selected and trustworthy delegates of the East. What I have in mind are personal contacts as well as the exchange of works of art or informative programmes. The difficulty of access to books and - let's be frank - the vanishing of the custom of reading in favour of the picture culture, forces the audiovisual media to take most of the weight of these contacts and this communication. The silent movies played an immense role in the integration of the multinational American society. Today cinema and television can play a similar role in the process of the integration of our continent.

Currently in Poland, the state monopoly in the film industry has been abolished. Several small, privately-owned film-making companies have sprung into existence. I hope that soon they will start to enter on larger projects. If they get that far - because any day may come a bureaucratic decision and regulations reversing the previous concessions. Let's not forget that these films will have to comply with the state censorship. But I believe that, nevertheless, Polish film making should benefit a great deal from that fact. The state monopoly in television has not been abolished and never will be, which is not surprising, since the television is too strong a weapon in the propaganda war. But also the state monopoly in film distribution has only been abolished on the condition that the private distributor receives the censor's stamp of approval on each film. But anyhow that may be another step forward in the accessibility of Western film to the Polish viewer.

Video has reached Poland in an overwhelming and spontaneous wave. Within a few years the number of video sets has reached the astonishing figure of 800 thousand, which gives a higher video/household ratio than, for example, in Italy. And this upsurge in video equipment is in no way related to the nation's wealth, quite the contrary seems the case. A miracle? Well, yes. The Japanese are angered that the cost of an antenna for the reception of satellite programmes exceeds their average monthly salary. In Poland it exceeds an average five-year income, and despite that the number of antennae will keep rising, just as the number of video sets rises in spite of the fact that the price tag equals the average income of 24 months. This miracle can only be explained in one way: people quickly became aware of the fact that video gives them freedom to choose, thus also freedom in a more general sense. And without hesitation they put all their savings into the equipment not looking for any other rational motivation. In Italy television can offer a great deal of variety, in Poland it can offer very little, and it is politically biased. Hence this difference in the need to own video and choose our own cinema at home. For the same reason there are extremely high expectations about satellite television. It will bring a bit more freedom.

I believe that technological development and free access to the audiovisual world for all societies will change our distant future. Censorship will cease to exist, the mutual exchange of ideas and values will be complete. For the present, we are still very far from that day. Deforming, constraining, ignoring and selecting images is everyday practice for political, commercial, distributional and other reasons. Still weak and defenceless to lead a life of its own, the world of images needs some help from the world of words. And that is how I understand the idea of this colloquy. I think however that



sporadic and irregular talks and meetings are only an occasion to exchange complaints and good wishes. I believe that an international committee or sub-committee should be formed, with members both from East and West, to deal with mutual contacts in the mass-media. A sub-committee working under the umbrella of the Council of Europe, but one that would have the freedom to form its own opinions. It would not have any executive power of course, though it should become an advisory body so that all the complaints of artists whose works have been mutilated, deformed or held in custody could be investigated, and the results made public. It should also perform a mediatory role. Most of all it should be an independent and international body, that one could call upon when intervention was needed - when an audiovisual message - a work of art or informative programme - has been used in circumstances which misinterpret and deform its content and original aims. I would wish for such a sub-committee to perform the role of the sword of Damocles hanging over everyone who wants to select the images presented to the viewer. I would wish that this sub-committee should not be accused of interfering with the internal affairs of countries, but that it would take care of international matters only. Maybe it sounds a bit like utopia, I know, but what I have in mind is the existence of a body that would secure genuineness and fullness in East-West contacts in the sphere of the audiovisual mass-media. The main thing is to fight for the truth. And that always sounds like utopia.

Contribution by Hans-Joachim SCHLEGEL  
Film historian  
German Democratic Republic

1. Inspired by "glasnost" and "perestroika", Soviet film makers implemented a new film policy at their Association's Vth Congress in May 1986, which shattered fossilized administrative and economic structures, thus liberating films which had been locked in the vaults of the censors for years, opening up the prospect of democratic working conditions and making it possible to deal with the problem areas of the Soviet past and present in an atmosphere free from taboos. It also opened the door to a new international dialogue, and to co-operation between the cinema in East and West. The special attention received attracted in July 1987 at the XVth Moscow International Film Festival by the work of Fellini, which had been ignored for years, set the tone for a new assessment of hitherto taboo Western and indeed also East European directors, whose films can now be shown in Soviet cinemas too. At the beginning of October this year, at a festival in Riga, there were even the first signs of a reappraisal of the "experimental film", previously spurned as "formalistic deviation", and in Tbilisi, women film makers from all over the world banded together to found "KIWI", an international association for the promotion of their interests. The film makers have secured the right to a say in deciding which films to send to international festivals and have publicly discussed the errors of festival policy previously pursued by the administration. The process of coming to terms with past and present is also under way in the specialised media, where film specialists and critics are reappraising "white" or "black" areas in the history of the Soviet cinema, reappraising the practices of former and more recent censorship with regard to domestic and foreign films, and thus providing a corrective to the condemnation heaped upon the director Andrei Tarkovsky, who was driven into exile by the arrogance of bureaucrats or else analysing the Stalinist myths.

This new openness has quite clearly encouraged trust throughout the world and awakened an intense and hitherto unparalleled international interest in the Soviet cinema as well as in dialogue and co-operation with Soviet producers. When in February 1987 at the 37th international Film Festival in West Berlin, where the USSR for the first time showed films which had hitherto been "kept on ice", Elem Klimov, the new Chairman of the Soviet Cinema Association, and Jack Valenti, President of the US Film Producers' Association, shook hands, many saw this as a "Reykjavik of film directors". It was followed by a whole series of specific co-operation measures, such as the signing of several cost-intensive co-production contracts, the establishment of a Soviet-American film cinema (ASCI), with headquarters in Moscow and Los Angeles, an intensive exchange of film programmes and, last but not least, joint seminars, at which - again with the active support of film critics and specialists - the hostile images of each side currently in the other's cinema were analysed.

Naturally the new trend has been not limited solely to the relationship between the United States and the USSR, but has ushered in a new climate of dialogue and co-operation between western and Eastern Europe. Here too there is clearly a new interest in the Soviet cinema, whose unparalleled success at festivals has been accompanied by numerous special programmes and retrospectives, which only a few years ago would have been inconceivable in this form. Examples include the Soviet film retrospective at the Pesaro Festival, the history of documentary film in the Soviet Baltic Republics, assembled "on the spot", and shown at the Nyon and West Berlin Festivals, and the showing in Rotterdam and Munich of the work of the Armenian director Sergei Paradzhanov, who for many years was thwarted in his work and international contacts. All of this has made it substantially easier for the West German art cinemas to screen the quality films by certain Soviet directors, or films produced in some of the Soviet Republics systematically. The more frequent symposia and workshops had set a new standard. For example, in 1987 and 1988, the "Westberliner Akademie der Künste", invited the public to meet Elem Klimov, Rolan Bukov and Herz Frank, thus attracting a great deal of attention and setting a new trend. Other Soviet directors such as Gleb Panfilov, Otar Joseliani and Irakli Kvirikadse - are currently making films in western Europe, under co-production agreements, which are becoming uncreasingly common. The new climate of co-operation is particularly evident in television. Numerous "television links" have been agreed with "Gostelradio" and several co-operation agreements signed. Federal German television has also organised an exchange of "television days", involving different "Länder" while ARD and ZDF are showing substantially more Soviet films.

2. Similar changes can be seen in the relationships with other Socialist countries of Eastern Europe, whose film industry is now structured on a more open basis, a development which first occurred in Hungary. Particularly significant here is the fact that, as part of "Perestroika" the film industry, many of these countries are moving towards independent production. Admittedly, this is leading, not only to greater decision-making freedom, but also to increasingly strong pressure to show a profit, which, especially in these times of vastly escalating costs, constitutes a favourable climate for primarily commercially-based co-productions with film companies in western Europe and North America. The danger here is that the levelling out of distinctive national film cultures, which is already quite apparent in western Europe, start place in Eastern Europe as well; that a still clearly differentiated spectrum of individual and national European cinema art may fall victim to an aesthetically, socially, culturally and ultimately politically neutral "uniform cinema" which is interchangeable, purely commercial and cast, in the Hollywood mould.

The first tell-tale signs have repeatedly been apparent in recent years: Hungarian, Czechoslovak and even Polish films, are already displaying (and not only in co-productions), those threadbare narrative and visual styles which typify the "western" popular cinema, and reflect a decline in social, aesthetic and creative commitment. Even directors with well-established international reputations, such as Kristof Zanussi, Yuraj Yakubisko or István Szabò (to mention only three examples from Poland, Czechoslovakia and Hungary) are clearly having to sacrifice much of their own creativity in coproductions. At the 13th National Polish Feature Film Festival in Gdynia (12-18

September 1988), Robert Glinski showed a film about film making in present-day Poland with the bitterly symbolical title (Swan Song). In it, the exasperated author of a screenplay tries desperately to achieve a working compromise between the demands of commerce and culture, commitment and entertainment. Even critically reassessing the past must be made entertaining "for the sake of the public".

Since the "Pallonia" Studio in Budapest has been obliged to accept an increasingly number of hard currency-earning commissions from film companies in Western Europe, there has been a clear falling-off in the previously high standards of Hungarian film animation. From Bratislava too, complaints are occasionally heard that commercial projects involving commissions and co-productions are using up studio capacity to such an extent that there is hardly any room left for indigenous film production. In recent years, as many as eleven animated fantasy have been directed by the foremost Slovak directors under co-production arrangements with the Munich-based company "Taurus-Film". These films patently bring nothing new to national and international cinema. They may well earn hard currency for the studio, but they do so at the expense of the future development of the Slovak cinema and prominent Slovak directors (and especially Yurai Yakobisko).

In the USSR, where co-productions are now under way on an unprecedented scale, Soviet film makers have taken very careful note of the previous experience of some of their colleagues in the other Socialist countries. The debate has started, yet here too there is no sign of a solution to the dilemma.

3. Of course, the dilemma is inherent bound up with the "birth defect" of the cinema, which at its very conception was a hybrid between art and commerce, and whose cultural and aesthetic potential is increasingly being diminished by the contemporary development of the media. Of course, this does not necessarily mean that aesthetically and socially ambitious films are less and less likely to succeed with the public. Nor is it unduly significant that Tengis-Abuladze's, film, "Pokayanie" ("Repentance"), the controversial key-film of the new soviet film policy, attracted a relatively small viewing audience when shown by the ZDF in Mainz. Of course, it is true that distributors in the socialist countries of Eastern Europe also achieve their best box-office returns with entertainment films from the West and that many directors try to imitate these successful models. And although the cinema market in the countries of Eastern Europe like its counterpart in Western Europe, is also not yet dominated by North American distribution networks, there is already a boom in commercial videos from the United States (in some countries, these video are already being privately retailed off by the major companies, such as Warner Brothers with an agent in Poland. Naturally, this market is also having a decisive effect on the behaviour of the public, thereby enticing newly "independent" studios and directors into making understandable but at the same time culturally questionable and indeed regrettable compromises in coproductions as well as in other areas.

However, instead of resignedly intoning "swan songs", one should look for alternatives. It would be a tragic waste if the new east-west media co-operation served commercial interests only and did nothing to promote national European cinema production. The banding

together of European directors and directors' associations to form the international association FERA, specifically aimed at the defence of national film culture in Europe is particularly important here. From this standpoint, the active co-operation of all the East European countries would certainly be an extremely good idea, as would the projected joint European "culture channel" on satellite television.

However, the film critics and specialists also have an extremely important role to play here. A certain amount of preparatory work has been done by the International Association of Film Critics (FIPRESCI), which not only tries to focus attention on significant productions and directors by awarding prizes, but has also organised symposia in a number of countries on the current state and prospects of national cinema in Eastern and Western Europe. It is also worth noting that the Federal Republic of Germany has also started to include lectures and symposia on the history and present state of the German cinema in the film and culture weeks which it organises abroad, and that cinema has become a permanent feature of the work undertaken by the Goethe-Institut. Meanwhile, contacts between film schools in Western and Eastern Europe have been stepped up. In this process the Festival of the International Association of Film Schools (CILECT) held every two years in Karlovy Vary, as well as other events, such as the annual meetings organised by the Munich Higher Technical School for Film and Television (HFF), also play their part. Joint symposia have also been organised involving film and media specialists from Eastern and Western Europe. Examples include the seminar organised in April 1988 by the "Hungarian Film Institute" in Budapest, with guests from the Federal Republic of Germany, which is to be followed by a corresponding seminar in Munich with Hungarian participation, the international symposia on contemporary questions relating to developments in the cinema projected by the Moscow "Institute for Film Theory and History" and the "International Eisenstein Conference", held in Moscow from 3-10 October 1988, not to mention previous symposia in East Berlin and a number of Western European countries. The West German "Society for Film and Television Science" (Gesellschaft für Film und Fernsehwissenschaft), an association of specialists, who working on various aspects of media theory and history, also hopes to initiate an East-West dialogue of media specialists at its various symposia.

Ultimately, the importance of this type of specialised co-operation not limited to academic aims in the narrow sense. The establishment of film and television studies as an independent area of teaching and research, which is now, at long last, being discussed or actually tried out in a number of European countries, should also help to encourage the study of film and television in schools, in other words should also help to foster awareness of the cinema and the media in the community.

This is only antidote to an exclusively consumer-oriented, uncreative and therefore anti-cultural attitude towards the media, an increasing "visual illiteracy".

If co-operation between West and East based upon mutual understanding is to be fostered, there are also a number of important tasks for specialists to tackle. Dialogue between East and West was both very intermittent and severely prejudiced for several decades,

and there are thus enormous gaps in each side's knowledge of the cinema process in the other; these need to be made good. The first step here is to eliminate stereotyped thinking in terms of "blocs". It must be understood that the stairs in the famous "house of Europe" lead, left and right, to national apartments, which are furnished differently and which have not simply been occupied since 1917 or 1945. Reappraisal of the history of the cinema must, therefore, also take account of the general cultural and social background against which national cinemas and media have developed. Ultimately, this can only be achieved through dialogue and on an interdisciplinary basis, though co-operation and exchanges of views on theory and methodology are also essential to the process. (The work of Polish and Soviet film theorists will also play an important role here.)

This is clearly a task, which has to contend with specific conditions and historical circumstances in each individual country, in the Federal Republic of Germany, for instance a tradition of anti-Slav cultural arrogance, pre-dating 1933 or 1945 and the ignorance which it causes must both be overcome. In France, traditional cultural links with Poland may make conditions more favourable. However, there are barriers to be overcome in Eastern and Western Europe alike, stemming from post-war developments which have affected culture too. In this respect too, film history must come to terms with the past. The USSR's current reappraisal of the restrictions imposed in the past on to indigenous and international film-makers by censorship and ideology might prompt the Federal Republic of Germany to take a critical look at its own past, and at the way in which films from the socialist countries of Eastern Europe (such as Sergei Eisenstein's "Alexander Nevski") were banned or cut.

Film festivals and institutes (above all film museums and archives, but also such institutions as the Centre Pompidou) can already play a valuable part as far as their resources allow them to do so, in reappraising European cinema history. Certain universities are also displaying greater receptiveness to this theme (particularly in the areas of literary and drama studies, sociology and music studies). However, here too, funding problems are a serious constraint. Consequently, consideration should be given to the fostering of transnational projects within Europe, relating to media studies and particularly cinema history, with a view to strengthening the interest in preserving national cinemas in Europe. A Unesco project for a "History of World Cinema" initiated by Bulgaria and involving representatives from all the countries, never got beyond the preliminary stages, but a "History of the European Cinema" might stand a better chance of succeeding. Be this as it may, East-West initiatives including those concerning the analysis and exchange of information on contemporary media trends in Europe, deserve to be supported, or indeed launched.



## TOWARDS TRUE CO-OPERATION

Contribution by Mr Goran PASKALJEVIC,  
film maker, Belgrade

As an author, director and scriptwriter, I would like to talk to you about my experiences - good and bad - of the preparation and shooting of joint productions. A number of films I have produced were scripted by myself, while for others I was the Yugoslav representative on the production team. In other words, I shall be giving my point of view both as a direct participant and as a mere observer and chronicler.

I studied film-making at the Prague Cinematographic Academy - the famous FAMU - in the late '60s, a period when the Czechoslovak cinema industry was booming and which saw Milos Forman, Jiri Menzel, Vera Hyttilova, Jan Nemec, Evald Sorm and others make their debut on the international film scene. As far as I know, at that time Czechoslovakia's role in joint productions with the West was restricted to merely supplying services, such as the hire of exceptionally well-equipped studios and of technical facilities. Joint productions based on co-financing were very rare. This was the case, for example, with the Milos Forman film "The Fireman's Ball", to which the foreign partner made a financial contribution in the form of a minimum guarantee for the repurchase of the royalties on the world market. As far as I know, the Barandov Studio in Prague and the Koliba Studio in Bratislava have not greatly changed their working methods over the years, and even now their participation in joint productions is still mainly limited to the provision of services. I cannot state this with certainty - and I hope my colleagues in the East-European countries will forgive me if I am mistaken - but, according to the information at my disposal, the situation is essentially the same in Hungary, Poland or the Soviet Union, with a few exceptions such as the films of Istvan Szabo with Brandauer in the leading role (Mephisto, Colonel Redl, Hanussen). This great director made these three films on a basis of true co-operation with the West Germans.

I use the term "true co-operation" advisedly, and I shall explain later just what I mean by it. So, after finishing my studies in Prague, I worked in Yugoslav television for several years (over 30 documentary films) and shot my first full-length feature film, "A Lifeguard in Winter", which was given a good reception at the Berlin Festival in 1976. Since then, I have made six other feature films, two of them joint productions with foreign partners. My experiences are mainly associated with Yugoslavia, a country whose particular character makes it especially interesting for joint productions. In this connection, I would like to give a brief analysis of the forms of joint production currently in use between Yugoslavia and the countries of Western Europe, as well as outline the new possibilities which are already discernible.

As most of you doubtless know, Yugoslavia is a socialist country with a one-party system, that party being the Communist Party which is in power. Yugoslavia is not, however, part of the Eastern bloc. By virtue of its foreign policy orientation, Yugoslavia is a non-aligned



country. What does that mean in concrete terms? First of all, it means that nationals of almost all West European countries can travel to Yugoslavia without a visa and even without a passport - an ordinary identity card is sufficient. All credit cards are accepted throughout the country. Entry of foreign currency into the country is unrestricted and for an unlimited sum, but foreign currency cannot be used as a direct means of payment, as the Yugoslav dinar is the only legal tender. It is true that for several years now the dinar has been undergoing constant devaluation as a result of soaring inflation, but the banks apply a real exchange rate, not an administrative one as in most Eastern-European countries. Moreover, foreign nationals have the right to bring cinematographic material and equipment into the country without restriction on the strength of the temporary admission permit used in all the countries of Western Europe.

A foreign producer wishing to undertake a joint production with a Yugoslav company would merely have to come to Yugoslavia and make contact with his potential partner without having to go through a state institution. Joint production agreements are always concluded directly between the interested parties. The foreign co-producer pays his agreed share of the finance into a Yugoslav bank, which also acts as guarantor for the part of the joint production carried out in Yugoslavia. This guarantee is not a conventional "completion bond"; it concerns only the portion of the work to be performed by the Yugoslav partner. In practice, that means that the foreign co-producer makes the payment in foreign currency in several instalments fixed in advance. Thereafter, the bank pays the Yugoslav partner the equivalent of this sum in dinars, while guaranteeing that the amount will be sufficient to cover the dinar items in the film's budget, whatever the rate of inflation. As I have already mentioned, the foreign co-producer enjoys temporary customs exemption for all equipment and material, which he may import without restriction. Another important point is that the Yugoslav trade union will make no problems for him if he wishes to employ his own staff in a proportion exceeding 50%.

Furthermore, Yugoslavia is a country of contrasts. Mediterranean landscapes of the "Italian", "South of France" and "Spanish" type exist side by side, and in the Alps it is possible to find a "German" or "Austrian" atmosphere. Elsewhere, you will find the "Sahara" or, if you prefer, waterfalls and lakes of enthralling beauty, such as Plitvice, Ohrid and Bled, or else a Turkish and Oriental scene with mosques and minarets. Apart from their great diversity, these "cinematographic locations" have an indisputable advantage: they are extremely close to one another, and recently-built A and B-category hotels can accommodate film crews in suitable conditions. As regards communications, it is worth noting that air services are highly developed: there is an airport almost every 400 km. Several regular flights - domestic and international - are available daily (from Belgrade, Zagreb, Ljubljana, Sarajevo, Dubrovnik, Pula, Split and Skopje). Travelling by road presents a number of disadvantages, as the motorway network is under construction and only some 5 to 600 km are open to traffic. For indoor filming, only two companies have studios: Jadran-Film in Zagreb and Avala-Film in Belgrade. The latter has three large, fully equipped, sound-proof studios and some excellent set-building technicians. By way of example, I may mention one of experiences of Ruzica Petrovic, who directed many joint cinematographic productions in Yugoslavia over a period of more than 20 years. She tells the following story:

"I remember the Marco Polo project carried out by Denis de la Patellière, for which we built, in our studios and outside, the sets representing Italy, Mongolia, Russia and China - in other words, Marco Polo's entire journeys were filmed in Yugoslavia. Several years ago, for the television series 'Mama Lucia' we reconstructed the streets of New York in the '30s with a genuine train of the period going by. However, what was probably the most gigantic set ever to have been built in Yugoslavia represented the entire exterior of a Loire château, with the interiors in our studios, for the Sydney Pollack film "Castle Keep". Carelessness on the part of the American pyrotechnicians led to disaster: the whole château burned down while twelve cameras looked on. True, we were filming the scene in which the château burns, but no one imagined that a genuine fire would destroy the set. The fire scene was truly impressive. However, the entire project was placed in jeopardy, as there were still many scenes to be filmed in a set which no longer existed. However, thanks to the courage and efforts of the Yugoslav set-builders, the château was reconstructed - in nine days and nine nights!".

Everything I have told you so far indicates that Yugoslavia is an extremely attractive country for foreign producers, particularly as prices there are considerably lower than in Western European countries. However, my talk would seem like pure publicity along the lines of "welcome to Yugoslavia - the new Hollywood" if I failed to mention a number of problems which hinder a production. First of all, there is no proper co-operation between the many production companies, and unfair competition can easily discourage foreign producers. Yugoslav producers try to snatch business from under each other's noses, and they often make promises to their foreign partners which they are not in a position to keep. The expression "No problem" has become proverbial. The real meaning of this expression is often more or less this: Start to fulfil the obligations you have entered into with us and if everything does not go exactly as planned, our charm will do the trick, and so there is "no problem", as things always get done one way or another. That is why a Western European partner accustomed to "work and order" who concludes an agreement with a Yugoslav partner who relies on "creative improvisation" should ensure that it contains perfectly clear penalty clauses in case some of the stipulated conditions are not met, as well as incentive clauses with a view to saving time and money. In Yugoslavia it is difficult to procure the services of a good lawyer specialising in films, and this may sometimes cost the Yugoslav party dear when a contract is signed. Most of the time the two parties trust one another, and I can assure you that this method always works in Yugoslavia. However, it is something to be avoided utterly, both here and elsewhere in the world, where the production of films is concerned. As the proverb says, "good accounts make good friends". Let me give you two examples to illustrate my point. One is a regrettable dispute between Neoplanta Film of Novi Sad and the American company Sherwood concerning a Bulajic film "The big transport", which resulted in a court case. Neoplanta Film went bankrupt, and the Yugoslav bank found itself obliged to pay the American company a million and a half dollars. The other example is a dispute between Avala-Film and Avala-Pro Film over the shooting of the television series "Mama Lucia" with Sophia Loren. The two companies fought tooth and nail to obtain the right to direct the project. Fortunately, the series was completed on time and the situation even proved profitable to the producer, Carlo Ponti, but

Avala-Film and Avala-Pro Film are now irreconcilable enemies. Avala-Film has also taken legal action against its competitor, asking that "Avala" be dropped from its title on the grounds that it is using its name to give foreign partners the mistaken impression that they are dealing with the long-established company Avala-Film, which has already achieved a sound reputation abroad.

I have mentioned Avala-Film several times in the course of this talk, and I think it would be helpful to give you some details of Yugoslav production companies. Avala-Film in Belgrade, Jadran-Film in Zagreb and Viba Film in Ljubljana may be considered the major Yugoslav companies. They were created in the '50s in the various Yugoslav republics and began life as state enterprises similar to the state studios which exist in Eastern Europe. Subsequently, with the introduction of self-management, they became independent companies and the cinema people who formerly received civil servants' salaries gained a free and autonomous professional status. This is a considerable advantage for these companies, which can now choose autonomous professional film-makers on the free market and engage the best available. However, in essence, things have not changed much, except for the fact that the state no longer interferes in the programmes which are produced. The role of supreme administrator has been taken over by the workers' councils and the artistic councils. Nevertheless, in the new organisation of these production companies as well as in that of the more recent and modest ones, such as Centar-Film in Belgrade, the person at the top has very great authority. This is the director. It is he, in essence, who takes decisions and, more often than not, only covers himself with the decisions of the two councils. At one time, the "number one" was Ratko Drazevic, the Director of Avala-Film. After him, the role was assumed by Sulejman Kapic, the Director of Jadran-Film, who is still number one today. These two companies have remained the largest and have the most to offer where joint productions are concerned; Avala-Film has a slight advantage in that it possesses more studios, while Jadran-Film has the greater organisational experience and a huge network of managers throughout the world, as a result of which it was able to take a fair amount of business from Avala-Film during the period of stagnation which followed the departure of Ratko Drazevic. Today, the head of Avala-Film is the Director Branko Baletic. He is a young, dynamic and extremely capable man who is trying to restore to this studio, once among the most sought-after in Europe, all its former vitality.

However, most of the time these two studios work exclusively on a supply-of-services basis for a 10% profit from the dinar items of the budget, and only very rarely do they decide to grant a financial contribution for the part of the film produced in Yugoslavia, an arrangement which was much more frequent in the past. It should also be said, though, that material conditions were much more favourable at the time. To tell the truth, the prices charged are considerably higher than those which apply to the shooting of a fully Yugoslav film. Generally, this difference lies in the fees of artists and film-makers, who often agree to work for lower fees, or even for nothing at all, in the case of a Yugoslav production. Either way, whether the supply of services or a financial contribution is involved, the type of joint production is more or less the same as in all the East European countries. It is true that this provides

Yugoslav film-makers and artists with an opportunity to work and prove their talent in large-scale films produced as joint productions with a budget ten or even a hundred times higher than those of most Yugoslav films. However, in this type of joint production, money is paramount. How can the power of money be overcome?

Let us return to my starting point, where I used the term "true co-operation". I would like to talk now about films co-produced by a Yugoslav producer and his Western or Eastern European partner, when the two parties work fully together, in other words not only enjoying the financial advantages but above all using the services of Yugoslav authors, scriptwriters, directors and composers. There have been no more than ten or so genuine joint productions in the history of the Yugoslav film industry, and I had the honour of being involved in one of them as scriptwriter and director. This was the film "Twilight Time" with the Oscar-winning American actor Karl Malden as well as Jodi Thelen, a young actress who had just made her debut that year (1981) in the Arthur Penn film "Four Friends". The photographic director was a Yugoslav, Tomislav Pinter, the composer, an American, Walter Scharf, and the sound director, an Englishman; the entire post-production team, which did its work in London, was also English. This joint production was born of a stroke of luck. I had been invited to Los Angeles to attend the Golden Globe award ceremony, for which my film "Special Treatment" had received a nomination in the category of best foreign film for the year 1980. My future producer, Mr Dan Tana, Chairman of the Bata Productions Company of London, who is also a friend, introduced me to Karl Malden. I told Karl Malden that I was preparing a new film in Yugoslavia. He liked the idea and suggested there and then that I give him the leading role if I thought he fitted the character. Dan Tana immediately went into action and, with Karl Malden, we soon had the support of MGM and United Artists, who offered to look after the distribution. We were thus able to return to Yugoslavia with over 70% of the funds for shooting the film. Centar-Film in Belgrade agreed to provide the remaining 30% of the film's budget and a Yugoslav bank acted as guarantor for the project. Thanks to the enthusiasm of the whole team and in particular my own - as for the first time in my life I finally had enough money to make a film as I wished - the shooting went perfectly, the film was finished on time and we even managed to save a certain amount of money, which was shared out equitably between Centar-Film, Bata Productions and the members of the film team.

This joint production, which I would call an example of "true co-operation", came about thanks to chance and to the enthusiasm of Dan Tana, the producer, who appreciated my work and placed his confidence in me after the success of my last film, "Special Treatment", at the Cannes Festival and in Hollywood - to the point of deciding to participate in a joint production of this type. But, above all, Dan Tana knew that Yugoslav directors often work in very difficult conditions and that the modest result of their work is due not to any lack of talent but to a lack of means. The handicap suffered by any talented director in Yugoslavia is precisely a lack of producers, real producers such as you find in the West who are capable of taking in hand a well constructed film project from its inception to its presentation at various festivals and in cinemas the world over. One might go so far as to say that there are no such producers in Yugoslavia and that directors themselves are increasingly taking on this role. We have a limited market and international distributors

are generally not very interested in the projects of what might be called "the little film industry", so Yugoslav production companies are rarely willing to take the risk. Today, a film is too expensive a commodity, a product which is not economically viable on the domestic market. That is why we do not carry out the best projects but the least expensive ones. And even when the project is a good one, it is so impoverished from the outset that it is easy to predict its fate. To avoid this, many Yugoslav directors seek salvation in joint productions and particularly those based on what I have called "true co-operation". They turn to their friends in the West whose pockets are more amply lined and who may be willing to invest some money in their films, or they try to achieve a true joint production by dint of considerable efforts. That was how Aleksandar Petrovic came to make a particularly interesting joint production in Yugoslavia. He got together American capital, American actors and a Yugoslav team and enlisted the Soviet Union as a partner. This is what he told me on the subject:

"For a long time, we had been wanting to do a film based on the script "The Wild Wind", but we drew a blank as this project required considerable investment. We contacted Noble Productions in Los Angeles, who promised to get a number of well known American actors to take part, and as there was a role in the film for a Russian couple, I had the idea of proposing the project to the Soviet Union. It was not until several months later that we received a positive response. That was how we came to shoot the film in Moldavia and Yugoslavia with American, Yugoslav and Russian actors. Everything worked a treat. The Soviets are real professionals. Their team included the photographic director, the set designer, stuntmen and pyrotechnicians; the rest of the team was Yugoslav apart from several American actors. After some ten days of shooting, this motley crew formed a genuine team; people with different languages, customs and mentalities mingled and worked together in an excellent atmosphere. The only comment I can make is that we had to wait a very long time for the Soviet Union's go-ahead for the joint production. Things move slowly there and everything has to pass through the central agency Sovinfilm."

The famous Yugoslav director Aleksandar-Sasa Petrovic, who has won the most prestigious international prizes for his films, is currently directing a television series and a film in two parts based on Milos Crnjanski's novel "Migrations". This joint production by the French company Mediterranean Film and Belgrade Television is to be filmed in Yugoslavia, France, Czechoslovakia and the Soviet Union. Alongside Yugoslav actors, several famous French actors appear in the film: Isabelle Huppert, Richard Berry, Bernard Blier, Charles Aznavour and Marina Vladi, to name but a few. A particularly noteworthy point about this huge project, for which shooting has been going on for over a year, is that it is not being carried out by any of the major Yugoslav production companies. All the work is being done through a working community of associated artists. What exactly are these working communities?

Thanks to a new law passed several years ago, film artists and professionals can now get together to create an independent film production enterprise called a working community. The advantage of these enterprises over the "large" production companies lies in the



fact that a small administrative apparatus of only a few people is all it takes to run them. Two years ago I myself created a working community of this type (Singidunum) with my closest associates. A year later we succeeded in producing our first feature film, "Guardian Angel", which was a success at the Cannes Festival last year. The theme of this film is the traffic in Yugoslav gypsy children who are sent to West European countries, particularly Italy, to beg and steal. We had no money when we started to work on this project and, unfortunately, we did not succeed in getting a West European producer interested in a joint production, in spite of our desire to make this film on a very low budget. Moreover, as half the scenes had to be shot in Italy, it turned out to be very complicated for us to shoot in Venice or Milan without Italian support. If we had encountered a little more comprehension and obtained a modicum of financial assistance from an Italian producer, we would certainly have avoided many problems and probably made a better film. Be that as it may, the film was a fair success and proved profitable into the bargain. Why was it not possible to make this film as a joint production?

We translated the script for "Guardian Angel" into English and drafted a "production memorandum" with the outlines of the story, the real events which inspired it and which make it so meaningful. In this memorandum we also included my curriculum vitae as a scriptwriter and director, a careful estimate of costs and a detailed description of the locations where we wished to shoot the film. We also enclosed photographs of some locations and authentic witnesses I wished to include in the film. I approached Dan Tana and his company Bata Productions in London, but they were already fully involved in another project, so that we would have had to wait over a year to make "Guardian Angel". I sent the production memorandum to Italian Television suggesting a joint production, but I never received any reply. We then decided to make the film ourselves. All the members of the team sacrificed their fees, but the worst thing was that we were forced to leave out certain scenes which would have cost too much money. When the film was presented at the Cannes Festival, numerous Western producers asked me why I had not approached them with a view to making the film with them. Here, then, is a sort of vicious circle which we must find a way out of, but how?

One solution might be to set up in Western Europe a centre constantly open to projects from Eastern Europe and other interesting but more modest film industries. The centre could operate on the basis of a regular exchange of ideas and concrete proposals for "true co-operation". Interesting authors from Eastern Europe, the characteristics of the various film industries and offers by one or more countries in the field of joint production could be presented in an annual publication. In that way, a project like "Guardian Angel", where part of the film was to be shot in Italy in two languages on a subject of serious concern to both Yugoslavia and Italy, would not have found itself without an Italian co-producer. Or at least such a project would have achieved more rapid distribution in Italy, if only on television, than in other countries such as France, Israel, Canada, the USSR or Japan, where it has already been presented with success.

I am convinced that the setting up of a centre of this kind for an exchange of information in the context of European Cinema and Television Year would be highly significant and represent a major step forward in the communication of ideas between the countries of Europe through the cinema and television, not to mention the fact that such a centre would allow the smaller countries and nations of Europe to become integrated into the common cultural area, undoubtedly an important factor for progress on the European continent.

## BRIEF NOTES ON AUDIOVISUAL CREATIVITY

by Jörn DONNER, MP  
Chairman of the Finnish Film Institute

When I wrote an essay some years ago about film production and decision-making, I called it *The Rule of Nobody*. I didn't mention it, but I had stolen the title from Hannah Arendt's comments on Eichmann. His rule, bureaucratic and cruel, was the rule of Nobody. Faceless people making faceless decisions, or no decisions at all.

Democracy in the Western sense had demanded that also artistic decisions are made by a group, or a committee. This process is probably not unknown in Eastern Europe, despite other differences.

The producer as a person, a responsible one, has in many instances and many countries been eliminated. It has happened also in the United States, where, according to producers David Wolper and Stan Margoulies, hairdressers or attorneys have taken over at least the title of producers.

Behind all of this probably lies the committee system of decision-making, but also some other changes, which I will briefly comment on.

My experience is mainly Scandinavian, or Nordic, but might have some relevance to other parts of Europe.

There developed under the influence of the so-called auteur theory a belief that films were to be done by people who had total command, as scriptwriters, directors and also as final judges as to the cost of a production.

All this started in the Sixties, and has not changed very much.

The foremost auteur in Scandinavia was of course Ingmar Bergman. With the time he got total command in the sense described above, with the difference that he always knew the financial limitations of a production, and kept to them, maybe because he was financially involved, in a sense.

His example is not a good one, for another reason. When I think of the themes that are suitable for a film, I must admit that the Scandinavian countries are not especially fertile ground, as history might prove a little boring, and national experiences are not always similar or comprehensible to the rest of Europe.

Bergman, however, almost from the beginning created his own Bergman reality, which often had very little to do with Swedish reality. But so convincing was this invented reality that with the times it was mistakenly seen as the Swedish reality. Somewhere in a novel by VS Naipaul a couple sees an African landscape as a Bergman landscape. Everybody knows, or is supposed to know, what that means.



Bergman's influence was felt also in other fields. The fact that he became famous created a positive climate for extensive public support action, and there the rule of Nobody comes in again. An American film-maker would probably die of envy if he is informed about the fact how easy it is to get a film made in some Scandinavian countries. Or am I contradicting myself? Probably not. Committees make decisions, but have no real responsibility. Films get made, clean well-lit films, to paraphrase a book about Sweden by Kathleen Nott.

Then there is also the question of television. There has been a decision-making monopoly or duopoly as far as films are concerned. The same applies to the decision-making in the public TV monopolies.

Is this, *mutatis mutandis*, also applicable to Eastern or Socialist Europe?

As far as cultural creativity and importance is concerned, there are major differences. It might be that this is due to the fact that Socialist Europe has had a much more dramatic postwar development, that history is hiding beneath a heap of lies, or that the lies are at least taken seriously, which brought some artists to prison and damnation. Brodsky was convicted mainly because he was a poet and had eventually to leave his country.

Our socialist friends probably look with envy at the different systems that can make it possible for a young film-maker to realise his dreams; and we are looking with envy at the wealth of narrative material that exists in Socialist Eastern Europe.

Is art important? Some rulers think so. Is creative art a symbol of a happy society? I do not think so. Nevertheless I have the belief that art is important, because technical innovation and artistic experiments are related to each other. But mostly, when art has been flourishing, it has happened in societies or surroundings where there is social mobility, unsolved questions, a sense of crisis, like in Weimar Germany. That led to Hitler.

We can probably safely state that the whole European system, Eastern and Western, of film production and related decision-making has failed, but for very different reasons.

The illusions have also vanished. From time to time there are ambitious schemes for financing and distribution crossing the national borders, but they all have in common the same inherent failure to grasp the creative importance of the producer, as a person, not as a non-person.

There is also any number of small auteurs, who live in the belief that nobody should comment on their work, and that the system is at fault when their uninteresting films find no audience, no appeal.

This does not mean that I am pessimistic, just trying to be a realist. Most of the problems confronting European audiovisual production, if that is the word today, must be solved on a national basis.

Other problems, relating to creativity, the status of the producer, of cultural exchange, have international bearings, and can be solved, or at least discussed, on a European level.

On the other hand Europe is fragmented and carries many languages, whereas the United States officially carries one, and has a narrative tradition that is eminently suited to films and TV. Some themes are simply incomprehensible to outsiders, like Finland fighting the Russians first, and then the Germans, during the Second World War. How to explain that?

Today there is some transnational co-operation in Europe, but only within the context of some regions with common cultural traditions, like in Scandinavia, or on the axis of France, Germany, Italy. There is no hope that a Bulgarian film-maker will get Norwegian backing.

But before we can develop a more interesting European collaboration, giving free rein to creative impulses, we have to define the part of the producer in this context, and the question of who is going to decide what.

I have not dealt with the questions of East-West collaboration and co-productions. Today there are real obstacles to international collaboration, because of the very different national rules that seem to mix up the problem of co-financing with co-productions, demanding national quotas as far as the latter is concerned.

There are also very obvious physical barriers, for instance to the romantic notion that every European country, its TV or cinemas, would show five productions yearly from every other European country. There is not space for that, at least under present circumstances.

Underlying discussions here is probably the belief that in Eastern Europe there are the themes and the creativity, in Western Europe the money. Also the fact, as I have said, that art is dangerous and challenging in Eastern Europe, toothless and peripheral in the West.

If this is so, there are major obstacles to be discussed, like the decision-making processes, the part played by the producer, national obstacles and so on.

And while this goes on, American cinema and American TV increases its qualitative and quantitative impact on Europe, West and East. Why?

At least the answer should not be: fight the Americans.

Contribution by Jack GAJOS  
General Delegate of FEMIS

A. Teaching picture and sound skills; East-West exchanges

While theoretical instruction is provided by the universities, the schools seek a balance between theory and instruction in technological know-how linked to professional practice. The necessarily high cost of this approach leads to very strict selection of candidates. That is how matters stand with regard to studies in Western Europe.

In each of the Eastern bloc countries, film studies are planned at the highest level and the institutes or schools have substantial manpower and technical resources available to them.

Creative artists and technicians are still state employees, and so professionals can be more actively involved in teaching tasks and conditions are ready made for their first professional work to be produced.

The first major school, in chronological order, was the VGIK, founded by Eisenstein in Moscow in 1919. For the first time ever, cinema was regarded as a medium for political action and as an art worthy of its own teaching centre, of a conservatoire like those in which the classical arts had always been taught. At about the same time, in 1926, the Louis Lumière school was founded in Paris, since when it has produced a constant stream of picture and sound technicians who have achieved recognition in the French cinema.

More recently, CILECT, the International Liaison Centre for Film and Television Schools, was founded at the instigation of France in 1955; it embraces 58 schools representing 38 countries, 11 of them in Western Europe and seven in Eastern Europe.

Western Europe is preparing itself for the upheaval in legislation and regulations in 1992 and the economic consequences. In a great many cases, cinema or television films are co-productions involving more than two partners. For a long time cinema schools have wanted to offer their students better preparation and have been trying to organise co-productions and exchanges involving both teachers and students, as well as the pooling of human and technical resources for making end-of-course films.

The very nature of cinematographic work, which is teamwork rather than an individual activity, means that such exchanges are not easy to arrange. It should be added that the general arrangements (COMMET, ERASMUS) exist to promote university exchanges, not for the purposes of joint productions involving quite substantial material resources.

Nevertheless, exchanges and co-productions do take place, and cinema school gatherings and festivals are enjoying growing popularity, as may be seen every year at Munich, Belfort and Tours.

These exchanges already exist in the framework of CILECT where, as we have seen, Eastern Europe is relatively well represented.

School directors and some teachers have opportunities for genuine exchanges of views and practical experience at the CILECT congresses which are organised every two years. The 1986 Congress was held in Paris, and the 1988 one took place at the University of Southern California in Los Angeles, to which 11 schools from Eastern bloc countries sent delegations. The question of exchanges was discussed and the resolution presented by France was adopted, while several countries from the Eastern bloc and particularly the USSR expressed their desire for participation.

Czechoslovakia is playing a courageous and outstanding part by organising a one-week festival of student films at Karlovy Vary every two years; the 9th such festival in 1987 was attended by 1,200 students and teachers. This event is so popular that the organisers are in danger of being swamped by the numbers of participants over and above the official delegations.

The Lodz school in Poland organises meetings of teachers and students every year, and these are rightly popular with students from both East and West.

While the desire to increase and intensify exchanges seems to be well established, nevertheless problems still remain, both educational (duration and time of exchanges to fit in with curricula, integration of students, etc) and material (travel expenses, subsistence grants, cost of practical work). It is hard to give precise figures since each situation is different in terms of accommodation, grants and transfer of funds, and even the availability of equipment.

In order to set these exchanges on a firm practical footing, there should be an authority to allocate grants to supplement the possibilities each school can offer. Similarly, one might envisage co-productions assisted by grants which would boost the material resources available to students and would thus serve as incentives.

That is the line we should be pursuing today. To some extent, co-production arrangements between West and East, of which the finest example is Milos Forman's *Amadeus*, show that common ground in the arts does exist.

Should we be discussing new modes of distribution by satellite, or unification through networks? The debate is about money, not about the works themselves.

There remains the paradox of the arts of moving picture and sound. The audio-visual medium is never more powerful than when it is expressing a regional reality. How would Soviet cinema be perceived without Kalatozov's *"The cranes are flying"* or the French cinema without Marcel Carne and *"Les Enfants du Paradis"*? To the plot and conflict of the novel, cinema adds faces and myths: Bardot and Chourikova, Eisenstein and Bergman.

B. Fondation Européenne des Métiers de l'Image et du Son (FEMIS)  
Institut des Hautes Etudes Cinématographiques

FEMIS was founded in October 1986 to meet audio-visual training needs. It is one essential component of the policy pursued in this sector. FEMIS meets a crucial need: to equip creative people and technicians in the best possible way to face the true challenge of the year 2000 in terms of creative work and programmes.

The following is a brief overview of what FEMIS is and does.

It is a vocational school (an association under the 1901 Act) which, through its management and its education committee, involves cinema and audio-visual professionals and firms of very kind in its work.

The Chairman, Jean Claude Carrière, and his deputy Jack Gajos stand at the centre of a team of high grade professionals and instructors: Pascal Bonitzer, René Bonnell, Maurice Failevic, Michel Fano, Pierre Grunstein, Willy Holt, Albert Jurgenson, Jean Narboni, André Techine, Yves Turquier, Charlie Van Damme, who are in charge of the different departments corresponding to the various film and television trades.

FEMIS provides its students with high level training in the principal subject areas of the audio-visual media, film and television. It has taken over from IDHEC (Institut des Hautes Etudes Cinématographiques) which provided training only for film production trades.

Teaching is divided up among nine departments: screen writing, direction, camera and special effects, sound, costumes and make-up, editing, administration and production management, video and film analysis.

The curriculum lasts three years: seven months of general training (1st term), about 20 months of specialised studies and professional courses (2nd term), and nine months of preparation for entry into the profession (3rd term).

FEMIS' annual intake is up to 60 students who are chosen on the basis of a competitive entrance examination. They must be holders of the baccalauréat and a diploma following two years of higher education.

The first intake (44 students admitted out of 1,371 applicants) began their course in November 1986 in temporary accommodation in the Palais de Tokyo. The second intake (42 students) began in November 1987 in the new premises which have now been completed in the Palais de Tokyo.

These will be joined by the third intake in November 1988.

FEMIS has a complete range of cinema and video equipment covering an area of 5,000 square metres, making it one of Europe's leading schools in the field. Its 1988 budget is 43.5 million francs, the bulk of which is received in the form of a grant from the Ministry of Culture and supporting finance from the film industry.

FEMIS also receives income from the proceeds of the apprenticeship tax and from company sponsorship, which is certain to grow.

Though located in Paris, FEMIS is not just a Parisian institution. Since its inception it has organised courses with training establishments and creative workshops in provinces.

For example, FEMIS has developed training programmes with the Théâtre National de la danse et de l'image in Chateaufvallon for the recording of live performance and the relationship between choreography and the audio-visual media; with regional creative workshops (Grenoble for documentaries, Quimper for sound recording techniques): with universities such as Clermont-Ferrand on economic studies, or Valenciennes for the maintenance of top quality apparatus; with secondary schools for the purpose of training courses with teachers, and with local authorities (summer universities in La Réunion, co-operation with towns such as Rennes or Arles).

FEMIS has a European function. It already receives foreign teachers and students and pursues a policy of exchange with other training institutions in Europe.

The Foundation also offers a meeting place where the substance of a scheme of European co-operation can be better defined. The Foundation organised the recent congress of the International Liaison Centre for Film and Television Schools (CILECT) in Paris in November 1986.

Let us now take a closer look at the school as it is today.

#### I. THE ENTRANCE EXAMINATION

The extraordinary attraction of careers in film and television to young people is reflected in the 1500 applications for places which FEMIS received this year. As a result, it was necessary to organise a competitive examination in order to select the 60 or so candidates whom the school can accept.

The examination takes place in three stages, successful candidates going on from one stage to the next.

At the first stage the candidate must submit a project, in the place of his own choosing, on one of three topics which are proposed each year.

The topics proposed in 1988 were:

- hair
- breaking up
- shame.

At the second stage, the candidate takes a written examination, first analysing a film which is shown to all candidates, and then two separate examinations, one of them specific to the department he has chosen, and the other freely chosen from the subjects set from other departments.

The third stage consists of an oral examination in which the candidate is interviewed by a panel of five experts.

From this year on, FEMIS has decided to open its doors even more widely to foreign candidates and has organised an international examination for a small number of applicants.

Two students - one Chinese and one Algerian - have recently been admitted as a result of this simplified procedure.

## II. CURRICULUM

The curriculum is divided into three terms of different lengths and proceeds under the educational responsibility of the department heads, calling on the services of professionals, who come to teach for anything between an hour and three months and are responsible for a large proportion of the lectures and practical work.

### 1. First term

The first term lasts 8 months, from November to July, with all students in a given year grouped in common courses and activities regardless of their previous training or future specialisation.

The teaching covers a whole range of subjects, every student having an opportunity to obtain a theoretical and practical grounding in his own future work and in other fields as well.

Each student puts his learning to the test by making 2 individual films.

At the end of this eight-month introductory period, evaluations of individual work and interviews with department heads enable the guidance committee to decide whether a student should continue his or her course. Some may be asked to leave or move to other fields.

### 2. Second term

The length of the second term varies from one department to another (between 20 and 22 months). It is devoted to specialised studies requiring teaching periods of varying length.

At the same time as specialised teaching, some courses will continue to group all students in order to maintain a common language and provide training in diversified fields. They also enable the students to work in teams to put into practice the theory learnt in each department.



Giving the students the opportunity for their first contacts with the profession is a "high point" in the second term and will involve on-the-job training, participation in film making, exchanges abroad and meetings with professionals.

At the end of the second term, students who so wish can receive their FEMIS diploma in their own special subject. They may also choose to continue with their studies into the third term.

### 3. Third term

The main purpose of the third term is to secure the entry of students into the profession. Accordingly, each student completes a "start of career" project corresponding to his own special field, working under professional conditions. These projects mark the end of their studies and their entry proper into their chosen profession.

## III. TEACHING

### 1. Departments

The choice of special field which is made on entry to the Foundation becomes final only after the first 8 months. By that time, practical assessment and experience will help to ensure that the choice is the right one.

Courses are broken down into nine departments:

- screenwriting
- direction
- camera and special effects
- sound
- set design, costumes and make-up
- editing
- administration, production and promotion
- video
- film analysis.

Each department is run by a department head who co-ordinates all classes in his or her field and ensures that the teaching is matched to that in the other departments. The heads of department spend a large proportion of their professional time - at least three years - teaching their own subject and work with course leaders selected from among film and television professionals.

### 2. First term curriculum

Teaching in the first term is the same for all students. The aim is to give them all a grounding in a range of subjects, a general picture and sound culture, to facilitate the acquisition of a common language and a minimum knowledge of all the various techniques inherent in film and video. It is also essential to have a "generalist" training, to learn about the types of work done by all the members of the team, and to be able to adapt to team work before

specialising. Similarly, it is thought dangerous and arbitrary to ask students to decide on one special field once and for all before they know anything about the other fields. Changes in direction, and unexpected vocations, are permitted - and indeed encouraged - during this initial eight-month period. The teaching is given in four principal phases.

#### Phase 1: Initiation

The first phase lasts twelve weeks.

Each department offers a programme of its own devising to give a practical introduction as well as an analytical or descriptive introduction to the equipment used.

#### Phase 2: Fiction film

The second phase takes 12 weeks, and involves putting into practice what is learnt during the initial introductory months through preparation, filming, cutting and editing of a 16 mm short film of about four minutes in length.

Filming is organised within workshops, each student doing a different job on each occasion; thus by a simple process of rotation he becomes familiar with all the jobs done by a film crew, whatever his own training or choice of department.

The students are required to work within certain constraints depending on the educational aims of this phase.

These rules are designed to set a precise framework for this filming work, which serves a twofold purpose: to test out the teaching given, and to allow personal self-expression, each aspect enriching the other. The students are supervised in their filming work by a director and also, as appropriate, by the department heads and their staff.

#### Phase 3: Refinement of technique

After the initial exploratory stage, this third phase, lasting four weeks, is one of technical refinement.

It is a new phase of initiation, in greater depth than the first phase, with more clearly defined targets, guiding the student towards the final phase of the first term, which is mainly concerned with video.

#### Phase 4: Video

The fourth phase lasts seven weeks.

The initial foundations having been laid, this fourth phase uses video to test out in practice the student's perception of picture and sound.

Each student, one of a team of four, is involved in the preparation, filming and editing of a five to seven minute video documentary under the supervision of a director. The department head and his assistant co-ordinate the various operations.

### 3. Second term curriculum

The purpose of the second term is to train specialists through a clearly focused and rigorous teaching programme.

Within each department, the courses are organised around very precisely defined practical exercises which enable the department heads and other staff to give instruction and to test and check the student's real suitability for the job he has chosen.

The student receives tuition not simply from his own department, but also in courses common to all the departments (film analysis), in video teaching geared to his own special subject, in one-off exercises involving two or even three or four departments (eg the so-called "set figure" exercise which brings together camera, sound, design and editing students to work within a set framework), and in "transverse" filming which brings all the departments together with each student doing the job corresponding to his own special field. This transverse filming also fits into a clearly defined educational framework: the department heads decide on the subject, duration, equipment and resources. This second term constitutes a veritable apprenticeship.

In addition, students of direction also film a 16 mm documentary lasting fifteen minutes, with technical help from students in the other departments.

Lastly, the numerous on-the-job training courses force students to face up to the realities of professional life.

### 4. Special stages

Concentrated instruction does not mean watertight compartments. Whatever the rigorous internal coherence of the first and second terms, an outward-looking approach is sometimes required. Meetings are periodically held with leading figures in the profession (producers, actors, directors, technicians and authors). Among those who have come to FEMIS are the producer Daniel Toscan du Plantier, the directors Samuel Fuller, Eric Rohmer, Jean-Luc Godard and Louis Malle, and the director/producer André S. Labarthe.

There is scope for improvisation in this field: in 1987, the Foundation received a visit lasting several hours by the documentary producer Johan Van Der Keuken to present one of his films. The students took the opportunity to question him both about the general conception of this work and about this or that specific point (soundtrack, problems of funding etc).

Finally, as and when meetings and events permit, we take the opportunity to organise courses on specific subjects (in 1986-87 we visited the Reims cultural centre and Bourges Festival). Research workshops are organised from time to time with the Théâtre National de la danse et de l'image at Chateaufallon in the Var (for example, in 1986-87 we made live recordings of the Dominique Bagouet dance company).

In 1988 our set design students took part in preparing a film by Raoul Ruiz, and subsequently followed the filming and editing in a trainee capacity.

The events and meetings which appear to be of greatest interest are filmed by the students, so that little by little we are building up an educational video library of an entirely new kind, to which there are practically no limits. The first video of this kind was on the philosopher Gilles Deleuze, and another was on the film director H Syberberg.

The third term, in which each student is required to carry through a project of his own, must be a period of transition between school and the profession.

It must enable each student to consolidate the skills he has acquired during the second term in his special field, while fitting into a professional teamwork concept.

#### 5. Third term curriculum

This term is organised in a very flexible way: length and detailed arrangements can vary from one department to another.

A student of directing may make a "start of career" short, prepare a full length feature, receive practical training in an advanced sector (new images) or make a clip; a student of camera technique may work on a film by a student of directing, or do research on a certain type of image; a sound student may do sound creation work or take part in another student's filming, etc. And so on for all departments.

The only thing that matters is the ability of each student to produce pre-professional work as the first step towards his own career.

---

Now that the first intake is embarking on its final term, FEMIS can attempt an initial critical assessment of its achievements.

We may already claim that the principal objectives laid down at the outset have been achieved - to provide genuine professional training constantly at grips, not only with the major technical and economic changes that are taking place but also with the thinking that will mark the end of the century.

Contribution by Maria ZVEREVA-KOZHINA  
Association of Russian Film-makers

Our country is going through a time of changes. They are visible in politics and in the social sphere. The Soviet cinema is also changing. Film-makers have always sought better communication and a fuller exchange of information, even in the years when the East-West relations were at their worst. Today there are much more possibilities for business contacts, co-operation and a dialogue between the film communities in the East and in the West.

Let us hope that this is but the beginning. That future generations of film-makers will have still more in common. And let us help them - now. Let us use the education systems so that in their student years future film-makers in the East and in the West can better learn to listen to and understand each other.

In the Soviet Union professional training of film-makers was started 70 years ago. Since then the world's oldest film school now known as VGIK (the All-Union State Institute of Cinematography) has gained a lot of valuable experience, has created a solid theoretical basis and can be justly proud of its traditions. In 1919 the Soviet Union was the first country in the world to set up a school for training film actors and directors, in the 1920s a course for cameramen was added, and in the 1930s the school opened its doors to would-be scriptwriters. The work that has been done at VGIK over the years can hardly be overestimated. Sergei Eisenstein's lectures are still used in the training of film directors in the Soviet Union as well as in many film schools abroad. The Soviet system of training scriptwriters has also proven to be effective. Alongside professional training in the chosen trade VGIK has always offered its students a solid general education.

Today, with its 1800 students, VGIK is one of the biggest film schools in the world, turning out film directors, scriptwriters, actors, cameramen, art directors, sound engineers, film critics and economists. There are divisions for would-be directors who want to specialise in animation, documentary or popular science films.

VGIK is an international community. For many years it was the only school of its kind not only in the Soviet Union but in the whole of Eastern Europe. That is why its students came from all the Republics of the USSR and practically all the Socialist countries. The situation changed to a certain extent when other centres of film education appeared, such as, for example, the now well-known Lodz Film School in Poland. However, today VGIK has over 160 foreign students from 51 countries. More than half of them come from Asia, Africa and Latin America (we see it as an important mission to help third world countries to develop their own film industries). About 40% of the foreign students represent countries of the Socialist community, and only a few come from the West.

In the history of VGIK there have been both ups and downs. At present the school is going through a difficult period. The Brezhnev era left its mark on the faculty. What used to be the strong points of the VGIK system - its thoroughness and faithfulness to tradition - in those years degenerated into excesses of overregulation, stereotypes and rigidity. People who have mastered the art of reading between the lines can hardly be good teachers of free art. Glasnost that is now transforming so much in all spheres of life has brought changes to VGIK. The students will no longer accept the fossilised teaching methods. And in the new situation the administration or the teaching staff cannot just wave aside the students' demands. VGIK is changing, new teachers are coming. Yet, like any profound reform, the perestroika here is a difficult and at times painful process.

Today VGIK is no longer a monopolist in film education in either the Socialist community or the Soviet Union. The country's oldest film school, it has helped to set up new centres of training of film-makers where many of the teachers are VGIK graduates. There are several such centres around the Soviet Union. These film schools or departments of film at theatrical colleges are young, vigorous and flexible. While VGIK is noted for its solidity and thoroughness, the younger, and smaller, schools offer their students a workshop atmosphere and methods and more flexible curricula. Less known in the West, these Soviet centres of film training certainly deserve attention.

First of all it is the Moscow-based Higher School of Scriptwriting and Film Directing which has about 50 students. The term of study is two years and the school is open to only those who already have a university-level education. The students receive professional training in scriptwriting or film directing, sometimes with specialisation in films for children, comedy, popular science films, etc. They are usually older and more experienced people than VGIK students and the teaching is more individual while at VGIK a professor, with an assistant, has to teach a group of 12 to 14, here there are only three or four students to a master. Maybe this is one of the reasons for the better results: the percentage of graduates who readily find work in the film industry is higher than at VGIK.

Until now this school has had practically no foreign students, probably because, unlike VGIK, it has no film production facilities of its own. A would-be director makes his first films at one of the country's studios, often the one that has sent him to study. However, the school has collected very good teachers whose knowledge and experience could be useful to foreign film-makers coming to the Soviet Union in preparing them for work in the conditions of a system of film production that is different from their own.

In 1974 a film school was established in one of the non-Russian Republics of the USSR, the theatrical college (institute) in Tbilisi opened a film department. It was no mere chance that of all the Republics it was Georgia that got a film school of its own. Georgian cinema has always been an original art that attracted a lot of attention. This small Republic has so many film talents per square mile that one can only wonder how there are people left to work in the famous vineyards or to build houses. In this situation the new film

department very soon developed into an interesting and original training centre which has already produced quite a few talented film-makers. Because of the limited requirements of the local film industry the Georgian school opens only one course every year: one year they admit only would-be directors, next year it may be cameramen, then animators, etc. But even so there is already an overproduction of film-makers, and for several years the school did not admit any new students. Recently, though, it did open a new course: at the request of Lithuanian film-makers a group of young talents from Lithuania is now studying in Tbilisi. Perhaps this form of international exchange will prove to be fruitful and will help other Republics to make use of the achievements of Georgian cinema.

There is a film school in the Ukrainian capital Kiev. It was set up more than 10 years ago, but unfortunately it has not come up with any successes to speak of. The Leningrad Institute of Theatre, Music and Film also takes part in the professional training of film-makers, mainly actors and art directors. Another Leningrad school, the Institute of Film Engineers, provides the industry with specialists in film technology.

All this shows that the Soviet Union has long traditions of professional training of film-makers and, at present, a rather varied system of film education. However, it does not mean that all is well and there are no problems.

Like any closed system, our film education is marked by a certain narrow-mindedness. In the conditions of rapidly expanding contacts and mutually enriching cultural influences this narrow-mindedness is especially noticeable and can be a hindrance in co-operation.

The systems of film production in capitalist and socialist countries differ considerably, and these differences are reflected in the training of film-makers.

One such difference that first comes to mind is that in the Soviet Union there is no equivalent to the Western producer. Even film professionals have but a rather vague idea of what a producer is and what he does. We need our own managers and we must better understand the laws that govern the producer's work in the West. We have no tradition in training such professional managers. But we do need them, and not only for joint ventures with the West. Our own film industry is changing, maybe not as fast as we would like. Until recently the money for a film always came from the state. Now every day brings us surprising news. Film co-operatives are being set up. Now a film may be financed by an industrial enterprise or a public organisation, or something unheard-of, like the story of a Leningrad director who wants to make a film about victims of Stalin's repressions. The studio he turned to did not have enough money, so he sent a letter to a newspaper in which he told about his project. Hundreds of people responded, donating money for the film or saying they were ready to help in the production without pay. It is hard to predict what will come of this unusual project. The pressure of censorship has been lifted, different studios are working on films on this or related subjects, so probably the studio's decision not to finance the film was dictated not so much by a lack of resources as by a lack of faith in the director's abilities. It is quite possible



that the film, if it is made, is not going to be an outstanding artistic achievement. However, the precedent is interesting and it shows once again that new forms of film production are emerging, forms which will make it necessary to have professional managers.

There specific features in the training and work of almost all trades and crafts involved in film production, if we compare the Soviet and Western systems.

Let us begin with directors. Differences are many, but it may suffice to point out but one. In our country the director practically always edits his film from beginning to end. What is more for the director this stage in the making of a film has traditionally been one of the most important. An editor is providing mostly technical assistance in the process. We have no editors in the Western meaning of the word, and when, in a co-production, a Soviet director encounters this "division of labour" it amounts to a shock.

Once there was an attempt to train such professionals in the Soviet Union, at Moscow's Higher School of Scriptwriting and Film Directing. In the Brezhnev time film-makers were rather apprehensive, in the absence of the director's copyright they were afraid editors could be used to reshape films without the authors' consent. The situation is different, the risk of such bureaucratic abuses of editing no longer exists. But the training of editors has not been resumed.

Now a few words about scriptwriting. The transformation of a writer's idea into a finished film goes through several stages which, again, differ from the Western system. We make practically no use of what the Italians call scaletto. This form is unusual for Soviet scriptwriters. It is not difficult to master it, but one must first learn its laws.

The traditional form of scriptwriting is different, too. It is, in the Soviet Union, much more like a story, than is the custom in the West. A Soviet script is not a dry synopsis of "scene and dialogue" but a finished "story" which pretends to be a work of literature in its own right.

The requirements, that everything written in a script must be expressible through action or word, remain, but the writing is emotionally coloured. Of course, at later stages the director will take off all the literary "clothing", yet it is a tradition that for the scriptwriter his work may have an independent existence and is so shaped that it may influence the reader like the film influences the spectator.

These traditions are reflected in the teaching of scriptwriters. The student is encouraged to consider his future profession as a very important one, if not the most important.

Such over-emphasis is typical of the whole system of training film-makers, one might say: would-be cameramen, art directors and scriptwriters alike are too often reminded of the "crucial importance" of their contribution which determines the success of a film. But in a real-life film industry, they discover later, the roles are distributed somewhat differently. Sometimes this may result in a

conflict. A heated argument is going on now in the Film-makers' Union in connection with a proposed law on copyright in relation to films. Today it is not the state represented by the studio, but the cameraman, the art director and the sound engineer who contest the film director's claim to authorship saying that they, too, are authors.

No doubt there are many more differences between Soviet and Western film industries as to the role, status and methods of work of different trades. And it would be much better if film-makers learned about them, and the ways to overcome problems arising from them, while still at school.

VGIK is doing a lot of useful work with its foreign students. But it is mostly an East-East exchange of experience. What about the East-West dialogue? Are any practical steps taken towards the objective we have declared?

It should be said that perestroika has made it possible to bring new life to international exchanges in the sphere of film education. More and more foreign film schools take part in the traditional VGIK Festival, and more Soviet students show their films abroad. Speaking of student exchanges we are happy to say that things are moving, and we use the occasion to thank Mr Colin YOUNG, Director of the National Film and Television School in London, for his great help. Very soon six VGIK students - and their films - will be flying to London. We are sure their visit will be very useful.

For the first time we can speak of an international co-production by students. VGIK is currently shooting a short musical film in co-operation with the Film Department of the university in Chicago. Taking part in the joint project are eight students on either side. They use the production facilities at VGIK and at the university and the money comes from the sums allocated for students' graduation films. The Americans are filming in Moscow and Leningrad, and the Soviet students in Chicago.

East-West film school co-operation can be organised in different forms:

1. Exchange of information

It is a very important form, especially exchange of films. And not only student films. Our film schools would benefit greatly if the students could see more of the latest outstanding films from Western countries. We believe it would be no less interesting and useful for film schools in the West to get acquainted with achievements of Soviet cinema. With video cassettes, it cannot be very difficult to put such exchanges on a regular basis.

2. Exchanges of students and teachers

It is an effective form of exchanging experience. For example, we are eager to learn more about the training of film producers, while our colleagues in the West could probably use some of our methods in the teaching of scriptwriters.

3. Participation in student festivals

Next year an International Festival of Student Films is to be held in Amirani in Soviet Georgia, and we hope it will be the beginning of a good tradition.

4. Student co-productions

Using their own production facilities film schools could make films together without putting any extra burden on their budgets.

Certainly, there are many problems as there are many ways to solve them. We are only at the start of a long journey.

The designers of space vehicles in the East and in the West are looking for ways to work out a common module, a common system that would allow spaceships from different countries to dock with each other. For us, film-makers, it must be easier to devise a common module. The more so that artists around the world are facing the same threats: dehumanisation of society, ecological problems, loss of spiritual values. It is necessary to join efforts in a common struggle against these dangers.

Contribution by Giorgio SPITELLA  
Senator and Vice-Chancellor of Perugia University

There is now a generation which has grown up with television, for whom the TV set has since childhood been one of the most familiar items of furniture in the home, which has used it as a purveyor of entertainment and as a means of sharing in the excitement of the major events of the last few decades.

It is certainly a generation different from all its predecessors. At one time the powerful images of the world did not penetrate the home: you had to go out, buy the newspaper and read it. In the past, you could not turn on entertainment by pressing a button: you had to go to a theatre or, in the present century, to a cinema, and queue up for a ticket. Not every town possessed a theatre or cinema, nor indeed a museum, a football ground or any other leisure facility. Country villages offered fewer possibilities than cities, small towns than great centres. Today, however, there is a generation which has been able to get to know the world without leaving the house, thanks to the television screen planted in the living-room. Thus information and recreational facilities no longer make a distinction between town and country, between big towns and small ones, because the television waves reach everywhere.

At one time the main instrument of knowledge, the essential key to it, was reading. Hence, until a century ago, the persistent pockets of illiteracy which still existed in every country automatically created conditions whereby many people were kept aloof if not excluded from social life and the democratic process: remember when a man who could not read or write was not allowed to vote.

Accordingly, an Italian poet and film producer usually attentive to the processes of a changing society, Pier Paolo Pasolini, was right when he said that since 1950, when television arrived in Italy, there had been a real anthropological mutation.

However, in face of so great a change, with its profound impact on society in every country and on individual habits and behaviour, the educational aspect has lagged behind. The society of predominantly literary culture, based on the written word, was concerned with methods of teaching how to write, both from the technical and from the creative angle. With the development of a civilisation geared to the image, starting with the cinema at the end of the 19th century and continuing with television in the second half of the 20th, there was no lack of recognition of the new light shed by audio-visual media on the processes of interpersonal communication. The shrewder schoolmasters, and those parents who wanted their children to be educated in a manner consonant with the characteristics of the age, soon realised the importance of the cinema. It entered

the school and adult education through the documentary and the science film of which Italy, with such men as Roberto Omegna, was already a pioneer at the beginning of the 20th century. In the inter-war period, schools throughout Europe adopted audio-visual media to some extent as teaching aids, much more convincing than the static illustrations of the old textbooks. In the universities, films were made of surgical operations for the use of medical students. One could adduce many other examples. But I should like just to recall the foundation in the 1930s, under the auspices of the League of Nations, of the Institute for Educational Films with its admirable periodical "Intercine", and to remember how that Institute made it possible - despite the agonising ideological division of Europe between western democracies, fascist regimes and the still youthful USSR - for Italians, Frenchmen, Germans, Englishmen and Soviet citizens to work together to strengthen the educational function of the cinema.

So it is not that we are just now discovering the potential unifying function of the audio-visual media for the cultural ripening of the population of our continent. The point is that two conditions for going forward with a common task were formerly lacking. Above all, it was not realised that audio-visual media are not merely instruments for disseminating and spreading culture and art preceding or existing independently of them (eg science films and documentaries on figurative art); we understand now that audio-visual communication is itself culture and can be art. Hence, to introduce audio-visual media in schools and other educational institutions only as "teaching aids" is to miss the point. The point is how and when, side by side with traditional literary culture based on the spoken and written word, the visual arts and music, to insert the culture of the audio-visual image into the education of the European man of today as an integral part of the total culture.

The second condition which was lacking was a genuine willingness by different nations to negotiate: the concept still prevailed of the nation as a "power", and relations between "powers" could only be unstable and based on alliances or conflicts of interest. If, however, the 1990s turn out for Europe to be a transitional period from a hitherto strainful co-existence, which is a bare fact, to a relaxed living together, which involves the will and the mind and thus represents something deeper and more vital, than it will become possible for Eastern and Western Europe to engage in a lasting dialogue, using audio-visual media as a principal instrument.

Having placed the subject in perspective, we can comment on the three aspects before this symposium.

#### 1. Training

Europe has the historical merit of having created the first vocational training schools for the cinema, which somehow contained the germs of the more complex future educational problem relating to the wide range of audio-visual media. First in the field was the Soviet Union, next Italy, followed by other countries almost everywhere. Most of the institutions, generally government-sponsored, have for some years extended their educational field (and sometimes the titles of the schools) to include television. The Experimental Film Centre in Italy now possesses, besides its film studios, a well-equipped colour television studio, and has added courses in electronic production and television serial scripts.

Nevertheless, education for the cinema and television now raises many difficulties of an empirical rather than a theoretical nature. For these schools are essentially practical, the pupils experimenting and working in contact with the specific machines and technical means of the profession. When the cinema schools started, technology was comparatively stabilised with the advent of sound films. Colour did not create undue difficulties, as its use remained limited for some time and it did not in any case entail serious changes in general methods of film production. Today, however, technological evolution is rapid and innovations too important to be overlooked by the pupils of those schools. Just consider changes undergone in twenty years by both the film medium and the television medium: the growing use of special effects for the cinema, partly recorded and partly artificial; high definition for TV, the increasing application of electronic techniques at various stages of film production. In order to match up to requirements, therefore, schools ought now to renew their technical equipment on average every six or seven years, at a cost too high even for state schools. Yet is it possible, with the increasing wealth of cinema and TV innovations, to carry on with superseded and outmoded resources?

Co-operation here between East and West could take the form of a division of labour. Leaving basic training in audio-visual communication media to each school of national importance, as has always been done, one might agree to plan specialisations. The Experimental Film Centre might, for instance, in conjunction with the RAI, create a sector for research and practical work in the field of high-definition television; the Soviet Union, where fundamental research has for some time been carried out on holographic photography and cinematography, could specialise in vocational training in three- and four-dimensional films and TV; Great Britain, home of excellent Eastmancolour technicians, might find a place for training in the use of colour, etc.

In this way we could rely on five or six highly specialised centres in Europe which could be used, after completion of basic courses, for student exchanges between the various countries.

## 2. Learning to interpret audio-visual signs

This is the core of any educational discussion of the matter. Most pupils still leave school, not only in Italy, practically ignorant of the audio-visual world. As that world has no contact with the teacher training colleges, or is confined to hours of free experimentation, the primary schools continue to be inundated by teachers incapable of training the children to interpret a film or television programme. The same can be said of intermediate and secondary schools. The situation is better in the universities, where chairs of film history and criticism have been established in most European countries. With a few exceptions, however, television is at the most lumped together with the teaching of "mass communications". This leads to a faulty balance, within the common universe of audio-visual signs, between academic approaches to the cinema and to television, the former being essentially critical and aesthetic and the latter sociological. Extremely little attention is paid to the language and style of television works, however meritorious.



Cultural illiteracy in regard to audio-visual language applies equally to children of school age and to adults, even moderately cultural ones. This is necessary disturbing, because inability to interpret a film or TV programme leaves people more open to the influence of the communicator, more exposed to the danger of brain-washing, more defenceless in the face of every kind of propaganda campaign.

The question must therefore be tackled quickly as a matter of priority. The real basis will naturally be a reform of the educational system, a long-term operation. But something can be done soon, and co-operation between East and West could help greatly. During the hours devoted to television for children, when educational programmes on the most varied subjects appear from time to time, one might consider an East-West European co-production series on introduction to television language. There are programmes for teaching art, architecture, history, geography, biology: why not use television to teach itself? In a context of broad international co-operation, such a programme might call upon educational advisers of recognised merit as well as producers and scriptwriters known for their talents and ability to translate an educational concept into suggestive images. These programmes could also be used in adult education.

"Texts" are also needed in order to learn to read. A primary school teacher, when guiding his boys towards the wonderful adventure of reading, will wisely adopt a graduated approach. There are books to read at the age of eight and books to read at the age of twelve; each year in a human-being's life represents a step forward in the understanding of texts more complicated and more elevated in style. In the case of the arts, even those who live far from museums and art galleries will leaf through books of reproductions. But for the cinema and television? National film libraries already have copies of the most important films in their archives and normally make them available to schools, universities and cultural associations. These film libraries' membership of a common organisation such as the FIAF (Fédération Internationale des Archives du Film) also encourages exchange between film libraries, thus making it possible in every country to see the film classics of other European nations. But nothing of the kind has yet been done for television. The RAI, that is the Italian public television authority, for instance, has its own "tele-library" or "media library" of considerable size, but for internal use only. A few researchers are occasionally allowed access to it, but the material is never circulated to schools, universities or cultural associations. The same applies even more to private TV stations, which are not expected to act as a public service. The question, however, is an important one.

If Europe as a whole considers it the duty of the public authorities to introduce the study of audio-visual language - and of the artistic, social and intellectual culture grafted onto it - into the general curriculum for children and adults, there will be a need for European regulations to ensure that television material is available for academic and not only commercial purposes, as has already been done for cinematographic material; arrangements will have to be examined for protecting copyright and providing ad hoc funds for its preservation, cataloguing and circulation.



### 3. Tele-university

In both Eastern and Western Europe television, being mainly state-run and hence performing essentially public functions, has sponsored cultural and educational programmes from the outset. The use of television as a teaching aid - now extending beyond transmission by ether or cable to the circulation of video-cassettes - is thus firmly established in the tradition of the Continent which incidentally, as we have already said, has also inherited an equally well established film tradition.

It may, however, be observed that unco-ordinated albeit admirable projects have ultimately created a substantial but unbalanced "corpus" of educational programmes varying widely in quality in different countries, from excellent to third-rate.

The idea of a Europe-wide "tele-university" is certainly tempting. Furthermore, it is feasible. The British, with the "Open University", have for years provided an excellent example of the expressive quality and high academic level necessary to obtain viable television programmes of university standard. The Germans on the other hand, with the "concept films" produced and compiled by the University of Göttingen, have shown the value of archives of clearly described scientific "phenomena" (lightning, foaling of a mare, growth of a plant, etc.) to be made available for use by those who want to construct organic films or TV programmes for the popularisation of science. In short, excellent models are already to hand.

But the demand for audio-visual culture today calls for real co-ordination between a multitude of initiatives and projects. It also calls for careful linguistic experimentation in order to avoid limitation to mere illustration and to be able to extract the pedagogically most effective and functional communication from the specific characteristics of audio-visual language.

For this purpose, it might be possible to set up, under European auspices, a centre for research and experimentation in the use of audio-visual media in school education; teachers, educationalists and film and television producers could pool their specialised know-how and work together on hypotheses leading to the production of prototypes. We know that the serialisation of fiction involves considerable expenditure, in terms of ideas, preparation and study, on the so-called "pilot", that is the episode in which all structural features of the series are tried out. The centre proposed here should do for educational productions the same as is already done in the entertainment field, then offering to the various television companies of the continent an idea tested and approved, a model to be developed.

Many other considerations and suggestions could be put forward concerning so fascinating and important a subject. The main thing is to make a start on testing the most suitable forms of co-operation between the two halves of Europe with a view to the educational use of television (and cinema) and the preparation of our peoples for television, cinema and in general an individualised approach to audio-visual communication media. Apart from acquiring the linguistic keys necessary to read an audio-visual product, a European must become aware of his relationship with the medium; he must feel himself to be a partner in the dialogue and not just an object on whom something is

imposed, he must play an active part in the dialogue: for, in the interpersonal relations involved in social communication, if there is someone who speaks there must also be someone who answers. In the near future this person is seen as a "terminal" - which means each one of us - will be given a wider range of programmes, by means of satellites, enabling him in many countries to receive cable transmissions as well, and through a growth in the home video market; he will thus enjoy an enormous freedom of choice and hence of response to the supply. He will respond according to his tastes and also to his level of culture, of sensitivity, of intellectual and social interests. It is to the education of such a truly adult, ie. free and self-conscious, viewer that our joint effort as Europeans and democrats should be directed.

## TELEVISION'S CONTRIBUTION TO EAST-WEST DIALOGUE

by Valentin MIKHALKOVITCH, USSR  
Film critic, Association of Russian Film-makers

Boring as they may be, statistics have one valuable advantage: they are persuasive. I should therefore like to begin with figures illustrating the proportion of imported programmes shown on television in the various countries of Eastern and Western Europe. This proportion is evidence of the interest taken in neighbours, of greater or lesser receptiveness to dialogue and of the desire for mutual understanding. The statistics about to be quoted are taken from the study by Tapio Variss for UNESCO, "International flow of TV programmes". For conscience' sake we are basing our argument on data provided by a Finnish scholar, leaving aside our own statistics so as not to be accused of bias.

In the study by Variss, the number of imported programmes is expressed not in absolute terms but as the percentage of broadcasting time allocated to these programmes in the TV structure. As the data provided relates to the years 1973 and 1983, one can see whether the trend is towards more or less TV imports in each country. The two figures given by Variss are supported by a third, which shows the number of foreign programmes screened in the evening, ie at peak viewing times. This information is of the utmost importance because it is a measure of the desire to lend importance and weight to foreign programmes in the overall structure of broadcasting and testifies to the importing country's policy in this field.

According to Variss, Soviet television does not show many foreign programmes, although they increased their share of broadcasting time from 5-8% in the course of the decade. These figures do not seem important, but, again according to Variss, it appears that Soviet television shows imported programmes mostly at peak evening viewing times. They account for 18% of total broadcasting at these times. The impact and importance of these programmes are therefore enhanced: they are regarded as a prestigious element of broadcasting as a whole.

Again according to Variss, the other socialist countries have higher proportions than the Soviet Union. For example, foreign programmes made up 45% of Bulgarian TV's broadcasting time in 1973, although the figure had fallen to 27% ten years later. In the German Democratic Republic, however, the figure increased from 26 to 30% in ten years, whereas it remained at roughly the same level in Hungary: 24% in 1973 and 26% in 1983. It emerges from this that imported programmes represent a quarter to a half of broadcasting time in the socialist countries.

The figures for Soviet television seem rather low in comparison, although they are higher than those of the United States, for example, where in both 1973 and 1983 foreign television programmes accounted for only 2% of broadcasting. The volume of foreign productions on Soviet television is similar to that of France (9% in 1973 and 17% in 1983).

The above figures show clearly that it is impossible to say that either the East or the West is more open to imported TV programmes. Instead, another trend emerges: in such countries as the USSR, Italy and France the proportion of imported television programmes is increasing, sometimes reaching extremely high levels, eg in Iceland, where they account for up to two-thirds of the total volume of broadcasting.

Although the level of TV imports is roughly the same in the USSR, Italy and France, this does not mean that these countries apply the same strategy to imported TV programmes or that the foreign programmes are from the same sources. In the countries of Western Europe, according to Variss, 44% of TV imports are of American origin, 16% of British origin and 5-10% of Federal German and French origin, while only 3% of imported programmes are from Eastern Europe and the Soviet Union.

On the other hand, Soviet output predominates among the Eastern European countries' TV imports, although, as Variss points out, it only represents 20%. TV programmes are imported to Eastern Europe from 26 countries, and Western television programmes account for a considerably higher proportion than the 3% which reach Western television screens from Eastern Europe.

These figures bring out the existence of two closed spheres where Eastern and Western television is concerned. These two spheres are separated by a barrier, or a kind of filter, through which little televised information passes, and then only with great difficulty, although it should be noted that more information passes from West to East than from East to West. A clear pattern therefore emerges: the flow of information is, or at least tends to be, unidirectional. This feeling of asymmetry is not confined to us. According to the British expert Michael Tracy, for example, the mass media in all countries give priority to regional news. This is followed by the news from North America and Western Europe, while Eastern Europe and the developing countries remain "invisible". Seeking to dismiss criticism of disregard for the developing countries' problems in the West, Tracy goes on to say that about a third of the foreign news broadcast by the mass media in Northern countries is devoted to the Third World. At the same time, 60-75% of the foreign news broadcast in the Third World is devoted to the other countries in the region. He concludes that the major shortcoming is not the lack of news about the developing countries in the Western mass media, but the lack of news about Eastern Europe in the other parts of the world.

An idea which arose in the early 1970s and has been debated in international organisations (eg UNESCO) and at international conferences is that of a new world information order. The proposed models were based on two perfectly correct assumptions. The authors believed that this new information order would not perform its function and would not become democratic and humane unless, firstly, it provided every individual and every human community with extensive access to information and, secondly, every individual and every human community became a source of information within that order, were able to transcend their "indivisibility" and had the right to express their opinions, ideas and notions of reality through the mass media.

The theoretical studies produced in connection with the new information order were largely devoted to problems of communication between the developed countries on both sides of the North Atlantic and the developing countries of the South. According to the studies, the flow of information along that axis is asymmetrical because the bulk of the information flows from North to South, the South-North flow being infinitely smaller. Nevertheless, the 3% of TV imported from Eastern Europe proves that there is a need for a new information order along the East-West axis too, especially as the revolutionary changes in our country deserve to be "seen" and "heard" in the places to which, as yet, Soviet TV output has had difficulty working its way.

o

o o

The quantitative increase in TV exchanges is a very important issue, but the increase itself does not solve the problem of East-West dialogue. There will have to be qualitative changes too, but these are only possible in a climate in which the desire for contact and mutual understanding prevails over confrontation and an emphasis on irreconcilable differences.

One possible indication of the emergence of this favourable climate is the change in the way the programme "Vremya" ("Time") is introduced. Every viewer in our country receives this news programme if his set is switched on at 9 pm. The programme is broadcast all over the Soviet Union at that time. For this reason, and also because of its place in the broadcasting schedule, ie the fact that it is shown at one of the peak viewing times, the programme becomes the high point of the day's broadcasting.

The sequence introducing any programme - a symbol, several brief scenes - is regarded as its hallmark, as a declaration of the principles on which the programme is based. Hence a change in the main programme's opening sequence means a change in the principles applying not only to that programme, but to all the channel's programmes.

For a clearer understanding of the meaning of this change and why it was chosen, we shall have to go back in time to the sequence introducing a news bulletin, "Novosti dnya" ("News of the day"), which was shown in the Soviet Union in the 1950s. The sequence began with a picture of the Kremlin's Spasskaya tower and its world famous clock. The camera came gradually closer so that the face of the clock filled almost the entire screen. Superimposed on the clock face, the scenes followed one another in quick succession: a team of reindeer, trains, workers pouring molten metal into moulds and combine harvesters at work on the collective farms. These pictures moved across the clock face in the same way as real pictures impinge on the retina of the eye. The clock face therefore represented a gigantic eye which promised to show viewers the entire country and to grant them the power of omnipresence.

In ancient societies, only the gods possessed the gift of seeing everything. In some cases, this gift was made possible by a special organ of sight. One of the 1,008 epithets of Shiva recorded by Hindu philologists is Tripotchana, ie he who has three eyes. Thanks to this

third eye, Shiva could see the present, the past and the future. In other words, his gift was equivalent to omniscience. The organ in the human brain shaped like a fir cone was considered by the Hindus as a rudimentary third eye of Shiva and, according to the Soviet scholar B L Smirnov, a special organ of "remote vision".

The organ of divine vision of the ancient Egyptian god Ra had become separated from the body of the earth deity and observed everything that took place. In most cases, however, the divine sight organ was associated with the sun in ancient mythology.

We should note in particular one mythological motif. In the "Words of Grimnir", a section of the "Elder Edda", the principal gods of the ancient Scandinavian pantheon are described as follows: "Odin and Frigg were sitting on their seats ... and observing all the worlds". Odin's sight differs from "normal" human sight. The chief god observes "all the worlds" with a single eye. According to another section of the "Elder Edda", the "Prophecies of Velva", Odin had given the other eye to be able to drink at the source of wisdom. The eye itself bestowed wisdom, having remained in the source. From the "Words of Grimnir" we see that the chief god observes "all the worlds" with his single eye to see whether or not men are observing high moral standards and, if necessary, give them lessons in moral honesty.

In my view, the eye/clock face of the sequence introducing "Novosti dnya" can be related to this long line of all-seeing divine eyes. The eye was a symbol not of divinity but of something quite different. The fact that it was the Kremlin clock which turned into an eye is symbolic. In the Soviet press it has often been nicknamed "the State's main clock". The lyrical hero of a song which was very popular in the Soviet Union a short time ago claimed movingly that he always put his watch right by "the Moscow clock, the most accurate clock on earth". To the hero of the song, the clock of Spasskaya tower was "the most accurate" not only in terms of its mechanical perfection but also because it concentrated all the ideas, norms and opinions, in short the entire value system on which Soviet society is based. Indeed, the clock face in the sequence introducing "Novosti dnya" appeared precisely as a symbol of our value system. The events reported in the newsreel were to be assessed in terms of whether or not they agreed with the value system. The eye/clock face therefore played a similar role to the eye of the ancient Scandinavian Odin.

Every human community is founded on its value system. This system unites the members of the community and, thanks to this union, they become aware that they belong to a group, use the first person plural ("we" or "us") to define themselves and feel different from another, larger group referred to as "them", ie those who do not use that value system. It is perfectly natural and inevitable for people to divide the world into "us" and "them". The situation becomes dangerous when boundaries are drawn between "us" and "them" and the irreconcilable differences are emphasised. Such an attitude can lead to aggressiveness and hostility.

Domestic and foreign news were never mixed in "Novosti dnya". There was thus a clear division into "us" and "them". When the camera came gradually closer to the clock face, this was an invitation to viewers to identify with the value system, to join with the "us" group against "them" - those who do not respect our values and who appear in the foreign news.



"Novosti dnya" with its opening sequence of a clock face representing an all-seeing eye appeared in the 1950s, at the time of Khrushchev. Later, the programme "Vremya" took over from "Novosti dnya". In its opening sequence there were some features already familiar from "Novosti dnya", but they took on another meaning because a new opening sequence reflected a different relationship between the viewers and the value system. The same picture of the Spasskaya tower with the clock could be seen on the screen, but the camera was stationary and the tower remained in the distance. But then a dot appeared somewhere on the clock face, growing larger and coming closer to the foreground, to the plane separating the world behind the screen from that of the viewers. As it swirled and grew, the dot split up into the letters forming the title of the programme and the word "Vremya" floated towards us and stood still.

The differences between the opening sequences at the cinema and on television ultimately became quite important. The opening sequence of "Novosti dnya" invited viewers to identify with the value system, while that of the TV programme did not, but instead sought to suggest a difference between the viewer and the value system. The latter seemed to send out signals symbolised by the swirling movement of the dot and the viewer was cast in the passive role of receiver of these beneficial waves.

This opening sequence which existed under Brezhnev has recently been changed under Gorbachev. Instead of the Spasskaya tower with the clock in the central position, the current opening sequence shows the earth. When the programme begins, the globe does not dominate the viewer. On the contrary, it recedes as if to allow itself to be seen in full. The value system is no longer symbolised by the face of the "State's main clock", but by a star which rises not above the globe, but to its left. When the "left-right" opposition is applied to social events, the former embraces progressive and radical movements and ideas. In the new opening sequence of the programme "Vremya", the location of the star shows our value system to be progressive and radical. Then two white lines stretch out from the star in a circle, touching the globe like tentacles. The globe and these lines form two superimposed circles.

Speaking of people's perception of the world in terms of "us" and "them", the Soviet historian B F Porchnev suggests the following: "let us represent 'them' and 'us' as two circles. Let us partially superimpose the circles. The covered area corresponds to the 'you' category. It is a sphere of communication, not hostility. 'You' is no longer 'us' coming from outside, but at the same time it is not 'them' because there is a degree of attraction, not confrontation. 'You' is to some extent an admission that 'they' are not 'they' in the absolute but can form a new community with 'us'". The current opening sequence of the programme "Vremya" seems to call for this new union and demand the emergence of the "you" category which is so necessary today.

The title of the programme "Vremya" no longer looks down on the viewer from above, but emerges quickly from under the globe and moves quickly to the foreground. The sturdy, straight-lined monolithic blocks forming the letters seem to grow as they come closer to the foreground. The fact that they come from under the globe suggest that it will rest henceforth on sturdy, immutable foundations which the age of new political thinking will give to the world: this is what the programme's new introduction appears to mean.



## THE INTERNATIONAL SCENE OF COPYRIGHT AND NEIGHBOURING RIGHTS

by Cees VAN RIJ, Lawyer  
Consultant expert

### Policy issues: copyright and related right

The international scene of copyright and neighbouring rights.

#### I. INTRODUCTION

Within the framework of this colloquy copyright and neighbouring rights constitute only a tiny fraction of the issues to be discussed. Moreover copyright is generally considered an issue on the fringe of both law and practice. That is why this exposé will deal first and foremost with a description and an explanation of the international law as it stands. National copyright laws differ from country to country, although the general principles of copyright law remain generally the same. As international copyright law progresses those differences in national law will decrease and utopically, eventually vanish. As international relations, in copyright as in other fields of law, are primarily governed by international law, either compulsory or voluntary, it is necessary to first analyse the international conventions in order to be able to discuss the various specific problems with better knowledge of the issues concerned at a later stage.

#### II. COPYRIGHT

1. Copyright in principle requires originality, which is not the same as novelty. For a work to be protected it has to be original and bear the author's stamp. Copyright reflects the personal link between an author and his work. In some jurisdictions fixation of the work is necessary, not as precondition to copyright (although that also exists), but rather to be able to enforce protection, in other jurisdictions the work may be protected whether or not it has been put to any material form.

This paper will use the European continental definition of copyright, ie an author's right, that is to say the right of the creator of a work to publish and reproduce it, in other words to exploit it.

But author's rights are more than just the economic exploitation of a work. They also grant so-called moral rights to the author. These rights are non-economic and generally inalienable and include the right to be mentioned as author of the work, the "droit de repentir", the right to oppose mutilations, etc.

## 2. Worldwide international conventions

There are currently two worldwide copyright conventions: The Bern Convention and the Universal Copyright Convention. Moreover a third worldwide convention may be extended to cover copyright in the near future.

### a. The Bern Convention (1886)

This is the oldest of the two conventions. It contains several material provisions granting minimum rights to authors and enhances the principle of assimilation or national treatment.

- The principle of national treatment means that authors of works which are protected under the convention enjoy in all convention countries, other than in the country of origin of the work, the same protection as nationals of that country in addition to the rights they enjoy directly by virtue of the convention (minimum rights). The copyright is subject to no formalities (ie no copyright notice) and is independent of the protection, or lack thereof, in the country of origin.
- The convention grants the total of 10 minimum rights. For the purposes of this colloquy the most important ones are the broadcasting right, the adaptation right and the cinematographic right.

#### i. The broadcasting right

The authors of literary and artistic works have the absolute right to authorise the broadcasting of their works. This right includes the right to authorise:

- the sound broadcasting of his work;
- the television of this work;
- cable transmission;
- rebroadcasting;
- communication of the broadcast by loudspeaker or TV screen to the public (hotels, bars, etc).

National legislations have a great discretion in applying these rights, even going so far as using compulsory licences.

the minimum requirements of the convention are:

- right to an equitable remuneration;
- respect for moral rights;
- compulsory licences are limited to the territory of the country where they are applied.

#### ii. The adaptation right

The author has the right to authorise any alteration of his work, including translations, adaptations (ie a scenario which is turned into a film). Both scenario writer and the rightholder in the film may then prohibit broadcasting and may make their authorisation dependent on payment.

iii. The cinematographic right

This right concerns two categories of authors:

- The authors of pre-existing works (scenario, book, etc) who obtain adaptation rights, reproduction rights, distribution rights in the film, public performance rights, communication rights, broadcasting rights and subtitling and dubbing rights.
- The artistic contributors to the film. This point concerns the question of who owns the copyright in a film. There are four different systems in national legislations:
  - a. Film copyright systems (generally the United Kingdom and state-trading countries). The corporate body which took the initiative and the financial responsibility for the making of the film is owner of the film copyright.
  - b. Cessio-legis: (Austria, Italy, German Democratic Republic). The copyright originates with the creators of the film but passes, by operation of law, to the producer at the moment of creation.
  - c. Presumptio iuris: (France, Federal Republic of Germany, Scandinavia). It is presumed that the creators have assigned their copyrights to the producer unless the contrary is proved.
  - d. No rights: (Switzerland). The producer has to acquire all the rights by contract in order to be able to exploit the film.

The minimum requirement of the convention is a presumption of legitimation, ie the contributors are presumed to have agreed to the exploitation of the film. This is not the same as the system above under (c), because there is no presumed assignment. The presumption does not apply to the authors of pre-existing works, nor to the principal director. It is doubtful whether the system under (d) above is in conformity with the minimum requirement of the convention.

iv. The term of copyright protection is at least 50 years post mortem auctoris on 50 years after the work has been made available to the public or after the work has been made for cinematographic works.

b. The Universal Copyright Convention (1952)

This convention equally contains a minimum standard for protection, but a far less elaborate standard. The protection, according to the convention, must at least be "adequate and effective". This entails a minimum term of protection (25 years post mortem auctoris) and various basic rights, ie translation right, reproduction right, public performance right and broadcasting right. Most of these rights were included in the convention during the 1971 revision which was ratified by most European countries except Romania, which has not ratified the Universal Copyright Convention at all, and the Soviet Union which has ratified the 1952 text of the convention.

The states which have ratified the 1971 revision of the UCC are under an obligation to provide adequate protection, but the convention does not grant any rights to the right-owners, contrary to the Bern Convention. Moreover the UCC does not contain any provision on moral rights. Signatory states may maintain in force their national formality requirements, but these may not be applied to foreign works protected by the UCC provided the work mentions:

- the copyright notice (c),
- the name of the copyright owner, and
- the year of first publication.

The broadcasting right mentioned in the UCC includes radio and television, but no provision has been included concerning cable television.

c. General Agreement on Tariffs and Trade (GATT)

The third worldwide convention which is rapidly gaining interest for copyright purposes is GATT. In the current round of trade negotiations to revise GATT (the Uruguay Round) intellectual property rights and services play an important part.

i. Intellectual property rights

On the basis of both the United States proposals and the EEC proposals made to the negotiating group in Geneva, one can assume that the following issues will play an important role in the negotiations.

The over-riding aim of the inclusion of an agreement on intellectual property rights in GATT would be to reduce distortions of and impediments to legitimate trade in goods and services caused by deficient or excessive levels of protection and enforcement of intellectual property rights. This objective should be reached by consultation and dispute settlement procedures on the one hand, and enforcement procedures on the other, together with some substantive standards. These substantive standards, or minimum rights, would include at least a reproduction right, an adaption right, a distribution right and a broadcasting right. But the EEC COMMISSION would like to see the 10 minimum rights as contained in the Bern Convention to be included. It is interesting to note that the United States proposals are also very close to the Bern Convention minimum standards and exclude for instance any formality (although the United States are not a party to the Bern Convention, despite the fact that President REAGAN requested that necessary action be taken for the ratification by the United States of the Bern Convention (18 June 1986)).

ii. Services

If services are equally to be included within the scope of GATT, this might have a major influence on the production side of the industry.

Since GATT contains a prohibition of discrimination based on nationality, a most favoured nation clause and various other clauses which preclude a Contracting State to discriminate against goods coming from another Contracting State, the same principles would then be applied to services, ie requirements concerning composition of technical

crews and/or cast would be contrary to GATT, requirements on the location of the shooting, laboratories to be used, material to be used, equipment to be used, etc, might constitute infringements of GATT (in this context the fact should also be noted that several national subvention systems for the film industry might prove contrary to GATT once services will be included in its scope. Countervailing duties might be imposed!).

### 3. Regional conventions

There are various regional conventions on copyright, or at least dealing with issues concerning copyright, either in Eastern Europe, or in Western Europe (ie the Council of Europe or the EEC Treaty) but they do not, unfortunately, have any direct bearing on relations between East and West Europe, since Western European countries are not a party to the Eastern conventions and Eastern European countries are not a party to the Western conventions. These regional conventions therefore will not be dealt with in this descriptive part of the paper. During the discussions some of these conventions will undoubtedly be mentioned, ie concerning television without frontiers.

## III. NEIGHBOURING RIGHTS

1. What is generally captured under the global title of neighbouring rights, are the rights of performing artists in their performance, or phonogram producers in their productions and of broadcasting organisations in their broadcasts. These three categories of neighbouring right-owners obtain, contrary to owners of copyright, a limited number of specific rights, ie the performance right, the reproduction right and the broadcasting right.

Contrary to copyright, the international conventions on neighbouring rights are relatively new. Moreover the conventions in this area have been ratified by a relatively small number of countries, implying that their international authority is only limited. For those reasons these conventions will only briefly be discussed.

### 2. International neighbouring rights conventions

There are various international conventions in this area. This paper will deal with the three most important ones.

a. The Rome Convention (1961) for the protection of performers, producers of phonograms and broadcasting organisations (ratified by Austria, Czechoslovakia, Denmark, Federal Republic of Germany, Ireland, Italy, Luxembourg, Norway, Sweden and the United Kingdom)

This convention is based on the "national treatment" principle with certain minimum requirements. Contracting States may make reservations with regard to several topics and adopt the reciprocity principle. There are several exceptions for private use, etc. The minimum term of protection is 20 years and there is a limit to the formalities a state may impose. The convention contains the following minimum rights:

i. Performers

All Contracting States have to make sure, by whatever means they choose, that a performer can prevent:

- the broadcasting and communication to the public of his performance,
- the fixation of his performance (eg bootlegging),
- the reproduction of those fixations of his performance (only in certain cases).

These rights are subject to various limited exceptions.

ii. Producers of phonograms

This is of no direct concern to the topic under discussion.

iii. Broadcasting organisations

The minimum rights for broadcasting organisations are:

- the right to authorise or prohibit the rebroadcasting of a broadcast;
- the right to authorise or prohibit the fixation of a broadcast;
- the right to authorise or prohibit the reproduction of fixations made without their consent or for different purposes.

As rebroadcasting only concerns wireless means, cable television is excluded from the broadcaster's rights.

b. The Phonogram Convention (1971) for the protection of producers of phonograms against unauthorised duplication of their phonograms (ratified by Austria, Denmark, Finland, France, Federal Republic of Germany, Hungary, Italy, Luxembourg, Monaco, Norway, Spain, Sweden and the United Kingdom)

As this convention only covers audio fixations of sounds, videograms and films are excluded from its scope, although soundtracks of a film may be covered. Because of its limited interest for the topic under discussion, this convention will not further be dealt with.

- c. The Satellite Convention (1974) relating to the distribution of programme-carrying signals transmitted by satellite  
(ratified by Austria, Federal Republic of Germany, Italy and Yugoslavia)

This convention only covers point-to-point and distribution satellites. It does not cover direct broadcasting satellites (DBS), since in 1974 the DBS hardly existed and certainly did not constitute a problem. The convention imposes on the Contracting States the obligation to take adequate measures to prevent the distribution on their national territory of signals by organisations for whom these signals were not intended. As such the convention does not try to protect copyright or neighbouring rights, but it tries to protect the signal, not the programme being carried by that signal. The convention does not contain any minimum rights and does not confer any private rights on anyone.



## SOME PROSPECTS FOR EAST-WEST AUDIOVISUAL COMMUNICATION

### Discussion paper

by Bernard BLIN  
Professor of International Communications

#### INTRODUCTION

The approach proposed here for this joint thinking exercise reflects, a reasoning which is realistic, professional and forward-looking:

- realistic, because philosophical treatises are not enough when it comes to defining and securing the practical conditions for an expansion of East-West audiovisual communication;
- professional, because the people really responsible for this potential development and concerned by it are the directors and full-time or freelance staff of radio and television companies and not theorists;
- forward-looking, because it is necessary to consider developments in the means of producing, transmitting and receiving and also changes in attitude; people now try to find out, more about the day-to-day life, knowledge, skills and inventions of other peoples, far or near.

This paper does not therefore take stock of what is being done, but rather sketches out what could be done.

But a brief explanation ought to be given of why a discussion of the subject "East-West audiovisual communication" seems particularly opportune today.

a. Modern technology offers terrestrial circuits several of which can be easily linked up, for example the permanent sound and picture networks of Eurovision in the West and Intervision in the East. But new signal carriers which can cross frontiers are also being developed in Europe in the form of telecommunications satellites (FSS) or direct broadcasting satellites (DBS).

b. The economics of the programming industries, whose costs are rising, demand co-operation so that production expenses may be shared or reduced.

As the currencies of some European countries are not convertible, co-operation can have various guises: co-financing, co-production, joint series, exchanges on a commercial basis, live or pre-recorded broadcasts, payment by the rendering of services, etc.

c. The proliferation of available channels increases the number of local, national and international radio and television programmes which, in turn, require a substantial volume of productions, that is to say of authors, composers, artists, journalists and technical resources which are not always available in a sufficient quantity in one country. More productions from other countries are therefore being screened.

d. The public (particularly the younger generation who are less imbued with prejudices or stereotypes) now tend to expect information, ideas and works from all over the world.

e. A "European awareness" is gradually emerging as a result of the numerous political, economic and social measures taken by the European Communities and the Council of Europe and owing to the stepping up of cultural, artistic, scientific and sports exchanges and tourism between their member states.

The logical and natural extension of enlarging people's frame of reference in this way beyond their own national borders is to create an interest in the whole of Europe.

f. The sense of belonging to the same continent is strengthened and heightened still further by the awareness of a "shared fate" when a major natural disaster or accident like Chernobyl threatens health, life or the environment in diverse regions of the European continent, irrespective of borders, and calls for the co-ordinated co-operation of all countries to provide information and mount safety and rescue operations.

g. The legal concepts which form the framework of policies in the East and the West are also changing considerably and reducing the disparities between systems.

- In the West, the growing liberalisation of the audiovisual media is making the private radio and television sector more powerful, but this development is not uncontrolled.

On the one hand, at national level, even the private sector has to respect certain limits dictated by the general interest and set out in laws, regulations or codes of ethics established by the professions themselves.

On the other, legal instruments to organise (but not restrict) the freedom of the European audiovisual area are being drawn up at the Council of Europe and the European Community. These instruments will contain, for example, rules on advertising, the protection of minors and the amount of time allotted to works of European origin.

- In the East, developments take a different form. It seems, for example, that the right of members of the public to information is indeed accepted there (which means their access to a larger number and greater variety of news items, ideas and works) and that they are entitled to criticise local, regional and state authorities. This also applies to access to information and to programmes of western origin or containing western components, a possibility or practice which used to be much more limited in the past.

h. Between the East and the West (extended, it is true, to include non-European countries) a political discussion is going on in the context of the third basket of the CSCE. In this connection, it might be wise to point out that, since the adoption of the Helsinki Final Act in 1975, we have a set of principles and aims accepted by all parties. Their (necessarily gradual) implementation calls for a variety of measures or schemes on the part of states and members of the profession in the East and in the West.

Given this situation which has obtained for more than ten years, it seems appropriate to formulate suggestions not only on improving existing practices, but also and above all on supplementing them with new practical arrangements for communication and exchanges between Eastern and Western Europe.

#### STRATEGIC FACTORS

The main opportunities for expanding audiovisual communication between Eastern and Western Europe do not lie in the improvement of current exchanges. If real progress is to be made, developments in the future must be able to anticipate changes and there must be a determined effort to innovate as regards both the functions of and the mechanisms for trans-European communication.

We must therefore distinguish between several different possibilities:

a. "Direct" communication

This category might include:

- national or local programmes the transmitters of which naturally have a range spilling over into neighbouring countries, especially when they are located near borders;
- national programmes intended for the country of origin but relayed by satellites with a sufficiently powerful range to be able to be picked up directly on individual equipment in a number of countries;
- international programmes designed for transmission by satellite to the population of specific foreign countries (along the lines of short-wave sound broadcasts) and which could be received (directly or indirectly) with sub-titling or dubbing in the language chosen by the viewer.

b. "Indirect" communication

This category which requires the agreement of one or more partners in the communication process mainly comprises:

1. Co-productions and the co-financing of productions which would be broadcast by the national programmes of the different partners;

2. Commercial exchanges, that is to say the buying and selling of productions available on the audiovisual market and the purchase of the right to retransmit a sports event, for example;
3. The broadcasting on hertzian waves or by cable networks of single or even complete programmes originally transmitted by another country;
4. "Duplex" or "multiplex" transmission which makes it possible to blend in, during a broadcast, pictures or statements coming directly from another country and which may or may not be broadcast simultaneously in that country;
5. "Unilateral" broadcasts, mainly used by permanent and special correspondents working for their television company in another country;
6. Reports made or shots taken by a television company in another country with or without the technical facilities available on the spot.

c. "Joint" communication

This is a television service intended for the public of several countries in the same area and jointly run by a number of bodies of different nationalities which share or alternate responsibility for programmes broadcast on the same channel.

d. "Interactive" communication

The term is used here to characterise all the forms of communication described above but which also use the possibilities offered by information technology and telematics to permit the inclusion during a broadcast of contributions from the public which might influence the contents or the effect of a programme, including the holding of immediate opinion polls among representative samples of one or more sections of the population.

I. FUNCTIONS

A. Imparting a knowledge of the rich variety of European cultures might become one of the main functions of East-West audiovisual communication.

Admittedly, a large stock of audiovisual works featuring our artistic heritage does exist in Europe, but it is necessary to step up efforts to encourage and promote new and original productions and to further their distribution within Europe and elsewhere. These might be films specifically designed for the audiovisual medium but they could also include works initially designed and made for another form of expression and transposed onto this medium.

Although, generally speaking, we know today whom to ask for such films and how to discover them, especially at international festivals or trade fairs, it would be worthwhile drawing up a catalogue centralising the references of all available audiovisual works, which

would be constantly updated by computer. This would be a useful tool for television programmers, as well as for university lecturers or people in charge of cultural institutes who were anxious to illustrate their courses or research. But heed should be paid to another suggestion, with a view to developing the cultural programmes of transnational television services. The idea would be to provide the public not with a catalogue of films, but with a "timetable" showing when major audiovisual works would be broadcast. By referring to it, anyone living in Europe would be able to find out in advance the day, time and channel where he or she could look at a performance relayed from La Scala or the Bolshoi, a ballet by a given choreographer or a concert with a particular conductor.

In other words, the various items of information about the works indicated in this timetable (title, author, soloist, conductor, producer, director, performers, cast, etc) would enable television viewers to organise their leisure by planning a selection of programmes as their fancy took them, and drawn from numerous sources in both the East and the West. It is not enough to promote the transfrontier production, broadcasting and circulation of high-quality audiovisual works in Europe, they must also be offered a wide audience, especially a public which is prepared to take notice of them amidst the host of competing demands made on it.

Nevertheless, at European and national level, this cultural function of audiovisual media without frontiers must fit in harmoniously with the functions of the other main vehicles of culture such as the cinema, the press, publications or video cassettes.

Thus agreements ought to be reached so that the increasing number of easily accessible television services do not destabilise the other media, especially the cinema, which represent additional sources of cultural enrichment for millions of men and women in the East and the West.

B. But this vision of the future must remain realistic and it must be admitted that, save in the case of music and dance, the greatest obstacle to European cultural exchanges is still the variety of languages used on our continent. Television is precisely the means of communication which indubitably offers the most opportunities to overcome linguistic barriers.

The capacity of satellites in the future would make it possible to broadcast simultaneously the same television programme with sub-titles or dubbing in five or six different languages available on additional channels from which viewers could choose.

This is a matter which calls for concerted action now in order to experiment with, teach or practice various forms of audiovisual expression and production techniques facilitating the multilingual treatment of works.

But should transfrontier television itself become the main alternative school for teaching the languages used in Europe, through audiovisual teaching methods exploiting interactivity?

At a time when satellites will be spreading the many and various forms of European cultures across the continent, are there not grounds for fearing that cultures expressed in minority languages will be overshadowed and pushed into the sidelines by cultures expressed in more widely used languages?

Be this as it may, the perception in various quarters of similarities and dissimilarities in the patchwork of European culture should stimulate the creativity of all.

But television can go a step further by organising emulation. For example, consideration could be given to transposing to other fields the experience acquired in the "Eurovision Song Contest" by thinking up ways in which the public in the East and the West could take part in witty games calling for observation and ability to express oneself as well as knowledge and quick thinking.

Consequently, on account of their permanent effect, their wide impact and public participation, the various forms of East-West communication could influence the standard and vitality of cultures in Europe. The audiovisual media would help to widen public access to the products of cultural creativity and to the means by which thought or feelings are expressed. But the aim ought to extend beyond the mere broadcasting of high-quality programmes to a "passive" public. The ultimate goal should also be to promote voluntary participation by as many people as possible in the outward manifestations of a living culture, as well as personal or group creative schemes employing all forms of expression.

#### C. "Sectorial" programmes

While new technologies combining telematics and telecommunications permit a dialogue with the public and between publics, new concepts must also be sought in order to devise television programmes of a quite different type.

In the last few years, especially in transfrontier television services, "thematic" programmes have appeared alongside traditional "general" programmes. These thematic programmes aimed at specific socio-cultural publics broadcast programmes devoted, for example, solely to sport, the cinema or music.

But one could also imagine "sectorial" programmes designed to meet the wishes and needs of a socio-professional group. The common denominators would then be sufficiently numerous and motivating to draw an audience comprising the members of the same trade or profession in the East and the West, above all if there was not only comparison but also communication between them. The experiments being organised at present between several European countries for different walks of the medical profession deserve attention, for they open up many new paths for audiovisual communication.

D. Another innovatory path could be explored in the field of science and technology. The prime objective would not be popularisation; on the contrary, its purpose would be to offer research workers the opportunity of publicising and comparing the subject of their work, the method used and their progress. Programmes of this kind would enable the scientific community to take stock of the advances made in a given

discipline without waiting for the papers selected at scientific conferences or for books which are sometimes out of date by the time they are published.

E. Once again, interactive techniques would be a valuable help in achieving "horizontal" communication, instead of perpetuating the traditional one-way flow from top to bottom.

Of course, transfers of scientific and technical data can also be effected by other telematic means, but it would certainly be a mistake to make an activity of this nature the preserve of Integrated Service Digital Networks (ISDN) as, if a vast public were to gain an immediate awareness of the technical applications and developments of science, this would have the advantage not only of stimulating research workers, but also of providing extra information for teachers, encouraging people to take up professions and accustoming a large number of viewers to calling up and processing data over a long distance.

At a point in our history when the peoples of Europe, who used to expect a great deal of science, have undergone a change of heart and are beginning, on the contrary, to convert their hopes into fears, these programmes would encourage a more realistic view of the virtues and dangers of scientific developments. At the same time, they would promote a more objective picture of the sharing of responsibility between the state, the scientific community and the general public.

F. Lastly, consideration could be given to a "shared programme" system, in order to obtain a huge pan-European open university without frontiers.

Once the language problem was solved, it would then be possible to follow a distance learning course given by some of the most eminent European professors from our universities and academies of science, the arts or the humanities.

But the function of such programmes could also be conceived of in terms of permanent education and further training. They would meet the public's needs created both by changes in our environment which necessitate a constant up-dating of their knowledge and by the growing interdependence of European countries which will lead to an increased flow of new technologies following each other in quick succession.

## II. MECHANISMS

Is it necessary to improve current co-operation arrangements and procedures or should new mechanisms be set up for the development of East-West audiovisual communication in Europe?

When such communication involves the agreement and participation of one or more partners, for example for exchanges, broadcasts on hertzian waves or cable television, particularly effective methods of co-operation exist.

In this connection, we should not forget the decisive role played by the European Broadcasting Union and the International Radio and Television Organisation in the day-to-day trading of TV news between



the East and the West (EVN-IVN) and in the joint purchasing and simultaneous transmission of certain programmes, especially major sports events.

The International Radio and Television University deserves greater attention. Despite the trade on particularly favourable terms which it permits, its resources do not seem to be sufficiently exploited by all the radio and television companies in the East and the West, even those which are already members of this non-governmental organisation. It functions in a very simple way: every member must supply it with one or more productions free of all royalties, duties, etc. These productions constitute a sort of "stock in trade" which all the partners may use at will, the only cost being copying fees. In the list of available productions, we find high-quality artistic documentaries which can be easily shown in other languages. Moreover, it must be made clear that the International Radio and Television University promotes exchanges not only between the East and the West, but also between the North and the South, in accordance with the same principal as that adopted by the EBU at its inception, namely that everybody may propose productions of its choice, all the other partners dispose, but no-one can impose.

In addition to bilateral co-operation, multilateral arrangements suitable for the expansion of East-West audiovisual communication therefore exist, as do supply and demand procedures. Although they seem to work well for the trading of TV news it would, however, doubtless be worth striving for standardisation in the field of European audiovisual works. No matter whether one is trying to find available works or a partner for a co-production, for example, it would be useful to standardise indices describing productions and the codification of archives.

A build-up of East-West trade in Europe also calls for co-operation in the field of communication technology. This in turn requires political consultation, an essential pre-requisite when new generations of telecommunications or broadcasting satellites are about to go into service and on the eve of high-definition television. This progress represents a vital opportunity for East-West communication and a challenge to European industry. But the political powers that be ought to adopt co-ordinated measures covering production, transmission and reception. Logically, there should also be consultation on the technical specifications of the satellites which will be employed for improve trans-European communication.

Without a concerted standardisation of the vectors of communication, the efforts at co-operation of the European organisations representing broadcasting companies and all those who contribute to their activities (writers, composers, performers, producers, journalists, etc) could well prove fruitless and fail to bring about the dialogues which the public is entitled to demand. Consequently, political consultation must not be restricted to the asseveration of goodwill; it should also positively further a harmonisation of the guidelines to be given to the communication and programming industries, bearing in mind the prospects afforded by their respective progress.

## CONCLUSIONS

Some observers might express a few reservations about the effects of increased communication between the East and the West, as they might fear renewed propaganda via the audiovisual media. But the effectiveness of a message or a programme greatly depends on its credibility and propaganda which tries to vaunt the merits of a regime without showing tangible proof of them has little credibility at a time when the means of transmitting information and the opportunities of gaining access to it are growing in number.

The western countries cherish the freedom of information which is regarded as a fundamental human right and their moves to achieve more communication between the East and the West will be imbued with this concept. This notion implies, for example, the user's freedom of access to the sources of his or her choice and to different points of view, the freedom of the broadcaster to accept or reject the productions offered by its partners, the freedom of the creative artist to propose subjects prompted by his or her own inspiration, the freedom of the journalist to criticise politicians after they have been given a due hearing, the freedom of social groups to express their wishes and the freedom of individuals to use their right of reply if their reputation has been unjustly called into question by one of the media.

The organisation of the European audiovisual area adumbrated in a draft directive from Brussels, which would be restricted to the member states of the EEC and in a draft convention being drawn up by the Council of Europe in Strasbourg, which would apply much more widely, rests on these principles.

The purpose of the common rules which will provide a basis for the independence of transfrontier television services is to defend the interests of their contributors as much as those of their users and to do credit to all the different cultural identities which make up the rich heritage of Europe.

All the steps to organise this area apply the principles safeguarded by Article 10 of the European Convention on Human Rights and re-asserted by the Declaration of the Freedom of Expression and Information, adopted by the Council of Europe in 1982.

If this freedom of information and expression were actually applied in both parts of Europe and led to a reciprocal understanding of what their respective and joint programmes could offer in the way of listening and viewing material, it would be a not inconsiderable contribution towards instituting and maintaining an atmosphere of trust between the East and West.

S T A T E M E N T S

	Pages
Raimondo Barbabella	196
Pier Luigi Mingarelli	197
Enrico Manca	200
Gaetano Adinolfi	204
Bernard Blin	207
Carlo Ripa di Meana	211
Simone Veil	214
Louis Jung	219

**Raimondo BARBABELLA**  
Mayor of Orvieto

Orvieto is proud of being the seat of this meeting that is so important for the progress of the dialogue between Europeans.

The Municipality of Orvieto together with all the inhabitants welcome you here and wish you a pleasant stay. We would also like to thank the Council of Europe for the privilege it has granted us, in allowing us to organise such a meeting.

Your presence expresses the need of our old Continent for "building up" its future, always keeping in mind its millenary history and the universal values which derive from its civilisation.

It seems to us that it also represents a recognition of the effort that this town is undertaking in order to safeguard and make the most out of this civilisation and in order to make a responsible contribution to the achievement of European unity.

Therefore we dare to hope this town could become a permanent seat of the debate that will bring about the New Europe.

Pier Luigi MINGARELLI  
Region Umbria

I shall open by extending the greetings of the Region of Umbria to all participants, and in particular to the Mayor of Orvieto, Franco Raimondo Barbabella, who has spared no effort as host to this meeting; to Franco Carraro, Minister for Tourism and Entertainment; to Enrico Manca, Chairman of the RAI; and to the Council of Europe representative, the Deputy Secretary General Gaetano Adinolfi. Our thanks also to the Council of Europe and its Committee on Culture and Education.

I want first to allude to an aspect which is very relevant to this congress and which, I am sure, will not have escaped you. I mean the happy coincidence in 1988 of two events which at first sight have nothing in common but which actually come closely together in this conference: the choice of 1988 as European Cinema and Television Year and the process of international détente which, already in progress for some time, has made another qualitative stride forward during this very year. That process of détente, culminating in the historic meeting between Reagan and Gorbachev last spring, is taking practical shape in a "normalisation" procedure which finds its natural outlet in trading relations and in the European integration of communication media.

The choice of the audiovisual - a term taken to cover all television and cinematographic mass media instruments - as a priority channel for this process of East-West détente enables us to transfer not only commercial but also social and cultural energy and potential to the visual information sector.

In these days there will be opportunities and inducements to discuss in detail the role that audiovisual media can play in the wider context of East-West relations. The opening of mass-media "frontiers" will certainly involve, in the first instance, both a powerful development of socio-cultural relations between the East-West partners and those of the European Community - with an unquantifiable exponential growth in the intensity of exchanges within national and private networks - and the need for rules governing the functions and institutional or other roles relating to the subjects which should in theory regulate exchanges and relations between international partners. I refer, of course, not only to the urgency of agreeing on rules internal to the sector of audiovisual media but also to the possibility of regulating the sector's operational methods with an eye to future developments in co-operation with the countries of Eastern Europe. Last but not least, I refer to the coming European deadline of 1992, when Italy will be in danger of finding herself without a "latch-key" to the telecommunications sector.

It is obvious, in face of these predictable scenarios of mass-media interchange at global level, that the institutional and initiatory role of the regions is in danger of being further sacrificed and, still worse, permanently jeopardised by the logic of the more powerful. For those who, like myself and other local

government officers, are concerned over the fate of local autonomy and the radiation of the culture and traditions of one's own territory, such a scenario gives rise at the same time to satisfaction - not to say enthusiasm - and to anxiety.

Anxiety, precisely because of the lack of rules to assist in opening up the international multi-media market, to bring about the audiovisual integration of a Europe stretching from the Pyrenees to the Urals.

What part are the regions and local authorities to play in this scenario? Again, where broadcasting is almost entirely monopolised by national and private networks, is there room for an audio-visual presence of regional and local communities? How can the representatives of local self-government, whether public or private, gear their aspirations to new trends (problems of circulation of works; distribution of newsletters; new approaches to the training of sector operators)?

In other words, the Region of Umbria welcomes the development of this sector but insists on being allowed a valid role, together with other local authorities, within a regulative system which is now lacking. It is common knowledge that no broadcasting bill has yet been passed; the tasks or functions of the regional committees for the radio-television service have not yet been laid down; access to frequency bands is completely uncontrolled. At the very same time, budget cuts are about to be inflicted on the entertainment sector, including the audiovisual.

Nevertheless, even in this context of uncertainty and drastic reductions in financial support for audiovisual activities, the regions can avoid being relegated to a marginal role by taking the initiative in certain areas.

I am thinking particularly of the wide scope for activity, even at local level, in the interchange of mass-media products and of the contents of media libraries. I am also thinking of the great opportunities for initiating and developing the exchange of teachers, students and sector operators; of the possibility of establishing contact at local level between existing cinema schools, of making the best use of existing media libraries and encouraging their future projects, of calling on all the forces of the audiovisual media as instruments for making known European territorial realities and giving practical shape to the concept of culture as a "resource".

Hence, far from being written off as a deleterious phenomenon - stifling and distorting local characteristics - an integrated audiovisual system can and must serve as a bridge, a link between realities and cultures which may be different but are prepared to meet and appreciate one another.

I can imagine, just as an illustration, the possibility of some local productions having access to national and international time under different marketing arrangements (eg home video) so as to display differences of culture and experience.

I should like to conclude with a brief allusion to one element of the audiovisual system, namely the cinema. Of course, what we have already said about television can largely be applied, mutatis mutandis, to the cinema. But there are profound differences in the political approach. We are all alive to the crisis of the cinema; it can scarcely be called a crisis any longer, as it has already been resolved by the closure of many cinemas, especially in the suburbs, and a radical reorganisation of management, distribution and production. This may be regarded as a painful but inevitable adjustment. That is certain; but at the local level, which the scientific vitalist school at the turn of the century called the "cell" of society, the absence of facilities for viewing films weighs heavily and affects everyday life.

In Umbria, as elsewhere, the cinema crisis has given rise to new sources and forms of entertainment and socialisation. Eschewing value judgments and sociological platitudes on these contemporary changes, I simply want to express the hope that, during this conference, particular attention will be devoted not only to the mass media which have turned up winners in terms of technology and audience but also to the cinema, which can still make a constructive contribution to interpersonal relations. Consideration should be given to the possibility that increased commercial interchanges in the context of an integrated Europe may somehow, if not foster a renaissance, at least bring about a recovery in the number of film-goers not just in the great centres but throughout the territory of our countries.



**Enrico MANCA**  
President of the Italian TV (RAI)

The information and communication industry is assuming a prominent place in the programme for European unification. European governments are seeking to speed up the process of integration, and initiatives such as those of the Commission of the European Communities and the Council of Europe are extremely useful in arousing public opinion and developing awareness of these subjects.

With regard to our immediate problem, however, practically nothing has been done to create a European community of culture, information and entertainment. In this connection, the East-West dialogue, with the extension of agreements over production and markets which is so vitally important, provides a valuable opportunity for overcoming the present difficulties and delays.

Speaking from the standpoint of a large-scale international purveyor of television, like the RAI, I am bound to remark that the process of European integration is probably less advanced in the area of information, and to some extent in that of television, than in the case of certain other sectors of industry and of the economy in general.

There is practically no integration and very little contact between the organs of the press in different countries. There are no major newspapers or periodicals with a supranational distribution or coverage.

The picture is only slightly different in the world of the cinema. There is no doubt that the supranational, and hence European dimension, has for some time now been a characteristic of the system as a whole, including therefore the national film industries. Yet the established predominance of American productions is such that it is no paradox to say that the alignment of the tastes and desires of European filmgoers is likely to be determined not by European but by American productions, as being more modern, better adapted to the expectations of the average public and to the characteristics of post-industrial society.

Moreover, this predominance of American fiction is spilling over from the world of the cinema to that of television, as we can all bear witness here in Italy as elsewhere in Europe.

The answer is not to react with protectionist measures, of doubtful efficacy and in the end calculated to delay still further the development of a European television and film industry adequate to the needs and expectations of our time. A much better answer would be practical public incentives for the production of fiction, for instance in the matter of taxation.

In order to overcome difficulties and make up for delays, it is not enough to rely on market forces only. Concerted action is required by governments, Community agencies and European organisations, with a view to mobilising both public and private enterprise.

In this context, the RAI can play a leading role. The RAI is a vehicle for the great traditions of culture and quality which characterise European public TV authorities; at the same time, it has shown ample proof in recent years of its ability to hold its place in the market, to stand up to competition. It has done this without betraying its true character of a public service, pursuing cultural, scientific and educational aims and not concerned solely with satisfying the desire for amusement and entertainment.

The production projects and the all-round distribution agreements achieved by the RAI in this last period, ranging from the United States to the Soviet Union and China, are additional evidence for this claim.

I think there are three main areas in which the RAI can make a useful contribution.

The first is that of news, which is also that in which there is the most leeway to be made up, as the integration process is the most backward. We must get used to the idea that news must also become a market product on a European scale. I have already suggested, partly with an eye to the imminence of direct television broadcasting by satellite, the founding of a European TV news bulletin and a television information agency which is continental in scope.

The transition from the present national news bulletins to a European news bulletin may appear too sudden; one might consider starting with a nucleus, such as foreign politics or news from Europe, common to the bulletins of the various countries of our continent. An information agency providing common basic services would be a useful first step in this direction.

I fully realise that news constitutes the most delicate area for co-operation, because it is the most politically sensitive. But I believe that, if the freeing of information continues and develops in Eastern Europe, significant possibilities for collaboration will be opened up here too.

It seems to me particularly significant that RAIUNO and TGI will soon be received in Poland, starting with the Cracow area. That will be the first time that programmes and news bulletins of a Western television service can be broadcast regularly to an East European country.

Thus Eastern Europe is now assuming a role of primary importance for the international presence of the RAI, whose programmes, by means of a combination of satellite and cable, reach an extensive area of Europe, from Great Britain to Switzerland, from Paris to Benelux and the Federal Republic of Germany; the RAI now occupies fifth place among the most widely followed television channels based on satellite and cable.

The second field is precisely that of fiction, which is of concern to both the film and the television industries. Here the relation between the two is governed by the realisation that fiction is a highly appreciated product, meeting the entertainment needs of the entire vast European public, and that as such it requires significant resources in terms of capital invested, professional competence and effective media.

The production of fiction will be one of the major challenges for Europe in the coming years. In order to take up this challenge, it will be necessary to carry out projects in which the product's capacity to satisfy the demand of the wider European market must take precedence over the particular requirements of individual distribution sectors and over the prestige claims of individual national communities.

The problem is to trigger off production projects combining the best European public and private know-how, in a multi-media system involving all available distribution channels and relying on the common features of European culture and history.

Eastern Europe and the Soviet Union have an important audiovisual tradition, of which numerous national film schools are the vital expression and which can rely on the large productive capacity of state film and television industries.

These are the bases on which consistent co-operation in the realm of ideas and production can be built.

Moreover, the RAI already has considerable experience of production together with the Russian film school. Producers like Mikhailkov and Tarkovski have made films with the RAI which have won the appreciation of an international public.

The cinema which the RAI is about to open in Moscow, like the Soviet film weeks in Italy and the Italian film weeks in the Soviet Union, is an important indication of the joint determination to advance towards genuine dialogue.

Consideration should also be given to the economic possibilities of a bi-continental market - like that of the Soviet Union - with almost 300 million potential customers, which is beginning to be opened up to advertising; it may be sound strategy to start entering into agreements and establishing a presence without delay, with an eye to the possibility of substantial future growth.

Lastly, we may take up the question of technology in East-West relations. Think of the potential interest for us and the Soviet Union of a joint project in the field of high definition and, above all, of a political commitment to lay down the lines for an orderly development of this market in good time.

There are now at last visible signs that Europe is making a move in this area to recover lost ground, especially in the face of Japanese competition. As is known, the RAI has started testing the possibilities of the Japanese MUSE system and the European HD-MAC system, making films with both of those standards.

We are not committed to any particular technique; we are simply keen to speed up the introduction of these innovations. For we are convinced that the sharp advance in quality which can be provided by high definition would justify the heavy investment necessary by broadcasting corporations and by users, with a view to opening a new phase in the relationship between the private subscriber and the

television screen conceived as an intelligent and multipurpose terminal. Thus there are many common interests today which can be realised through collaboration between the audiovisual industries of Western and Eastern Europe.

The waves of innovation which are traversing Eastern Europe are bound up with the combination of political and economic reform with liberalisation of information, of perestroika with glasnost. No reform can obtain the necessary consensus without backing from a reawakening of conscience and a rebirth of public opinion.

More generally, an industrial society cannot face the challenge of the 21st century without guaranteeing the free movement of information within itself; that is the necessary condition enabling that society to adopt innovation and flexibility as its values.

It is not a linear process: the liberalisation of cultural production, as it goes forward, engenders movements deeply rooted in the history of those peoples and gives expression to vital needs of a collective identity which have hitherto been repressed; these are emerging and taking concrete shape, even though we still remain within the orbit of an "enlightened" reform handed down from above.

At all events, the process has begun: it should neither be swallowed uncritically nor underestimated.

It is not a matter of retracing the roads of that "cultural détente", directed from above and subject to political constraints of compatibility decided by the governments which, in the 1970s, served essentially for maintenance of the status quo; on the contrary, it is a matter of sponsoring agreements in the common interest in order to take our place on the market together and thus create conditions for a real meeting between cultures.

**Gaetano ADINOLFI**  
Deputy Secretary General of the Council of Europe  
Vice-President of European Cinema and  
Television Year

The reason that prompted the European Community and the Council of Europe, with the help of professionals and policy-makers, to launch European Cinema and Television Year 1988, of which this symposium is one of the outstanding events, was to alert Europeans to the challenge which the technological revolution represents and to the upheavals which will result from it in cinema and television.

Television without frontiers, which will soon be with us, comes at a time when the cinema is in a state of serious crisis, yet dizzy prospects are opening up for television with the advent of direct broadcasting by satellite.

The two main aims of Cinema and Television Year are : first, to promote constructive and effective co-operation between the cinema and television and, second, to expand audiovisual production as a whole in order to fill the channels that satellites will provide. It is up to Europe's creative artists to keep pace with Europe's technologists. For the time being, we know that European audiovisual production - cinema and television combined - cannot keep pace with this increased demand.

So it is important for cinema and television to make a substantial effort in production. That means that the erstwhile fratricidal rivals, cinema and television, must work together. Let there be no mistake : cinema cannot survive but through television, and films will no doubt continue to bring television its widest audiences.

That is why cinema and television professionals are becoming increasingly acutely aware of the urgent need to mobilise in order to save the European cinema. At the beginning of September, cinema and television professionals met at a Symposium on relations between the two media, organised as part of European Cinema and Television Year. They adopted a joint declaration advocating a number of rules governing production aid, stimulation of creativity, timing of the distribution of films and European production quotas in programmes.

A number of measures have been taken at European level to help the audiovisual industries. Where the Council of Europe is concerned, I shall make special mention of the establishment of a European support fund for the coproduction and distribution of cinematographic and audiovisual works, better known as "Eurimages".

"Eurimages", which is a Council of Europe Partial Agreement, was adopted on 24 October by twelve countries, with a budget of 50 million French Francs. Other countries have already indicated their intention to join at a later date. Its aim is to encourage the coproduction and distribution of cinematographical and audiovisual works of European origin, mainly by keeping to finance the coproduction of such works and partially funding dubbing and the subtitling in order to facilitate wider distribution. Although intended to cover audiovisual works in general, this Fund, which will be operational at the beginning of 1989, will to begin with seek more specifically to help the European cinema which, as we all know, is in difficulty. Its scope will even include coproduction with countries outside the Council of Europe.

How this disquieting situation develops will very much depend on how television shapes up when frontiers are removed. If broadcasters look only for profitability without seeking to promote new creation, if they go for unbridled competition, only the most powerful will survive, to the detriment of variety of choice and consideration for quality.

That is why it is now generally accepted both by politicians and by cinema and television professionals, that there is an urgent need to regulate European television broadcasting. A number of minimum rules need to be established to safeguard and promote the free circulation of information and ideas, against total deregulation and the law of the jungle. An efforts in this direction has been made in the Council of Europe's draft convention on transfrontier television which has now entered the final phase of negotiation. This is an outline convention which traces the outlines of an audiovisual landscape within which programmes can circulate freely subject to certain rules.

This attempt to establish a code of conduct among European broadcasters is all the more important because television is nowadays the culture communication vehicle par excellence. It is mainly television that conveys views, information and culture. Television not only reflects the image of its audience but it also shapes the society to which it broadcasts.

Do we really want the Europe of the imagination to be identified with programmes from elsewhere especially designed for export and the mass market, cleansed of all regional peculiarity and all artistic originality? I think not, but it is clear that failing European audiovisual production of quality and sufficient quantity, there is a real risk for the survival and future influence of European identity and identities. This is especially serious for small countries with a narrow sphere of linguistic influence and small budgets.

Obviously, when we talk of Europe's cultural identity, we cannot refer solely to the Europe of the 24 signatories to the Cultural Convention who are taking part in Cinema and Television Year. Europe as a whole has a history which unites more than divides it and Europe's cultural heritage knows neither national frontiers nor ideological barriers.

It is because we are all aware of this that we are gathered here today, Europeans from East and West, for this Symposium and I should like to thank the Parliamentary Assembly for taking the initiative, through this event, of opening up Cinema and Television Year to professional and political representatives from all European countries.

Europe is one of the largest markets in the world. It has substantial industrial power, it has an incomparably rich heritage. But Europe also stands for cultural and linguistic diversity and it is that very richness which, in terms of production and market, raises problems of distribution which are unknown, for example, to the American market. This is a problem for the 24 signatories to the Cultural Convention, but it is even more acute at the wider European level.

I regard today's Symposium as an opportunity for professionals from all our countries first of all to get to know each other better, to see what are the problems which concern them and to try and find solutions.

Dialogue between the countries of East and West has happily entered a new phase ; this is not just useful, but necessary, and in the sphere of television it is becoming virtually inevitable. Direct broadcasting satellites will not respect frontiers, they will make no distinction between Latin, Slavonic, Germanic, Scandinavian, or whatever, and I would say so much the better - because television is a fantastic vehicle of communication between peoples. It enables them to know and understand each other better and it furthers exchanges.

I hope that your proceedings will result in concrete proposals that will enable this Symposium to be followed up. Important as it is to engage in dialogue in this way, it is just as important that it should continue.

That will no doubt imply, on both sides, that we revise certain received ideas and that we seek, despite differences of approach and of method, to further European audiovisual and film creation as a whole.

Per concludere vorrei esprimere la nostra riconoscenza alle autorità italiane, alla Regione, alla Provincia e alla Città di Orvieto per la loro ospitalità e per l'organizzazione del Colloquio.

Orvieto è da secoli un alto luogo di cultura che si basa su una grande tradizione di solidarietà civile e di fraternità tra i popoli. Perciò la scelta di Orvieto come sede di questo Colloquio mi è sembrata particolarmente felice. A Lei, Signor Sindaco, e ai suoi concittadini vadano gli auguri e i ringraziamenti miei personali e di tutti i partecipanti a questa importante manifestazione.



Bernard BLIN  
Professor of International Communications

I should like first of all to compliment the Parliamentary Assembly committee for deciding to organise this colloquy, and also the Secretariat members on their careful preparations and efficient organisation.

I should also like to thank the authorities of Orvieto, the province of Terni and the region of Umbria, all of whom have shown us great courtesy, in magnificent surroundings, particularly conducive to calm discussion.

When we visited San Giovanni we saw a splendid cloistered garden, in a corner of which stood a modern statue which appeared to be Pinocchio. It made me wonder whether it was not a symbol for our trans-European television, which ought to have, if not a nose which grows longer, at least one which changes colour automatically whenever the truth is not being told. It might be a useful condition for the development of transfrontier television.

Our Soviet colleague referred, in his speech, to premonitory signs for television in ancient mythology, symbolised by an eye. This eye appears today on the documents for this colloquy, where we also find a reproduction of Francesco Mochi's Annunciation.

I wonder whether the angel's graceful finger lifted towards the sky is pointing at the satellites launched into the heavens by man, and particularly at the place where the latest of them, the direct broadcasting satellite TDF1, has just been put into orbit thanks to European co-operation and the Ariane rocket.

The success of this launch bodes well for the success of our work which will no doubt need to be followed up.

Indeed, in an age marked by the conquest of space, how can we remain ignorant of the men and women inhabiting our own continent, with its wealth of common values yet rich in the diversity of its traditions and achievements?

Can we therefore work together to find a few practical ways of improving communication between Eastern and Western Europe?

This is the challenge facing us.

But such a challenge requires careful attention since all its aspects must be considered, if we are to avoid the disappointment born of Utopian endeavours. We must not confuse the man in the moon, who fuelled our childish imaginations and dreams, with the exploits of astronauts who set off to conquer space.

We must first of all be able to assess the consequences of our ambitions for East-West communications.

What will happen, for example, as the result of the perception of our similarities and differences?

How are we to avoid the risks of distortion in the messages received?

When I read the report by Mr Vladimir Mikhalkovitch, in which he referred to the ancient cultures of India, Scandinavia and Egypt, I thought of Plato and his allegory of the cave. You will recall the prisoners chained in the depths of a cave with a fire behind them that cast their shadows onto the stone walls. All they saw was their shadows. After a long period of captivity in the cave, when they were freed and could wander around in the open air, they took their shadows to be the reality that they were no longer capable of perceiving. We may ask ourselves today whether our television, despite its colours, truly depicts the reality of our universe, or simply some of its shadows, distorting the continuity of time and space.

Since this colloquy is being attended by politicians and experts in the field, it seems particularly appropriate to recall some of the components of the challenge before us.

As far as technology is concerned, we are already capable of sending messages, on an international scale thanks to the Intelsat and Intersputnik satellite systems, and on a regional scale with Eutelsat. These systems are compatible as was demonstrated recently during President Reagan's visit to Mr Gorbachev, which television channels worldwide were able to cover.

We are also fully aware of the new prospects opened up by videocassettes, as more and more households have video-recorders, and the imminent arrival of satellite television whose broadcasts will be received directly in the home by individual television sets.

But the latest technological challenge to be overcome is that of the European standardisation of specifications for producing, transmitting and receiving. This would involve adopting, for example, the MAC/packet system for satellite broadcasting and high definition television.

Such European standardisation requires political co-ordination.

As regards videocassettes, political co-ordination is surely necessary as well, to ensure that they transmit the truth, and not stereotypes, pornography or violence. We know that the Council of Europe has already taken major initiatives here.

Where economics are concerned, the problems are no less daunting. We first need to know who will finance East-West audiovisual communication, bearing in mind that the regimes governing the various national and multinational television services vary from one country to another. As the principal sources of finance are the State, licence fees, advertising, subscriber charges and sponsorship, it is important to decide where the funding for these transfrontier communications is to be found.

What is even more disquieting are the terms on which countries with fewer resources will have access to these systems allowing them to express their ideas and their works beyond their own frontiers.

If we want to protect both the pluralism threatened by concentration, and the diversity of the cultural wealth possessed by all the countries of Europe, the economic conditions for the management of trans-European exchanges of information and broadcasts (not forgetting the special case of States with non-convertible currencies) once again call for political co-ordination. This could lead, for example, to sharing the same satellite capacity, as already happens with TV5 (programmes in French made up of contributions from France, Belgium, Switzerland and Quebec) or Drei Sat (programmes in German in which television channels from Austria, the Federal Republic of Germany and Switzerland participate).

As far as legislation is concerned, major initiatives are under way with a view to the organisation of audiovisual communication without frontiers in a number of political institutions, whose efforts have led, for instance, to the draft EEC directive and the draft Convention prepared by the Council of Europe, in application of Article 10 of the European Convention on Human Rights and as a follow-up to the Council of Europe's Declaration on the Freedom of Expression and Information. The preparation of the draft Convention followed on from a decision taken by the Ministers responsible for communication in 23 Western European states, at the Conference on Mass Media Policy in Vienna in December 1986, whose theme was the future of television in Europe.

But beyond the boundaries of Western Europe, mention must also be made of proposals put forward within the CSCE, which brings together representatives of both East and West. Although it is true that for close on 40 years the differing concepts in the two parts of Europe seemed a difficult obstacle to overcome, today we must bear in mind developments that have taken place in the Soviet Union since the introduction of "glasnost". Speaking in Unesco Paris in October 1988, the Soviet Minister for Foreign Affairs gave confirmation of these developments, which open up opportunities, on new terms, to promote communication between East and West.

These new prospects must also encourage fresh functions, however, giving prominence not only to Europe's cultural wealth, through creativity and innovation, but also to its whole intellectual and artistic future.

Several paths are open to us for the sake of determining such functions: culture, science, technology and health.

For example, one objective worthy of our efforts would be to give priority to the setting up of a Pan-European tele-university based on both the experiences of the Open University in the United Kingdom and the P.A.C.E. system, making use of the resources of interactive technologies.

The important thing is that pluralism of ideas shall be embodied in programmes, through the participation and reactions of audiences in both East and West.

A strategy of communication between all parts of Europe must, after all, focus on the expectations and needs of the audiences whether they are an undefined mass or more substantial socio-professional groups brought together by a common denominator that extends beyond national borders, not only to watch the same programme but to exchange their reactions and suggestions.

As an example of a cultural type of broadcast, I shall just mention here two Italian authors whose works would no doubt be of interest to many different sectors of the public in Europe and prompt exchanges extending beyond our frontiers. The two authors concerned are Benedetto Croce and Umberto Eco. A television service with the power to speak to a whole continent must not try to subjugate minds or condition behaviour according to a single dogma.

Instead, it must provide bearings permitting each of us to point our creativity, our research and our thinking in a direction of our own choosing, just as the navigator or the nomad, beholding the constellations of stars, himself decides the route leading to the harbour or the oasis that he has freely chosen to seek. Freedom of information must in fact be considered a fundamental individual human right.

By establishing this atmosphere of freedom - the freedom to use the sources of our own choosing for the sake of transmitting and receiving messages - we shall each of us gradually come to realise that we belong to the same European continent and that we are no longer "social atoms" developing at the mercy of a force that we cannot even identify, let alone control.

If we contrive to take up the challenge facing us in full, we shall each begin to realise that we have become a "fragment of eternity" fortified through solidarity and fulfilled by the voices of others and the sight of the flowers planted by us all in "our common garden of Europe".

If I could make a wish today, I would ask quite simply, but sincerely, that we should soon, very soon, see the day when we can gather each other's multi-coloured flowers in this garden, to inscribe at the beginning of the multitude of messages televised throughout Europe, the most resplendent word in any of our languages: FREEDOM.

Carlo RIPA DI MEANA  
Member of the Commission of the European Communities

1. I take this opportunity, Ladies and Gentlemen, of greeting the authorities present:

- the Municipality of Orvieto, which is providing the venue for the Colloquy,

- the Council of Europe, which has been principally responsible for organising the colloquy, in the person of Mr Gaetano Adinolfi, Deputy Secretary General,

- the parliamentarians - members of national parliaments and members of the Parliamentary Assembly of the Council of Europe - whose presence testifies to the importance of bringing the peoples of Europe - the East and the West - closer together,

- Madame Simone Veil,

- Mr Claude Degand,

- the rapporteurs and all who have contributed to the discussions and proceedings; the valuable information they have provided had provided the indispensable foundation for good communication.

2. And while we are talking of Communications - we have devoted to the subject three days in which experts and professionals from the greater Europe - a concept which resists being artificially sub-divided, particularly when it comes to our shared traditions - have come together to bring to each other's notice their problems, aspirations, ideas and plans for future co-operation. The splendour of Orvieto has undoubtedly contributed to providing a framework that lends itself to natural understanding, not to say complicity.

The peoples of Europe yearn to know each other better, and the audiovisual field indisputably offers its full potential as a means of doing so.

Our present three-day meeting is equally important because it reveals the mass media as the instrument which will make it possible to demolish the barriers whose erection was forced on us by a cruel combination of historical conditions, and which then had to be tolerated for many a long year.

In the countries of Eastern Europe a wide-ranging debate is in progress, however, centred around the existence of cultural barriers dividing the different peoples.

Some accept the reality of such barriers, but others refer to the survival of a "European cultural identity" - although no one has managed to define or describe it, except by saying that such an identity is a substrate common to all the peoples of Europe, making it possible to juxtapose the different cultural specificities, but nevertheless permitting the identification of all those peoples vis-à-vis the rest of the world.

It is impossible for Central Eastern-Europe to remain excluded from this definition (it might perhaps be better to say "non-definition"). The proof of this lies before our very eyes.

We have spoken the same language here. We have manifested the two-way interest presented by rapprochement; that interest lies not in constructing something new, but rather in taking on board something that traditionally and culturally was ours, which history has taken away from us.

Our natural tendency to reach agreement in these places is a reflection of our ancient and timeless friendship, and our profound joy at having rediscovered each other.

As I read the different reports, I note that there is a positive factor that deserves emphasis: the Colloquy confirms that although the political climate is propitious to greater openness, eminently practical problems still abound.

I should like to refer to what constitutes the basic difficulty facing East-West trade, and that is the weakness of Eastern currencies on the world market.

This factor severely curtails our scope for launching and exchanging joint projects.

We know that the present co-operation in the matter of co-productions and training projects seeks to find a means of balancing out contributions in such a way as to provoke an equal degree of interest in East and West alike. We know in fact that only in this way can a set of dynamics be a set in motion that will generate real, genuine co-operation.

The initial endeavours have demonstrated that the West can contribute to production and distribution mainly in terms of capital and know-how, while the East can make a significant contribution in terms of services, studies and places - not to mention its great artistic tradition.

This is not enough, however. We must give very serious consideration, in my view, to the necessity of relying on Eastern Europe, particularly when it comes to the efforts we Westerners are making to encourage the development of the audiovisual field. It is also necessary to look again at the audiovisual sector as one of some significance for the general economic rapprochement between East and West.

With every day that passes the peoples of Western Europe are more convinced than ever of the importance of cultural relations in the construction of Europe; the idea of a Europe of merchants is generally instanced as a model of a community that we intend to avoid. How could we take advantage of the historic opportunity proffered us for coming together (as I said just now), if cultural exchanges were left aside? The audiovisual section is preparing the ground, enabling the natural tendencies of the peoples to open up to one another to prevail, and it can serve to guarantee for the future an instrument of communication which will not only tear down the walls, watchtowers and other fortifications, but will prevent them from being set up again.

Our policy in audiovisual matters, then is clearly and inevitably open to the countries of Eastern Europe. In our projects, for example in the Media Programme, there are no restrictions on the participation of States which are not Community members. Here I should like to emphasise the important contributions made by Yugoslavia to European Cinema and Television Year, with the activity of its own National Committee and membership of the Steering Committee.

Nor can we overlook the traditional contacts that have been established between professionals from the East and those from the West in professional organisations such as the FERA, to whose establishment Hungary has made a fundamental contribution.

Lastly, I should like to stress the important contribution by the authorities of the East European countries to the preparation of the Delphi Charter, another occasion on which artists and experts from the greater Europe reached a consensus at the end of their discussions on a text of indubitable importance for the actual future of our cultural identity.

As I was saying just now, however, it is important to look at the rapprochement between East and West from a global stance, and ascribe to audiovisual questions their proper role in this connection. That means bearing in mind the specific problems which the different political and economic regimes create for exchanges in the sector of concern to us, and studying ways in which economic and commercial co-operation can be a powerful factor for a form of collaboration which not only takes heed of the purely industrial aspects, but which also uses the extra stimulus of the audiovisual sector for the process - considered as a whole - of the opening up of the two blocs.

The Commission is fully aware of these immense opportunities available to us. It thanks all those attending the Colloquy for their help in giving constantly more concrete expression to the problems which it has a duty to resolve, the needs it must try to satisfy.

It is perhaps necessary to make a start by opening the smaller doors; it is perhaps necessary to begin promoting one-off projects, so as gradually to reach the stage where it is possible to create the conditions needed for completely fluid relations between East and West.

We can look to the audiovisual sector - why not? - to become a full-scale driving force in the context of such relations. By this means, our MEDIA will be more than ever the instrument for rediscovery of the Europe which truly belongs to us.



Simone VEIL  
President of European Cinema and  
Television Year 1988

The history of words is also the history of men, and linguistics often allows us to interpret major currents of influence, contacts and links between peoples. Whereas for many years, the only two words of Russian used in our tongues were "gulag" and "nomenklatura", synonyms for the worst excesses of totalitarian bureaucracy, today they have vanished from our vocabulary, giving way to two new terms - bearers of questions and hopes - in such common use that they have been devalued so that one hesitates to use them: "glasnost" and "perestroika".

Several days ago, at a newspaper kiosk, my eye was caught by a page of a newspaper, printed in red, bearing the word: glasnost. Imagine my surprise when I discovered that the page in question was the last page of a major Swiss newspaper, the "Neue Zürcher Zeitung" which was using this "in" word to advertise itself, explaining that only a person who read and who read a great deal could understand its meaning. "Buy and read the NZZ!"

I am told that at this moment it is possible to see in a Council of Europe member country a huge red poster which also displays the word "glasnost", in large black letters; this time, it is an advertisement for a radio station: "listen to the radio for complete knowledge and complete understanding!".

The fact that our media are using the word for advertising purposes and thereby contributing to its dissemination is an indication of the extent to which it has penetrated our vocabulary. It also indicates how far, in our Western minds, this word is associated with the concept of information and with knowledge and the media.

Glasnost has been, as it were, the keynote of this Council of Europe colloquy, the theme of which is the audiovisual field as a vehicle of communication between Eastern and Western Europe.

I should like to take this opportunity to thank the Parliamentary Assembly for taking the initiative in launching this colloquy in the context of European Cinema and Television Year, an initiative which is a "first" in East-West relations and which is part of a policy pursued since the 'seventies for the encouragement of cultural exchanges between the two parts of Europe.

I have read with great attention and interest the wealth of documentation prepared for this meeting, and I should like to congratulate the authors of these various communications on the frankness with which they tackled the subject. I would particularly like to thank Mr Degand, member of the Steering Committee of the European Cinema and Television Year for his excellent presentation in his report on the situation of the European audiovisual scene in East and West, a presentation which clearly demonstrates the need for Western Europe to provide itself with legal instruments to regulate the transfrontier movement of audiovisual programmes.

Mr Degand's report confirms once again an observation I have often made, namely that our Europe always defines itself best in relation to others, and that it is always in relation to others that it is best able to understand its problems and its strength.

By the same token, the reports of Mr Tom Roberts and several of his colleagues deserve particular attention, as the illustration they give of working conditions in socialist countries cannot fail to remind us just how privileged our Western journalists are.

Finally, with regard to the importing and exporting of audiovisual programmes, how can we fail to draw a parallel between Western Europe and the United States on the one hand, and between Eastern Europe and the West on the other; Eastern Europeans complain that we sell them many more programmes than we buy from them, just as we object that the Americans invade our screens, selling us their programmes without buying ours.

But enough of pointless accusations. Let us simply say that we have heard you and that we are meeting here precisely in order to reflect and debate together on the conditions in which we could bring about a change in this situation, just as we would like to see a changed situation between Europe and the United States. Moreover, I would like to emphasise the great political advantage of improving information between the two parts of Europe through the mass media. How can we fail to point out also the timeliness of our colloquy, since at this very moment there is visibly tremendous movement in this area.

On reading the various reports, I feel that a preliminary observation is necessary: in order that this communication should be genuine, enriching and fruitful for the future, it is vital to impose upon it the twofold condition of free movement of information and free access to information. We cannot ignore the fact that information preselected to suit those who distribute it ceases to be information and becomes a means of disinformation. And I would add, in reply to an argument put forward in one of the documents of this colloquy, that however justified criticism of the great multi-media cartels and the concentration of power of information in their hands may be in view of the poor level of some of the programmes on their channels, it can under no circumstances serve as an argument for restricting freedom of information. Finally, there are many here, and I am one of them, who expressly wish to see our democratic societies take joint measures to mitigate the excesses of a type of television which acts according to a strictly commercial logic, and even to avoid unduly large concentrations among a few powerful private groups.

Moreover, is that not already one of the objectives of the two legal instruments under discussion between the countries of Western Europe: the draft Community directive and the Council of Europe Convention on Transfrontier Television?

Only free movement of information can guarantee the diversity and pluralism of information necessary to ensure a balance between items of information which are different and contradictory. This observation inevitably implies the desire to see the abolition of any form of censorship and selective practices in the transmission of information. Having said this, I feel that we should welcome with attention and sympathy a number of suggestions made by our friends from Central and Eastern Europe.

We must also be particularly attentive to to the criticism levelled at us for being less interested in what is going on in their countries than they are in what is going on in ours. Although a variety of reasons are adduced, better knowledge of Western languages in the East than of Slavonic languages in the West, reservations vis-à-vis films from a background where a long tradition of censorship has led to the development of self-censorship reflexes inimical to creativity - we cannot help wondering why the Federal Republic of Germany, Austria, the Scandinavian countries and Spain buy more audiovisual programmes from the East than do, for example, the United Kingdom and France which, together with the United States, are the foremost suppliers of Western audiovisual programmes in Eastern Europe.

Equally, we should be careful not to underestimate the creative potential of our Hungarian, Czech and Soviet partners and others, who bemoan the fact that we address ourselves to them only in order to benefit from a number of inexpensive services and to make films in picturesque scenery rather than taking co-operation further and making genuine co-productions. It is true that various obstacles of a material rather than a political or legal nature trammel such initiatives, but it is beyond doubt that better knowledge of the creative and human potential of our neighbours could prove fruitful here.

Reference has been made to various means of encouraging the distribution of works from all your countries in Western Europe. Serious and sustained efforts must be made to ensure that Western television channels, too inclined to address themselves to the same purveyors over and over again, discover and broadcast your various audiovisual productions, not only the perennial, though generally superb, animated cartoons. But it is also necessary for your professionals to learn to know better the markets of Western European television broadcasters, and to show more initiative and imagination in their commercial policy or their proposals for co-productions.

The moment is particularly propitious. The European audiovisual scene is in turmoil. The cocoons in which our national television stations were living have vanished. The cabling recently begun on a large scale by many of our countries has brought into being a series of new satellite broadcast channels. In the coming months, satellite television will further enrich this panorama, providing a range of new choices for each television viewer on our continent.

This change is creating an unprecedented thirst for audiovisual programmes. It is up to you to help us satisfy it other than by an exclusive and massive appeal to transatlantic sellers.

I would add that these new technologies can make a powerful contribution to a rapprochement of the various parts of Europe, opening up tremendous possibilities for movement of works and ideas.

The ability to pick up anywhere in Europe a music, cultural or film channel with, into the bargain, all the sub-titling and dubbing facilities provided by the new MAC standards, is a considerable advantage in the implementation of a true European creative area. It is obviously important that the rights of pluralism and diversity should be taken into account and respected, and I am thinking in

particular of the need to ensure that so-called "minority" cultures, which are one aspect of Europe's wealth, effectively enjoy the possibilities opened up by the proliferation of communication satellites above our continent.

The advent of technologies which are revolutionising the rules of the audiovisual game marks a difficult but privileged moment in time. A no less difficult but yet more privileged moment will be that of the opening process about to take place at our borders.

All of a sudden, these countries from which we have been so cruelly cut off, these countries which, through their history and culture, are nevertheless so close to us, seem to be coming closer. On our roads, we are seeing cars with unfamiliar plates, H and CS. At popular tourist spots, we are beginning to hear Slavonic languages again.

It is only now that we are coming to realise how little we know about our European neighbours. What images of Moscow do we know other than the eternal Red Square? What do we know of the streets of Kiev, the monuments of Prague and Cracow, of Bulgaria and Hungary? Do our children even recognise on the map the outlines of all these countries whose history is nevertheless intimately linked with ours? And yet slowly but surely, as if a mosaic were being reassembled, we are beginning to rediscover peoples and territories which belong to this European continent that is also our own. For centuries, intellectuals and merchants travelled to Moscow as readily as to Stockholm or Lisbon. Only the distances and the climatic rigours made these journeys more perilous and more difficult.

We tend to forget that not so long ago Prague was the centre of such intense intellectual and artistic activity that it could rival Paris and Vienna. How can we speak of European culture if we fail to include Tolstoy, Kafka and Prokoviev, not to mention Wadja or Tarkovsky and so many others, together with all those who today, in all your countries or sometimes in exile, enrich this common heritage with their works?

But it is not too late to remember and rediscover the past by creating a living present.

However, I feel that it would be helpful to recall here a point made by one of our Polish rapporteurs, namely that the will truly to consider and discuss all the problems constitutes in this case a more solid basis for comprehension than would a blind trust which would be in danger of dissolving at the first misunderstanding. We must indeed bear in mind that decades of separation and different régimes have bred different mentalities and different languages, which give different meanings to the same words.

It would be dangerous to underestimate these differences and the difficulties to which they may give rise, if only because of the economic and legal consequences which may ensue.

For several months now, we have been witnessing the increasing speed of the changes and reforms you are living through. Every day brings us new information and images, be it the draft revision of the Soviet Constitution or the popular pro-perestroika movements in the Baltic countries. We learned that between January and August of this year, some 1.5 million Hungarians crossed the Austro-Hungarian border as tourists; that Mastercard, Eurocard and Eurocheque cards are now issued in the USSR; that Bulgarian peasants can rent their land, not to mention the proliferation of industrial projects.

Some people in the West place their hopes first and foremost in trade as a way of preparing the road to change. True, the results of these should not be underestimated. However, how can we fail to be convinced that untrammelled movement and exchange of images, ideas and words is still the most appropriate and powerful means of preparing human minds to accept a profound transformation, thereby ensuring the irreversibility of a change which may contain the seeds of our common future?

Louis JUNG  
President of the Parliamentary Assembly  
of the Council of Europe

Following the excellent conclusions of our Rapporteur, Mrs Morf, and the remarkable words of Mrs Simone Veil and Mr Ripa di Meana, to whom I extend our warmest thanks for accepting our invitation - particularly Mrs Simone Veil, who arrived this morning from the United States specially to be with us today - I assure you, Madam President, that we appreciate enormously your being here and were delighted to hear you speak - my role could simply be to close this colloquy after three days of intense work and stimulating discussion.

However, without wishing to repeat or examine all that has already been said, as this role falls first to Mrs Morf and the Committee on Culture and Education and subsequently to the Parliamentary Assembly of the Council of Europe, I shall take the liberty of expressing briefly a number of thoughts inspired by the Orvieto Colloquy.

May I say first of all how gratified I am by the highly significant co-operation between the two European institutions represented here, namely the European Community and the Council of Europe, in the context of the European Cinema and Television Year and, in particular, at this colloquy. Of course, this is not to minimise vital contributions such as that of UNESCO and other international organisations.

However, as I am sure you will understand, I feel that this event is an historic one for the Council of Europe because of the hopes it kindles for closer contacts between all the countries of Europe. It was General de Gaulle who coined the formula of Europe "from the Atlantic to the Urals", and without wishing to appear pretentious, I would like today to add "from Iceland to Turkey".

We may consider that we have just set out on what may be a long journey, but one which is bound to lead to true co-operation and the implementation of mutually beneficial systems of exchange. The road will no doubt be strewn with obstacles and it will not always be easy, but we must do all we can to reach our destination.

For too long, bloc politics and ideological warfare have kept us apart, and ignorance of one another has left us standing back-to-back. Let us not let slip the opportunity being given to us today.

The fact that this colloquy was promoted by the Committee on Culture and Education is no accident, but rather an expression of our awareness that it is through culture that we may continue to progress.

When reading some papers, I observed a degree of scepticism, but hope always won through and that augurs well. We are not short of technical resources; they are available to us and we need only make use of them, but what is needed above all is political will.

To echo the words spoken by Mrs Veil in Delphi on the occasion of the adoption of the European Audiovisual Charter promoted by the FERA (European Federation of Audiovisual Film-makers), I hope that passionate declarations will be matched by a political will".

For my part, I can give you the assurance that at the Council of Europe, practical action will be taken following the Orvieto Colloquy and I am sure that we can also rely on the European Community in this undertaking. The presence of Mrs Veil and of Mr Ripa di Meana shows us that we can. But it is essential for us to be able to rely, too, on our friends in the East and on all the participants in the colloquy, to become enthusiastic messengers, spreading the word.

Perhaps it will be necessary to envisage the creation of appropriate consultation mechanisms or bodies to ensure that our event is followed by practical steps and does not remain merely "one colloquy among others"; specific proposals along these lines will be put to us by the Committee on Culture and Education.

Allow me by way of conclusion to thank the Italian authorities, and, in particular, the Region of Umbria, the Province of Terni and the Municipality of Orvieto for their cordial hospitality. Through the kind offices of its mayor, Professor Raimondo Barbabella and all members of his staff, who spared no effort to enable us to work in optimum conditions and in a distinguished setting, I should like to express our gratitude and friendship to the inhabitants of Orvieto who received us so kindly.

I cannot conclude without thanking the experts, the rapporteurs and all the participants who, by their contributions, provided the colloquy with proposals and suggestions which we shall look into with the greatest care.

Finally, communication difficulties came sufficiently to light during these few days to give us reason to express once more our appreciation of our interpreters.

I thank you all and wish you a safe return. I declare the Orvieto colloquy closed.



OTHER CONTRIBUTIONS

	Pages
- Aids to the film industry in Europe, Claude Degand	223
- <u>by countries:</u>	
Belgium	
Council of the Flemish Community	232
Council of the French Community	236
Cyprus	
The current situation, Ioannis Matsis	238
Czechoslovakia	
Contributions by Jiri Levy,	241
Milos Mistrík and	244
Ivan Stadtrucker	246
France	
Multilingualism and media translation (Association Cinéma Traduction)	250
Federal Republic of Germany	
Contribution by Klaus Lackschewitz, ARD	252
German Democratic Republic	
Contribution by Hannsgerd Protsch	254
Hungary	
Structure of the film industry	256
Italy	
Creativity, Giacomo Gambetti	259
Poland	
Contributions by Roman E. Pillardy	262
Irena Strzalkowska	266
and Krzysztof Teodor Toeplitz	268
- <u>miscellaneous</u>	
Analysis of the Colloquy, Sven-Cl. Bettinger	271
Contribution by Breda Pavlic, Division of free flow of information and communication policies, Unesco	275
Resolution setting-up the partial agreement "EURIMAGES"	284
Delphi Declaration (Sept. 1988) and European Audiovisual Charter	288
9th Declaration of the Board of Governors of the European Cultural Foundation (Amsterdam May 1986)	293
Europe 2000: What kind of television?, extract from the report of the European Television Task Force (June 1988)	295

## AIDS TO THE FILM INDUSTRY IN EUROPE

(European Film Theatres Seminar, Baden-Baden, April 1988)

by Claude DEGAND

### A. INTRODUCTION

1. A truly comparative analysis of the aids provided in Europe would require an entire book or, better still, a constantly updated manual. This is because the subject is highly complex in the case of one country and even more so when one compares countries with one another. Moreover, these systems develop over the years.

2. Thus, a document such as this one must be limited to the case of a few countries and to some aspects of the problem. It is necessary however to recall some general notions.

3. What is an aid? This is a financial intervention by public authorities in the normal market process. But where do the funds come from? There are at least four possible sources:

- a. grants in the strict sense of the term (direct intervention by public authorities);
- b. tax concessions (the public authorities give some tax exemptions);
- c. financial guarantees or loans at preferential rate;
- d. financial transfers (ordered by the state) from private individuals to other private individuals, which is the case for aid funds supplied from amounts levied from the revenue of cinemas (and from amounts levied from TV and videos).

4. Who receives aids? Firstly, the film production industry and then cinemas and, more recently, the film distribution sector. There are other beneficiaries such as: promotion of the national film industry, cinema-school etc.

5. How is the financial aid distributed? There are several ways:

- a. distribution on a selective basis (with juries called upon when needed) or automatic distribution (depending on the turnover or the revenue);
- b. granting of aid, refundable or not;
- c. attribution of amounts which it is compulsory (or not) to reinvest in the film industry.

6. Lastly, the history of the last few years shows that the technique of financial aid is quite closely associated with two other techniques: that of co-production (films) or that of a quota (in favour of national films).

## B. SOME NATIONAL CASES

### I. Great Britain

1. It may seem paradoxical to begin with a country which has just, as it happens, cancelled its aid. The English case is, however, useful in its lessons.

2. Let us state at the outset why the word Eady is often used when English aid is mentioned. Wilfred Eady was a senior civil servant who, in 1950, launched the idea of a fund supplied on a voluntary basis by a levy on the income of cinemas, a levy which at the time amounted to a little less than £3 million. For what purpose? The idea was not to provide direct financing for film production but to encourage private investment in films. These investors could count on a minimum return: financial aid being proportionate to the box office results, the more successful the film from a box-office point of view, the higher the aids.

3. Three remarks must be made:

- a. producers (and their association, the FPA) were in favour of automatic aid and hostile to selective aid;
- b. the aid did not include any obligation to reinvest in another film;
- c. cinema owners were rather hostile to the principle of the levy on box-office revenue.

The idea of the non-reinvestment was to interest sectors outside the film industry, and financial sectors in particular, in film production without permanently associating them with the latter. With regard to cinema owners, of whom it must be said that in Great Britain particularly they are allowed to run their cinemas by showing films which are not necessarily national films (American films for example), they managed to have the entertainment tax (which was rather high, almost 20%) adjusted and to have some low turnover cinemas exempted from the (aid) levy (1).

4. Moreover, the national film industry enjoyed a screen quota . By virtue of a law dating back to 1927, English distributors had to acquire and distribute a minimum British content that is 75% of footage and cinemas had to reserve 5% of screen time to British films. Twenty years later, however, in 1947, after the war, American films accounted for 75 or even 85% of box office revenue. This was a time of great economic problems for Great Britain and the British

---

(1) Apparently the lesson was not lost by the German exhibitors: in 1967, they accepted the first German AID LAW (the FFG) on the condition that the VAT rates on tickets be reduced by half.

Government decided on 8 August 1947 to impose a 75% tax on films imported from the USA. This led to the MPAA imposing an immediate embargo on the exporting of films towards Great Britain. On 3 May 1948 the British Government cancelled the tax in exchange for a promise from the Americans to encourage the showing of English films in the USA. As for the quota it made it compulsory to show 45% of national films for the first part of the programme and 25% during the second part. The lack of British films resulted in almost one third of cinemas being exempted from the quota which was to be eliminated on 1 January 1983 to the great satisfaction of the Cinema Owners' Association.

5. Three years later (1986) the Eady aid was removed by the Thatcher Government. What conclusions can be drawn from these 36 years of Eady aid?

- a. English production had received a certain amount of selective aid with special loans from the Film Bank (NFCC).
- b. On the market side, the English public was the highest consumer of audio-animated pictures in the world. When aid began, there were still 1,400 million spectators in 4,500 cinemas. Shortly afterwards, however, TV sets invaded English homes (that is much earlier than on the continent) and the sound and picture consumption transferred from cinema to TV screen.
- c. This is where the vicious circle which should have served as an example to continental Europe began: fewer spectators, more cinemas closing ... more cinemas closing, fewer spectators ... along with a blind and short-term policy of the distributors which accelerated the death of small and medium-sized cinemas.
- d. TV never subscribed to the aid fund. Nor did it subscribe in a significant way to the production of films. BBC and ITV are almost self-producing. This policy was to change with the Channel 4 channel (launched on 2 November 1982) since, making use of programmes external to the channel, it was to lead to the existence of several hundred independent producers. The current Minister (Mr Douglas Hurd) endeavoured to get BBC and ITV to entrust up to 25% of their requirements to external producers.

6. What then is the current situation? There are about 20 times fewer spectators and three times fewer cinemas. The British public now hold a new record for the consumption of sound and animated pictures. They own the greatest number of videos in Europe (almost 50% of households). There are however more spectators in cinemas and new cinemas are being built (partly by American investors) since 1986.

## II. Netherlands

1. Another case which greatly differs from Great Britain and other continental countries is that of the Netherlands. This is a case of a country which is small in geographical terms and therefore in terms of cinema market (less than 500 cinemas) which does not facilitate the amortisation of the national film production. Moreover, this is one of the most cabled countries in Europe.

2. As early as 10 April 1948, the film industry provided itself with an efficient organisation, the NBB. On 3 August 1956, with the help of the Ministry for Education and the Arts, the latter set up a film development fund, partly financed by the government and partly by the NBB from the subscriptions which it received from its members.

3. Currently, the system of aid basically operates as a two-stroke engine.

a. Dutch Film Fund No. 1. The fund has available a sum of 7 million Florins (\$3.7 million) supplied by the government. The fund may allocate aids of up to a maximum of 60% of the cost of the film for a full length film of fiction. Aids are reimbursed to the fund from the portion of the box office revenue exceeding the investment of producers.

b. Dutch Film Fund No. 2. With 5.3 million Florins provided by the government (approximately \$2.9 million), aids of up to 100% of the cost may be allocated to cultural and/or artistic films. A small portion of the fund is reserved to aid scenarii.

4. There is also a Co-production Fund called COBO constituted by radio TV organisations. This fund is supplied by royalties received when Dutch TV programmes are shown on foreign cable channels (in Belgium, the most cabled country in Europe). One-third of the fund is reserved for co-production between TV and film producers. In this case, any revenue from this co-production is paid back to the fund.

5. This system of financial aids is completed by a National Re-organisation Plan. Set up by the NBB, the Ministries for Economy and Social Affairs and the Unions, its purpose is to develop a greater awareness to cinema entertainment on the part of the public and to study the various categories of cinema-going public as well as to improve cinematographic structures. This involves a series of measures and operations: audience analysis, ticket price awareness, marketing, training of cinema personnel regarding their dealings with the public. The NBB provide 1 million Florins to this fund (\$0.525 million) while the government provides 1 million Florins.

### III. Italy

1. With Italy, France and, to a lesser extent the Federal Republic of Germany, we reach the heavyweight category of aids given to the film industry. These countries have extensive and complex systems. With regard to Italy, it has the oldest system of state intervention in the film industry: in 1927 (under Mussolini) the BNL (Banca Nazionale del Lavoro) included a special film industry section, the SACC which is still in operation. Another characteristic of the Italian case is the existence of a state cinema company: Ente Autonomico di Gestione per il cinema with a studio branch (Cinecitta) and a distribution branch (Italnoleggio).
2. Contrary to what is the case in France, the Federal Republic of Germany and Great Britain, the Italian aid does not come from box office revenues but from the budget of the state. What is its finality? Successive laws (and in particular Law 1213 dated 4 November 1965) acknowledging the film industry as being an artistic means of expression, a means of cultural training, of social communication stated formally that aids should be granted paying particular attention to the artistic and cultural film. In 1985, the government voted a law for the financing of the entire entertainment sector: 25% of this total, that is about 200 billion Lire are reserved each year for the film industry.
3. How is the aid allocated? The production (full length movie) of an Italian film makes it possible to receive, over five years of showing of the film, an aid of 13% of the gross box office returns. This automatic aid is completed by a selective aid taking the form of 20 prizes of 250 million Lire (that is 5 billion in total). The total of the automatic aid, taking into account an Italian box office revenue of 180 billion Lire for 1986 and on the basis of 13% can be estimated at 23 billion Lire. As in Great Britain, and contrary to the Federal Republic of Germany and France, the aid produced by the showing of a film does not have to be reinvested in subsequent films.
4. A film producer may also be entitled to a loan with the BNL/SACC which can reach up to 60% of the cost of the film for a duration of two to three years with an interest of only 6%. With regard to films made on a co-production basis with Cineasts, they can be given a loan at 3% of up to 30% of the cost of the film.
5. Regarding cinemas, the aid is linked to the tax imposed on box office revenue: VAT at 9% and the tax on entertainment at 8%. By showing an Italian or EEC film, the cinema owner obtains a rebate of 35% on the tax on entertainment and temporarily (until 30 June 1989) of 25% more. Non-European films only entitle the cinema owner to a reduction of 25%. Moreover, up to 70% of the profit made by the cinema owner on the operation of his cinema is free of income tax.
6. There remain the loans which may be obtained from the BNL/SACC. By investing in modernisation work or opening a cinema in an area in which there are not any, the cinema owner may obtain a three-year loan

at 5.5% for up to 40% of the investment if the cinema comes under the category of small or medium sized. To replace machinery or acquire new techniques, all cinema owners may obtain a five-year loan at 6% for up to 50 to 70% of the investments. The total of all loans allocated amounts to 10 billion Lire and the total amount of investments during the last three years amounts to 150 billion Lire.

#### IV. France

1. The French system, launched in 1948, was introduced as a temporary aid (for five years) and is still in operation without limitation as to its duration. It was then very simple and it is now remarkably complicated. There were two beneficiaries, the production sector and the cinemas themselves (plus a grant to Unifrancefilm). There are now a number of beneficiaries and new sources of financing (a state grant and the tax on TV companies' revenue). Lastly, to the support to the film industry is added a support to programme industries that is to TV production. It appears at the end of the day that by relating the global aid to the film market, one has a ratio of 8% at the beginning (from 1948 to 1953) against 19% today.

2. Regarding the automatic aid, the ratio between payments to production and cinema owners has not significantly varied. Cinemas receive roughly two thirds of what production receives (300 million FF and 200 million FF). To this should be added the selective aid. For production this is called advance on revenue. In 1986 52 films shared 75 million FF that is an average of 1.44 million FF per film while the average automatic aid per film is of about 1.22 million FF. In total, since 1960 when advances on revenue were introduced, and out of 1,013 films thus selected, only 97 reimbursed the advance in full. Thus, for an average cost of 13 million FF for French films in 1986, automatic aid amounts to about 10%, which goes up to about 20% for a film which also receives an advance on box office revenue.

3. Over many years, cinema owners were only entitled to the automatic aid, proportionately to their revenue and the work carried out to modernise their premises. In 1986, 1,042 dossiers put forward (out of 5,154 screens, 3,329 of which were in multi-theatre complexes receiving 83% of the spectators) received 190.5 million FF of aid for 309 million FF of work. In 1983, selective aid appeared with the setting up of The Regional Development Agency. As its name indicates, the purpose was to:

- a. encourage the opening and the modernising of cinemas in ill-equipped areas, and
- b. to help distribute films.

In 1986, with 26 million FF given by the state, 20 rooms were modernised and 77 created. Four travelling circuits were also created for towns of less than 15,000 inhabitants. Over a period of three years, 700 cinemas were modernised or opened and 67 travelling circuits were set up in 750 localities. The agency also had 1,153 copies made of 42 films (80% of which were French) destined for 334 medium-sized towns (15 to 80,000 inhabitants).



4. Let us add that in recent years, the distribution sector has been receiving financial aid. The 176 companies with a turnover of 10,747 million FF are thus encouraged to participate in production financing and to increase the number of copies on condition that the aid thus received be reinvested in production.

#### V. Federal Republic of Germany

1. It is only on 22 December 1987 that Germany adopted its first law on financial aid (FFG Law). This was regularly renewed later and completed with agreements signed with television. Thus the ARD and ZDF channels provide the fund managed in Berlin by the FFA with a significant financial contribution (42 million DM for the years 1987 and 1988). The text in force since 1 January 1987 led to relatively clear changes. The cinema revenue levy which was approximately 3.5% (contributing about 30 million DM to the fund) was reduced by approximately one third and one third of the 3,300 cinemas were exempted. This levy (Film Abgabe) is on a scale of 1.5% to 2.5% of the revenue. On the other hand, the video market was subject to the Abgabe at a rate of between 1 to 2%. It is true that the VCR penetration rate (about 35% of households) places this country in first position on the continent, behind Great Britain, and that the video turnover is almost as high as that of cinemas (825 million DM against 784.7 million DM for cinemas). Lastly, the fund makes it possible to have additional copies made. One must also take into account the new importance of regional aids. Almost every Land government (and Bavaria is the first in this) allocates from its budget some mainly selective aids amounting to approximately 60 million DM in total.

2. The showing sector of the German film industry which, as is the case with its European neighbours, is exposed to the competition of new media asks the legislator, through its Chairman, H Strate, to set up a legal framework allowing a satisfactory cohabitation between the various audio-visual media. In this perspective, cinemas find significant advantages in the latest FFG law:

- a. the share of the aid fund reserved for cinemas goes from 15 to 20%;
- b. the refunds of financial aid received for work carried out in cinemas are reinvested in the portion of the fund reserved for cinemas;
- c. the fact that additional copies are made (with 10% of the showing portion of the fund) must enable the cinemas of localities of less than 20,000 inhabitants to better face the problems of frequentation.

3. Lastly, it should be noted that the FFG law stipulates the chronology of the first showing of films in the various media (but only for those films in receipt of aid). Films are issued in video six months after they have been issued to cinemas and to television five years after they have been issued to cinemas. Derogations are however possible. Films can be issued in video within four months and to television within two years. With regard to films co-produced with television, they can be shown on TV within six months only.

## VI. Spain

1. The aid is fixed by a Decree dated 28 December 1983 and the budget of the state gives it 2,300 million Pesetas.
2. Film production receives both an automatic and a selective aid. In the first case, the advance on revenue may reach 50% of the budget of the film. In the second case, automatic aid is calculated on the basis of 15% of the gross revenue of the film over a period of four years but without exceeding the cost of the film. If the film has been placed in the special quality category, it receives an additional aid of 25% that is a total of 40% of the gross revenue. Lastly, short films receive a quality based aid which is proportionate to the cost of the film.
3. Cinemas may receive a grant for technical improvement work which can reach up to 60% of the investment of the cinema owner. Loans are also allocated at preferential rates by the Industrial Credit Bank. They can reach 70% of the investments allocated to improvement work or used to open new cinemas. Lastly, small cinemas (up to 1.5 million Pesetas of annual revenue) may also receive small grants.
4. A screen quota is also applied in Spain. One third of films shown must be Spanish or EEC films.

## CONCLUSION

Having briefly looked at these systems mainly concerning financial aid to cinemas, some remarks can be made.

1. Aid to production is not exactly of the same nature as the aid to film theatres. In the first case we are dealing with an aid to the product and in the second case with an aid to the infrastructure. Let us add that while the European Commission sometimes contested that aids to production fully complied with the Treaty of Rome because of the criteria of nationality of films as a condition of the granting of aids, it had no objection to aid to cinemas since the latter show all EEC films without discrimination. Moreover, while a cinema sometimes needs grants or loans, it always needs films in satisfactory quantity and of a satisfactory quality. Whence the question: Has financial aid to production in Europe reached its objective?
2. Before we reply to this question, two remarks spring to mind. It is said everywhere that there is no European film, that there cannot be such films since there are only national films and culture. Of course, one should prefer the term of European origin for films made in Europe by Europeans. It must also be said that there is nothing as artificial as the nationality criteria adopted by states and their aid institutes. It is also rather peculiar to hear so many official voices celebrate the cult of nationality while the great majority of European spectators (40 to 80% and more) although they are not English speaking buy a ticket to see a film which is not particularly European since it is of American origin.

There is also a chapter of the European economy which is all too often left out of discussions: exports. One understands better when one knows the tragic situation of a country like Italy, which, although it is not the last in Europe for the 7th art, spends in film imports about four times as much as it exports. The ratio in favour of Italy's partner the USA is of about 30. It is true that European film makers always refused to barter the each one for himself of national initiatives for a cheaper and more efficient European action. One might then assume that this cult of a certain cultural nationalism masks an ardent desire to change nothing to existing structure and to the advantages of which some benefit while talking year after year about the crisis in the film industry .

3. Let us go back to the question: has aid to production in Europe fulfilled its objectives?

4. After almost 40 years of existence, aid to production has not really made it possible to block American pressure (which even now is increasing where American made films were heretofore in a minority) or to meet the strong demand for films by new media or to enable producers to live and stay alive and, at management level, take the double economic and artistic risk or to keep distributors alive, without whom a film cannot be properly marketed.

These various challenges could only have been met by putting into competition, within Europe, all creative and management talent. We are now faced with the date of 31 December 1992 and the great internal market . There will be absolute freedom of service, freedom to open new theatres, tax systems, including VAT will have to be harmonised. These changes will have a more obvious impact in the financial sector and it is therefore hard to see how the film industry will be able to escape this impact. Moreover, the cross-border traffic of audiovisual programmes will have become more extensive.

This is why in Europe which, if it wants to survive, will have to reject the rigid elements inherited from the past and become resolutely flexible, the structures of the film industry will also have to undergo thorough changes. In my opinion, national regulations including those governing co-production and financial aids will have to be rejuvenated, and it is about time something was done in that direction.

CONTRIBUTION BY THE VLAAMSE RAAD  
(Flemish Council of Belgium)

A. The Belgian institutional framework

1. The Belgian Constitution assigned responsibility for cultural matters (including broadcasting and television) to the Communities (Art. 59, bis § 2.1° of the Constitution as regards the Flemish and French Communities and Art. 59 ter, § 2, 1° for the German-speaking Community).

2. The Communities are also responsible for co-operation between the Communities and for international cultural co-operation including the conclusion of treaties on cultural matters (revision of the Constitution of 15 July 1988).

3. With the exception of the broadcasting of national government communications, radio and television are no longer governed by national legislation (Art. 4, 6° of the special institutional reform Act of 8 August 1980, as amended by the Act of 8 August 1988).

These cultural matters are within the competence of the Flemish Community (for the Dutch speaking region), the French Community (for the French speaking region) and the German speaking Community (for the German speaking region). What of Brussels - the capital city.

Decrees passed on cultural matters also have force of law with respect to institutions set up in the bilingual region of Brussels, which, on the basis of their activities, must be considered as belonging as exclusively to one Community or the other.

4. It should be noted that since the 1988 amendment of the special act of 8 August 1988, commercial advertising has also been under the authority of the Communities.

5. It transpires from parliamentary proceedings that the heading "radio and television" should be understood as including the setting up of radio and television broadcasting institutions, with the exception of radio telegraphy and radio telephony or other radiophonic communications which are not considered as coming within the cultural sphere as defined by the Constitution.

Technical conditions in matters of radio and television (for instance the allocation of wavelengths) are established at local level.

Conclusion: the Communities (Flemish, French and German speaking) have responsibility for radio and television. Technical conditions are still governed by national legislation.

B. The decrees of the Flemish Council (Vlaamse Raad)

1. To date, the Flemish Council, the Parliamentary Assembly of the Flemish Community, has adopted six decrees concerning the media. The most important of these are:

- the decree of 28 December 1979 comprising the statute of the "Belgische Radio en Televisie, Nederlandse Uitzendingen" (Moniteur belge/Belgisch Staatsblad, 25.1.1980)
  - the decree of 6 May 1982 on the organisation and recognition of non-public radio stations (Moniteur belge of 15.7.1982)
  - the decree of 28 January 1987 on broadcasting of sound and television programmes on cable radio and television networks and on the authorisation of non-public television companies. (Moniteur belge of 19.3.1987).
  - the decree of 13 July 1988 confirming the Flemish Executive's orders of 19 May 1988, adopted in application of section 8 §§ 2 and 4, section 9, § 1 and section 10 of the decree of 28 January 1987 on broadcasting of sound and television programmes on cable radio and television networks and on the authorisation of non-public television companies (Moniteur belge of 20.8.1988)
2. In the context of this colloquy, a more detailed explanation of the decree of 28 January 1987 is called for.

Broadly speaking, the above decree deals on the one hand with cable radio and television networks (section 3) and on the other hand with the authorisation of non-public television companies (section 7):

a. As regards provisions concerning cable radio and television networks:

Section 3 stipulates the following:

Paragraph 1 specifies that the cablecaster is obliged to transmit on his cable radio or television network simultaneously, in their entirety and in a mandatory order, the following programmes:

1. All sound and television programmes of the Flemish Community public broadcasting services addressed to listeners and viewers in the area served by the cable radio or television network;
2. The television programmes of the single non-public television company broadcast on a single channel of the cable television network;
3. The sound and television programmes of the public broadcasting services of the French and German-speaking Communities of Belgium in as much as it is established by the Flemish Executive that the sound and television programmes of the Flemish Community public broadcasting services are transmitted on all cable networks in these Communities.

4. A number of sound and television programmes of the broadcasting services authorised by the government of the country in which they are established equal to the number of sound and television programmes of the public broadcasting services of the Flemish Community, in as much as it is established by the Flemish Community that these programmes are broadcast on the cable network in this country and in so far as the broadcasts take place in the language or one of the languages of the country concerned.

Paragraph 2 stipulates that, without prejudice to the provisions of § 1, the cablecaster may transmit the following programmes on his cable radio or television network:

1. television programmes of non-public television companies authorised by the Flemish Executive;
2. the sound and television programmes of the public broadcasting services of the French and German-speaking Communities;
3. the sound and television programmes of public broadcasting services authorised by the government of the European Community member country in which they are established and in as much as programmes are broadcast in the language or one of the languages of that country;
4. Subject to prior authorisation by the Flemish Executive, which may impose conditions in this connection:
  - a. other television programmes of public broadcasting services authorised by the Government of the European Community member country in which they are established and in as much as the programmes are broadcast in the language or one of the languages of that country;
  - b. television programmes of public broadcasting services authorised by the governments of countries other than those referred to under 3 in which they are established and in as much as the programmes are broadcast in the language or one of the languages of that country;
5. Other sound programmes of broadcasting services;
6. A maximum of two programmes of his own recording, provided that they are made up exclusively of uninterrupted music.

Paragraph 3 states that, where the Flemish Executive considers the programmes of non-public television companies worthy of interest, it may, with the agreement of the Media Council and taking the financial, technical and practical conditions governing the use of the network into account, compel the cablecaster to broadcast them on a single channel of the cable network.

Paragraph 4 stipulates that where a cable radio network does not permit the use of a radio receiving unit as an end receiver, the cablecaster is obliged to broadcast simultaneously and in their entirety at least two sound programmes of the Flemish Community public radio broadcasting service.

b. As regards authorisation of non-public television companies

Article 7 stipulates that the Flemish Executive may authorise, on the advice of the Flemish Media Council:

1. a. non-public television company directed towards the entire Flemish community;
- b. non-public television companies directed towards a regional and/or local community;
2. non-public television companies whose programmes are directed towards a target audience within the Flemish community, a regional community or a local community;
3. non-public television companies providing fee-paying radio or television cablecasting.



CONTRIBUTION BY THE COUNCIL OF THE  
FRENCH COMMUNITY OF BELGIUM

1. Institutional background

1.1 In Belgium, since the revision of the Constitution in 1970, cultural affairs, including "radio and television broadcasts, apart from the broadcasting of statements from the national government and commercial advertising" (Section 4 of the Special Institutional Reform Act of 8 August 1980) are no longer the responsibility of the national government but that of the communities, that is to say the French community (for the French-speaking region), the Flemish community (for the Flemish-speaking region) and the German-speaking community (for the region where German is spoken).

1.2 Moreover, the communities also have jurisdiction over "co-operation between the communities and international cultural co-operation". (Article 59 bis (2), 3 of the Constitution).

1.3 The travaux préparatoires on the above-mentioned special Act also show that the communities' jurisdiction is further limited by the technical conditions laid down for radio and television broadcasting (specific reference was made in this context to the allocation of frequencies).

The French community's policy in the audiovisual sector is therefore determined by the decrees of the Community Assembly (French Community Council) and by national legislation.

2. Current acts and decrees concerning broadcasting

If we exclude the decrees establishing the Charter of the public radio and television broadcasting corporation (RTBF), the French community's effective responsibilities with regard to the "audiovisual landscape" are governed by the Decree of 17 July 1987 on the audiovisual sector.

The provisions of this decree which have the greatest bearing on the field covered by the colloquy are those relating to the transmission of radio and television broadcasts.

A distinction must be drawn here between the transmission of broadcasts by hertzian waves and cable transmission (Belgium has one of the largest cable networks in the world).

As far as cable broadcasting is concerned, the decree of 17 July 1987 lays down that once a company has been authorised to operate a cable television network it must transmit simultaneously and in full the programmes of the community's public radio and television service (the RTBF), the programmes of local television companies in the respective reception areas, the programmes of international bodies to which the RTBF belongs (in this case TV 5), the programmes of private regional television companies in their respective reception areas and the programmes of private television companies aimed at the whole of the French community (and recognised by this community). It must also retransmit the programmes of the public radio and television broadcasting bodies of the Flemish community and of the German-speaking community, insofar as they reciprocate.

As for other television channels, the decree lays down that "subject to the prior written authorisation of the Executive", the broadcaster may transmit simultaneously and in full the television programmes "of any other broadcasting station licensed by the state in which it has its registered office and which complies with the conditions established by the Executive in the deed of authorisation".

A television company may not broadcast programmes "which conspire against the security of the state, public order or Belgian legislation, which are contrary to accepted standards of good behaviour or which are likely to insult other people's beliefs or offend a foreign state".

There is complete freedom with regard to transmission by hertzian waves. At present this freedom raises hardly any problems, because foreign broadcasts can be received only via aerials in regions which are fairly close to the border. Things will change once direct broadcasting satellites are placed in orbit, as it will be possible to receive their broadcasts by means of relatively cheap aerials.

### 3. International co-operation

The communities are also responsible for international cultural co-operation.

As far as the field of radio and television broadcasting covered by the colloquy is concerned, the French community's participation in the TV 5 experiment is of main interest.

TV 5 broadcasts through the ECS-R satellite (which has been in existence since January 1984) programmes of the following French-speaking television stations: TF 1, Antenne 2, FR 3 (France), SSR (Switzerland), RTBF (French community of Belgium) and the Consortium de télévision Québec (Canada).

TV 5 is now received (January/February 1988) by more than 9 million homes. Most of them are situated in Europe but there are also some in Morocco. These programmes can also be picked up in Hungary.

RTBF participates in TV 5 through a special contribution from the French community (62.5 million francs to the 1988 budget).

## THE CURRENT SITUATION IN CYPRUS

Memorandum submitted by  
Ioannis MATSIS  
Member of the House of Representatives,  
Republic of Cyprus

Cyprus is a net receiver of foreign productions in the audiovisual field, especially as far as the cinema is concerned. From a brief survey and discussions we had with people involved in the field, we have found that although there is a considerable degree of activity and movement in the audiovisual sector, there is a combination of negative factors which make the production of films almost impossible.

### A. Cinema

Cinema has been on the decline in recent years mainly due to the development and spread of the video "culture", but also because of the combination of other factors, which can be summed up as financial.

In 1967, there were 179 cinemas in Cyprus, whereas in 1981 the number fell to 74 and then, in 1985, it went even lower, ie down to 59 in total. It is estimated that they are even fewer now. The downward trend that started in the mid-sixties is obviously accounted for by the advent of television, but from the early 80s onwards it was largely due to the "fashion" of videos, as they offered home entertainment with a possibility of watching the latest movies shortly after their release on the international scene rather than waiting to see them in the cinema months or even years thereafter.

It is indicative of the trend that, with a population of about 650,000, Cyprus counts about 400 video clubs ranging from a capacity of 100 video cassettes to about 11,500, the latter being probably the largest club of the kind on the island. The usual price of an admission ticket at the cinema has been C£1.00 (about US \$2.00) whereas to hire a video cassette one has to pay an average of C£0.50. There also exists a subscription system in the case of larger clubs. To make things worse for the cinema, the 1984-85 figure for TV sets per thousand inhabitants was 311, indicating the probability of more than one TV set per household as an average. VCRs counted 34 units per thousand inhabitants in the same period but official estimates point to double that number in 1988, excluding VCRs that are either rented or being used in public places, such as cafes or clubs etc. On the index of the consumption pattern of the average Cypriot household, cinema earns 5 out of 10,000 units spent, whereas TV gets 88 (for buying a set) and VCRs (hardware) absorb 61 plus 28 units for renting or buying cassettes.

The great majority of films rented out through video cassettes originates from the West. American films get the lion's share followed by the UK, both due to prolific production and availability and also preference by the public. Greek films fare quite high because of the language advantage followed by Western European films, mostly French, German and Italian. The latter can only be found in larger city clubs. Eastern Europe does not appear at all on the video

scene apart from the very different system of film clubs, which have established a reputation for good quality showings of both East and West European productions.

This brings us to the net importers' "status" in films. We are, in Cyprus, fortunate enough to experience Eastern and Western influences on a more balanced basis as far as cultural and other exchanges are concerned. However, we cannot reciprocate the product in the same quantity. Cyprus is almost non-existent on the film production map. It is largely a problem of lack of financial resources, and consequently, lack of infrastructure.

Efforts, however, abound in trying to improve the situation and to make up for the lack of local production. Three or four Cypriot films were indeed produced but this can hardly be called a local industry. There have been steps towards co-production, but these are nevertheless in their early stages. Apart from the financial problems in productions as such, one can add the lack of infrastructure, that is studios and equipment. The dilemma here lies in whether the domestic market would be too small to cover the cost of local production.

Thus, demographic realities limiting the market potential, start off a domino process: futility of creating the necessary infrastructure, limited scope for talented people who thus leave for abroad in search of better career prospects, no use for a school or training college and a continuous thirst for film culture from overseas, this not necessarily being the cinema channel but rather its substitutes.

Still, despite the fact that Cyprus does not export films, it does participate in all kinds of exchanges and interaction. The Ministry of Education, via its Cultural Service, organises "Cinema Weeks" on the basis of national themes. Recent examples are the French Cinema Week at the beginning of this year, an Indian Cinema Week last April; further back, Soviet as well as Bulgarian Film Weeks last year; a Hungarian Film Week is planned for the end of 1988.

Outside the island, Cyprus participates in International Film Festivals, albeit mostly as an observer. In some rare cases two or three Cypriot directors took part with locally-produced films. Cyprus was present in the 1985 Salonica Festival, the 28th Leipzig Festival in the same year, then more recently in festivals in Moscow and Spain.

Most events and exchanges are the result of bilateral co-operation agreements, which include a cultural part and a consequent film sub-section. Bilateral agreements are in their majority concluded with East European countries. Interaction with Western Europe is mostly based on direct commercial links. Even in this field, however, infrastructure is still lacking and very frequently translation and subtitling is done in Greece.

The other agents of intercultural contact in Cyprus are the cultural centres, either established by their respective embassies or independent ones bringing into Cyprus their respective national culture. Examples can be cited, such as the British Council, the French Cultural Centre, Goethe Institut, the Soviet and Bulgarian Cultural Centres etc. The only problem is that film shows or other

audiovisual presentations are as a rule attended by members or small groups of regular followers and cannot claim to have a wider impact among the local public. They are, however, an invaluable source of information and of keeping up with various international developments in the field.

## B. Television

Having in mind the comparative data for cinema and television in the first section of this memorandum, we can see that TV in Cyprus commands a considerably larger audience than the cinema. This is reinforced by the fact that the per thousand inhabitants number of sets runs as high as 311 (1985), despite the very high price per set. The average cost is about C£400.

As far as Cyprus' position is concerned in the East-West communication process, the Cyprus Broadcasting Corporation (CBC) receives material from both Eastern and Western Europe. Whereas it does not export an analogous production in terms of quantity, it does, however, have a richer contribution in cultural interaction with other countries than that exhibited by the local cinema's small production.

The CBC has bilateral agreements for television exchanges in the context of wider cultural agreements and protocols concluded by the respective countries, eg Cyprus and (separately) Bulgaria, Czechoslovakia, the German Democratic Republic, USSR, Yugoslavia. With West European countries, it is a matter of direct commercial transactions with individual TV channels, companies etc.

The exchanges mentioned above include programmes, information, visits by technical staff and reporters, National Evenings or Weeks or special programmes to honour a National Day or cover extraordinary national events of one or another party to these agreements. Programmes are also bought, especially children's programmes and music and dance programmes, as these come mostly without words, thus not posing the problem of translating and subtitling, which would drive costs higher. Dubbing is mostly out of the question as there is no equipment and not enough money or time to cover dialogue. In the case of documentaries, however, dubbing is easier, less costly and therefore feasible in Cyprus.

Despite bilateral agreements with Eastern countries, the greater percentage of total transmission hours is taken by programmes from the West. This will probably increase by next year if the anticipated DBS System is introduced. For the time being, transmission only goes to stations. In terms of cost for the individual household, a dish will sell for C£200-300. Cyprus participated in the Council of Europe committee preparing a European Convention on Transfrontier Television. Despite the economic and political problems this new system might cause, especially in terms of national identity and culture, co-operation should be encouraged as a means of better understanding between European people.

The other interesting development in the field is the plan to create a second TV channel which, as the new President of the Republic announced on his investiture, "will create competition, which in turn will lead to better quality programmes and will offer a greater variety of programmes to TV viewers".

## FILM AND TELEVISION

by Jiri LEVY  
Slovene Film, Czechoslovakia

I consider the subject of the colloquium very important and necessary. Cultural traditions, the mass media and the development of new audiovisual media create specific conditions for the diffusion of cultural and artistic values, for getting to know about the life and culture of the different countries. Due to its traditions and civilisation standard the continent of Europe plays an important and sometimes decisive role in the sphere of communication.

The process of the relaxing international tension which has been ever improving in recent months and is now showing realistic results, creates new conditions for contacts in all spheres - naturally also for that of culture and communication. There is now greater scope for the dissemination of real information, artistic values, the gaining of new mutual knowledge and the enrichment of forms of co-operation between countries of different socio-economic order. Film, television and the new audiovisual means enjoy a unique place in creating the information and culture bridges to span East and West.

Czechoslovak cinema devotes serious attention to the development of co-operation between the socialist and the non-socialist countries. Every year we participate in over 100 international festivals of feature films and shorts, we organise over 40 reviews of Czechoslovak films abroad - and by way of reciprocity - foreign films in our country. An important form of collaboration are the film days and weeks, retrospective reviews and gala premières. These activities are based on culture agreements and transcripts on co-operation between cinematographies. We evaluate very positively our collaboration with France, the Federal Republic of Germany, Spain, Italy, Greece, Finland, Sweden, Great Britain - although of course there is still much left to strive for - to further extend and improve these contacts in our interests.

Czechoslovakia is a traditional film-making country with a rich history in this field. Just this year, 90 years have passed since the first films were made on our territory. The development of Czechoslovak cinema had its problems, of course. There were successes and failures, fruitful periods, years of stagnation. This, however, is characteristic for the development of all art genres in practically every country and certainly does not concern the sphere of art only. A significant act was the nationalisation of Czechoslovak cinema which took place in 1945, about three months after the second world war ended in Europe. All the spheres round films came into state hands and films became an important sphere of culture, given priority. And it was since the nationalisation of Czechoslovak cinematography that international contacts began to develop fully - in the creative sphere



as well as in the distribution and presentation of films. At present some 40-45 feature films are made annually at the Czechoslovak film studios and about 1,500 medium-length and short films of all kinds and genres - documentary, newsreels, popular science, animated, etc. We have around 2,500 cinemas in Czechoslovakia these days. Every year around 200 premières, half of these being films from the non-socialist countries. In the distribution network films from the USA, France, Italy, the Federal Republic of Germany and several other countries are represented. Even broader presentation is prevented by financial demands and economic conditions. The export and sale of our films to the Western countries are basically lower than the import and presentation of these countries' films in our cinemas. In the majority of cases our films are sold to television companies and the non-commercial circuit (film clubs, schools, special interest organisations, etc). With a very few exceptions, it is very difficult to place our films into the wide distribution network. Animated films, features for children and comedies are the preferred genres for export.

A number of international festivals are held in our country regularly. Every other year we have the International Film Festival in Karlovy Vary. It was held this year under the traditional motto "For noble relationships between people, for permanent friendship between nations" as the twenty-sixth in sequence. Moreover, Czechoslovakia holds special international film festivals like Techfilm, Agrofilm, Academiafilm, Ecofilm, Tourfilm and the Film Schools Festival SILECT. Very popular is the festival of films for children held in Gottwaldov.

We set great importance on international co-operation which takes place through our membership in film organisations like FIAPF, ACIFA, CIDALC, CIFEJ, FIAF, FICC, AICS, INA, UNIATEC. Collaboration with the film club federations offers a broad platform for the exchange of films, documentation and information material between film archives - this being an important aspect of learning about film history and contemporaneity.

In the flood of film and audiovisual programmes we see the ever greater need to cultivate good taste and education through and towards the film arts. That is why we introduced the experimental subject of "film and aesthetic education" at our teachers' colleges as a system which will allow future teachers to develop their knowledge about films and to orient the taste and aesthetic feelings of junior school children and high-school students.

Dear colleagues, the subject matter of the colloquium in Orvieto is broad indeed and we could concentrate on many various problems and questions. However, the aim is not only to clarify the present-day state of affairs and exchange experience, but also to seek optimum paths towards the higher quality mutual contacts and forms of co-operation. Primarily, we gradually need to overcome the old forms of thought, the conservatism which often led to automatic refusal of values, to prejudice, a priori selection and actually even to boycott. However, I say frankly that we prefer films that speak of humanism and breathe human dignity and on the other hand refuse pornography and the creating of a cult to violence. It would certainly be useful to hold regular international seminars on the



theoretical and creative problems in film art, to seek and clarify the basic objective principles for the evaluating of a work of art. The development of science and technology which is also so evident in the sphere of new audio-visual carriers and other spheres of development in film and television techniques and technologies also need a platform of broader international collaboration.

However, I consider the basic problem to be the need for a more thorough dissemination of information, mutually. No discussions or polemics can take place without the indispensable foundation of correct information. When speaking about films and television, the first question that crops up is about our knowledge of the film-making of our partners abroad, of their present-day creative climate. There are individual items of information at hand, but there is a lack of knowledge of the complex situation. This of course does not concern only the films made, it is a lack of information about the problems of the creative process, interest in film-going, distribution results, research and theoretical publications, technical and technological problems.

I am convinced that our meeting will help clarify present-day problems as well as pointing a way to their solution in favour of the new standard of our mutual relationships.

Contribution by Mr Milos MISTRIK,  
Ministry of Culture  
Slovene Academy of Arts  
Czechoslovakia

As Editor-in-Chief of the magazine "Slovak Theatre", which deals with the theory and criticism of film, television and theatre, I shall restrict myself to the field of theory and criticism with which I am most familiar. I shall try to help reply to the question: "What has caused such rapid growth in the role of television in all countries of Eastern and Western Europe?" Though there is a tendency to think otherwise, this growth is not solely to be seen in quantitative terms. It is not restricted to the tremendous increase in programme output and the proliferation of transmitters, cable television networks and satellite broadcasts; nor is it limited to the creation of information programmes such as teletext, etc. All these are indeed important factors in television's growing significance and influence, but they merely constitute an ideal environment and the conditions necessary for something else equally important. The most important thing in my view is the fact that television has progressed from the reproduction of reality to the production of it. At the outset, a television broadcast was an audiovisual information medium. Its role was to capture objective reality and transmit it to an audience which was part of this objective reality. The reality captured by the television camera lens was transmitted towards another reality, removed from it in space or time, where it was reproduced on a television screen.

The media intermediary thus provided information on political, cultural and sporting events, etc. Images showing streets, airports, concert halls, stadia, factories, landscapes, etc constituted - and still constitute - a major part of any broadcast. But the creative capacity of television has gradually increased.

Whereas previously television became dispersed and even lost in reality, acting primarily as a link between people, today it is increasingly becoming a relatively independent object, an object capable of creating its own illusion of reality, or even a reality of its own. This has been going on since its beginnings through the creation of original programmes alongside news coverage. Obviously, we cannot separate television productions, television shows, competitions, advertisements etc from non-television reality, as they too are closely interrelated. Nevertheless we all know very well that there is a reality which belongs to the world of television; it is something we experience in the same way as we perceive the difference between the product advertised on the screen and the product we buy and use. I shall give another example: items which, taken separately, are objective because they were dealt with by journalists and filmed by television crews in an objective manner, falsify reality as soon as they are broadcast among other items. I shall refrain from giving concrete examples, as that is not the aim of most television companies, but occasional complaints in East and West are proof that this happens.

However, it is not my intention to speak of the negative sides of what I call television-specific reality. There are indeed plainly positive processes which help to make a television programme an important cultural phenomenon and which, as I have already said, add

to its effectiveness. One of these processes is the emergence and crystallisation of what is known as the art of video, a new artistic genre on the borderline between film and television, animation and electronic technology. Video is a prime example of what is described as the creative capacity of television in our age. Previously, the starting point of any television programme was always the filming of a reality with the aid of visual and sound equipment. Not until a later stage was it processed in studios and broadcast. In contrast, image animation and electronic graphics take place directly in the equipment; they need neither camera nor objective reality to film. Thus the concatenation of reality before the camera, technical equipment and the audiovisual result is reduced from three to the two latter elements. What was previously only an information-carrying intermediary becomes, with the artist's participation, the very place of artistic creation.

Let us not be deceived by the comparative rarity of the use of computers and audiovisual equipment to create works of art, the fact that this technique does not account for a very large portion of broadcasts and its use predominantly in advertising, musical video-clips, etc. To judge by the headlong pace at which it is developing, it will in the near future be able to occupy a much greater place in broadcasting and even in other genres.

It could be the wholeheartedly forwardlooking task of all the participants here to create the most favourable conditions for this authentically television-specific form of creation, not only by providing studios with suitable equipment, but also by paying close attention to critical and theoretical analyses of this type of creation. Indeed, the products of this most advanced television technology are not always acceptable. As an example, I would mention something familiar to all: the television coverage of the Olympic Games which recently ended in Seoul. Unfortunately, the most modern techniques of electronic animation helped to create a "kitsch" idealisation of nature and sports competitions. This was in Korea of all places, the country which has produced the outstanding video creator Nam June Paik.

In this connection, I would like to commend the Austrian ORF, which instituted the Prix Ars Electronica two years ago. This competition provides for a major confrontation of creators in the field of video, leading to improvements in both form and content.

Would it not be worthwhile to consider the idea of expanding the jury for this competition to include representatives of Eastern Europe?

If we accept the hypothesis that a television programme increasingly constitutes the original creation of a new reality, we are obliged to consider the implications of this phenomenon for the formation of public opinion, public mood, people's aesthetic sense, etc. A television programme is not only an intermediary, it also contributes to the formation of collective opinions, feelings, ideas and ideology. The responsibility of all those who create it with regard to the aims of its use is therefore considerable.

There can be no doubt that in this sphere of human activity, international co-operation is one of the fundamental conditions required if television is to contribute to peace and the future of Europe.

## A PERSONAL STATEMENT

by Ivan STADTRUCKER,  
Czech Actors Union

The recently concluded Olympic Games have proved again that if there is a significant event going on, the European countries and their TV companies have the necessary technical equipment and technical means as well as enough good will to mediate such event to their audiences. Surely this is a pleasant statement for all of us that have met today here in Orvieto - not very far from the shores of ancient Greece and even closer to the Renaissance Florence.

The spirit of the ancient culture is still alive, familiar and close to thinking, feelings and hopes of all the European countries. The history of the individual national cultures uncoils from the same images of the good and the beauty; thus, in case the principles of humanity on which the European culture has been based since time immemorial will remain the highest ones, we may voice a justified hope that the national spirit - specific features as well as different political or economic evaluation of certain problems - will not represent an obstacle with regard to mutual understanding, and neither so in the sphere of audiovisual communications.

The basic precondition for creation of culturally valuable events on the TV and cinema screens is a good quality script. There is no abundance of good original screen plays but the cultural heritage of European literature is great. Starting with the ancient Greek tragedies up to the modern novels it is possible - from the artistic point of view - to find there enough of such literary works that are regarded in Europe and appreciated in the same way, offering a reliable starting point for the valuable audiovisual result.

Justified is also the assumption that there will not occur any differences among specialists from Western and Eastern, Northern and Southern Europe with regard to distinguishing a real cultural value. We would most probably agree very quickly that a TV series such as the British "The Forsyte Saga" and the Italian series "Life of Leonardo da Vinci" are prodigies of culture while the American TV series "Dallas" and "Dynasty" are not prodigies of culture.

The experience of Czechoslovakia conforms to the experience of other countries with a comparable number of TV viewers. But besides the quality of the script and talent of creators, the economic factors operate too. The audiovisual programme prepared for one or two presentations on the screen for, let us say, only ten million spectators, cannot be implemented on a very high budget.

In this connection, it would be necessary to evaluate and specify which are the advantages that have the corresponding contracting parties at their disposal with regard to the final form and shape of the given work. Experience shows us that besides beauties and peculiarities of nature and architectural monuments in Czechoslovakia,

there exists also a strong, creative potential in the spheres of scenic design and camera work; incidental film music, film direction and craftsmanlike professional services have also a good standard. And, on the contrary, the interest on the part of Czechoslovak producers concerns mostly the field of recording stock, film effects, lighting and film actors - stars.

It is also possible to voice the wish that European governments and institutions would exert sufficient efforts in order that impulses regarding joint creation of audiovisual programmes would not proceed from people primarily interested in maximum financial profit. One of the possibilities as to how to prevent this could be the organisation of certain regular institutionalised meetings (either like film and TV festivals or within the framework of these festivals) operating as stock exchanges of ideas and planned creative projects. The programme managers, their experts and also directors and dramatists (script editors, producers) could mutually inform each other at these meetings and could offer each other certain possibilities regarding collaboration, the starting points of which would be ideas, objectives or tasks of the given programmes.

The intellectual riches, talented creators and common cultural background of the European countries entitles us finally to express the opinion that by a combination of the creative potential coupled with financial resources, it is possible to create one or several great TV series, which could be comparable with the foremost American TV series as far as the cast of film stars and high investments are concerned, but these would be better ones as far as their artistic values are concerned.

With regard to mutual exchanges of finished audiovisual programmes - this exchange is controlled by a deep-rooted mechanism and every country, while implementing it, takes into account the specific interests and orientation of its own audience. Due to achieved progress in production of technical equipment for the postsynchronisation (dubbing), the language barrier has ceased to exist. What are the factors at present standing in the way of correct transfer of a foreign work? One of them is a universal one: while the time-space continuum of a story (chronotop - following Mr Bachtin) of the ancient Greek drama was, in principle, the agora (with all its institutions and laws regulating social life), with regard to the time-space (chronotop) of the audiovisual dramatic work (feature films, TV series), we have to state that it is represented by "the street" - the street, in the direct sense of the word, as well as metaphor. There is too much coincidence in the world of audiovisual screen drama and there are too many unwritten laws and habitual manners.

To a member of one society - primarily the one which is ethnically remote and distant in the aspect of time - not all the forces that influence an individual fate (and which also a hero, under the conditions of his society in his struggle for life, has to fight) have to be obvious and legible. These events might be elucidated by a suitable adaptation of dialogues within the framework of the dubbing, but they can also be inappropriately misrepresented.

The incorrect language transfer of a given work is not always the result of malicious intention; sometimes different standards of good taste and sometimes only different standards of air time lead to editing interventions within a given work. In practice the owners of copyright as a rule agree with such interventions in a work of art (although it does not have to be expressly stated in the contract of sale), as for them it is most important that their buying partner pays for the original running time of work.

This is not the best practice. It would be beneficial with regard to mutual trust to state and to specify the fact concerning the intervention implemented in a given work. And it would be a gesture of goodwill if the contracting party that reserves the right of adaptation, would in return offer to one of the creators of the work the space and occasion for a brief exposé in connection with interpretation of the work before its presentation in cinemas or on TV screens.

It would also be of avail with regard to distinguishing the artistic value of works shown in cinemas, presented on television and sold on video cassettes, and with regard to better orientation of the audience, if the non-profit organisations (artistic unions) could grant their certificate to the programme, evaluating its artistic (or educational) value.

There are two institutions in Czechoslovakia specialising in higher education of artists in the fields of film and television. They are AMU (Academy of Performing Arts) in Prague and VSMU (Academy of Performing Arts) in Bratislava. Both of them are members of the CILECT association and their students and teachers participate in the life of this organisation.

There are two international festivals - TV Festival Golden Prag in Prague and Film Festival in Karlovy Vary. In Bratislava there is regularly held, simultaneously with the Bienale of Illustrations, also the international festival of TV programmes for children and youth - Prix Danube.

These are good reasons for the students and pedagogues of the institutions of higher education to consider as attractive the study stay in Czechoslovakia.

At present the exchange stays of students and pedagogues from the universities of Czechoslovakia and Western Europe are progressing successfully and they are bilaterally beneficial. It is not difficult to define preconditions of such an exchange granted by each of the contracting parties. But it would be an advantage if such an exchange was implemented mostly on the level of institutions of higher education, and not on the level of Ministry of Education as it has been up to now.

The direct contacts would enable to respect in a much better way the specific study interests of each of the partners. Efficiency of such exchange visits and stays could be increased also if the research reports, diploma works, works of candidates for higher degrees and others works elaborated within this framework could be offered in one copy also to a school in a given host country or, eventually, the specialists from this country could be invited for the opponent proceedings.

I am very grateful to the President of the Parliamentary Assembly of the Council of Europe, and also to the Lord Mayor of the City of Orvieto, for the offered possibility to express my opinions regarding problems of cinema and television - the audiovisual field as vector of communication between Eastern and Western Europe.

I am also grateful to all that have devoted attention to my opinions.



## MULTILINGUIISM AND MEDIA TRANSLATION

Paper presented by  
the University of Lille-III, France (UFR Angellier)  
and Association Cinéma Traduction (ACT)

1. A university course in media translation: the DESS in specialised translation at the University of Lille-III

The Specialised Post-Graduate Course (DESS) in specialised translation in the areas of film and audiovisual translation at the University of Lille-III trains students in dubbing and sub-titling techniques.

This post-graduate university course is the only one of its type in France and the rest of Europe. The course is the first of its type as, previously, translators working in these areas had no specialised training prior to taking up the job.

The course was founded in 1982. Since then, around 15 students have successfully completed it: approximately half of them now work in the dubbing and sub-titling industries in Paris, both for cinema and television.

Since early 1984, former students working in Paris have been able to exchange information and discuss their translation techniques within the framework of the Association Cinéma Traduction (ACT). Since its creation, the association has welcomed new graduates and provided them with information on how to go about finding work. ACT can, thus, be considered as the link between the Lille course and the professional world.

The course was set up by the English department of the University of Lille-III and, at present, only deals with English and French. However, given its European outlook, the organisers would like to see it spread out to encompass other European languages.

2. The project concerning the creation of a European information and research centre for media translation

Various contacts made by the people in charge of the Lille course and ACT at international conferences with media translators from other European countries and elsewhere in the world have shown us the importance and necessity of a structure enabling translators to exchange information at a European level.

This structure could be conceived as a European information and research centre for media translation.

The case of the Lille DESS, complemented by ACT's work in professional areas, forms a solid base for the foundation of such a centre.

The conference on dubbing and sub-titling organised by the European Broadcasting Union in Stockholm in June 1987 proved that European translators wish to have closer contacts with each other. This desire was reiterated at the Congress of the International Federation of Translators in Maastricht in August 1987.

Mr Wim Hohage, head of the translation department for the Dutch channel NOS, provided a paper, for the Stockholm Conference, on the various ways in which sub-titling is used by European television channels. He aimed to find out more about working conditions, techniques and the financial position of European media translators. He concluded that "the need for contacts in this area on an international level was self-evident". This conclusion was most notably based on a remark made by a translator from Yugoslavian television who wanted to be able to compare the situation in her country with that of other countries in Eastern and Western Europe.

It thus appears ever more necessary to reinforce and extend the contact between translators which is at present limited to conferences such as the one in Orvieto.

In order to do this, the people in charge of the Lille DESS and the Association Cinéma Traduction call on people concerned with problems of translation and multilingualism within television channels throughout Eastern and Western Europe, as well as all media translators, to create an information and research centre for media translation (cinema and television).

This structure would be destined to bring together information concerning this given area. This could be brought about in the following way:

- create a bank of information dealing with research work in the area concerned (university studies, conference papers, isolated pieces of work, articles etc);
- develop co-operation between European universities who have already dealt with the problem of media translation, both on a practical and theoretical level (for example, the Universities of Louvain in Belgium, Augsburg in Germany and Lille in France).

The aims would also be:

- to improve the exchange of information between European translators (practical, theoretical and technical information);
- to improve the capacities of translators, be they at the start of their studies or already working in this area;
- to propose courses on the scale of Europe as a whole in order to increase translators' capacities and thus have a pool of translators able to work within multilingual broadcasting frameworks, wherever the latter may be situated in Europe.

The bodies concerned (television channels, dubbing and sub-titling companies, universities etc) as well as individuals (the translators themselves, often working in isolation) must unite their forces to bring about the creation of such a structure.

The creation of this centre will only have any real meaning if both halves of Europe are involved.

Contribution from Klaus LACKSCHEWITZ  
Head of Film Programming  
ARD/First German Television

Cinema and television can no longer be considered separately when it comes to the two-way exchange of ideas, information and artistic works of fiction between Western and Eastern Europe. One reason for this is that national film productions in European countries are inconceivable - indeed, could not survive - without television's financial participation.

Furthermore, it is mainly the public service broadcasters in West European market-oriented countries that have assumed the task of ensuring that East European-made films reach a wide audience.

There are costly high market risks involved in the West European cinema economy. Therefore, East European cinema comes to Europe almost exclusively via television, with a few exceptions, such as special cinematic events in major city centres. These are confined to a specific locality.

Conversely, distribution of films of Western origin in East European countries are subject to official approval. However, wide public interest in the countries concerned is assured.

All films, whether documentary or feature films, are a unique way for countries to portray themselves and their people. And an important element of promoting inter-cultural understanding in any regular exchange is lively interest on the part of those involved.

The market in Western Europe will only cater for the distribution of East European films when special public interest is assured. This always happens for topical reasons (for example, the present situation with "glasnost" and "perestroika" in the Soviet Union). Regular distribution is probably only possible via subsidies.

Points for discussion could therefore be: what sort of subsidising measures could be taken, in order to ensure regular film information that would cover more incidental cinematic events? And who would provide such subsidies?

It would be advisable for both sides to have a procedure that they could follow when selecting the films, so as to avoid any bias.

East European countries would then be obliged to publicise the ways in which they would be prepared to ensure distribution of Western films on their territory; for instance, by making cinemas in major city centres available for regular showings of Western films. Once again, films would be mutually selected by both side.

In this connection, it is necessary to discuss censorship; that is, bans on performances and bans on imports and exports for political reasons. The consequences of such actions should be examined. Constant repression of mainly artistically but also politically risky films only serves to heighten the attraction of forbidden fruit among interested circles in the West. The same people are suspicious of everything which is freely offered, which they instantly dismiss for having state or official approval.

On the other hand, involving Western critics and cinematic distributors during screenings of national film productions can prove to be excellent public relations tactics, as can be seen in the case of Hungarian films, which receive usually large coverage in the Western press.

Moreover, experience has shown that continuous, personal contact between those in charge on both sides creates an atmosphere of trust. Conversely, if those involved are frequently replaced on grounds of political instability, then cultural relations in the film area get hampered and slow down.

A further, important field of consideration is satellite television of the future (DBS: Direct Broadcasting by Satellite), which is capable of being received far beyond narrow national European borders.

It is a fact that for this reason alone, West European programmes will find a bigger audience in Eastern Europe than the other way round, because knowledge of West European languages is far more widespread than East European ones. Besides transmitting subtitled films, another possibility could be bi-lingual programme transmission using dual soundtracks (simulcast).

The question of co-production is of vital interest to West and East European countries and here, cinema and television should be equally involved. The cultural pluralism which will be necessary here will lead to greater openness on a mutual scale. Of course, such projects will only be successful if the material is suitable for co-production. It has to be worthwhile for both parties to concentrate on those areas where tradition and culture have touched and overlapped, thereby making common history among the peoples of Europe come alive. East European stars could gain in popularity in the West, too, through co-productions, as long as the system of subsidizing in the West allowed them to participate.

For television in West European countries, there is considerable speculation about the public service broadcasting systems. How can they reconcile showing programmes which have mass appeal with their function as cultural intermediaries?

A discussion on co-operation between cinema and television must necessarily include mutual East-West initiatives. For example, the mutual selection of films and the creation of dubbed-language versions as well as the subsequent cinematic release, then the television screening. Such procedures are already fully under way in German Channel 1/ARD in respect of West European films.

Preliminary contribution

by Hannsgerd PROTSCH  
Office of the Press  
Ministry of Foreign Affairs  
German Democratic Republic

As in other countries, in the German Democratic Republic, too, television is an important source of information, education and entertainment for the people.

In the German Democratic Republic programmes are transmitted by two channels. According to "Statistisches Jahrbuch der DDR", there are about 6.5 million households in the German Democratic Republic: 95.3% of them (6,199,000 TV-sets) are equipped for the first programme and 88.9% (5,776,000) are equipped for the second programme. In 1987, in the first programme, 100.9 hours were transmitted per week, or 5,244.8 hours per year; and in the second programme 66.5 hours per week or 3,461.2 hours per year. About 33% of all households own more than one TV-set, about 7% of them are distributed between the home and the week-end house.

In 1987 the programme genres of the first and the second programme were composed of:

political information	- 970.3 hours
TV-journalism	- 1,233.8 hours
sport	- 858.5 hours
education	- 755.7 hours
TV-drama	- 2,257.1 hours
entertainment	- 1,316.4 hours
programmes for children	- 584.1 hours
programmes for youth	- 81.8 hours
others	- 648.1 hours

The share of foreign material transmitted in the first programme was 21.6%; in the second programme it was 33.1% (51.1% of it at peak viewing time after 8 pm). About 100% of the foreign programme material is dubbed.

In the German Democratic Republic television, about 1,100 international feature films and TV-films, about 400 foreign series, 350 journalistic and 360 entertainment programmes are transmitted per year. In 1987 for example, 480 programmes were bought from Western countries. Among them were 288 feature films, 17 TV-dramas, 58 series, 50 journalistic programmes and 45 entertainment programmes.

In 1987 the German Democratic Republic was visited by 55 TV-camera teams from socialist countries and 101 TV-camera teams from Western countries. GDR-TV maintains official working contacts with about 80 foreign TV-stations. GDR-TV has 21 agreements concluded with

15 Western TV-stations, among them 18 agreements with stations in 14 member countries of the Council of Europe. GDR-TV is a member of OIRT, Intervision, IMZ (Vienna) and of Prix Italia. In 1987 GDR-TV took part in 21 international festivals, among them 14 in member countries of the Council of Europe. It carried off five prizes or diplomas.

For many countries border-crossing television is still the future. For the German Democratic Republic it is already the present. Citizens in the German Democratic Republic can receive, with geographically varying intensity, from the Federal Republic of Germany TV-programmes of ARD, ZDF and SAT 1, and from Berlin (West) of SFB. Moreover one can receive in the centre of the German Democratic Republic TV-programmes of AFN (American) and TV 5 (French). Programmes from Scandinavian, Polish and Czechoslovakian TV-stations have an overspill in the border regions of the German Democratic Republic.

[Mr Protsch was unfortunately prevented by illness from attending the colloquy and completing his contribution]

STRUCTURE OF THE FILM INDUSTRY IN HUNGARY

1. Direction:

Office of the Council of Ministry (for TV)  
Film Department - Ministry of Culture

2. Producing and service directly under the Office of the Council of Ministry and Ministry of Culture

A. Hungarian Television

(Two channels; produces and buys directly,  
Directorate doing home and foreign trade independently,  
fe: MTV Enterprises;  
independent videothek [TELEVIDEO])

B. a. Studio Enterprises, feature film, full length documentaries:

Budapest Studio  
Objektiv Studio  
Dialóg Studio  
Hunnia Studio

b. Film and Video Production Company (MOVI)

Newsreel Department  
Documentary Studio  
Science Film Studio  
Military Film Studio

c. Pannónia Film Company (animated films)

d. MAFILM (Hungarian Film Producing Company, service)  
incorporated:

1. Béla Balázs Studio (Group of young film-makers)
2. Visual Workshop for Innovation
3. Monday Workshop
4. Creative Office

e. Hungarian Dubbing and Video Company

f. Hungarian Slide Producing Company

g. Video Studio of Education and Information Office

C. State distributor under the Ministry of Culture

a. inland distributor: MOKÉP (independent video distribution  
VIDEOTHEK)

b. Foreign Trade Company - HUNGAROFILM



3. Producers and distributors not belonging to Ministry of Culture

a. Producers:

ETK Film Studio  
Interpress Film Studio  
IPV Film Studio  
KÖZDOK Film Studio  
MAHIR Film Studio  
Magyar Média Video and Film Studio  
Agroinform Film and Video Studio  
Hungarian Academy of Sciences Research Film Studio  
National Educational Centre Film Studio  
OOK Film and Video Studio  
Savaria Film Studio  
Sportsfilm Studio  
SZÁMALK Video Studio  
Teachers Training Academy, Szombathely - Video Studio  
Vianco Film Studio  
ELTE University Video Studio  
Protection of Nature Film Studio

b. Distributors:

Budapest Film (with the right to do foreign trade directly)  
Hajdu Film  
Helikon Film  
Bács-Kiskun Film

4. Independent producers and distributors (approximately: 200)  
most important ones:

INTERVIDEO Ltd (first Joint Venture for Video Rent)  
Advizió  
Cinema Video  
Color-Spreeh  
Dinamika  
J A Video Studio  
Technical and Information Centre Studio  
Prompt Video Studio  
Video-Dream  
Videofan  
Videoplan  
Video Star  
Vidikon  
Vi-Dok  
Aladin  
Art Komplex  
Filmpremier  
Foto Electronik  
László Holló Film Studio  
Mikroprop  
Primus  
Soform

5. Science and education:

Hungarian Film Institute and National Film Archive  
(with the right to produce and distribute directly)

Federation of Hungarian Film Clubs

Academy of Theatre and Film Art

6. Film industry (under the Ministry of Industry)

Hungarian Film Laboratory Works

Film Technical Company

## CREATIVITY

by Giacomo GAMBETTI  
Director of Programming DSE, RAI

On the subject of creativity (second session), I should like to talk about one of the issues which most closely concerns relationships between the film industries of eastern and western Europe, namely that of co-productions. I shall base my remarks on the situation in the Italian film industry since the first co-productions in the early '50s.

International co-productions were an idea hit upon by the industry for reducing production costs by incorporating in a single film a number of striking elements from different countries. In all co-productions, one country or another has had a majority interest, but the idea has been to introduce into the film technicians and performers from another country at every opportunity within a given narrative scheme. The reasons behind this are the tax and distribution advantages accorded to co-productions, namely the advantages of dual (or triple) nationality. Obviously, the story and background of the film have sometimes been stretched a little in the interests of supposed internationalism, in order to accommodate a particular actress or actor popular in a market other than the domestic one.

In short, the decision to enter into a co-production has never been based on criteria of quality or creativity but rather on potential economic advantages. This would not have mattered if the priority given to economic aspects had not frequently been at the expense of quality. In fact, with rare exceptions, the internationalisation of a work has usually led to a loss of vigour in the essential conceptualisation and creation of the film. In some exceptional cases, a far-sighted co-producer in a particular country has agreed to put up capital without demanding in return a radical change in the plot or the role of the protagonist, thus allowing the work to retain its cultural identity and - by the same token - securing the privilege of contributing to the production of a first-rate film. However, these are isolated cases (Antonioni, for example), rare instances of creative autonomy among the huge mass of co-productions based on completely different criteria, as I stated above.

In reality, the problem of a film's national identity is all the more important since it is frequently misunderstood. However, the history of the art of film shows us that the films which achieve the greatest success among critics and audiences in countries other than their country of origin have always been those which highlighted most strongly and to the best effect their own national characteristics, as regards both form and content. That has been the case with Italian cinema - from silent films to neo-realism; with the English documentary film of the '30s and English films of the '60s; with the German expressionist cinema; with the French cinema of the '30s, with the various periods and "genres" of the American film; with the Polish cinema of the '50s and '60s; with Hungarian films of the '60s and '70s, and so on and so forth. We could also mention the Spanish

cinema of Bardem and Berlanga, the Portuguese films of De Oliveira and many more besides. All these examples only serve to confirm that international success and respect have always been rightly based on the typically national inspiration of theme and narrative actors' faces and cinematographic elements. To add to these examples, we may recall the tremendous positive impact throughout the world - greater abroad even than in Italy itself - of the extraordinary new range of situations illustrated by the Italian film throughout the unforgettable years - of fundamental importance for the art of film - since 1945. It was the very newness and the exceptional nature of the material, as expressed in the themes, dialogues, streets and houses, which was utterly and inescapably national and Italian (stories, characters and words which could only be Italian, in those particular places and those particular circumstances) which gave rise to an international success so huge and far-reaching that in many countries throughout the world it inspired a form of production based on these models, despite the difficulty of transposing them, particularly where specific details are concerned.

The point of these illustrations is to show once more that a national identity may be achieved by an unreserved exaltation of national values, if the purpose is - as it should be - to achieve true depth of expression.

One East European film industry - which I may claim to know well and directly (as others do) and which, in qualitative terms, is as good as any in the world - namely that of Hungary - has been increasingly involved for several years in a stream of co-productions with, among others, the Scandinavian, French, Italian and American film industries. Unfortunately, it cannot be said that the results are all they might be. What we are now witnessing is the obvious danger of a "distortion" of identity and personality which detracts heavily from the significance of both story and characters. The problem facing the Hungarian film industry is much more one of improving its financial budget than of improving its inherent quality. I shall repeat here what I have already told my Hungarian film-maker friends, authors, critics and producers on several occasions: that the Hungarian cinema should hang on at all costs to the originality and strength of its creators and their researches rather than sacrifice them to the illusions of co-productions.

Let us all in both East and West take care not to confuse the wellbeing of the consumer society with the values of humanity. The Italian cinema was important even, and above all, when it was known and appreciated abroad as Italian. We must therefore reject completely the hybridisation of co-productions which distort expressive authenticity, and the oversimplified protectionism which, knowing nothing of true values, attaches importance only to official titles and labels.

In other words, the superiority of a clear and valid national identity must be constantly upheld; it is thus misguided and ignorant to raise barriers to the circulation and knowledge of works, the value and distinction of which lie in their very national identity.

This brings us to another point which warrants serious thought and demands separate discussion. It suffices to say here that I am talking about real knowledge, in Europe and elsewhere in the world, of

each film produced in each country, without any of the culturally offensive and unacceptable restrictions that exist today. This is an important and sensitive theme as regards the Italian situation, for example. Let us ensure at least that in the rest of Europe things do not deteriorate to the Italian levels. While there may be some justification for protectionism in matters of economics, where art and culture are concerned, there is none whatsoever. And that applies to every aspect of the audiovisual scene.

Contribution from Roman E PILLARDY,  
Marschal of the Diet of the People's Republic of Poland

1. All the countries of Europe are bound together by close cultural ties based on a common history and common traditions and values. At the same time, a distinctive feature of present day Europe is the co-existence of two different socio-economic systems (NB both originated in Europe). In the heart of Europe, two powerful political and military alliances (NATO and the Warsaw Pact) stand face to face.
2. We in Poland are convinced that this division of Europe is the result of the Cold War and not of "arbitrary decisions by the great powers". After Nazism and the totalitarian Third Reich had been crushed, the decisions made in Yalta and Potsdam laid democratic foundations for a united Europe. The Cold War came and dashed these hopes.
3. Encouraged by the "new thinking", the debate surrounding European unity has recently been revived. For this and other reasons, the part played by the small and medium sized powers is increasing, the part played by the military factor is diminishing, new possibilities of making political relations more stable are emerging and pan-European co-operation based on the principles of equality is expanding.
4. Progress on the road towards a "common European house" depends on acceptance of reality, of the fact that socialism is a permanent feature of Europe and the world. European unity is "unity in diversity". It is not a question of overcoming Yalta and Potsdam, of trying to impose one's own solutions, but of seeking new channels and machinery for more active co-existence between East and West in this new situation.
5. The new situation is, amongst other things, the boost given to the scientific and technological revolution, and above all the turning point in the field of international communication. One question arises: how will these enormous possibilities of storing, processing and disseminating information be used? Will they contribute to what remains of the Cold War, to the presentation of a certain "image of the enemy"? Or shall we perhaps be able to make them a means of increasing mutual knowledge and building confidence, a co-operation mechanism enabling us to join together in facing up to the challenges of the modern age (ecological, technological and economic challenges)?
6. There is evidence to suggest that future developments will be favourable. It is to be found concentrated both in the experience gained from the CSCE process and in the very substance of that process, which to some extent documents the changes in European countries' political views and actions and shows how, faced with the growing interdependence of civilisations, the countries of Europe (together with the United States and Canada, which are very present there) are endeavouring to take into consideration their mutual interests and aspirations. Before our very eyes, divided Europe is becoming a Europe of negotiation, a Europe of co-operation and neighbourliness.

7. Means of communication play a considerable part in the creation of a climate conducive to co-operation. Kant taught that the state of "peace" between men was not a natural state, and that it had to be created. Surely it is better to do so in a climate of openness and of frank exchanges of views, in a climate of "glasnost". Such exchanges of views produce results when combined with a responsible approach to language and information, an objective and balanced presentation of the facts, a feeling of belonging to the same community, an awareness of the importance to the whole world of preserving peace, and greater understanding and confidence, which are the essential prerequisites of peace.

It is not conducive to the creation of such a climate to consider the "free circulation of information" in absolute terms. The direct consequences of this are monopolisation of the world communications system by a handful of the most powerful organisations, threats to the culture of small and medium sized states, impoverishment of man's spiritual environment and a deterioration of ethical values owing to the domination of market forces in the choice of information. This is what comes of clinging to the theory of "free circulation of information". In his essay entitled "Wissenschaft als Beruf: Politik als Beruf", Max Weber writes that the politician, who, by definition, acts on behalf of others, cannot confine himself to his own beliefs or an ethical code of beliefs, but must answer for the foreseeable consequences of his action. Journalists, who act in the public sphere "on behalf of others", should also remember this.

8. Poland is endeavouring to create the best possible conditions for this type of open, critical journalism committed to the defence of different points of view, but at the same time aware of its responsibility. In the People's Republic of Poland we have party and religious newspapers, government and opposition publications (eg "Respublika"). We apply the same principle to the field of international communication. Warsaw broadcasts a Soviet television channel, and Krakow will shortly be broadcasting Italy's RAI UNO. According to international statistics, the proportion of foreign programmes shown on Polish television is the highest in Europe. Several press, radio and television organisations co-operate directly with West European partners, exchanging material and journalists. The foreign journalists who come to Poland enjoy extensive access to information. The Polish-language programmes broadcast by Western radio stations are not jammed and can easily be picked up, although, as remnants of the past, with their Cold War rhetoric and one-sided view of the issues, they do not have a large audience. But if the USA, for example, wants to increase its budget deficit by financing such ineffective instruments as "Radio Free Europe" and "Voice of America", that is its own business, although the mere fact of the USA behaving like a schoolmaster might be a cause for concern among public opinion in Europe.

9. Our concern arises out of the current imbalance in the exchange of information. We are more receivers than providers of information and television programmes. There are various reasons for this, but they are perhaps partly related to Western political mechanisms, to fear of engaging in co-operation with Eastern Europe on a larger scale. Fortunately, these apprehensions are gradually being overcome.



10. Viewed from the political angle, the future of the communications system in Europe should involve:

- the creation by governments of better conditions for a more balanced exchange of information;
- the commencement of work in the field of international law to regulate certain aspects of the circulation of information; the recommendations in the Final Act of the CSCE concerning the objectives pursued by means of improved circulation of information should find more concrete expression; one might begin by settling the problem of advertising (on the model of the 1974 Brussels Convention), those of violence, pornography, etc;

and viewed from the organisational angle:

- greater direct co-operation between press and broadcasting organisations, including exchanges of journalists (for training purposes, etc) and material (for reciprocal publication, etc), joint production of radio and television programmes of the link-up type, joint writing of newspaper columns, etc;
- the activation of co-operation between journalists' professional organisations, especially for the purpose of setting professional and ethical standards;

and viewed from the technical angle:

- exchanges of technology and the setting of common technical standards.

11. Poland is not a very advanced country in the field of the new media. Our legal regulations in this field - freedom to register antennae for the reception of programmes broadcast by satellite, freedom to import video recorders and computers, retransmission agreements (with Soviet television and soon with RAI) or use of programmes broadcast by satellite - are ahead of our technical capabilities. Although we have in Poland (according to estimates) between 750,000 and one and a half million video recorders, about one and a half million antennae for the reception of programmes broadcast by satellite and several hundred thousand computers (including one desk-top publishing unit), compared with Western Europe that is relatively little. The technological imbalance is obvious. One can even see the danger of a breakdown in the unity of European culture and civilisation if this imbalance were to increase.

12. This is why for Poland, which was often in contact with cultures at variance with one another (which has not always been good for us), the imperative of co-operation in the field of communication takes on a dual significance:

- a. that of continuity with praiseworthy traditions, and
- b. that of improved security for Poland and Europe.

At a time when the world is increasingly convinced of the futility of war and when interdependence is increasing, communication and information - through their effect on the fields of politics, economics, human relations and technological progress - can become one of the key elements in the construction of the "common European house". All that is needed is to work, in a spirit of mutual understanding and bearing in mind mutual interests, on the creation of political, legal, organisational and technical machinery to make this element a reality.

Contribution by Irena STRALKOWSKA  
Head of the External Relations Bureau,  
Association of Polish Film-makers

I. Our country is keenly interested in the building of a lasting cultural bridge between east and west. With regard to films, we are interested in the current state of exchange of films, people, technology and information. We are in favour of the various forms of co-production and mutual supply of services.

In all fields, we have something to gain and something to offer. However, the economic inequalities between European countries considerably influence the extent of co-operation and exchanges. We note with concern a degree of closedness in the western market. Hence the hopes we place in this meeting and any subsequent contacts.

II. The distribution of films on the national and international market is increasingly differentiated, as are the films themselves and their audiences. In general terms, we may speak of two types of films and audiences: the entertainment film geared to the taste of a mass audience and the artistic film which is of social significance.

In principle, entertainment tends to conform to cosmopolitan patterns and is easily sold and bought provided it is of an acceptable standard. Important factors are the stars, technical accomplishment, fashion and attachment to particular forms, genres and cinematographic traditions. In this respect, the main say lies with distributors. Nevertheless, there is a need to remove existing barriers to exchanges of films by eliminating monopolistic tendencies and arrangements between distributors who block access to particular works.

Personally, I should like to draw attention to artistic films. These films are generated by national and international festivals and by various centres of criticism. Exchange of these films implies direct exchange in the field of culture and thought. It is therein we find fully reflected our countries and contemporary man with all his problems and aspirations - in a word, our age. In this area, exchanges of films between east and west should be more dynamic, free from discrimination, artificial barriers or other restrictions.

Prizes obtained at international festivals are not always the best objective indication of the worth of such films. These prizes are awarded on the basis of a specific compromise between the members of the jury and are determined by their views of the film and the cinematographic art. I think some national prizes may constitute a more convincing criterion, as they tell us something about the film

itself and the country in which it was produced. I also think that we have failed to attach sufficient importance to judgments and criticisms of films in their countries of origin. To change this situation, we require rapid and selective information. Perhaps we should set up an annual information bulletin which would provide information on films winning prizes in their countries of origin, with the current list of distributors holding distribution rights for these films, at least for the countries of Europe. The catalogues of the major distributing companies are no substitute for a bulletin of this kind. The huge disparity of the distribution market in the western countries and the absence of a standardised and up-to-date data bank make access to quality films difficult. The difficulties affect not only the commercial exchange of films, but also non-commercial aspects such as the exchange of film copies and all types of promotion.

We are willing to enter into discussions at all levels. In Poland, there is a special network of artistic and experimental cinemas and cine-clubs which operate in the context of a social cinematographic movement. There are approximately 30 art cinemas and 500 cine-clubs. We try to provide them with a good programme. The rigid commercial royalties system of the western world is not concerned with limited distribution - two or three copies of a film. This also applies to old films. What can we do to change things?

The problems raised concern not only fiction films but also short films, documentaries, cartoons and educational and scientific films.

III. Satellite television and video have speeded up circulation of cultural material. In Poland, the video industry is very fortunate. The Film Industry Act of 16 July 1987 also laid down the legal bases for the distribution system. Piracy, which is still found from time to time, is punished with great severity and the supervisory system - which also operates at cinema level - is increasingly effective.

We would like to be able to forget the examples of piracy which were given wide coverage by the western press some years ago, and resume normal commercial relations with our western partners in a spirit of understanding and good will. But we come up against obstacles.

IV. Exchange of films and video cassettes depends directly on supply and production, two rarely complementary phenomena. Each country has the sovereign right to carry out selection of films and place restrictions on distribution. Poland, for example, is not interested in films which attack national or international socio-economic systems, pornographic films or ones which portray violence in human relationships. This form of censorship is not specific to Poland, but is applied in several countries or eastern and western Europe. What we ask is that co-operation between European countries in the field of cinema and television should make allowances for all cultural and national conditions.

Contribution by  
Krzysztof T TOEPLITZ  
Polish Committee for Broadcasting

I. We believe the main defect of the present exchange of audiovisual programmes between Eastern and Western Europe to be a "one-way street" phenomenon: namely, Poland buys and broadcasts a number of hours of Western programmes which is incomparably greater than what our country manages to introduce in the programmes of Western TV stations. Poland buys 1100-1200 hours of programmes yearly, mostly in USA, Great Britain and France - the import from these three countries constituting 70 per cent of our total imports in this field - while our exports amount to about 250 hours, mainly but not exclusively of animated cartoon series for children, the purchasers of these programmes being both TV stations and the "home video" producers. Our main purchasers are West Germany, Spain, Australia, and the Scandinavian countries, the Third World being left out of account.

II. The above situation in part reflects the actual situation between Poland and her Western partners and the productive powers of Polish cinema and television. It also reflects the cultural situation found nowadays in Poland and in the West. The Polish public takes an essential interest in art and life in the Western countries, and its level of knowledge in these fields may be considered very high, in particular as regards film, pop music, and current events. On the other hand, interest in and knowledge of Polish issues among the Western audience is rather low and to a large extent schematic. This concerns mainly the political processes that have been taking place in Poland in recent years, most often presented in black and white only, but influences the spheres of culture and customs as well. This situation seems to concern not only Poland but also other countries of Eastern Europe in general, with the possible exception of the Soviet "perestroika" which now arouses a great interest in the West.

III. The consequences of this state of affairs should be considered dangerous for the idea of European understanding and the cultural unity of our continent. The chances are that the idea of unity and co-operation in Europe will in the years to come increasingly supersede the concept of confrontation and the climate of hostility between East and West. Poland perceives her chances in this situation as a socialist country which is however also connected with the Latin and Western sources through its history and culture. But whether the desired rapprochement is achieved depends not only on politicians but also on the degree of mutual understanding between societies. Alas, we more and more frequently deal with the situation where the specific problems of life in the Eastern countries, resulting from both historical traditions and from the different political system, prove completely incomprehensible for the Western audience. This concerns also the problems shown in films and TV programmes. It might be said that Eastern Europe is nowadays much better prepared to understand Western problems than is the case with Western understanding of Eastern issues. This is also hardly favourable to the idea of the cultural unity of Europe.

IV. The practical expressions of this state of affairs include difficulties of actual co-operation in the field of projects of audiovisual production or exchange. Naturally, the main obstacle in this field is the unconvertibility of Eastern currencies and the problems most of the countries of this region have with convertible hard currencies. It seems, however, that the Western party underrates the productive possibilities of Eastern countries, including Poland, their technological resources and the competence of their highly qualified creative and technical staff. Those Western firms, American, West German, and French among others, which have based co-production projects with Poland on the availability of local productive services, undoubtedly have profited from this decision, mainly owing to the reduction in production costs. Poland remains open to this kind of mutually profitable co-production, whether based upon a common interest as to the merits where both the parties concerned are interested in producing works on a given subject - eg on Chopin or Marie Curie which are now being produced, or on financial arrangements, such as the co-operation between TVP and the WDR in production of a series "Children from the Valley of Mills" or our co-operation with the French "Mars International", RAI, ERT, SSR etc in the production of an "Arsene Lupin" series.

In our opinion, co-production seems the best way, alongside the exchange of programmes, of tightening European co-operation in the field of audiovisual culture.

V. It might perhaps be worthwhile to make our Western partners aware of the important legal and institutional changes taking place in Poland in the field of the exchange of programmes. Despite what can be found in the "preliminary working paper" prepared for the present colloquy, the Western vendors do not deal anymore in Poland with a single, monopolistic state distributor but with the separate distributing agencies of cinematography and television and with private organisations which operate mostly in the "home video" market. It was such a private firm that has recently been licensed by the Warner Bros. to distribute a part of their cassette production: negotiations in the same field are now in progress with Columbia Pictures. Due to general economic reform, an increasingly distinct network of non-state production and distribution agencies is appearing in Poland, mostly in the field of "home video", as well as that network's organisation: the Private Producers' and Distributors' Board which is now undergoing registration.

VI. The number of the so-called "sensitive cases" in the exchange of audiovisual programmes between East and West is decidedly going down, at least as far as Poland is concerned. The most sensitive point here is the programmes produced in the West which include a one-sided or glaringly biased presentation of the events taking place in Poland; this concerns mainly the last eight years. It was for these reasons that Poland for instance renounced co-operation in producing a film "Auf Axa" shot by the Bavaria Atelier, while at the same time providing services for the producers of "Struggles for Poland" (USA, GB, FRG) considering the latter film to be an honest attempt at understanding the Polish problems of the 20th century.

VII. The phenomena that seem to favour processes of integration in the case of Poland also include satellite television. State regulations have abolished practically all limitations on the use of satellite programmes by individuals, and cable TV based on satellite programmes meets in practice more with difficulties of a legal nature created by owners of the programmes than with political restrictions. We hope, however, to solve these problems to the best advantage; the regular use of the CNN satellite programme in Polish TV, in its evening news among others, augurs well for the future.

VIII. Forty years of distrust, mutual suspicion, and objective differences in the conditions of production and distribution between Eastern and Western Europe make it impossible today mechanically to use the practice of production and distribution that are considered obvious in each of these two parts of our continent in their mutual contacts and co-operation. Both parties should seek here new rules, solutions and legal regulations. What is necessary, however, is a relinquishment on both sides of routinism and schematism. If we consider the present colloquy an indication of good will to reach such an understanding, the necessary solutions will certainly be found.



## ANALYSIS OF THE COLLOQUY

by Sven-Claude BETTINGER,  
Südwestfunk Press Correspondent in Belgium

From 26 to 28 October 1988, the Umbrian town of Orvieto was the venue for one of the most important colloquies of European Cinema and Television Year 1988, on the theme: "Cinema and television: the audiovisual field as a vector of communication between Eastern and Western Europe". The colloquy was organised by the Strasbourg-based Council of Europe, and focused on an increase in exchanges of films and television programmes. There was about 140 participants all told, but only one third of them were specialists - including only a handful of film directors - the rest being made up of cultural policy-makers and bureaucrats, mainly from the European institutions. The Soviet Union, Poland, Czechoslovakia and Hungary were well represented.

At first glance, Eastern Europe appears to be an attractive market for films and television. Not so much because of the greater receptiveness promised and already partially achieved by the Soviet policy of glasnost, but because of the solid foundations and the opportunities for growth. There are four times as many cinemas and cinema-goers in the Soviet Union as in the United States. In the other Eastern European countries, too, the idea of cinema decline is unheard of. On the other hand, the number of video cinemas is increasing. The number of video cassette recorders in private households is also rising gradually, and is estimated at 800,000 in Poland, where the production and rental of video cassettes are in private hands. Roughly 25% of the Polish population have television sets, and the launching of the first direct broadcast satellites is planned for 1990. There is a healthy dose of West European films and television programmes on Eastern cinema and television screens. The reverse is not the case. Only 2.5% of the Eastern European output of feature films can be seen in the cinemas or on television in Western Europe. The situation is somewhat better with regard to participation in film festivals, where roughly 10% of Eastern European output is screened.

Klaus Lackschewitz, head of film programming at ARD, comments in this connection:

"Whenever there has been an upswing in production in an Eastern European country, we have accepted a large proportion of their output, but in the event of a lag in production - eg Czechoslovakia, which has only provided us with children's films for quite some time - in such cases we have accepted less. Thus, it is impossible to talk about a fixed percentage. There are variations, because we select on the basis of attractiveness and quality, not quantity; indeed, we have no quota system."

A focal point of the Council of Europe colloquy was therefore the promotion of Eastern European films and television programmes in Western Europe. Three concrete means of achieving this aim were identified: establishment of an information centre for the improved dissemination of information on existing and, above all, planned production; strengthening of the already numerous co-production arrangements; Western subsidies for post-synchronisation or sub-titling, in order to overcome the language barrier. The large contingent of cultural policy-makers and bureaucrats at the Orvieto colloquy reached rapid agreement on this point, as they were anxious to celebrate European unity from the Atlantic to the Urals. The film professionals were much more sceptical.

For example, Klaus Lackschewitz considers the existing flow of information to be quite adequate:

"We have direct contacts with the countries, with the official film organisations, of course, but also with our opposite numbers, that is to say with journalists, critics and film-makers who know exactly what is going on in their country. In other words, we naturally also get to hear about films which are not well received and which simply do not come out."

The film-makers also issued an emphatic warning in Orvieto with regard to co-productions. What is involved in many cases is merely financial participation by Western producers and the marketing of the film in the West. Increasingly, this is giving rise to the production of run-of-the-mill films. The consequences are perhaps even more serious. The comparatively low-priced studios, which are urged by the state to earn hard currency from abroad, are so fully occupied with work commissioned by the West that the native directors hardly get any openings. As a result, the film culture of Eastern Europe is gradually losing its vitality.

Even co-operation arrangements do not always work all that smoothly, especially as far as committed critical documentary films are concerned. This is the complaint of Tom Roberts, an independent producer who filmed the six-part series "The other Europe" for the English Channel 4:

"Difficulties arose in two areas. Firstly, all filming in all Eastern European countries has to be authorised by government agencies. They take care of entry visas, arrange contacts and help with research. These agencies appear to be helpful; in reality, however, they act as watchdogs and sometimes use threats to block projects. Secondly, the Eastern bloc countries are anxious to earn hard currency from abroad. The prices they demand are always very high, and one pays basically high amounts in hard currency for unimportant and sometimes even cumbersome informants."

In Orvieto, where there was much talk about pan-European unity, a young Polish film critic clearly demonstrated the limits to mutual exchange. Indeed, according to Maciej Pawlicki:

"I must confess to being very sceptical. I doubt whether closer relations are possible in the near future. Indeed, we have to overcome numerous obstacles and misconceptions which have often been

artificially placed between us. For example, German-Polish relations have been plagued by conflict for centuries. In the last 60 years, new barriers have been created. For this reason, among others, our mentalities are completely different."

On the basis of concrete examples, Pawlicki showed how Polish films are totally misunderstood in the West and Western films are totally misunderstood in Poland. The Czechoslovakian television authority complains of being unable to find customers in France or the United Kingdom for films that were successful in the Federal Republic of Germany, Austria, or Sweden.

In Hungary, too, there is an awareness of the cultural gulfs existing in Europe. Jozsef Marx, Director of the Hungarian Film Institute:

"In very general terms, it can be said that Hungarian films are rather difficult, complicated and full of allusions to Hungarian history and internal politics, in other words, that a West European or America public would find them difficult to understand."

Seldom has the dilemma of highbrow contemporary films been brought to light so clearly as at this East-West colloquy: for commercial as well as idealistic and political reasons, they must be distributed internationally. Their content, on the other hand, must have a typically national stamp, or must set a new trend in fashion or start a new cult, mainly among the young - which is what European film-makers, unlike their Hollywood counterparts, are unable to do. The requirement of typically national film content logically means a national and - in the case of larger states - also a regional film policy, as well as subsidies and the working of film culture and film history into national or regional education policy. That, at least, was the view taken by the specialists in Orvieto, a view which stands in clear and sobering contrast to the enthusiasm of the West European cultural policy-makers and bureaucrats for the idea of Euro-films and Euro-television.

The East Europeans do not quite understand the black and white model of good European films as opposed to bad American films. Jozsef Marx, for example, has the following to say on this subject:

"In my view, American films are multi-faceted. Moreover, their presence is a fact, even in Eastern Europe. That has been decided by the viewing public. If we do not wish to accept this, we are unrealistic intellectuals dreaming of an abstract Europe which does not exist in cinema and television."

Klaus Lackschewitz of the ARD thinks that new institutions for the promotion of film exchanges would be superfluous, and his view is shared by many East European film-makers:

"Openness between us professionals already exists anyway. It might be disturbed by the reshuffling of institutions. This has always caused difficulties, because exchange and communication are based primarily on trust. And one places trust primarily in people, not institutions."

Finally, the colloquy brought to light contradictions in the attitude of the West European cultural policy-makers and bureaucrats, which extended far beyond the theme of the meeting. In Orvieto they

came out in favour of doing more to promote the East European film industry. If this is at all possible, it can at best be achieved at film festivals and in the public or state-run television companies which have a "culture and information" mandate. It is open to question whether this point made an impression on the politicians and bureaucrats attending the colloquy, for it is they who in recent years have caused difficulties for these very cultural institutions by giving scope to commercial television, and they are in the process of doing this on a Europe-wide scale, without realising that satellite television will probably have only moderate growth.

## Contribution

by Dr. BREDA PAVLIC  
Division of Communication Development and  
Free Flow of Information  
Culture and Communication Sector  
U N E S C O

The European audiovisual scene has become the focus of unprecedented attention in the last few years. According to the Report of the European Television Task Force, television (in Europe) has been experiencing "the first profound transformation since its establishment thirty-five years ago... characterized by a growing commercialization and internationalization, which will inevitably lead to different economic structures for television services, and a different range of programmes offered to the viewers. The Task Force is of the opinion that the emerging broadcasting structure require such a new framework and new partnerships in which they can develop." (Media Bulletin, The European Institute for the Media, Vol. 5, no.2, June 1988).

It has become evident that the interplay of striking advances in communication technologies and corresponding financial imperatives are imposing the search for more adequate institutional arrangements in the audiovisual area perhaps more so than in the other forms of mass communication. These arrangements cover a wide span of aspects, from purely organizational and financial to those dealing more directly with creativity (the creative potential); they involve both the macro and the micro levels, the local as well as the international.

Within this framework a great deal is being said about European cooperation, meaning thereby mostly - if not exclusively - "l'Europe de douze" rather than Europe in the geographic terms (from the Atlantic to the Oural Mountains). As this meeting's objective is precisely to look at the audiovisual scene of Europe in the broader sense, allow me to roughly outline a few points which seem particularly pertinent in view of Unesco's approach to communication.

### Examples of Existing Cooperation

The first point I wish to make is that a certain amount of cooperation in the audiovisual area already exists among/between European countries with different socio-economic, political and cultural systems, and there are a number of positive experiences which have been developing quietly over the years, but have remained relatively unknown. This was discussed at a successful international symposium on "International Information Flows Between Eastern and Western Europe: Towards Confidence, Mutual Understanding and Cooperation", organized in February 1988 by the Philipps Universitat Marburg (FRG), the Evangelische Akademie Arnoldsheim (Schmittlen), the Christliche Press Akademie (Frankfurt) and the Mass Communication Research Centre (Budapest) with a grant from

the Volkswagen Foundation. What follows is a rough summary of its insights regarding audiovisual communication.(1)

Research carried out in Austria, the Federal Republic of Germany and Switzerland in the mid-1980s shows that there are generally four forms of "East-West cooperation in television: (i) multilateral cooperation through Eurovision and Intervision; (ii) bilateral cooperation on the basis of "protocoles d'accord"; (iii) commercial cooperation, mostly through international fairs; and (iv) direct exchange between broadcasting stations on a reciprocal basis. The areas of cooperation include: co-production; support during film-making; contract productions; synchronization; programme exchange; exchange of documentary films, etc...

Thus, the Austrian radio and television (ORF), according to Kurt Luger (University of Salzburg), has been cooperating with the radio and TV stations of the neighbouring socialist countries (particularly Hungary and Yugoslavia) since the late sixties(2), but most of the joint projects were carried out during the 1980s. The ORF carried out with the Hungarian RTV (Magyar Televizion, MTV) which is its most important partner, more than 25 programme projects (primarily in music and light entertainment), as well as some telefilms, a few documentary shows and some political and cultural talk-shows (discussions) which were co-produced and broadcast in both countries. In addition, the MTV has also bought such ORF productions as "Alpensaga", a feature film on Austrian history synchronized by MTV and distributed in Hungary and some other Intervision countries. Moreover, such box office hits as "Mephisto" and "Oberst Redl" were co-produced between the ORF, MTV and a Berlin film production company, and were transmitted via television before they were shown in the cinemas. "Mephisto" won the Oscar-award for the best non-American film in 1981.

ORF's second most important partner is the Radio + TV Ljubljana, RTVL, the Slovenian Broadcasting Corporation (Yugoslavia). During the eighties, some 15 entertainment shows and documentary cultural films have been co-produced. Thanks to the former ORF programme director, Wolf In der Maur, particularly close cooperation has been established among the broadcasting stations of the Alpes-Adria region, which involves the regions of Burgenland, Styria and Carinthia of Austria, Slovenia, Bavaria, Friuli, and the south-west of Hungary i.e., parts of five European

-----  
(1) See forthcoming publication Europe Speaks to Europe ed. by Jörg Becker and Tamas Szecsko, Oxford: Pergamon Press, 1988/89

(2) According to Luger the ORF may have been one of the first Western stations to engage in regular East-West co-operation and programme exchange.

countries. Thus joint productions were realized by Slovenian or Austrian film directors with leading actors from Italy and or Hungary, financed mainly by ORF, RAI-Trieste or the Bavarian Broadcasting Corporation. The "Story of Julius Kugy", coproduced by Austria, Italy and Yugoslavia, is such an example, as is the music show "Golden Rose of Portoroz" produced in 1983 by six of the region's broadcasting corporations. However, already in the 1970s a cultural and political radio magazine called "Alpes-Adria Magazin" was created and later transmitted also via television. The broadcasting stations in Zagreb, Ljubljana, Novi Sad, Trieste, Venezia, Trento, Milano, Bolzano, Styria, Carinthia and Bavaria contributed local programmes to the show which was scheduled ten times a year. It was broadcast in dubbed versions and without any substantial alterations in all concerned countries.

Yet another example of successful co-production was the political magazine devoted to European minorities in the countries of the Alpes-Adria region. In addition to Italian, Hungarian, Austrian and Yugoslavian broadcasting corporations, the regional Swiss television stations also participated. These worked on the following principle: a Swiss television team made a film on the Slovenian (Yugoslav) minority in Austria, while the life conditions of Hungarian minorities in Yugoslavia were presented by Austrian journalists, and so on. In recent years the ORF has concluded official bilateral cultural agreements (including mutual programme co-operation) with all broadcasting corporations in neighbouring socialist countries. First television co-productions between Austria and Czechoslovakia were negotiated in 1987. Cooperation has been developing also between Austria and Bulgaria, as well as with Albania (since 1987).

The case of the Federal Republic of Germany is somewhat different. To begin with, although some research of its East-West cooperation in the audiovisual area exists (notably that of Lutz P. Michel, University of Münster)(3), reliable data is hard to find. Nonetheless, there are some indications of what TV programmes the Federal Republic of Germany receives from Eastern Europe, and what it supplies.

The annual report of the Second German TV Station ZDF (Zweites Deutsches Fernsehen) shows that in the 13 years between 1974 and 1986 the figures on the number of films

-----

(3) Michel, Lutz P. "TV-Programme Flows between the Federal Republic of Germany and the Socialist Countries of Europe", paper presented at the International Conference on International Information Flows Between Eastern and Western Europe, February 8-11, 1988, Evangelische Akademie Arnoldsheim, FRG



received from Eastern European countries stagnated.(4) In 1974, when these statistics were published by the ZDF for the first time, the seven Eastern European OIRT countries (excluding Albania and Yugoslavia) supplied only 6% of the films shown. In 1986 it dropped to 2%. In the intervening years the figures were between 9% and 3%. In absolute figures this means that during this period from 7 to 15 films per year originate from Eastern European films or TV studios. The most important supplier countries were the Soviet Union and Poland with 27 films each, followed by the German Democratic Republic (23), Czechoslovakia (20) and Hungary (17). Bulgaria (6 films) and Romania (3) are considered as outsiders in the ZDF programme.

As a supplier of TV programmes to the seven East European countries, the Federal Republic of Germany occupies a second place with its 16% (5) . It is preceded only by imports from the USSR (24 %). However, in the specific case of the USSR, imports from the FRG at the beginning of 1983 were 23% (surpassing France, with 22%) and Czechoslovakia, which received 11% of its programmes from the FRG.

At this point particular mention should be made of "Telepool" in Munich, distributor for three ARD stations, namely BR, SWF and SR (Bayerische Rundfunk, Süd-West-Funk, Süddeutsche Rundfunk) which, according to L. Michel, began selling programme material to Socialist TV stations 25 years ago. At present these stations buy 300 to 400 programme hours per year from "Telepool", which is considerably more than what, for example, France and Italy bought from the above three stations. This might be explained by the fact that, as a rule, West European partners are expected to pay a higher price (sometimes twenty times as much) for the same programme.

A look at the co-production of programmes (considered as the most attractive form of cooperation) shows the following: according to the figures of the WDR (Westdeutscher Rundfunk, Köln), FRG's largest TV station, in the years from 1975 to 1983 the WDR produced together with the East European partners (mainly Czechoslovakia followed by Poland, Hungary and the USSR) altogether 78 TV-films with a total length of 32 broadcasting hours. On the other hand, the ZDF has co-produced with the Soviet Union five films, followed by Czechoslovakia (4), Romania (3) and Poland (2). The German Democratic Republic, Hungary and Bulgaria have so far not been involved in co-production with the ZDF.

---

(4) Zweites Deutsches Fernsehen (ed.), ZDF Jahrbuch, Mainz (1974-1986)

(5) Varis, Tapio. International Flow of Television Programmes, Unesco, Paris 1985.

### The Realities of Co-existence

The relatively successful examples mentioned in the preceding pages cannot, however, disguise the lopsided nature of existing East-West relations in audiovisual matters, nor the scarcity and quality of co-production arrangements. Research done on the basis of various approaches shows that the flow from the West to the East is far more dominant,(6) especially if one considers in addition to programme exchange/purchase also the use of the video and the programme spill-over enhanced by communication satellites and cable TV.

Thus, for instance, Sky Channel and Super Channel have been viewed in Eastern Europe since last year (1987). By some estimates, at the beginning of 1988 Sky Channel was

accessed in 55,000 Hungarian homes, and in 420,000 homes in Yugoslavia, while Super Channel is still behind (only 5,000 homes in Hungary).(7) Notwithstanding the existing differences in technical transmission standards (almost all Western countries, with the exception of France, operate on PAL standard, while the SECAM standard is used in all East European countries except Yugoslavia, which uses PAL), which for the time being represent a practical/technical barrier to an even greater spill-over impact, one can expect that this trend will continue in the future. The more so if one considers, even briefly, the role of the video and cable TV as the other two technologies which help Western programming to generate audiences in the East European countries.

As shown on the following chart, (8) there was at the end of 1987 a total of almost 1.5 million video-cassette recorders known to be installed in Bulgaria, Hungary, Poland and the USSR.

---

(6) See: Tapio Varis, International Flow of Television Programme, Unesco Reports and Papers on Mass Communication N° 100, Paris 1986

(7) Charles C. Dawson, Senior Vice-President of Young and Rubicam, "TV Programming Trends in Europe in the Mid-1980's", presented at the Arnoldshain meeting cited on p.3

(8) Source: Screen Digest, November 1987

Penetration Growth of Video-Cassette Recorders in  
Eastern Europe, 1980-1987

<u>Country</u>	<u>Cumulative VCR Units '000</u>								1987	1987
	<u>1980</u>	<u>1981</u>	<u>1982</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>% TV Homes</u>	<u>Growth %</u>
Bulgaria						20	40	60	2.8	+50.0
Hungary					65	95	130	190	6.4	+46.2
Poland	50	80	140	210	300	400	490	590	6.7	+20.4
USSR			30	75	150	275	425	575	0.7	+35.3
<b>Sub-Total:</b>	<b>50</b>	<b>80</b>	<b>170</b>	<b>285</b>	<b>515</b>	<b>790</b>	<b>1,085</b>	<b>1,415</b>		<b>+30.0</b>

By another estimate, to be published in a forthcoming Unesco publication, the state of video hardware in the East European countries by 1987 was:

	1981	1982	1983	1984	1985	1986	1987
Czechoslovakia						70.000	
Hungary				72.000		200.000	
Poland	3.000	15.000	70.000	150.000	400.000	425.000	700.00
USSR						2.000000	
Yugoslavia					100.000		

Source: Jerzy Mikulowski Pomorski, "The Use of Video and West-East Flow", presented at the Arnordshain meeting.

In view of the above-mentioned, one is tempted to put forth a number of questions which seem to merit the attention of the European creators of audiovisual programmes as well as of its communication policy-makers but which, for lack of time, cannot be elaborated in this paper. For example:

- \* To what degree has East-West audiovisual cooperation developed on the basis of conscious long-term policies (national, sub-regional, regional) rather than as a result of sporadic needs and possibilities, momentary commercial and political interests, etc, personal affinities of programme directors,
- \* To what degree, and in what ways, has it been hindered by existing legal obstacles (e.g., copyright, theatrical and performing rights, royalties, etc.)?
- \* What are the principal technical/technological problems (e.g., poor technical quality, incompatibility with existing technical standards, etc.) and how could these be resolved through bilateral and multilateral assistance?
- \* What are the various financial implications of an East-West exchange? Such issues would need to be considered especially in view of the earlier mentioned "profound transformation of European television" studied by the European Television Task Force.

#### Projects of Possible Common Interest

It is often said that the mass media help (or should help) promote cultural diversity so that the peoples of various nations and cultures would know more about each other. It might be useful to remember in this regard that the media help us also to know more about what is common to various cultures, i.e., what constitutes our common cultural roots, which frequently cut across the East-West boundaries.

Europe's numerous legends offer such an example. Last year, within the framework of Unesco's work on the preservation of oral traditions (Subprogramme X.1.1) a 26 mn video-cassette was produced on selected legends of Montenegro (Yugoslavia) through French-Yugoslav co-production and with Unesco's modest financial assistance (US \$ 7,000 in a budget of approximately 250000 French francs contributed mostly by l'Agence pour le développement des relations interculturelles (ADRI), Image Resource (Paris) and TV-Zagreb). The cassette produced is in fact a demo-cassette whose purpose is to attract financing for a much larger project on legends linked to Europe's rivers, lakes and seas, entitled "La Rose des Vents: Le tour d'Europe magique" which would include thirteen countries of both East and West Europe, notably: Austria, Bulgaria,

Czechoslovakia, France, Federal Republic of Germany, Greece, Hungary, Italy, Luxemburg, Rumania, Spain, Turkey and Yugoslavia. The demo-cassette speaks of the local Romeo and Juliette legend (in this case the tragic love between a Montenegrin maiden and a French soldier), of the astonishing declaration of love of an Austrian road-engineer for the beautiful Queen Milena of Montenegro; of St. Vasily's miracles and the life-long devotion of women whose sea-faring husbands and lovers failed to return. The entire project, if it ever gets financed would be a tribute to Europe's rich oral tradition (which, alas, is about to disappear), its sense of poetry and its faith in a common future, anchored in the legends of the Druids, Celts, Germanic tribes, Romans, Slavs, Greeks, etc. Considering the prevailing media demand for trivial situation comedies, quiz-programmes and sex-cum-violence telefilms, one can only hope, as the episode's title "Les miracles existent toujours" indicates, that this cultural project may eventually materialize through a veritable East-West co-production, in which several, if not all, of the enumerated countries would participate financially and creatively.

The second example is of a different nature but equally important in terms of our common concerns. In the past year, Unesco has been cooperating with the International Public Relations Association (IPRA) on a project DROGUES ET MEDIA within Unesco's Subprogramme III.2.2 (Contribution of the Media to Mutual Respect, to International Understanding, to Respect of Human Rights and Peace and to the Elucidation of Major World Problems). Its main objective is to encourage the production of audiovisual materials which will help prevent the use and abuse of drugs, especially among children and young people. The originality of this project is that it is based on the cooperation between professional communicators (media professionals, advertising agencies, public relations experts, etc.) and the associations which help young drug-addicts overcome drug-addiction, and in which the young themselves participate as creators of the message which is recorded and which could be used by the media themselves and/or as educational kits in schools, youth clubs, etc..

Once again, Unesco contributed only a modest financial aid (US \$ 8,000), hence a strategy was developed to make it a self-financing project. Should this prove successful, (first, hopefully, in the case of France) the project could then be "Europeanized" in cooperation with such regional institutions as the Council of Europe, the EBU and others, given the fact that drug addiction is a phenomenon that ignores East-West differences. By creating both in Eastern and Western Europe appropriate mechanisms for exchanging audiovisual materials on this subject, the media and other institutions could gain access to useful audiovisual materials which would help them in their drug-prevention efforts. Likewise, a European prize (such as Prix Jeunesse) for the best products, could be envisaged in order to

stimulate the creation of audiovisual materials on this vital subject.

These are but two examples of what could be meaningful East-West audiovisual projects. Meaningful in terms of Europe's (in the broadest sense) common heritage, common concerns, and its need to look forward to a common future. How does this, however, respond to Europe's existing realities, notably its prevailing commercial and political interests? Can such projects be viable in the value patterns which are surfacing with the ongoing restructuring of the West European audiovisual scene (e.g. its deregulation), and the counterpart realities of most East European Countries?

This meeting, hopefully, may provide some answers.

# COUNCIL OF EUROPE COMMITTEE OF MINISTERS

---

## RESOLUTION (88) 15

### SETTING UP A EUROPEAN SUPPORT FUND FOR THE CO-PRODUCTION AND DISTRIBUTION OF CREATIVE CINEMATOGRAPHIC AND AUDIOVISUAL WORKS ("EURIMAGES")

*(Adopted by the Committee of Ministers on 26 October 1988  
at the 420th meeting of the Ministers' Deputies)*

The Representatives on the Committee of Ministers of Belgium, Cyprus, Denmark, France, the Federal Republic of Germany, Greece, Italy, Luxembourg, the Netherlands, Portugal, Spain and Sweden,

Considering the European Cultural Convention;

Considering the Committee of Ministers' Resolution (86) 3 on European cultural co-operation;

Considering Resolution No. 1 on the promotion of European audiovisual works, adopted by the 1st European Ministerial Conference on Mass Media Policy, held in Vienna on 9 and 10 December 1986;

Considering the Committee of Ministers' Recommendation No. R (86) 3 on the promotion of audiovisual production in Europe and Recommendation No. R (87) 7 on film distribution in Europe;

Considering the work of the 5th Conference of European Ministers responsible for Cultural Affairs, held in Sintra from 15 to 17 September 1987, and of the informal meeting of the European Ministers responsible for Cultural Affairs, held in Brussels on 13 and 14 September 1988, as well as the conclusions of the Colloquy on film co-distribution in the European area, organised by the Committee of Governmental Experts on the cinema of the Council for Cultural Co-operation in Rimini on 3 and 4 July 1987;

Realising that the constant advance of information and communication technology and the large-scale emergence of new transmission and distribution channels will result in increased demand for programmes and increased competition in the programme market;

Wishing, therefore, to foster the co-production and distribution of creative cinematographic and audiovisual works in order to take full advantage of the new communications techniques and to meet the cultural and economic challenges arising from their development;

Wishing to intensify co-operation and exchanges for the purpose of stimulating film and audiovisual production as an important means of promoting Europe's cultural identity;

Wishing, accordingly, to take concrete measures in the financial field to encourage the production and distribution of films and audiovisual works and, thereby, the development of the programme industries;

Having regard to Committee of Ministers Resolution (51) 62, concerning partial agreements;

Having regard to the decision taken by the Committee of Ministers at the 420th meeting of the Ministers' Deputies (October 1988) authorising the member states who so wish to pursue these objectives within the Council of Europe by means of a partial agreement,



Resolve to set up a European support fund for the co-production and distribution of creative cinematographic and audiovisual works to be governed by the following rules :

1. *Purpose and functions of the fund*

1.1. The purpose of the European support fund for the co-production and distribution of creative cinematographic and audiovisual works — hereinafter referred to as “the fund” — shall be to encourage the co-production and distribution of creative cinematographic and audiovisual works originating in the member states of the fund, particularly by helping to finance the co-production of such works and by partly financing the cost of dubbing and subtitling.

1.2. The fund shall receive, hold and utilise the resources allocated to it in accordance with paragraph 4 below, in pursuance of decisions taken by the board of management set up pursuant to paragraph 2 below.

1.3. The headquarters of the fund shall be in Strasbourg.

2. *Board of management*

2.1. Each member state of the fund shall appoint one representative to the board of management.

2.2. The board of management shall take all decisions regarding the granting of financial aid. It shall determine the policy and modalities for the granting of financial aid, assuring itself beforehand that the works retained fulfil in particular the cultural criteria conforming to the objectives of the fund. It shall also ensure the most effective use of the resources of the fund.

2.3. The board of management shall manage the fund. For this purpose, it may secure the assistance of experts and representatives of the professional circles concerned.

2.4. The board of management shall adopt its rules of procedure.

Decisions shall be taken by a two-thirds majority of the votes cast, each of the fund's member states casting one vote. The decisions thus taken shall be valid provided the above-mentioned majority represents half of the paid-in capital of the fund, calculated on the basis of the contribution of each of the fund's member states.

However, procedural decisions shall be taken by a majority of the votes cast.

3. *Supervisory board*

3.1. The supervisory board shall be composed of five members appointed by the governments of the fund's member states by reason of their qualifications in the supervision of public finance.

3.2. The supervisory board shall examine the accounts of the fund and verify the accuracy of the management account and balance sheet. It shall also verify whether the fund's resources have been used for the specified purposes. It shall draw up an annual report on the financial situation and management of the fund to be submitted to the governments of the fund's member states. The report shall also be submitted to the Committee of Ministers.

4. *Resources of the fund*

4.1. The fund's resources shall comprise :

- a. the annual contributions of each of the fund's member states,
- b. the amounts of repaid loans,
- c. any other payments, donations or legacies, subject to the provisions of paragraph 4.3 below.

4.2. The contributions of the fund's member states shall be determined each year by their representatives on the board of management, duly authorised to that effect by their respective governments.

4.3. The crediting to the fund of payments, donations or legacies referred to in paragraph 4.1.c above, in excess of the amount fixed by the board of management, shall be subject to the agreement of the latter.

4.4. The fund's assets shall be acquired and held in the name of the Council of Europe and as such shall enjoy the privileges and immunities accorded to the Council's assets under the relevant agreements. The fund's assets shall be kept separate from the Council of Europe's other assets.

#### 5. *Conditions attaching to the award of financial aid*

5.1. Aid may be granted for the co-production, distribution, broadcasting and/or promotion of films or audiovisual works originating in a member state of the fund.

5.2. The board of management may grant financial aid to natural or legal persons governed by the legislation of one of the fund's member states, which produce or distribute or broadcast films and/or audiovisual works.

5.3. In reaching its decision on whether to grant aid, the board of management shall take into account the quality of the work and shall ascertain whether it is apt to reflect and to promote the contribution of the diverse national components to Europe's cultural identity.

5.4. Co-production aid may be granted for schemes including at least three co-producers from the fund's member states.

Such aid may also be granted for co-productions also involving co-producers from non-member states of the fund, provided that the latter's contribution does not exceed 30% of the cost of producing the co-production.

The contribution, from public or private sources, of each of the co-producers from fund member states may not exceed 60% of the production costs.

5.5. Aid for the co-production of films and audiovisual works shall be granted in respect of co-productions of works primarily intended for cinema showing and of co-productions of works primarily intended for broadcasting by television or cable distribution, where such work is produced by producers independent of the broadcasting agencies.

5.6. Aid for distribution, broadcasting and promotion shall be granted to cover expenditure specified in the application for the manufacture of copies, subtitling and/or dubbing and recourse to various means of promotion. Such aid may not exceed 50% of such expenditure.

5.7. Aid shall be allocated in the form of grants or loans at a preferential rate.

#### 6. *Accession and withdrawal*

6.1. Any member state of the Council of Europe may become a member of the fund at any time by so notifying the Secretary General of the Council of Europe.

6.2. A non-member state of the Council of Europe may accede to the fund provided that its application is unanimously accepted by the fund's member states. The European Economic Community may also accede to the fund on the same condition.

6.3. The fund's member states, represented on the board of management, shall agree with any new member state upon the percentage of its annual financial contribution in relation to the total amount contributed to the fund by states.

6.4. Any member state may withdraw from the fund upon giving six months' notice expiring at the end of the financial year.

#### 7. *Secretariat*

7.1. The Secretary General of the Council of Europe shall act as secretary of the fund.

#### 8. *Operation*

8.1. The fund's operational expenditure shall be apportioned as follows:

a. The travel and subsistence expenses of participants at meetings of the fund shall be paid by each member state of the fund;

b. The cost of implementing decisions of the board of management and common secretariat expenditure (documents, staff, official travel, translation, interpretation and all other specific expenditure relating to the operation of the fund) shall be provided for in a partial agreement budget, financed by the member states of the fund.



**DELPHI DECLARATION**  
September 1988

From Germany, Austria, Belgium, Cyprus, Denmark, Spain, France, Greece, Hungary, Ireland, Iceland, Luxembourg, the Netherlands, Poland, Portugal, the United Kingdom, Sweden, Switzerland, Turkey, Yugoslavia, from all of Europe, men and women of culture, writers, musicians, actors, scientific researchers, academics have come to Delphi impelled by a sense of urgency.

The audiovisual industry is in a state of crisis and we are deeply concerned about its future in Europe. This Declaration is addressed to public opinion and to Europe's Community institutions.

Through their universal presence and their tendency to hegemony the audiovisual media have become a vital cultural factor. For it is culture which is involved in:

- the right of every individual to enrich his personality by means of emotions and experiences lived and shared and by means of knowledge;
- the right of the general public to a free choice;
- the right of creators to express themselves freely.

All too often these rights are denied as ways of exchanging ideas and promoting personal growth or are taken over by economic forces to become no more than instruments of power.

The means of warding off the worse are at hand and it is our duty to say to governments:

Act while there is still time

Fighting the progressive dilution of cultural identities in Europe is one of your responsibilities. Everyone has the right to see works expressing his national characteristics, above all in his own language.

Guaranteeing a genuine and free movement of ideas, information and works is one of your responsibilities. Censure, interference, manipulation for political or commercial purposes are all threats to democracy.

Opposing the claims of profit to invade the field of culture is one of your responsibilities. Put an end to the practice of commercial television networks, in a challenge both to the rights of the public and the rights of authors, of misusing cultural works for advertising purposes. Stop them cutting such works, mutilating them and denaturing them.

Stop tolerating the fact that, on the pretext that they are providing viewers with programmes, they are selling the viewers to the advertisting agencies.

The integrity and the very future of our cinemas and our television networks is your responsibility. In this Cinema and Television Year, on the eve of the 1992 single market for Europe and third millennium, it is our duty to remind governments of their duties.

This is a struggle for human development and for democracy.

Let the governments fight with us!

## EUROPEAN AUDIOVISUAL CHARTER

### ARTICLE 1

Cinematographic and television works, derived from man's experience and imagination, are a vital factor in living culture. They are an expression of the author's personality.

They are thus not simply products like any other products, nor can they be compared with a mere service.

European laws and regulations shall take account of this specific character.

### ARTICLE 2

All people have the right to cinematographic and television works which reflect its social and cultural characteristics, the first of which is its language; the author shall be encouraged, whatever his role, to create in his own language. This option shall be one of his prerogatives.

National and European laws and regulations shall, by means of financial support, quota and distribution schemes, safeguard cultural and linguistic characteristics.

### ARTICLE 3

A joint effort by the governments of the various European countries is needed to support the development of the film and television production industries of the economically weaker countries.

The European institutions, especially the European Communities, must pursue an effective policy of supporting and safeguarding minority national expression.

### ARTICLE 4

Only the actual person or persons who create a cinematographic or television work - the director, the author of the original story, the author of the scenario, the author of the dialogue, the composer of the music - may be regarded as the author of that work.

The very fact of having created the work shall give the author an exclusive incorporeal proprietary right which shall be valid erga omnes. This right shall cover perpetual and inalienable moral attributes, as well as attributes of a proprietary order.

### ARTICLE 5

The moral right associated with the person of the author shall protect his name, his quality and his work, which the public shall be entitled to see as it was created. This moral right shall include for the author the right to insist on the inviolability of his work and to oppose at any time any changes to his work by addition, suppression or alteration of any part of it. Any agreement reducing or doing away with this moral right shall be null and void. The final assembly of the work shall be carried out by the director.

Due respect shall be paid to the image and interpretation of artists performing in audiovisual works.

#### ARTICLE 6

Respect for the dignity and independence of every creator, author and performing artist shall entail guaranteeing them the means to live from the product of their work.

No authority, no national or European law may deprive the author of his exclusive right to negotiate, individually or collectively, the terms for authorisation of distribution of his work and the terms of his remuneration, which excludes any form of statutory or compulsory licence.

#### ARTICLE 7

A cinematographic and television work has no real existence unless it is shown to the public.

The authors of audiovisual works shall be entitled to an ongoing showing of their work in conformity with the usages of the profession. Failing this, the author shall regain his copyright.

#### ARTICLE 8

By reason of its vital social role, mass audiovisual communication can be regarded as performing a public service.

The method of financing cinematographic and television productions is critical. It confers upon financiers a power of decision which may, or may not, be exercised in line with the author's creative intention and independence.

It is up to the public authorities in each country and at European level to promote creation by their vital contributions and by the diversity of the sources of financing and in this way to support independent production.

Schemes to aid and support cinematographic and television production shall contribute to this aim.

#### ARTICLE 9

The concentration of the means of production and distribution in the hands of a small number of individuals or of multinational companies threatens all democratic rights.

All forms of censure, whether direct or indirect, must be abolished.

The independence of artistic expression must be protected from political or commercial pressures.

#### ARTICLE 10

Cinematographic works are primarily intended to be shown in cinemas. The public is entitled to see them in cinemas.



European laws and regulations shall lay down a chronological order which ensures and reinforces the showing of such works primarily in cinemas.

#### ARTICLE 11

Every person must have access to any information and any cinematographic and television work. He is at the same time guaranteed against any manipulation for political or commercial purposes.

The public authorities at national and European level shall:

- maintain freedom of access to all the media;
- see to it that in their programming the media respect social and cultural pluralism, take action against the levelling down and stultification of minds and promote freedom of choice and the training of a critical spirit.

#### ARTICLE 12

The public has a specific right, distinct from the right of the author but reinforcing his right, to see works in their integral form, especially without advertising breaks.

The public has a right to complete and objective information on the content of programmes. It must be able to participate in the choice of programming for the mass communication media.

#### ARTICLE 13

As the dominant form of communication of our time, the audiovisual media threaten to give rise to a tendency towards passivity among young people. At the same time, these media may, through the works they show, stimulate the creative imagination, give rise to a renewal of language, induce a critical attitude to the succession of images and set thought in movement.

The cinematographic and television arts will find their place in the educational systems of the nations of Europe.

The development of specialised technical teaching adapted to present and future technological progress will be the best stimulant for artistic creation, the best encouragement for critical and intelligent participation within a genuinely pluralistic and democratic system.

#### ARTICLE 14

The safeguarding and restoring of the audiovisual heritage of our countries, which has been seriously neglected, is a prime task for all the political and cultural authorities.

A commission will be set up at European level to take on this responsibility.

In this way the audiovisual heritage, freely accessible, will in the eyes of all be able to bear witness to our times.

**9th Declaration of the  
Board of Governors of the  
European Cultural Foundation**

adopted in Amsterdam on 30 May 1986

**Towards A Coherent Media Policy In Europe**

**The Board of Governors of the European Cultural Foundation**

- recognising the need to guarantee the free flow of information across frontiers;
- recognising the need to give expression to the growing interdependence of European countries and the interdependence in the field of mass communications of these countries;
- noting that problems arising from the development of satellite systems covering several European countries cannot be solved by national protectionism but rather by harmonious cooperation at a European level;
- noting that the multiplication of television programmes broadcast by cable and satellite is not necessarily extending the quality of programmes available, but is running the risk of a decline in cultural content;
- bearing in mind the significance of radio and television as a means of communication at local and regional levels;
- noting the technological changes affecting the structure and organisation of the print media in all European countries;
- noting the growing dependence of the mass media on advertising revenue;

calls on governments, European institutions and local and regional authorities to take the following measures to promote the role of the media in the maintenance and development of European culture:

*1. The strengthening of the European audiovisual industry:*

- (a) by providing tax incentives to investment in original production;
- (b) by establishing funds for original creation on a regional, national and European level;
- (c) by encouraging and facilitating co-production and co-financing by European partners;
- (d) by the exchange of programmes and reinforcing the export of European programmes throughout the world.
- (e) by encouraging private patronage.

*2. The commitment, faced with the growing commercialisation in the audiovisual sector, to:*

- (a) guarantee adequate financial means to the public service broadcasting organisations, so enabling them to fulfil the full range of their functions, including education, culture and programmes serving minority groups;
- (b) encourage television and radio stations - both private and public - to contribute directly or indirectly to the support of original production;
- (c) encourage public and private organisations to include in their services appropriate proportion of programmes originating outside the established broadcasting organisations;
- (d) encourage public and private organisations to give positive support to European works of quality;
- (e) promote education in the discriminating use of the media.

*3. To support:*

- (a) the protection of the diversity of information sources, as well as the diversity of languages, at the national and the European levels;
- (b) the guarantee of editorial independence in the private and public press and broadcasting organisations;
- (c) the role of local radio stations as instruments of service to the community, and of participation by the citizens;
- (d) the harmonisation of European legislation on copyright and related rights;
- (e) the definition of common criteria governing advertising and sponsorship in the media.

To this end, the Board of Governors of the European Cultural Foundation:

- taking account of its declaration of 29 April 1978 on "television and the free circulation of ideas";
- taking account of its eighth declaration of 7 June 1985 and of the intention expressed therein to promote communications on the environment, especially through television and other media;
- bearing in mind the designation of the year 1988 as the European year of film and television;

will reinforce the capability of its network of institutions and centres and in particular of the European Institute for the Media to:

- undertake research aimed at achieving the objectives set out in this Declaration;
- promote consultation about the media aims in this Declaration among the professional and the consumer interests in the press, radio and television in private and public sector organisations;
- develop, on the basis of such research and consultation, practical proposals for a coherent media policy in Europe;
- promote training courses and the exchange of staff responsible for programme production;
- award a European prize for work by radio and television producers at local and regional levels.

## EUROPE 2000: What kind of television?

### Summary and Recommendations

Extract from the report of the European Television Task Force  
(June 1988)

## Terms of Reference of the European Television Task Force

---

### The terms of reference established by the European Cultural Foundation and the European Institute for the Media in April 1987:

"Taking account of the terms of the Declaration of the Board of Governors of the European Cultural Foundation adopted on 30th May 1986, *Towards a Coherent Media Policy in Europe*<sup>1</sup>, of the proposals of the EC Commission, of the conclusions of the meeting of Ministers responsible for Communications held by the Council of Europe in December 1986, and other relevant activities in this field,

*The aims of the European Television Task Force are as follows:*

to consider and report upon the future structure and content of television receivable in more than one country in Europe by terrestrial transmission, satellite and cable, both by services originating in Europe and those originating elsewhere:

*And in particular to consider and report upon*

- (a) whether programme quality can and should be secured in the services which will be available to European audiences;
- (b) how such quality could be secured, whether by regulation at the European level and/or by other means;
- (c) the scope for co-operatively operated public services for Europe;
- (d) the impact of the use of video tapes on television viewing;
- (e) the impact of international transmissions on national services."<sup>2</sup>

1 See page 291

2 The European Cultural Foundation and the European Institute for the Media, document no. EIM/P/055, Manchester and Amsterdam, 4 September 1986

---

## **Chapter 1: Television in the Lives of the People**

### **Summary**

The importance of television in people's lives is no longer disputed: Europeans spend half their leisure time watching television. However much time is spent in front of it, television acts as a window opening out onto the whole world. For most people it is their main source of information and the strongest influence on the way they see world events. It also provides an unrivalled means of education and entertainment.

After a generation of relatively stable growth, television is now undergoing a more rapid phase of development. In the years to come, the majority of viewers will have a choice of between ten and twenty channels. These channels are likely to be less regulated but more international and commercial.

The European Television Task Force believes that this increase in television services could be a positive development in that it will increase the range of choice available to the viewer. Nevertheless, it is not without danger for the quality of the audiovisual system as a whole. The commercialisation of television could lead broadcasters to disregard their public and cultural responsibilities. Rather than improving the range of choices, the increase in the number of channels competing for the same audience could lead to a uniformly less ambitious programme output.

### **Recommendations**

1.1. National and European authorities should guarantee the freedom of distribution and reception throughout Europe of all television services originated in Europe, to the extent that they conform to the law of the country of origin and that they comply with the relevant European Directives and Conventions.

1.2. Commercial aims, in particular income from advertising and sponsorship, must be subordinate to programme provision. Standards governing the amount, form and content of advertising material must be established at the European level. They must be applied under public control in the country of origin by all broadcasters.

1.3. All broadcasters, public and private, must be aware of their accountability to the audience to which their programmes are directed, whether at the national or the European level.

## Chapter 2: The New Television Landscape

### Summary

#### *Changes in Broadcasting Technology*

The development of cable, the use of telecommunication satellites for television, the imminent arrival of direct broadcast satellites and the possibilities of encryption all represent a degree of technical development which is changing the shape of television.

Common technical standards are necessary to achieve a common market for television. National governments and electronic industries have a tendency to develop their own standards for satellite transmission systems, cable distribution, teletext systems and encryption methods providing conditional access to the various forms of pay-TV. This is potentially harmful and there is a need instead to promote European co-operation in this field, as is currently the case in a Eureka project on high definition television which brings together manufacturers and broadcasters from various European countries.

The use of fixed satellite services has altered the traditional concept of television. The authorisation, in most European countries, for individuals to instal their own aerials to receive transmissions from these satellites raises questions of compatibility with the regulations laid down by the International Telecommunications Union (particularly RR 960). These regulations lay particular emphasis on the principle of such services being confidential to particular recipients and they therefore need to be adapted to correspond with what is actually happening.

#### *Changes in Broadcast Structures*

In the majority of European countries, the monopolies held by the national public service broadcasters in the fields of transmission, programming and production have either disappeared completely or are in the process of doing so. The principle of competition in broadcasting is establishing itself to varying degrees in different countries, making the industry more complex and its regulation more difficult.

The Task Force believes that a "third way" for European television should be found as soon as possible. The new organisational framework should not resemble the former public service monopoly system, nor should it take the form of uncontrolled competition which is practised elsewhere in the world. The quest for a harmonised system embracing both public service and private broadcasters and general and thematic channels should aim to safeguard the general level of quality which European television, with all its imperfections, has given as an example to the world.

In these circumstances, the formation of substantial media organisations to develop multimedia strategies on an international level may be a necessary development to enable the European programme industry to take its proper place in the world market. However, care will have to be taken to ensure that the process of concentration does not lead to abuse of dominant positions, as this would invalidate the principle of open competition and could threaten political pluralism and cultural diversity.

## *Changes in Audience Behaviour*

The increase in the number of channels available, the growing use of video cassette recorders and the fact that many homes have several television sets, have led to a fragmentation of the audience. Viewing is done less collectively, programmes can be recorded and watched later, and viewers tend to be more ready to change channels: for example, they will quickly switch from one channel to another to avoid the advertisements ("zapping").

There is an increasing diversification in programming. In order to be able to offer advertisers particular audience exposure, broadcasters now compose their schedules around target audiences. This is particularly notable with "thematic channels" (variety, music, sport, films, children's TV, etc). But it is also evident in the so-called "general interest" channels which offer a wide variety of programmes.

## **Recommendations**

**2.1.** The developing competition in the field of transfrontier television must be set in a European framework which allows for the co-existence of both public and private broadcasting organisations, whether offering general or thematic services. This framework should also encourage original production reflecting European identity in all its diversity.

**2.2.** Free competition among television services must be accompanied by arrangements to ensure the continuing existence and development of national audiovisual creativity, particularly in the smaller countries.

**2.3.** It is essential to ensure that concentration of ownership and control does not interfere either with freedom of competition or with freedom of expression. The safeguards provided by Articles 85 and 86 of the Treaty of Rome, together with those deriving from Article 10 of the European Convention on Human Rights, must be reinforced by provisions to deal with:

- the abuse of dominant positions in the media;
- the conditions of access to major events;
- the permissible limits of cross-ownership in the media.

**2.4.** It is also necessary to guard against such a multiplication of general channels that they are unable to attract sufficient resources to achieve high standards and reasonable programme origination.

**2.5.** It is recommended that a single common standard for satellite broadcasting, capable of being developed into a standard for high definition television should be adopted throughout Europe. European manufacturers should accelerate the marketing of television sets able to receive signals from terrestrial transmitters, satellites and cable systems.

**2.6.** A common, or at least compatible, system of encryption should be developed to allow the reception throughout Europe of conditional access television services. These services should come under legal protection, at European level, against unauthorised reception.



2.7. The opportunities presented by technological developments must be used to offer the peoples of Europe a wide range of services and programmes in the language of their choice.

## Chapter 3: Quality in Television

### Summary

The concept of quality in television is not easy to define. However, certain minimum requirements regarding technical matters and programme content must be met for a television station to be regarded as having attained an acceptable level of quality.

The Task Force is agreed that the notion of quality should not be confused with that of high cultural value. Furthermore, the pursuit of quality can as well be achieved by private broadcasters as by public service ones.

Advertising revenue is currently an indispensable part of the funding of television. Over the past decades, a mixed system of licence fees and advertising revenue has been adopted in most European countries. The private services, which will be an integral part of the new audiovisual landscape, will have to rely on advertising and sponsorship for their livelihood unless they provide subscription services.

The presence of advertising should not in itself be regarded as automatically detracting from programme quality. But an excessive amount, bad distribution and placement in the programmes, and harmful content and presentation are all factors which do detract from quality. There should be clearly defined standards on all these matters and about sponsorship (see also Recommendation 1.2)

### Recommendations

3.1. A television service of high quality, whether general or thematic, should:

- respect human dignity and fundamental rights;
- respond to the interests of its audience, as well as presenting it with a wide view of the world at large and extending its horizons;
- include a substantial proportion of original material either produced or commissioned;
- produce its news programmes in a spirit of objectivity, independent of government or other interests;
- guarantee freedom of expression and encourage the free development of opinion reflective of the pluralist nature of society.

3.2. Broadcasting authorisations to public and private organisations, whether granted by national or European authorities, should require:

- professional competence;
- a sound financial base for their operations;
- a commitment to standards governing the content of programmes, in particular as regards racial discrimination, violence, taste and decency;
- compliance with current technical standards.

3.3. The public service broadcasting organisations must be assured of the resources necessary to provide and develop the full range of their services.

3.4. Terms and conditions should be applied to both national and transfrontier private broadcasters, taking into account the programme range they offer as well as the resources available to them, so as to ensure that all television organisations play an active part in audiovisual production.

3.5. The provisions of Article 6bis of the Berne Convention relative to the rights of authors should be reflected in national legislation in order to ensure respect for the integrity of artistic works, as well as in the interest of viewers.

## Chapter 4: A European Framework for Competition

### Summary

The possibility of transfrontier television, by means of satellite and or cable, gives rise to the need for a European regulatory framework. Sharing the same goal - the free circulation of television services throughout Europe -- the Commission of the European Community and the Council of Europe are aiming to establish such a framework. The Commission is working on a draft Directive and the Council of Europe on a proposed Convention. The legal bases, the scope and the purport of these two texts, which are currently under discussion at ministerial level, are different. However, it is desirable that the content of the two documents should converge as much as possible.

Restrictive legislation also exists regarding technical matters (e.g. the International Telecommunication Union regulations and the recommendations of the European Conference on Post and Telecommunications Administration), as do standards of practice set by the professional organisations (eg the European Broadcasting Union, the International Chamber of Commerce and the European Advertising Tripartite).

These rules and regulations contribute -- or will contribute -- towards the creation of a European framework for broadcasting. However, individually they cannot guarantee the kind of coherent overall European broadcasting policy which is outlined in the 9th Declaration of the Board of Governors of the European Cultural Foundation of 30 May 1986

### Recommendations

4.1. It is recommended that there should be compatibility between the draft Directive of the Commission of the European Communities and the Council of Europe's proposed European Convention on broadcasting across frontiers. Furthermore it is recommended that they should be brought into force to the extent that the measures and provisions are in accord with the general intention of this Report.

4.2. The principle of quotas for European programmes and original production should be adopted, at least temporarily. Whether calculated on the total of all broadcast programmes or only on the total of drama, quotas should be applied to television services irrespective of their legal status or sources of finance.<sup>1</sup>

1 Dr Peter Schiwy and Sir Ian Trethowan dissent from any proposal to impose quotas. Rather than imposing protectionist measures they consider the recommendations made in Paragraphs 5.1 to 5.11 adequate so as to ensure the development of a dynamic television production industry in Europe.

4.3. The proposed provisions of the draft Directive of the Commission of the European Communities that the promotion of audiovisual production and distribution should be extended to the Member States of the Council of Europe and EFTA on the basis of reciprocal agreements to be negotiated, should be adopted by Member States.

4.4. Legislation covering authors' rights and neighbouring rights should be reviewed and co-ordinated at the European level so as to allow artists, writers and performers to receive a fair share of the proceeds deriving from the expansion and internationalisation of broadcasting.

4.5. The proposal of the draft Directive of the European Communities to resolve the problems of copyrights in transfrontier television by negotiation among all interested parties (copyright organisations, producers, broadcasters and cable operators) and, in the absence of agreement, by arbitration in which the rights holders are represented, should be adopted by Member States.

4.6. It is desirable that the European Broadcasting Union (EBU) should include transfrontier broadcasters as members, in addition to the national broadcasters. In exchange for services offered by the EBU to these new members it should insist on the observance by them of the rules of professional conduct applicable to the existing EBU members.

## **Chapter 5: A Dynamic Television Programme Industry**

### **Summary**

The benefits which viewers can derive from the increase in the number of television channels available depend on the broadcasters' ability to offer a full and varied programme schedule. At the moment in Europe, although there has been a considerable increase in the number of programming hours, production is in a state of stagnation and in some areas, such as cinema films and television drama, it is actually decreasing. The frequent recourse to low budget programmes, repeats and imported programmes presents a serious threat to the quality of European television. European cultural identity is particularly at risk from the import of programmes from countries with advanced production technology such as the United States, Japan, Brazil and Australia. So too is Europe's trade balance: it is calculated that Europe's net deficit on the import and export of audiovisual programmes in 1986 was some 1 400 million ecu.

Europe is not lacking in creative talent or production capacity. In order to give them the chance to thrive, European and national authorities have an important role to play: they must take a series of measures of support, direct and indirect, to help the European audiovisual production industry.

### **Recommendations**

5.1. Measures of support for the development of European audiovisual production are an essential complement to the application of provisions to ensure the free movement across borders of television services.

5.2. Such measures of support should cover not only the production and co-production of audiovisual material but also its promotion, distribution and broadcasting throughout Europe. The improvement of the technical, cultural and economic conditions applying to language transfer should be given high priority.

5.3. The activities of the European Commission, undertaken in the context of the MEDIA project and in association with the appropriate professional groups, covering production and broadcast of audiovisual works and cinema films should be adequately funded to ensure their satisfactory realisation and development.

5.4. Resolution No.1 on the promotion of the European audiovisual works, adopted at the First European Ministerial Conference on Mass Media Policy of the Council of Europe on 9 and 10 December 1986 in Vienna, should be implemented.

5.5. The co-operation agreed in principle between the European Commission and the Council of Europe to co-ordinate their activities for the encouragement of the audiovisual industry must be given effective form.

5.6. The European Broadcasting Union should develop its initiatives in the co-production and distribution of original audiovisual material, in the reduction of obstacles to multilingual programmes, and in the professional training of creative and production staff.

5.7. All European countries should take part in the multilateral support arrangements for the co-production of films and for the programme industries launched under the name EURIMAGES and enjoying the patronage of the Council of Europe.

5.8. Existing mechanisms of direct support for cinema production in different countries should be maintained and extended to cover independent audiovisual production. These support mechanisms should preferably be financed by means of levies on either or both of the hardware or software sales of the communications industries at large, rather than by subsidy from public funds which is of its nature uncertain.

5.9. The following fiscal measures should be taken where they do not already exist:

- the establishment of tax allowances for investments in the audiovisual programme industry;
- the creation of investment funds allowing small investors to provide capital for the audiovisual industry;
- the approximation of legal and fiscal provisions to encourage co-production between partners in the European countries;
- the application to the film and television industries of value added tax within an agreed reduced range of rates.

5.10. The financing of the film industry should be assured by the increased participation of television in film production, as well as by efforts to maintain satisfactory levels of cinema attendance to which the careful scheduling of films on television can contribute.

5.11. Smaller countries and regions in which the audiovisual production industry is least developed should receive priority in any arrangement for the support of audiovisual industries. It is also desirable that the European Regional Development Fund should in the future give special consideration to support for the cultural industries in such countries and regions.

## Chapter 6: New European television services

### Summary

There is already a number of television services in Europe whose survival depends on the existence of a European public, whose geographic distribution does not correspond to national frontiers. These channels are already using various possibilities offered by fixed service satellites, cable networks and the growing number of individuals with their own receiving equipment. They all have different charters, different means of finance and different objectives. These services may be provided by public service organisations or private broadcasting companies, and they may be funded by contributions from national channels, subsidies, advertising revenue, sponsorship or subscription. Their objectives range from the dissemination throughout Europe of programmes in a particular language (e.g. TV5, 3-SAT, Super Channel and RAI-Uno), through the provision of general entertainment programmes (e.g. Sky Channel), to the provision of thematic channels for specific audiences (e.g. Filmnet, Screen Sport, Arts Channel, MTV Europe etc).

In areas where it is possible to receive either these services or channels from neighbouring countries, some audience does exist even if it is only marginal only. It should be noted, however, that some broadcasters (e.g. CLT and the Fininvest Group) prefer to base their European strategy on the provision of different channels for the various linguistic groups in Europe.

None of these transfrontier channels provides a truly European programme service. Problems such as translation, cultural differences and copyright present serious obstacles to the creation of a truly European channel. However, real European channels are needed for political, cultural and economic reasons. From a political point of view, such channels would serve to promote the current process of European integration. From a cultural point of view, they would encourage programme exchanges, a better understanding and good neighbourly relations among Europeans. From an economic point of view, they could provide significant financial returns — especially in the case of thematic channels — as they would have access to a potential audience of 125 million homes and 350 million individuals.

### Recommendations

6.1. Multilingual European television services working in the public interest should be established. These services should be primarily concerned with high quality programmes, drawing on the production resources of several countries as well as with a European news service.

6.2. A European news service could be operated as a specialised multilingual channel. Alternatively such a European news service should be progressively integrated in the general national or European television services.

6.3. The funding for such European services working in the public interest could come from national licence revenues, from national television organisations, and by direct grants from governments and/or European institutions.

## Chapter 7. A European Television Forum

### Summary

The new European television landscape requires new structures suitable to handle the issues posed by its internationalisation and growing commercialisation. Such structures could be built onto existing ones, or be created from scratch in accordance with the new requirements.

One of the most urgent needs is the creation of an effective organisation for handling harmonious competition which we have called the "third way". If the broadcasters themselves can establish such arrangements voluntarily, there will be less need for official regulation. As things stand, the creation of a European Television Authority does not appear possible at present, given the many national differences in this field. So the most feasible solution appears to be the creation of a forum for debate and interaction among the different elements in European television — a European Television Forum.

### Recommendations

7.1. The evidence assembled in this Report has convinced the European Television Task Force of the need for a European body to promote the harmonious and coherent development of television in Europe.

7.2. Having considered a number of possible models for such a body, the Task Force recommends the establishment of a European Television Forum.

7.3. This Forum should be a non-governmental body whose membership should be representative of the main interests concerned with the development of European television.

7.4. The initial function of the Forum will be to promote the implementation of the recommendations made in this Report and to pursue the public and professional debate on the structure, content, quality and impact of transfrontier television in Europe.

**L I S T   O F   P A R T I C I P A N T S**



ADINOLFI Gaetano, Vice-Chairman of ECTVY; Deputy Secretary General of the Council of Europe, BP 431 R6 (F) 67006 Strasbourg Cedex

AMENGUAL Michel, Secretary of URTI (Université radiophonique et télévisuelle internationale) 116, Avenue du Président Kennedy (F) 75116 Paris

AMICI Maurizio, Centro Studi per l'Evoluzione Umana, Viale Tor di Quinto (I) 00191 Roma

ANCAIANI-SIBIO Maria Teresa, writer, Via dei Colli, 7 (I) Roma

BARBABELLA Raimondo Franco, Mayor of Orvieto, Comune di Orvieto, Via Garibaldi (I) 05018 Orvieto

BAUMEL Jacques, MP, Assemblée Nationale (F) 75355 Paris Services publics 07

BAUWENS Jan, Director of Programming, (RTBF) Nederlandse Uitzendingen, A. Reyerslaan, 52 (B) 1040 Brussel

BAYRAMOGLU Aysea, Turkish broadcasting and TV, Turkiye Radyo Televizyon Kumuru (TRT) Nevzat Tandogan Caddesi 2 (TR) Kavaklidere/Ankara

BAZANT Jaroslav, Director of Telexport, TV Czechoslovakia, Gorkého nám. 29-30 (CZ) 111 50 Praha 1

BECQUEMONT Daniel, Association for Cinema Translation, 28, rue du Petit Musc (F) 75004 Paris

BELLAG Lothar, Chairman of the Association of Film makers, Rosentaler Strasse, 39 (GDR) 1020 Berlin

BELLOD, Spanish broadcasting and TV, RTVE, Prado del Rey (E) 28023 Madrid

BERBEN Peter, MP, Vrijheidsstraat 18 (B) 3580 Neerpelt

BERTI Gian Luigi, Secretary of the National ECTVY Committee, Via Tana, 47031 San Marino, Republic of San Marino

BETTINGER Sven-Claude, Press Correspondant of Südwestfunk in Belgium 132, avenue Albert (B) 1060 Brussels

BIEFNOT Yvon, MP, Rue d'Hornu, 85 (B) 7200 Wasmes

BLIN Bernard, Lecturer on international communication, Chef du Dépt des Affaires internationales, Sce juridique et technique de l'information du Premier Ministre, 69, rue de Varenne (F) 75007 Paris

BOKOR Laszlo, Member of the Hungarian National Assembly, MOVIH, Könyves Kálmán krt 13 (H) 1097 Budapest

BOSMANS Félicien, MP, H. Vanhouchestraat 36 (B) 1600 Sint-Pieters-Leeuw

BOSMANS Jozef, MP, Ernest Jouretlaan 36 (B) 2520 Edegem

BRAUN Ernesto, European Union of Broadcasting (UER) Piazza Munte Grappa, 4 (I) Roma

BUCCI Moreno, Standing Conference on Local and Regional Authorities of Europe (Council of Europe), Q.re Allende, 7 (I) 55049 Viareggio

CACCIA Paolo, MP, Camera dei Deputati (I) 00100 Roma

CANDELA Fuensante, Commission of the European Community, DG Information, Communication, 200, rue de la Loi (B) 1040 Brussels

CARAEL Paule, Audiovisual Direction, French Speaking Community of Belgium 4, Galerie Ravenstein (B) 1000 Brussels

CARPINELLI Carlo, Orvieto Municipality, Via Garibaldi (I) 05018 Orvieto

CASTEDO ALVAREZ Fernando, MP, Bajo A (E) Madrid

CEM Ismail, MP, T.B.M.M. (TR) Ankara

COLUMBERG Dumeni, MP, (CH) Disentis/Muster, Chischlium

CONCEIÇÃO Fernando, MP, R. Carlos Malheiros Dias, 655 (P) 4800 Guimaraes

CONTESSA Giuseppe, Ministry of Telecommunications, Cabinet du Ministre, Viale America (I) 00100 Roma

COPPENS René, Secretary, Council of the Dutch Speaking Community of Belgium, Van Overbekelaan 198 Postbus 10 (B) 1080 Brussels

CORREA João, Secretary General, European Federation of Audiovisual Film-makers (FERA), Avenue Everard, 55 (B) 1190 Brussels

CORNU Jean-François, Association for Cinema Translation, 6, boulevard de la Liberté (F) 92320 Châtillon

COUCKE Victor, "Vision without Borders", 141, Kasteeldreef (B) 2230 Schilde

DE BEUL André, MP, Frans Nagelsplein 18 (B) 2610 Wilrijk

DE DECKER Armand, MP, Avenue P.E. Janson 3A, Bte 2 (B) 1050 Brussels

DEGAND Claude, Coordinator, former Member of the French National Centre of Cinematography, (CNC) 16, Parc de Noailles (F) 78100 St Germain en Laye

DERYCKE Erik, MP, J. Duthoystraat 39 (B) 8790 Waregem

DONNER Jörn, MP, Chairman of the Finnish Film Institute, Pohjoisranta 12 (SF) 00170 Helsinki

DUVAL Robin, Chief-Assistant Television, IBA, 70, Brompton Road (GB) London SW3 1EY

ERNST Gustav, Script-writer, Member of the Austrian Fund for Film Development, Plunkergasse 3-5 (A) 1150 Vienna

ERTAN Yüce, Deputy Head TV Departement, Turkiye Radyo Televizyon Kumuru (TRT), Nevzat Tandogan Caddesi 2 (TR) Kavaklıdere/Ankara

ESTEVEVES Antonio, MP, Praça da Republica 52-1º Esq. F. (P) 8500 Portimao

FICHERA Massimo, Deputy Director General, Italian TV (RAI), 14, Viale Mazzini (I) 00195 Roma

FIORILLO Letizia, Council for Cultural Cooperation (Council of Europe) Ministry for Foreign Affairs, Dir. Gén. rel. culturelles, Uff. II, Palazzo della Farnesina (I) 00100 Roma

FLIPO Emmanuel, Secretary of the Executive Committee, International Council for Film and Television (CICT), 1, rue Miollis (F) 75732 Paris Cedex 15

GAJOS Jack, Delegate of FEMIS (Fondation européenne des métiers de l'image et du son) 13, avenue du Président Wilson (F) 75116 Paris

GAMALERI Gianpiero, Director of Documentation, Italian TV (RAI), Via Col. di Lana, 8I (I) 00195 Roma

GAMBETTI Giacomo, Director of Programming DSE, Italian TV (RAI), Via Mazzini 14 (I) 00195 Roma

GAUTRON Renée, ECTVY Secretariat

GIRARDINO Enrico, Deputy Director General, Italian TV (RAI), Via Mazzini 14 (I) 00195 Roma

GIRARDOT Jeanne, Association for the development of cultural video in Europe and Delegate to Unesco, 18, avenue Debasseux (F) 78150 Le Chesnay

GRANT Gérard, Deputy Director, Maxwell Media, 26, rue du Sentier (F) 75002 Paris

GOVAERT Serge, First Counsellor, French Speaking Community of Belgium, Rue de la Loi, 6 (B) 1000 Brussels

GREBER Charles, Director of Foreign Affairs and Communication, FR3, OFRT, 56, rue Jacob (F) 75006 Paris

HADELN Moritz de, Director of the Berlin International Film Festival Case Postale 8 (CH) 1196 Gland/Nyon

HAMMARBACKEN Britta, MP, Samsala (S) 694 00 Hallsberg

HERDE Klaus, National Committee for Television, c/o Mr Adameck, Rudower Chaussée, 3 (GDR) 1199 Berlin-Adlershof

HOFFMANN Rev. Father Karlheinz, Under-Secretary of the Pontifical Committee for Social Communication and National ECTVY Committee of the Holy See Palazzo San Carlo (I) 00120 Cité du Vatican

HOFMANN Heinz, MP, Member of the Association for Cultural Action, Volkshammer der Deutschen Demokratischen Republik (GDR) Berlin

HÖRMANN Otto, Head of Information on East European countries, ORF, Würzburggasse 30 (A) 1136 Vienna

HORN Alfred, MEP, Arc-en-ciel Group, Bundeshaus, HT 218D (D) 5300 Bonn 12

IMHAUS Patrick, Expert, ECTVY Secretariat

JESSEL Toby, MP, House of Commons (GB) London SW1A 0AA

JUNG Louis, MP, President of the Parliamentary Assembly of the Council of Europe (F) 67006 Strasbourg

JUNQUEIRO Raül Manuel, MP, Chairman of the Sub-Committee on Science and Technology, Palacio S. Bento (P) 1296 Lisbon

JUSZEL Bela, Director of International Relations, Magyar TV, Szabadsag Tér 17 (H) Budapest

KANOCZ Stephen, BBC Officer, UK National ECTVY Committee, 116A Melrose Avenue (GB) London NW2 4JX

KEZDI-KOVACS Zsolt, Film-maker, Association of Hungarian Film-makers, Dániel u. 22 (H) 1125 Budapest

KERESZTESSY Alexandre J, RTBF-TV, Local 3P 14, 52, Boulevard Reyers (B) 1040 Brussels

KÖVARI Tamás, film-maker and producer, Hungarian TV, Kisgömb u. 17 (H) 1137 Budapest

LACKSCHEWITZ Klaus, Head of ARD Film Programming, Bertramstrasse 8 (D) 6000 Frankfurt 1

LASO Gregory, Ministry of Relations with the Cortès, Ayala, 5 (E) 28001 Madrid

LEVY Jiri, Slovene Film, Jindrisska 34 (CZ) 11206 Prague 1

LILENSZTEIN Mrs, audiovisual manager for the exhibition "30 ans d'archéologie en France", Ministry of Culture, 8, rue Scribe (F) 75009 Paris

LORETO Angelamaria, Centro Studi per l'Evoluzione Umana, Viale Tor di Quinto (I) 00191 Roma

LUCIRI Pierre, Head of Dept for Cultural Affairs and Unesco, Federal Department of Foreign Affairs (CH) 3003 Bern

LUGOSSY Laszlo, Film-maker, Association of Hungarian Film-makers, Gorkij Faszor, 38 (H) Budapest VI

MALLET Yvette, Director of Programming and Communication, ECTVY Secretariat

MANCA Enrico, President of the Italian TV (RAI), 14, Viale Mazzini (I) 00195 Roma

MARX József, Director of the Hungarian Film Institute, 33 Damjanich (H) Budapest 1071

MASSARO Gianni, General Rapporteur, Vice-Chairman of the Committee on Film Industry of the European Community (CICCE), Via Aureliana 63 (I) 00187 Roma

MICHALEK Boleslaw, Film critic, Association of Polish Film-makers,  
Al. Jerozolimskie, 101 (P) 02011 Warsaw

MIKHALKOVITCH Valentin, Film critic, Association of Russian Film-makers,  
Sojuz Kinematografistov, ul. Vostreuhina, m.6, corp.2, ap. 39  
(USSR) Moscow

MINGARELLI Pier Luigi, Assessore alla cultura della Regione dell'Umbria

MIRALLES DE IMPERIAL Augustin, Deputy-Director General for activities on  
social communication, Ministry for Relations with the Cortès, Ayala 5  
(E) 28001 Madrid

MISTRİK Milos, Ministry of Culture and Slovene Academy of Sciences,  
Umenovedny ustav SAV, Fajnorovo nàbr. 7 (CZ) 813 64 Bratislava

MONFILS Philippe, MP, Rue du Vieux Mayeur, 42 (B) 4000 Liège

MORF Doris, MP, Chairman of the Parliamentary Assembly  
Sub-Committee on Media, Limmastrasse 182 (CH) 8005 Zurich

MOZZILLO E., Dirigente, Italian TV (RAI), Viale Mazzini, 14 (I) 00195 Roma

MÜLLER Günther, MP, Bruckbach 72 (D) 8382 Arnstorf

NAPOLITANO Riccardo, Federazione italiana circoli del cinema (FICC)  
Piazza del Caprettari 70 (I) 00186 Roma

NATOLI Dario, Dirigente, Italian TV (RAI), Viale Mazzini 14 (I) 00195 Roma

NICOLAS Marc, Head of the Information and Studies Department, National  
Centre of Cinematography (CNC), 12, rue de Lübeck (F) 75784 Paris Cedex 16

NUÑEZ ENCABO Manuel, MP, Urb. Montepincipe, 14, Boadilla del Monte  
(E) 28660 Madrid

OLIVIER Laurent, Commissaire of the Exhibition "30 ans d'archéologie en  
France", Ministry of Culture, 8 rue Scribe (F) 75009 Paris

OLIVETTI Cristina, Journalist, Strada Siano 5 (I) 05020 Amelia

ÖZARSLAN İsmet, MP, Umut Sokak No 17/19, Umut Apt. (TR) Kurtulus/Ankara

PACK Doris, MP, Vice-Chairman of the Committee on Culture and Education,  
An der weissen Eiche (D) 6601 Saarbrücken-Bübingen

PAPESCHI Luciana, Centro Studi per l'Evoluzione Umana, Viale Tor di  
Quinto (I) 00191 Roma

PARISI F., MP, Camera dei Deputati, (I) 00100 Roma

PARRY Robert, MP, House of Commons (GB) London SW1A 0AA

PASKALJEVIC, Film-maker, Takovska 22 (YU) 1100 Belgrade

PAVLIC Breda, Division of free flow of information and communication  
policies, Unesco, 7, Place de Fontenoy (F) 75700 Paris

PAWLICKI Maciej, Film critic, ul. Dembowskiego 23 m. 24,  
(P) 02-784 Warsaw

PILLARDY Roman E., Marschal of the Diet of the People's Republic of Poland  
(P) Warsaw

POWER Patrick, MP, Caragh, Baas, Co. Kildare, Ireland

PUIG Lluís Maria de, MP, Vice-Chairman of the Committee on  
Culture and Education, Juli Garreta 4, 2º2, (E) 17006 Gerona

QUEYRANNE Jean-Jack, MP, Assemblée Nationale (F) 75355 Paris Services  
publics 07

RAUTI Pino, MP, Camera dei Deputati (I) 00100 Roma

RICCIARELLI Marina, Istituto per la Storia, Via Baglioni, 24  
(I) 06100 Perugia

RIPA DI MEANA Carlo, Member of the Commission of the European Communities  
200, rue de la Loi (B) 1049 Brussels

ROBERTS Tom, Freelance TV Journalist, Panoptic, 73, Great Titchfield Street  
(GB) London W1P 7FN

ROMAN Rafael, MP, Paseo Marítimo, 1, (E) 11010 Cadiz

SALAFIA Antonio, European Space Agency, (ESRIN) (I) 00044 Frascati

SANDEN Piet van der, MP, Breebartlaan 5, (NL) 2285 RM Rijswijk

SANI Massimo, Film-maker, FERA, ANAC, Via Carlo Dolci 3  
(I) 00197 Roma

SANTOS PEREIRA Carlos, Journalist, "O Expresso", Rua Duque 2 Palmela, 37  
(P) 1296 Lisbon Codex

SCHLEGEL Hans Joachim, Film historian, Goltzstrasse 35 (D) 1000 Berlin 30

SCHÖNBECK Joachim, Counsellor to the Minister, Ministry of Foreign Affairs,  
Im Tannenwinkel 28 (D) 5330 Königswinter

SHELTON William, MP, House of Commons (GB) London SW1A 0AA

SIN Adrien, "Vision without Border", Signal 72 (CH) 2067 Chaumont

SOELL Hartmut, MP, Bundeshaus (D) 5300 Bonn 12

SOS Agnes, Hungarian Television (MTV), Magyar Televiziò  
Szabadsàg tér 17 (H) 1051 Budapest

SPITELLA Giorgio, MP, Vice-Chancellor of the Perugia University, Camera dei  
Deputati (I) 00100 Roma

STADTRUCKER Ivan, Literary Director, Czech Actors' Union,  
SVAZ Ceskoslovenskych, Jiráskova 3 (CZ) 81001 Bratislava

STRZALKOWSKA Irena, Head of the Bureau for External Relations,  
Association of Polish Film-makers, Krakowskie Przedmiescie 21/23  
(P) 00-071 Warsaw

SZILAGYI Zsuzsa, Hungarian Television (MTV), Szabadàg tèr 17,  
(H) 1810 Budapest

TEMPEST Alastair C., European Advertising Tripartite,  
28, Av. du Barbeau (B) 1160 Bruxelles

TOHAK Annette, WRD, Adolfstrasse, 81 (D) 5300 Bonn

TRIMARCHI Michele, Centro Studi per l'Evoluzione Umana, Viale Tor di  
Quinto (I) 00191 Roma

TRULLI Domenico, Director of Arteuropa, Italian Association for Film  
Culture, Via Villa Albani 8 (I) 00198 Roma

TUMMERS Nic, MP, Chairman of the Committee on Culture and Education,  
Schoolstraat (NL) 6411 CL Heerlen

VALTER Gérard, National Centre of Cinematography (CNC),  
Chairman of the Committee of Governmental Experts on Cinema of the  
Council for Cultural Cooperation (Council of Europe),  
12, rue de Lübeck (F) 75016 Paris

VANHORENBEEK Luk, MP, Vredeplein 3 (B) 3040 Korbeek-Lo (Bierbeek)

VAN PEEL Mark, MP, Prosper Van Langendonckstraat, 35  
(B) 2050 Antwerpen

VAN RIJ Cees, Lawyer, c/o Oppenheimer Wolff & Donnelly, Avenue Louise 250,  
Box 31B - 1050 Brussels

VAN ROMPAEY Hugo, MP, Meerhoutseweg 39 (B) 2440 Geel

VEIL Simone, MEP, President of ECTVY, 200, Avenue de la Loi  
(B) 1049 Brussels

VERPOORTEN Charles, Way Press International, 1, rue Montoyer  
(B) Brussels

WEBER Raymond, Director of cultural relations, Ministry of Culture,  
and Luxembourg National ECTVY Committee, 19-21, rue Goethe  
(L) 1637 Luxembourg

WIBOM Anna-Lena, Director, Swedish Film Institute, Box 27 126  
(S) 102 52 Stockholm

ZANUSSI Krzysztof, Film-maker, ul. Kaniowska 114 (P) 01-529 Warsaw

ZVEREVA-KOZHINA Maria, Script-writer, Vice-Chairman of KIWI,  
Association of Russian Film-makers, Sojuz Kinematografistov,  
ul. B. Pirogowskaja m.53/55, ap. 177 (USSR) Moscow

ZIRIZZOTTI Susanna, Vice-Chairman of FICC (Federazione Italiana Circoli del  
Cinema) Piazza del Caprettari, 70 (I) 00186 Roma



Secretariat

- Council of Europe

CASTENETTO Gian Paolo, Head of Division,  
LEIJON Eric, Head of the Private Office of the President of the Assembly  
GRAYSON Christopher, Secretary to the Committee on Culture and  
Education  
ARY Joao,  
RADZIWILL Sabine,  
BAUER Francine,  
SCHERRER Anne-Marie  
NOTHIS Anne-Marie

Tel. 88 61 49 61 - Telex EUR 870 943 F - Telecopy 88 36 70 57

OFFICIAL REPORT OF THE PARLIAMENTARY ASSEMBLY DEBATE  
(2 February 1989)

---

The PRESIDENT.- The first order of the day is the presentation by Mrs Morf of the report from the Committee on Culture and Education on East-West cinema and television (Doc. 5997), debate and vote on the draft recommendation contained in Doc. 5997.

The list of speakers closed at the end of last night's sitting. Seven names are on the list.

...

I call Mrs Morf. I suppose that she will speak for about 15 minutes.

Mrs MORF (Switzerland) (Translation).- With the constantly lengthening range of the media, audiovisual developments have become one of the most important subjects for European cultural policy. It is obvious that East-West relations are also involved, and in this context the Council of Europe, with its 22 (soon 23) member states, has a significant part to play.

The Sub-Committee on Media Questions, followed by the Committee on Culture and Education, undertook to examine the possibilities, with their related problems, for closer and more effective co-operation between Eastern and Western Europe over mass media questions.

The outcome was a colloquy, held at Orvieto in October 1988, for experts, politicians and Senior Officials from the East and from the West, as a contribution by the Council of Europe to European Cinema and Television Year, which we are conducting jointly with the European Community.

Orvieto is an ancient Italian city, perched on an Umbrian hill-top. But for all its beauty and hospitality, especially when we were there in October, I can assure you that we spent three strenuous days of highly intensive work.

For me, and probably for others, the concentrated discussions in the Orvieto Town Hall - which, unlike our Chamber here, was full often to overflowing - are memorable as one of the most highly interesting of all the Council of Europe colloquies.

Some of the discussions were tensely dramatic, not to say theatrical. They started on a sceptical note, with misunderstandings often due to a totally different vocabulary; there were frustrations arising out of well-intended but wrongly understood wishes and demands; chauvinistic outbursts on both the Eastern and the Western sides also inflamed the atmosphere.

And then gradually, people began talking to each other, or at least no longer talking against each other.

On the last day, after the impressive keynote addresses by our Chairman Jung, the President of the Television Year Simone Weil, and the European Community Commissioner for Cultural Affairs, Ripa di Meana, I received such a wealth of proposals that it was no easy task to summarise them and prepare them for subsequent processing.

In my report, I have arranged these collected proposals in five roughly defined groups or baskets.

One: The first basket covers the desire for readiness to reach an understanding, for example through further colloquies on specific subjects, as well as tele-bridges, the dubbing and subtitling of films, the exchange of small newsreel teams.

Two: The second basket is concerned with the exchange of information, for instance processing of statistics, access to archives, survey of legislation on the media.

Three: The education basket includes educational programmes such as tele-universities and adult education by television, as well as the exchange of film and TV producers for further training; it also covers education in a literate approach to television, the appreciation of cultural and informative messages as opposed to concentration on the sale of detergents or the viewing of pornographic strips and scenes of violence.

Four: The fourth basket is concerned with production and co-production possibilities such as the "Eurimages" project sponsored by the Council of Europe and already adopted by 14 member countries.

Five: The last basket is about general cultural policy in relation to copyright law and questions concerning the Cultural Convention, such as accession to that convention and other Council of Europe agreements in the mass media field.

In presenting this broad outline, it is now important not to be misunderstood, as can happen very easily when dealing with these subjects. I should therefore like to lay great emphasis on the following points:

In the first place, the enumeration in my report is essentially a purely pragmatic collection of projects which are possible, or which might be made possible, or which ought to be made possible.

Secondly, it should be clear to everyone that it is not for the Council of Europe to follow up these possibilities or to put them into practice later on, in other words to become a sort of service industry in this field.

Thirdly, our committee is aware that there are organisations such as EBU, Eurovision, OIRT, Intervision, specialised film and television organisations and adult education organisations - to mention only a few - which have been dealing for some time with East-West co-operation and are hence better qualified in their own field. Many of them, indeed, have already been helping us in the preparation and proceedings of the Orvieto Colloquy.

But the Council of Europe - at least it seems to me - has the credit of having brought people from the East and the West together at Orvieto. And not only that: it has persuaded them to talk together with the utmost good will so that there are good prospects for the future, provided of course that the enthusiasm which finally surfaced at Orvieto is maintained and receives our continued support.

At all events, it is obvious to the Committee on Culture and Education that we must follow up some of the promising proposals and help to put them into practice. Accordingly, we are glad that our new member state, San Marino, has offered the committee, as one of the last events of Cinema and Television Year, to hold a colloquy in San Marino on the realisation of these projects.

The Committee of Ministers recently noted that practical co-operation already exists with a number of East European states, for instance in the matter of educational and linguistic research, cultural itineraries or the network of European cultural centres. The 83rd Session of the CSCE was also mentioned in this context, in connection both with human rights and cultural matters and with the European Cultural Convention.

The Committee on Culture and Education now finds it appropriate to request the Committee of Ministers to consider the feasibility of permanent East-West co-operation in the field of audiovisual media and - precisely in relation to our Cultural Convention - to make suggestions as to where the machinery of such co-operation should be located in order to produce the best practical results. That request is also embodied in our recommendation, which we ask you to transmit to the Committee of Ministers.

Mr GALE (United Kingdom).- I begin by formally congratulating Mrs Morf and the committee on the enormous amount of work that has gone into this report. It is a subject of fairly intense interest throughout Europe and indeed the world. There is a slight danger - I am not sure really that it is a danger - that this debate may become an extension of the one held yesterday on transfrontier broadcasting, because inevitably there is a considerable crossover in the matters contained in the report of this committee and the issues discussed yesterday.

Increasingly, cinema to most people now means television, and increasingly audio-visual means television, although, of course, it embraces cinema and video recording and interactive video and all that goes with that. It is particularly pleasing to find a report that highlights the positive aspects and contribution of transfrontier and audio-visual communication. We heard yesterday, rightly in that context, a great deal about the adverse aspects and potential of satellite broadcasting. I referred to the dangers of international transmission of sedition, pornography and violence. However, it is right that we should here highlight the other potential, the real potential and the greater one, for education, for exchange of culture, of language, of art, of all the good things that nations have to share with each other.

I want to refer historically, although briefly, to the United Kingdom experience. In her report and recommendations Mrs Morf mentions the role of the state. Our experience has been that the state should take a step back from interference in the production of audio-visual material. There was a time in the United Kingdom when we

had a measure called the Eadie levy, which was designed to stimulate cinema film production. It dated back to the heyday of the cinema, when there was no television and cinema was a major form of entertainment. Basically the Eadie levy was, to put it at its crudest, a tax on backsides on seats - a sum of money paid on each ticket sold in the cinema which went into a pot and was redistributed to attempt to stimulate domestic film production.

It is fair to say that it had its day, and in its heyday it was at least partly successful. With declining cinema audiences there came a point when it was simply a tax on the cinema proprietor, and it made life for those whose lives were already commercially pretty difficult even harder. During the proceedings on the Films Bill, on which committee I sat in the House of Commons some three years ago we abolished the Eadie levy.

There was a suggestion at that time, and I have to say that I was one of its proponents, that we should replace it with a levy on films shown on television, because there was a strong feeling that, increasingly, television was exploiting the archives of material produced by others while putting nothing back in for its use. It seemed to some of us that that was wrong. With hindsight I believe that I was wrong to support that course. However, it had a salutary effect. The effect of that threat was that television companies within the United Kingdom established their own film companies and commissioned much more independent television film production. The result of that has been that we now have a thriving television film industry in the United Kingdom making excellent material which is exported worldwide.

The independent production sector in the United Kingdom has also received a shot in the arm and I think that it is fair to say that it is doing, in most cases, extremely well.

I mention that in the context of this report because Mrs Morf refers, again rightly, to the imbalance in the traffic between East and West and clearly looks to ways of redressing the balance. I suggest that perhaps the way forward may be through co-production, through the kind of co-production that exists in the United Kingdom between television companies and industry or television companies within the United Kingdom and companies elsewhere. We already co-produce with America and Australia.

There have been one or two co-productions with Iron Curtain countries, particularly on cartoons, where it is fair to say that some of the Iron Curtain countries are pre-eminent. I would have thought that, rather than state intervention, that is the more practical and possible way forward. I would like to think that it might be possible to encourage without interference that kind of co-operative venture.

I also believe that it is very important, when dealing with Iron Curtain countries, to pay considerable attention to copyright. We know that in the past there have been grave infringements of copyright by some East European countries. If we are to protect our writers and artistes and, indeed, their writers and artistes, and ensure that those whose work is being used - exploited if you like - receive their just rewards, we must pay attention to copyright.

I should like to address myself to another aspect which stems directly from a committee meeting which I attended this morning. The Committee on Parliamentary and Public Relations has been addressing itself to the manner in which the Council of Europe portrays its image throughout Europe and the world. There is no secret about the general feeling in the Assembly that perhaps we do not command the attention of the world's press as we should. The person who has done most work in the committee is Peter Büchner who has produced a report that will come before the Assembly in due course. We have been looking at ways in which we can improve our news services.

Mrs Morf, in her report, makes a number of suggestions. I like to think that it might be possible, as a first practical step towards the use of audio-visual co-operation in East-West communications, to address ourselves here and now to the manner in which we convey the messages from this building, not only to Western Europe but to the East.

Increasingly, the cultural effects of transfrontier television will be felt through news and current affairs. Art, cinema, entertainment and even game shows, will play a part in transfrontier television, but I believe that news will lead the way. The news services provided by the Council of Europe are woefully inadequate to meet the needs of a growing transfrontier television market. We must address ourselves seriously to East-West communications. I have but one criticism of the report - a glaring omission. It says nothing about the way in which we portray our image to the world.

Mr SOELL (Federal Republic of Germany) (Translation).- I should like to thank the Rapporteur, Mrs Morf, for her very lucid report. Her description of the sceptical atmosphere pervading the initial discussion at Orvieto was as good as her summary of the provisional results that subsequently emerged from the colloquy.

At first the discussion seemed to set out from different premises: on the Western side film-makers, authors, journalists and parliamentarians stressed the dangers of cultural illiteracy, the debasement of standards under the influence of extra-European media industries, copyright problems and increasing audiovisual piracy; the younger participants, in particular, from Eastern Europe complained of persistent ideological distortion and censorship, but were also concerned about the financial problems bound up with the shortage of foreign currency in Eastern Europe for many productions and the consequent obstacles to increased exchanges between East and West.

Emphasis is placed in the report and the draft recommendation on the necessity for genuine co-production. At Orvieto, East European participants justly objected that Western producers increasingly favoured forms of co-production which were not genuine. In other words, they exploit the lower costs in Eastern Europe without involving East European producers, artists or authors. As a result the development of domestic production is inhibited in some East European countries without any direct counterpart in the shape of an inflow of foreign currency or an indirect counterpart in the form of a chance to work in Western Europe. It would be most regrettable if

such bogus co-operation were to destroy the chances for valuable contributions from East European productions such as the imaginative films for children and teenagers from Czechoslovakia, film versions of great literature from Poland or documentaries concerned with regional culture or environment problems. These last, in particular, reflect a growing ecological awareness in the last few years.

The facilities for financial assistance first provided by "Eurimages" for genuine co-productions should be extended in the light of these problems.

We welcome the initiative of the French Government which, at the EEC Summit in Rhodes in December 1988, made eight practical proposals for expansion of the Eureka audiovisual research programme and intends to invite East European countries to the conference planned for next spring in Paris to examine that question. We support that invitation and its implications.

This first pan-European colloquy on audiovisual media at Orvieto has made it clear that this field is particularly suited to co-operation between East and West. Despite differences in political and economic systems, there is a community of interest in many spheres: the maintenance of qualitative standards, the encouragement of artistic enterprise, the elimination of one-sided economic or ideological interests, the further development of technologies applied to the cultural needs of mankind and the opportunities offered by the new media in the fields of scientific knowledge and adult education.

The Council of Europe, and particularly the Parliamentary Assembly, can acquire an added influence in the field of East-West co-operation, especially if they adopt the methods and forms indicated in the report and draft recommendation and the informal means of co-operation proposed by the Committee on Relations with European Non-Member Countries in its report of 9 January 1989, which is now before the Assembly. Just because this debate over co-operation with East European countries in this and other fields has been going on in plenary session here for about a year and a half, I should like to lay special stress on this report and its findings. I hope that the proposals made in this report at the prompting of our colleague Peter Sager will also be endorsed by the Assembly.

Mr NUÑEZ (Spain) (interpretation) said that it was clear that cinema and television could be used as a tool for promoting further co-operation between democratic and Eastern Europe. Frontiers between East and West still existed, especially in the field of human rights, and more flexible ways of breaking down those frontiers were needed.

Both East and West Europe had broadly the same cultural background. New proposals based on the premise of the freedom of the individual artist and producer were put forward at Orvieto. He advocated a range of possible means of improving audiovisual media; the exchange of technical know-how; the exchange of teachers; the application of audiovisual techniques in education; and distance learning. The Council of Europe could be very positive in promoting these concepts and could use the Open University as an example in establishing a European university network. Groups of universities could be involved in programme production and in the dissemination of scientific programmes throughout Europe. It was important to publicise such schemes and to involve the countries of Eastern Europe.



The Eurimages Project was discussed in Orvieto and certain countries had combined in the joint funding of television productions. That was important because cinema and television could be used to overcome political and psychological barriers. There was a need, however, to have regard for the question of human rights. In concluding, he emphasised the importance of the report, not only for the Council of Europe but for Europe as a whole, both East and West. He congratulated Mrs Morf on her excellent report.

Mr SAGER (Switzerland) (Translation).- The occasion of Orvieto is one of the most significant signs of the change that has come over Eastern Europe. Yet the fact of representatives of Western and Eastern Europe sitting around the same table to talk about co-operation in the audiovisual field has not the inevitability that might be expected four years after the accession of the Soviet General Secretary.

It must be remembered that transfrontier communication is liable to undermine the foundations of a totalitarian dictatorship and is not appreciated by the censors in closed societies. It is all the more gratifying not only that this initial contact has been made but that it is going to be continued.

Meanwhile, we should not expect the world of tomorrow to find its salvation in the electronic media, for they confer not only new possibilities but also power on people; and power can corrupt, if it is not controlled. We have different problems to deal with in Western and Eastern Europe: excessive freedom of the press on our side, excessive lack of freedom on the other. Discussion of these problems across what was recently known as the iron curtain can only further mutual understanding, helping to bring partners closer together and thus approach a golden mean.

The desire for mutual understanding belongs to the first basket of proposals presented by the Rapporteur in her concise, meaty and altogether admirable report. The second basket is concerned with improving the exchange of information, the third with a better appreciation of training and further education potential, a matter just emphasised by Mr Nunez. Then the fourth basket covers production, which comes up against financial difficulties in a multinational Europe. The fifth and last basket is no less important, dealing as it does with the antimony between cultural diversity and cultural identity which is particularly relevant to Europe. Cultural diversity is an inalienable feature of Europe which needs to be supplemented by the acknowledgment of cultural identity. This is not an identity of content, for the diversity stands in the foreground. It is an identity of form, a commitment to tolerance, an association with others without renouncing one's own.

Audiovisual media are a two-edged weapon. They call for prudent management to ensure that diversity is not weakened for the benefit of identity and that identity is not sacrificed to chauvinism. The task has become particularly pressing with the meeting between East and West, and the efforts of the Committee on Culture and Education, worthily supplemented by those of the Committee on Relations with European non-member states, are all the more praiseworthy.

Mr BERTI (San Marino) (Translation). - At this tail-end of a century which - let us not forget - has gone through the terrible experience of two world wars and the splitting of the European populations, the triptych "freedom - justice - culture" can be accepted as synonymous with the peace and progress of our own civilisation and of the world at large. And culture, which is also the cultivation of peace, freedom and justice, makes use of many instruments to unite the peoples; they include the audiovisual media, in particular cinema and television. The rapprochement and union of the European peoples can certainly be attained more easily by the roads of culture than by other harder and more controversial means. Co-operation between East and West at cultural level can thus be realised through the cinema and television.

The Orvieto Colloquy highlighted this possibility and especially the rich contribution of ideas and suggestions by the participants, covering subjects ranging from the most abstract concepts of ideal and moral value to creativeness, technology, markets, political questions, education, co-operation, the proper use of facilities, the control of copyright and others.

But the Orvieto discussions - let us be frank - also brought out the enormous difficulties: not so much irreducible differences, because a desire for understanding did emerge, but the difficulties inherent in the two monolithic realities which are unable to communicate with one another, the East and the West.

In her conclusions on the Orvieto Colloquy, Mrs Morf does not expect a miracle but relies on the desire for co-operation - which is a miracle in itself. It is true that the obstacles to co-operation between East and West are deeply rooted in different political structures, different economies, different legal and institutional systems, different customs and habits, differences of language, the prolonged absence of dialogue: but it is also true, when we look around us, that the political contacts between the European peoples through the follow-up to the Helsinki Final Act have exorcised the spectre of the cold war. And the sincerity of the CSCE dialogue has borne and continues to bear its precious fruits.

Now it is well to remember that the Helsinki Final Act itself, in Section 2, gives special prominence, among the most important instruments and objectives of co-operation in the humanitarian sector, to information; to this end, it calls for improvement in the flow of information through film and radio-television. In that solemn Act, we may read these words: "The participating States note the expansion in the dissemination of information broadcast by radio, and express the hope for the confirmation of this process, so as to meet the interest of mutual understanding among peoples and the aims set forth by this Conference."

This significant recommendation, the difficulties listed and the conclusions of the Orvieto Colloquy show - in my opinion - that it is essential now to set up a permanent body which, with the purpose of improving communications between East and West, will seek to promote co-operation between the two zones in the field of cinema and television in order to strengthen confidence and understanding between the two great European blocs and encourage culture and, with it, the noble values of freedom and peace.

The proposal by my country's Ministry of Cultural Affairs for the creation of such a body is certainly useful and deserving of attention. An institution of the kind should serve as a clearing-house for innumerable suggestions, an agency capable of resolving difficulties and doubts, a promotional instrument for selecting activities which are feasible, functional and appropriate to the ends we have in view.

It is now necessary to examine the structure and working of that body. One or more meetings should be held for this purpose as soon as possible, and I think the Assembly can agree to the proposal by adopting the recommendation on the agenda and introduced by Mrs Morf's report, which has my support. I congratulate her on the difficult and exhaustive work of synthesis that she has done, in face of the innumerable problems with which we are all familiar. Co-operation between East and West in the matter of cinema and television is an extraordinary happening which implies a new European climate to be explored with the utmost seriousness and certainly with renewed confidence and understanding.

The draft recommendation therefore deserves to be adopted.

Mr SCOVACRICCHI (Italy) (Translation). - The Orvieto Colloquy, with its title "the audiovisual field as a vector of communication between Eastern and Western Europe", summed up the main aspect with which I think this debate should be concerned, that which (in the fifth paragraph of section 1 of the explanatory memorandum) Mrs Morf calls the "other" dimension of the subject under our consideration.

I should like to dwell briefly on the political impact of audiovisual media, which have exercised an explosive force for good or for evil at critical and sinister moments of history. We all remember, for example, that in the 1940s Colonel Stevens talked to Italians from London, criticising fascism and war; we remember how, with great caution, the voice was passed round among families, reconstructing the sentences picked up in the midst of interference from the official transmitter, the national broadcasting corporation: just as in recent decades, from Munich Radio Free Europe has disturbed the slumbers of the communist bosses, who found their monopoly of information violated by its penetration into the heart of every family.

I should like to think of this enterprise by the Committee on Culture and Education as a first step, pointing towards a political debate in this Assembly and especially in the Political Affairs Committee and in that on Relations with European Non-Member Countries which - I must say, to be honest - were wrong to stay away from the Orvieto Colloquy. Why? Because the discussions cannot and must not be confined to the purely cultural aspect, although that is supremely important: in fine, the essential goal of European culture, committed to bringing the continent ever closer together, is to identify and spread the constant factors of the common civilisation (which are numerous and wonderful) as basic elements in understanding and agreement.

But it is obvious that there can be no integration, unless purely commercial, between components which do not know each other. That is why the discussion must be broadened to cover the more specifically political and propaganda aspects: I say this as a member of the Committee on Culture and Education, which has its operational limits and has to hand over to others at a certain point. Communication

media - forgive the triteness of the comparison - are like knives, which can cut bread or inflict wounds: it all depends on how they are used. The export of music, of literature, of art in general, as the transmission of treasures which enrich feelings and contribute to the fuller self-realisation of the human being and to the brotherhood of the peoples, is all very well. But if we, like Hitler and Stalin and Mussolini himself, use these media, with hysterical bias, to export political ideologies and to justify attitudes and situations derived from them, the damage on the cultural level and on that of incompatibility between states may become incurable.

Let us take care, then, also when advising others, how we prepare for the use of these media. Yesterday we praised - I would say unanimously - the exemplary part played by Finland as a mediator and the healthy balance she has maintained in her relations with the East and with the West - a line which has proved successful.

On both sides if the Iron Curtain, however, we have seen that communication media of a political stamp have scarcely ever contributed towards compounding differences or dispelling prejudices; on the contrary, they have exacerbated them further, to the serious detriment of each and every party. I shall be told that I am speaking with hindsight; but it would certainly have been a good thing if everybody had had the same idea a few decades ago. It can be said today without reservations and without embarrassment, for, even though only under the pressure of necessity, the door to peace is already open.

Mr Berti has spoken of culture in the service of peace. Well, we may say that it is this culture which keeps the door open.

Mr ROMAN (Spain) (interpretation) said that almost all the films on show in Madrid and most of the output of Spanish television originated in either Spain or the United States. There was very little material to be seen from the rest of Europe. Thus the problem of East-West audiovisual co-operation had to be seen in the light of the lack of co-operation between North and South Europe. What the report did do was to point a direction for the Committee of Ministers and for the Council of Europe. What was needed was co-operation between the relevant institutions, which should be given the finance necessary to facilitate production. Censorship and a lack of money were bureaucratic barriers that should be broken down. He commended the report for its wide-ranging approach to the problem and concluded that liberty was something that had to be worked for.

The PRESIDENT.- The speakers' list is concluded. Does the Rapporteur of the Committee on Culture and Education wish to reply?

Mrs MORF (Switzerland) (Translation).- I think I can speak for the entire Committee on Culture and Education when I say that we are very grateful for this debate. For it is essentially a function of the Parliamentary Assembly to act as a kind of filter or sieve and see what remains of so important a colloquy and what should be followed up.

You have congratulated me many times, and I thank you. Now it is my turn to congratulate you: you have played your part splendidly. It will now be much easier for the Committee on Culture and Education to foster this continuity at San Marino next autumn. You have proposed some points on which to concentrate, and we shall discuss them in committee.

I should like to reply to Mr Gale, who has naturally referred again to the role of the state. He thinks we must be rather careful to make sure that the state does not acquire undue influence over the audiovisual media. I can set Mr Gale's mind at rest: only 5 of our 23 paragraphs are concerned with the state. This report explains that the state should act as guardian, protecting the media from anarchy and manipulation: that is surely also Mr Gale's view, and our positions are not all that far apart.

I am also very glad that Mr Gale has mentioned copyright, especially as some consumer organisations have a mistaken conception of consumer protection when they assume that worldwide piracy of video-cassettes can be of benefit to the consumer. Quite the opposite. In the longer term, nobody will be interested in producing worthwhile books or videos or investing money in them, if the investments are never recovered, let alone earn a profit. The consumer would be cutting off his nose to spite his face if he concurred in the continuance of the present situation in which billions of dollars are lost every year because this piracy could not yet be stamped out.

The committee also has to thank Professor Soell. He referred to the desirability of genuine co-productions. There are serious currency problems here at the moment. He made some suggestions for overcoming these currency obstacles, and I believe the future will prove him right. The difficulties will steadily diminish, owing above all to the proposed joint ventures in this field.

Mr Adinolfi is to be congratulated on his great contribution to "Eurimages". The EEC, too, deserves a small bouquet for its concern with media programmes. A special tribute is due to François Mitterrand for his attempt to establish a "Cultural Eureka".

Mr Nuñez regards the role of cinema and television in joint educational projects as particularly important. The Committee on Culture and Education will have to do more work on this aspect. We intend to table a report on the so-called "tele-universities", which will probably be drafted by Sir William Shelton. We shall have more to say about it in this forum. It is gratifying that we shall also be able to co-operate with the East over this subject. My own hobby-horse is to make sure that we do not neglect scientific television programmes, to which the East also has something to contribute. In some countries these are well advanced, in others scientific television is virtually unknown, which is deplorable. Scientific programmes are particularly deserving of popularisation. After all, it is the people, the taxpayers, who put up the money for scientific research. It follows that they ought to know what is going on in that area and where the bulk of the resources goes.

I also thank Mr Sager for his words, which add depth to the report. He has taken up essentially the political, the European, dimension. As Chairman of the Committee on Relations with Non-Member Countries, he is particularly well equipped in this field. Unfortunately, nobody from his committee was able to attend the Orvieto Colloquy. I hope this will be set right at San Marino next autumn, so that we can work together on this matter.

My thanks go likewise, of course, to MM Berti, Scovacricchi and Roman for their most valuable contributions.

I do not want to hold up the vote for too long, as the Chairman of our Committee on Culture and Education has something important to say. He, too, is certainly glad of the filter, provided by these statements made in our Parliamentary Assembly.

Mr TUMMERS (Netherlands) (Chairman of the Committee on Culture and Education) (interpretation) said he had three points to make. Firstly, the audiovisual media ought not to be seen as just auxiliaries for East-West co-operation. He regretted that no representative from the Political Affairs Committee had been present at the Orvieto Colloquy to put them in perspective.

Secondly, he urged the setting-up of a technical institute or academy which could play a vital role in providing an advisory and consultancy service on audiovisual matters. Such an institute could help combat the audiovisual illiteracy which the report had highlighted.

Finally he thanked all those who had been involved with the report, particularly the Rapporteur, Mrs Morf.

The PRESIDENT.- The debate is ended.

The Committee on Culture and Education has presented a draft recommendation to which no amendments have been tabled.

We will now proceed to vote on the whole of the draft recommendation contained in Document 5997.

A vote by roll-call has not been requested. The Assembly will therefore vote by a show of hands.

Will those in favour of the draft recommendation please raise their hands.

Those against?

Are there any abstentions?

The draft recommendation in Document 5997 is agreed to unanimously.



ANNEE EUROPEENNE DU CINEMA ET DE LA TELEVISION 1988  
EUROPEAN CINEMA AND TELEVISION YEAR 1988