

International Flow of Television Programmes

by Tapio Varis

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Preface

This report may be seen as a sequel to the earlier study of the international flow of television programmes and news conducted in 1972-1973, and published by Unesco in 1974 under the title of "Television Traffic - a one-way street?" (*Reports and Papers on Mass Communication*, No. 70). As one of the first comparative analyses of the international flow of television materials, that report had a considerable exposure and influence in the following years, and it was felt, a decade later, that a second enquiry should be conducted, both to put into practice lessons learned from the first investigation, and to see what changes, if any, had occurred over the intervening period.

For the new study, a two-week frame, from 31 January to 13 February 1983, was chosen for

analysis (with the exception of the African region, where a later period had to be used). The project was carried out on a regional basis, with eight institutions participating. This inter-institutional approach allowed for data collection and analysis from as many as 56 countries.

The present report describes the methodology of the study, and presents its main findings, where possible in a comparative form, before offering some tentative conclusions. However, it is emphasized that the editor, and contributors, are responsible for the choice and presentation of the facts contained in the study, and for the opinions expressed, which do not necessarily represent the views of Unesco.

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1. Introduction

This report is a general summary and conclusion of a study by Unesco on the international flow of television programmes and news. The origin and background of the study are explained in the Final Report of the consultation on methodology for the study held in Paris, 26-28 July 1982 (COM/FCP/3/186, July 1982). In response to specific resolutions and in accordance with its Constitutional mandate, Unesco was asked to undertake research on the present characteristics of the international flow of information such as its nature, forms, effects and main currents. Although the study proposed to cover all forms of mass media, it was decided to concentrate, as a first step, upon only one medium - namely television.

The Paris consultation was attended by representatives of institutions in Africa, the Arab States, Latin America, Western Europe and North America. The Asian Pacific Institute for Broadcasting Development (AIBD) covered the Asia-Pacific region. The representative of the institution from Eastern Europe was unable to attend the consultation, but the Institute of Mass Communication Research, Centre of the Hungarian Radio and Television which also co-ordinated data gathering for Eastern Europe participated in the project. The following participants took part in the consultation :

Africa : Babacar Sine, CESTI, Senegal
Arab States : Rouf Al-Basti, ASBU, Tunis
North America : Jack Lyle, East-West Centre,
USA
West Europe : Tapio Varis, TAPRI, Finland
Latin America : Luis Proano, CIESPAL, Ecuador
Unesco : H. Kandil, H. Topuz, M. Anam, and
A. Kahlaoui
Consultant : Michel Souchon, INA, France.

After a general discussion, the participants agreed on the need for a global study on the pattern of flow of television news and programmes. The working notes prepared by Dr. Tapio Varis were

discussed, and all the participants found the general outline of the research project acceptable. On the basis of this, the participants agreed to study television programmes and news in selected countries of each region over a two-week period, in order to collect data concerning information flows.

A second consultation was held in Paris, 2-4 August 1983 (COM/FCP/3/186, March 1984). The participants were researchers from Finland, the United States, Ecuador, Italy, Hungary, Canada, Malaysia, Tunisia, the Philippines, and France. They discussed the problems of programme categorization as well as co-productions. It was pointed out that the two-week period might not always have been entirely representative of programming in a given country but that, given the limitations of the study, no further modifications could be introduced. The African data were collected from URTNA, Programme Exchange Centre in Kenya under the direction of Mr. Kassaye Demena, Director of the Nairobi Centre. Dr. Annie Mear, Université de Montreal, took responsibility for the Canadian data.

A number of general observations were made in the second consultation on television programming. It was pointed out, for example, that as soon as a television station increases its transmission time, there will automatically be an increase in imported programmes. While some of the participants noted the difference between the proclaimed goals of a national broadcasting policy and what actually transpires, others criticized the lack of a coherent programming strategy in their countries. However, most participants from the developing countries felt that there had been an increase in awareness, at the national level, of the imbalance between imported and domestically produced television programmes. In some cases, this awareness had resulted in measures being taken to promote endogenous productions and to fix quotas for foreign programming, such as those already existing in a number of industrially developed countries.

2. Data and Methodology

The purpose of the project is to study the **international flow** of television programmes and news by analysing on an international, comparative basis the present characteristics of the television programme structure with particular emphasis on the relations between domestically produced and imported programmes. When studying the international flow of television programmes and news in 1972-1973, we concluded in a Unesco study that there are two indisputable trends: 1) a one-way traffic from the big exporting countries to the rest of the world, and 2) the dominance of entertainment material in the flow. These aspects together represent what we called a tendency towards concentration ("Television Traffic - a one-way street?", Unesco, *Reports and Papers on Mass Communication*, no.70, 1974).

In order to find out the **trends** in the international flow as well as the present situation in various regions of the world, the analysis has now been carried out on an interinstitutional basis in as many as 56 countries.

For this purpose a two-week period - from 31 January to 13 February 1983 - was chosen for analysis on the basis of the duration of programmes and news broadcasts according to the categories based on the Unesco recommendation concerning the international standardization of statistics on radio and television and on earlier Unesco studies ("Television Traffic - a one-way street?"). The data for Africa, however, were analyzed on the basis of the two-week period from 13-26 February 1984. The emphasis of the present categorization lies in the **international dimension of the flow** within each programme category and the programming as a whole rather than in identifying national characteristics of the programme structure. The categories were the following (see questionnaire in Appendix):

1. **Informative programmes** : programmes intended primarily to inform about facts, events, theories or forecasts or to provide explanatory background information :
 - 1.1. news bulletins and news commentaries (including sports news) ;
 - 1.2. other informative programmes, e.g. programmes dealing with political, economic, scientific, cultural and social matters, special events, etc. ;
 - 1.3. documentaries.
2. **Educational programmes** : programmes intended primarily to educate and in which the pedagogical element is fundamental :
 - 2.1. educational programmes related to a specific curriculum (e.g. schools, university, etc.) ; excluding programmes for rural development purposes ;
 - 2.2. educational programmes for rural development purposes ;
 - 2.3. other educational programmes.
3. **Cultural programmes** : programmes intended primarily to stimulate artistic and/or intellectual curiosity :

programmes which can be regarded as cultural performances or activities in themselves ; programmes which are intended primarily to enrich the audience's knowledge in a non-didactic way regarding various spheres and phenomena of culture.
4. **Religious programmes** : programmes based on different forms of religious service or similarly inspirational programmes intended to edify the audience.
5. **Children's programmes.**
6. **Entertainment programmes** : programmes intended primarily to entertain :
 - 6.1. cinema films ;
 - 6.2. programmes produced as plays, whether as single complete programmes or as serials ;
 - 6.3. programmes of which the predominant content is music, whether "live" or recorded ;
 - 6.4. sports programmes (but excluding sports news) ;
 - 6.5. other entertainment programmes.
7. **Unclassified programmes** : programmes not otherwise classified.
8. **Advertisements** : commercial or other advertisements in respect of which payment is made.

TOTAL	minutes and (%)
-------	-----------------

Domestic : minutes and (%)

The programmes were classified according to their characteristics with additional monitoring

when possible. Because of the nature of the data one has to bear in mind that the present classification should be seen as indicative of the nature of the programme structure rather than an exact breakdown of categories. Different cultural and social aspects and environments make it difficult to create fully comparable categorization. In terms of methodology, the programme categorization was the greatest difficulty.

The present project was carried out on a regional basis and regional centres chosen by Unesco for their qualifications and experience were responsible for collecting the data from their respective regions in collaboration with other institutes. These centres were CIESPAL for Latin America, East-West Center for the United States, Université de Montreal for Canada, URTNA for Africa, Asia-Pacific Institute for Broad-

casting Development for Asia, ASBU for the Arab countries, Centre for Mass Communication Research of the Hungarian Radio for Eastern Europe, and Tampere Peace Research Institute (TAPRI) in co-operation with the University of Tampere, Department of Journalism and Mass Communication for Western Europe. The project was co-ordinated in Tampere.

In the general summary of the research project which follows, most of the tables and figures are standardized to a maximum in order to give the same data for each region and comparable tables and figures. However, in some regions and in several countries much more detailed information which could not be presented here was obtained. This more detailed information is available from the respective regional centres.

3. Results of the Study

3.1. Television today

Since the early 1970s, the number of television receivers and the size of television audience have increased remarkably. In the beginning of the 1970s, the number of television receivers in the world was approximately 273 million and the estimated audience size was 883,9 million. During the decade these figures grew rapidly: world television audience of the Mexico Olympic Games was estimated at some 600 million alone, that of the Montreal Games over 1,000 million, and the Moscow Games were estimated to have been watched by hundreds of millions more.

Tables 1 and 2 summarize the present situation of the availability of television sets and the distribution of television transmitters in the world. Table 3 illustrates the distribution of world television audiences.

World television has been and remains a medium of the developed countries. The number of television sets in use in the world is more than 500 million. They are, however, strongly concentrated in a few regional centres: almost a half of the world television audience being in the United States and the Soviet Union (see Table 3). Most regions - except Western Europe - are dominated by a single country.

3.2. General Findings

Table 4 summarizes the general volume of foreign as opposed to domestically produced material in percentages. A comparison is made between total figures for 1973 and 1983 as well as prime time figures. Prime time was flexible and defined in each case by the responding institution itself. Data for both years were not available in all cases.

In a global perspective, the average of imported programmes is approximately one third or more of the total time of programming. In comparison with the 1973 figures, the present situation seems to repeat the earlier pattern. Consequently, no clear changes in the main structure and in the volume of foreign programmes have taken place, but a closer look at the figures reveals that there are interesting regional developments in this respect. The notable increase in regional exchanges, particularly in the Arab States and Latin America, have added an important dimension to the television flow map. In all parts of the world, there are countries which are heavily

dependent on foreign imports in their programming, but also countries with a relatively low figure for imported material. The difference between prime time and total time is not very great with the exception of Latin America where foreign programming tends to be more dominant in prime time (with the exception of Brazil and Cuba). In some cases such as Canada, for example, the results show that publicly-owned networks tend to show more domestically produced programmes than privately-owned networks. In some other cases the figures in Table 4 do not reveal the true situation of the country, because of the rapidly changing media situation due to the new technology. In Italy, for example, the figures in Table 4 are given for the publicly-owned RAI only which is but a part of television activities in Italy today. There are no comprehensive data for the many private television stations in Italy, but local researchers have estimated the figure for imported programmes in private televisions to be as high as 80-85 per cent. The same trend is to be found in some other Western European countries.

In the following chapters, a more detailed analysis of the regions and countries is provided. Basic figures and one basic table are given for each region. These are comparable among themselves and also with the 1973 figures. The basic figures are graphic illustrations of imported programmes as a share of the estimated total output in each region and of total import. The basic table for each region gives the structure of programmes and the share of imported programmes within each programme category in each country. The text includes additional tables and figures which give further information about the situation in the region and illustrate certain cases in more detail. However, it is not possible to include all the details and explanations here and more detailed reports for each region are being prepared by their respective research institutes.

3.2.1. The United States

The basic structure of television programmes in the United States is presented in Table 5. Figure 1 illustrates the imported programmes as a percentage of the estimated total American television broadcast time and the distribution of the total import. Table 6 gives more detailed information of the main sources of imported programmes in the United States by source and programme categories.

Imported programmes in the United States

TABLE 1 : AVAILABILITY OF TV SETS IN THE WORLD

Regions	Population (1981)	No. of TV sets (1981)	No. of TV sets per 1000 persons (1981)
WORLD TOTAL	4.415.000.000	527.000.000	152
Africa (excluding Arab States)	365.000.000	3.700.000	10
Asia (excluding Arab States)	2.576.000.000	95.000.000	37
Arab States	169.000.000	9.500.000	56
Europe (including USSR)	753.000.000	233.000.000	309
North America	254.000.000	157.000.000	618
Latin America	368.000.000	41.000.000	111
Oceania	23.000.000	6.700.000	291

Source : Unesco Statistical Yearbook, 1983.

TABLE 2 : COMPARATIVE DISTRIBUTION OF TV TRANSMITTERS
BY WORLD REGIONS

Regions	Land mass (square km)	No. of regular TV transmitters (1981)
WORLD TOTAL	135.726.000	35.000
Africa (excluding Arab States)	21.391.000	160
Asia (excluding Arab States)	23.843.000	12.600
Arab States	12.652.000	330
Europe (including USSR)	27.275.000	21.800
North America	21.515.000	4.700
Latin America	21.515.000	4.700
Oceania	8.495.000	500

Source : Unesco Statistical Yearbook, 1983.

TABLE 3 : LARGEST NATIONAL TELEVISION POPULATIONS

1970	000	% world total	
		actual	cumulated
1. United States	84,600	30.8	30.8
2. USSR	34,800	12.7	43.5
3. Japan	22,883	8.3	51.8
4. Federal Republic of Germany	16,750	6.1	57.9
5. United Kingdom	16,313	5.9	63.8
6. France	10,968	4.0	67.8
7. Italy	9,717	3.5	71.3
8. Brazil	7,100	2.6	73.9
9. Canada	7,100	2.6	76.5
10. German Democratic Republic	4,499	1.6	78.1
<u>1980</u>			
1. United States	142,000	29.5	29.5
2. USSR	c. 85,000	17.7	47.2
3. Japan	28,439	5.9	53.1
4. Federal Republic of Germany	20,762	4.3	57.4
5. United Kingdom	18,522	3.8	61.2
6. France	15,978	3.3	64.5
7. Brazil	15,000	3.1	67.6
8. Italy	13,361	2.8	70.4
9. Canada	11,280	2.3	72.7
10. Spain	9,424	2.0	74.7

Source : Screen Digest, 1983.

TABLE 4 : PERCENTAGE OF IMPORTED TELEVISION PROGRAMMES
IN 1973 AND 1983 AND IN PRIME TIME 1983

Country/Institution	Imported % 1973	Imported % 1983	Imported % 1983 prime time
<u>North America</u>			
Canada/CBC	34	32	24
Canada/RC	46	38	31
United States/commercial TV	1	2	2
United States/educational TV	2		
<u>Latin American and Caribbean</u>			
Argentina/Canal 9	10	49	53
Brazil	-	30	23
Chile	55	-	-
Colombia	34	-	-
Cuba	-	24	9
Dominican Republic	50	-	-
Ecuador	-	66	70
Guatemala	84	-	-

(continued)

TABLE 4 (continued)

Country/Institution	Imported % 1973	Imported % 1983	Imported % 1983 prime time
<u>Latin America and Caribbean (continued)</u>			
Mexico	39	34	44
Uruguay	62	-	-
Venezuela	-	38	42
<u>Western Europe</u>			
Austria	-	43	61
Belgium/BRT	-	28	33
Belgium/RTBF	-	29	28
Denmark	-	46	32
Fed. Rep. of Germany/ARD	23	13	7
Fed. Rep. of Germany/ZDF	30	23	23
Fed. rep. of Germany/Regional	-	24	-
Finland	40	37	37
France	9	17	17
Greece	-	39	-
Iceland	67	66	66
Ireland	54	57	58
Italy	13	18	19
Netherlands	23	25	24
Norway	39	30	28
Portugal	35	39	-
Spain	-	33	35
Spain/EIT.B Regional	-	74	-
Sweden	33	35	28
Turkey	-	36	49
United Kingdom/BBC	12	15	21
United Kingdom/ITV	13	14	20
United Kingdom/Channel 4	-	26	15
<u>Eastern Europe</u>			
Bulgaria	45	27	21
Czechoslovakia	-	24	25
German Democratic Republic	26	30	39
Hungary	24	26	35
Poland	17	-	-
Romania	27	-	-
Soviet Union	5	8	18
Yugoslavia*	27	29	22
<u>Asia and the Pacific</u>			
Australia	57	44	46
Brunei	-	60	28
People's Republic of China	1	8	-
Hong Kong/Asia TV Chinese	31	24	16
Hong Kong/Asia TV English	40	64	72
Hong Kong/Asia TV Ltd.	-	27	9
India/Calcutta	-	3	6
India/Delhi	-	11	10
Japan/NHK educ.	1	-	-
Japan/commercial	10	-	-
Republic of Korea/Tong-yang	31	-	-
Republic of Korea/Munhwa TV	-	16	0
Malaysia	71	54	31
New Zealand/one	75	72	64
New Zealand/two	75	75	66
Pakistan	35	16	12
Philippines	29	12	20
Philippines/Metro Manila	-	40	-
Singapore/Channel 8	78	55	70

(continued)

TABLE 4 (continued)

Country/Institution	Imported % 1973	Imported % 1983	Imported % 1983 prime time
<u>Asia and the Pacific</u> (continued)			
Singapore/Channel 5	78	70	66
Sri Lanka	-	24	22
Thailand	18	-	-
Vietnam	-	34	-
<u>Near East and the Arab Countries</u>			
Algeria	-	55	55
Egypt	41	35	41
Israel	55	-	-
Kuwait	56	-	-
Lebanon	40	-	-
Saudi Arabia/Riyadh TV	31	-	-
Saudi Arabia/Aramcu TV	100	-	-
Syria	-	33	35
Tunisia	-	55	35
People's Republic of Yemen	57	47	-
<u>Africa</u>			
Ghana	27	-	-
Ivory Coast	-	49	59
Kenya	-	52	42
Nigeria	63	31	21
Senegal	-	51	50
Uganda	19	83	88
Zambia	64	-	-
Zimbabwe	-	65	52

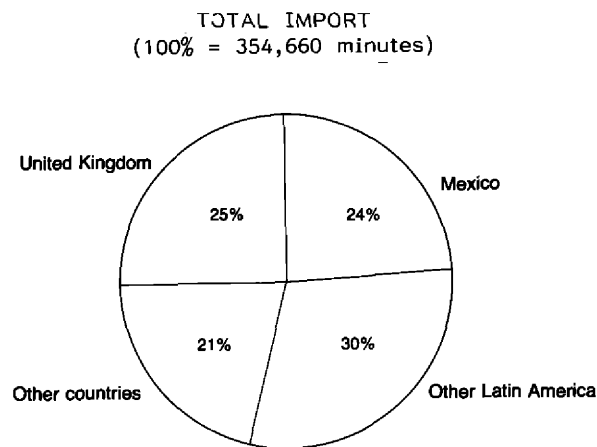
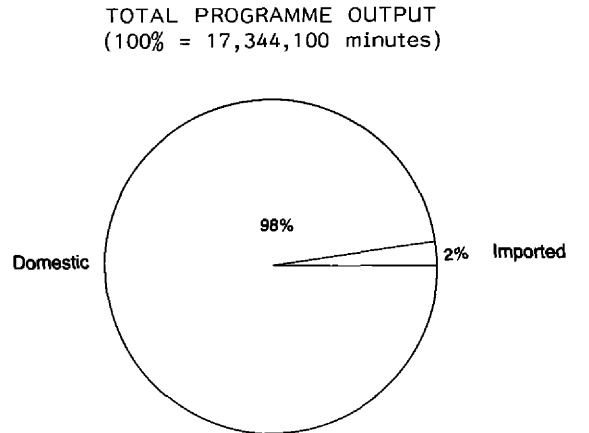
- indicates that data were not available.

* Although Yugoslavia is here under Eastern Europe, it is analysed in the text as part of Western Europe, because it is a member of the European Broadcasting Union (EBU).

TABLE 5 : THE STRUCTURE OF PROGRAMMES IN THE UNITED STATES
(The percentage of imported programmes within each category is shown in parenthesis)

Programme categories	%
Informational	19 (1)
Educational	7 (0)
Cultural	6 (9)
Religious	3 (-)
Children's	8 (1)
Entertainment	44 (3)
Unclassified	3 (1)
Advertisements	14 (-)
TOTAL %	100
Total minutes	17,344,100
Import %	(2)

FIGURE 1 : IMPORTED PROGRAMMES AS A PERCENTAGE OF ESTIMATED TOTAL AMERICAN TELEVISION BROADCAST TIME



account for approximately 2 per cent of the national total hours broadcast each week. This is no different from the situation in 1973 when the figure for commercial stations was 1 per cent and public broadcasting 2 per cent because, if advertisement is included, the 1983 figure would be closer to 1 than 2 per cent.

Stations in 21 markets receive a schedule consisting largely of imports from the Spanish International Network (SIN) service. Some individual stations also broadcast imported programmes. Over 250 imported programmes are broadcast each week and at least one-third of the population has the choice of some imported programmes.

Any attempt to assess the amount and role of imported programming in American television must take into account the size and complexity of that nation's broadcast system. Tables 5 and 6 provide a rough estimate of the total time allotted to imports during the two-week period of the study. The estimated time is 354,700 minutes, which is 2 per cent of the estimated total volume of the system in units of time (Figure 1).

Imports from two nations, Mexico and the United Kingdom, account for almost half the time allotted to imports (Figure 1). Programmes from

other Latin American countries constitute another 30 per cent of the total while the remaining 21 per cent comes mostly from other European nations.

It should be noted that imports from Japan are probably underestimated. Most Japanese imports are animated cartoons. Because these are usually incorporated into omnibus cartoon programmes, they were not identified as imports in the present analysis.

The complexity of the American system blurs at least two aspects of the role of imported programmes.

First there is the matter of the volume. As a percentage of total time, imports account for only 2 per cent. Yet that 2 per cent represents a broadcast time greater than the total capacity of some national systems. Further, one must note that there is a network, SIN, which distributes a full programme schedule of over 100 individual programmes each week, most of which are imports. SIN has broadcast outlets in 21 markets containing 26 million households, over 30 per cent of the total American population. The programme schedule of SIN is also larger than that of many national systems.

And in the largest markets there are

TABLE 6 : MAIN SOURCES OF IMPORTED PROGRAMMES
IN THE UNITED STATES BY SOURCE AND PROGRAMME CATEGORIES

SOURCE

PROGRAMME CATEGORIES	Mexico	Other Latin America	England	Other Europe	TOTAL
	%	%	%	%	%
News	15	-	-	29	10
Documentaries	9	-	-	2	2
Education/curriculum	3	-	-	-	1
Education/rural dev.	-	-	-	-	-
Cultural	-	-	100	-	25
Religious	-	-	-	-	-
Children's	7	-	-	-	2
Cinema films	-	35	-	44	19
"Plays"	52	42	-	18	29
Music	4	13	-	-	5
Sports	-	4	-	-	3
Other Entertainment	7	-	-	-	2
Unclassified	3	6	-	7	2
Advertising	-	-	-	-	-
TOTAL MINUTES	86,400	106,320	88,920	73,020	354,660
TOTAL HOURS	1,440	1,772	1,482	1,217	5,911
	24%	30%	25%	21%	100%

additional imported programmes. In New York, for example, two stations broadcast almost entirely imports and three other stations regularly broadcast at least some imports. In Los Angeles, one channel specializes in imports and four others broadcast some. The situation in Chicago is similar.

Second is the matter of the source of imports. As noted above, Figure 1 shows Mexico and the United Kingdom providing roughly the same proportions of imports as measured in broadcast time. But the English contribution consists of only 4 programmes during the two weeks. Because these were long programmes distributed to the 277 stations of the PBS system, they constituted a sizeable time block. The Mexican contribution is made up of programmes on the 21 SIN affiliates and a handful of other stations and actually includes a large number of individual programmes.

The situation can be illustrated by the analysis of the number and source of imported programmes shown in the New York market for a one-week period. Out of the 177 individual imported programmes shown in this area during a one-week period, 46 per cent came from Mexico, 43 per cent from other Latin American countries, 7 per cent from Europe, and 4 per cent from Asia. The unit here is individual programmes, not time. The United Kingdom contributed only 2 of 177 titles compared with 81 from Mexico, 19 from Argentina and 15 from Venezuela.

All the imported programmes which are shown on American television stations during any given week add up to 250 or more titles from perhaps 20

nations. Only two of these are shown on a fully national network (PBS). Thus when shown as a proportion of the total national system, these programmes are almost lost simply because the capacity of the system is so vast. But because some of the markets where these imports are shown are quite large, individual imports do have large potential audiences.

For example, Japanese imports account for too small a percentage of total broadcast time to be recorded. Yet in at least three markets several hours each week are devoted to programmes imported from Japan and these markets contain 11 million households, some 13 per cent of the nation's total.

Nationally PBS and SIN account for 90 per cent of all the time allotted to imports and imports constitute about two-thirds of all SIN programming. The remainder of imported broadcasts is largely distributed among independent stations in less than a dozen markets.

The use of imported programmes reflects the basic competitive, commercial nature of the American broadcast system. The programme schedules of the commercial broadcasting entities is based on the need to attract a sufficient number of viewers to be attractive to advertisers. The commercial networks are dominant because their programmes attract more viewers than those offered by other channels.

In markets where there are large numbers of ethnic groups, station managements may find that programming for those groups will be attractive to firms and services, particularly those which have

TABLE 7 : THE STRUCTURE OF PROGRAMMES IN CANADA

(The share of imported programmes within each category is shown in parenthesis)

Programme Categories	CBFT 2 SRC %	CBMT 6 CBC %	VIDEOTRON 9 Cable %	CFTM 10 TVA %	CFCF 12 CTV %	CIVM 17 R- %
Infomational	25 (-)	29 (-)	71 (-)	32 (-)	21 (-)	17 (-)
Educational	5 (-)	9 (-)	6 (-)	-	6 (-)	33 (-)
Cultural	9 (33)	7 (7)	6 (-)	1 (-)	4 (21)	34 (36)
Religious	2 (-)	3 (15)	-	1 (-)	3 (56)	-
Children's	12 (46)	11 (51)	-	7 (54)	6 (39)	-
Entertainment	46 (65)	41 (61)	7 (-)	59 (72)	61 (80)	17 (54)
Unclassified	-	-	10 (-)	-	-	-
TOTAL %	100	100	100	100	100	100
Total Minutes	14,438	12,933	18,790	11,995	17,877	8,133
Import %	(38)	(32)	(-)	(46)	(54)	(22)

a special interest in the particular ethnic group. Thus out of their large audiences (6.4 million households in New York, 4.1 million in Los Angeles), it is possible for stations to attract enough ethnic/immigrant viewers to sustain programmes.

More programmes imported from Asia are shown in Los Angeles than in New York. This reflects the relatively large size of the Japanese and Korean ethnic communities within the Los Angeles market.

It is not a simple situation, however. Honolulu provides an example. Almost one-third of Honolulu's population consists of Americans of Japanese ancestry. For a number of years one of the markets's five VHF stations survived with a programme schedule which consisted almost entirely of imports from Japan. However, two years ago the station abandoned this programme format, because the management felt it could make more money with a schedule of syndicated programmes appealing to a general audience. Japanese programming is now curtailed to only a few programmes.

Audience studies have repeatedly documented that, as a general rule, the majority of any ethnic group will choose the "popular" programming of the commercial networks rather than programmes produced or imported for their "special" interest. Thus such "special" programmes survive only where the ethnic group is sufficiently large for the minority which chooses them rather than the "popular" programmes to be attractive to at least some advertisers.

The discussion up to this point has focused on the use of imported programmes for special, ethnic audiences but imported programmes can also attract a general audience in the United States. One of the most popular series on PBS is "Masterpiece Theatre" which consists almost entirely of imports. The series receives audience ratings of anywhere from 5 to 10 per cent - perhaps six to twelve million households. But the imports used for this series are exclusively high quality drama programmes from the United Kingdom. Moreover, although twelve million is a large number of

households, it is not a sufficiently large audience to survive within the constraints of the commercial network.

It is worthy of comment that, rather than import certain very popular programmes from the United Kingdom, the American networks have generally chosen to produce American versions.

Further, it should be noted that there has been considerable criticism of SIN because of its use of so many imported programmes. At least some Americans of Spanish or Latin American heritage feel their ethnic community would be better served if SIN carried a larger proportion of programmes produced within the Latin communities of the United States. This complaint is familiar to people in many Third World countries. It should also be noted that ownership of SIN is vested in a foreign broadcasting company, Televisa of Mexico. (The 20 per cent restriction on foreign ownership applies only to broadcasting stations, not networks.)

Another feature of American television is the growing presence of cable television. Almost one-third of American homes now subscribe to a cable television service. Most of these services offer subscribers more programmes than those available from off-the-air broadcasts. Some of these additional programmes are available only through "add-on tiers" for which the subscriber must pay a fee in addition to the monthly subscription charge.

SIN, although available through off-the-air broadcast in only 21 markets is available in an additional 170 or more communities via cable.

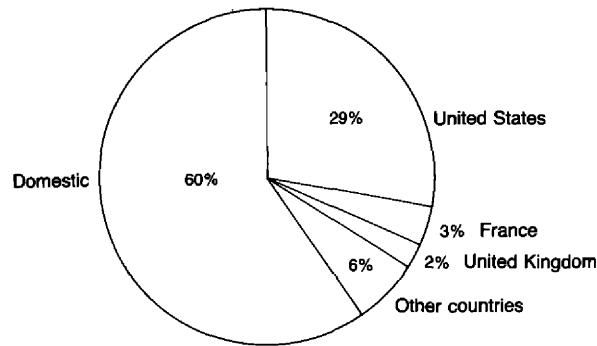
Some of the national cable distribution services make considerable use of imported content. This situation can be illustrated by three sample markets, New York, Portland and Little Rock. During the two-week study period, 60-70 programmes imported from eight to twelve countries were available in each market via cable. Most of the programmes were feature films, not television productions. Approximately half of these imports in all three markets came from the United Kingdom.

Cable does increase the programme choice available in a given market. However, the addi-

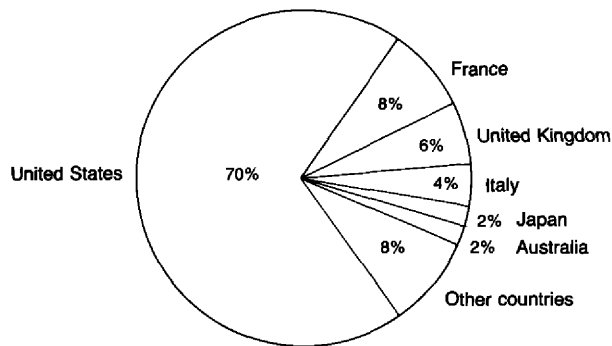
FIGURE 2 : IMPORTED PROGRAMMES AS A PERCENTAGE OF ESTIMATED TOTAL CANADIAN TELEVISION BROADCAST TIME

(Montreal area, excluding cable TV)

TOTAL PROGRAMME OUTPUT
(100% = 65,376 minutes)



TOTAL IMPORT
(100% = 26,514 minutes)



tional programmes are not available to all homes in the market, but only to those which pay for the added service.

3.2.2. Canada

The structure of programmes in Canada is presented in Table 7. Figure 2 shows the imported programmes as a percentage of estimated total Canadian television broadcast time and of total import. Main sources of imported programmes are listed in Table 8. The present data are based on materials from six television stations in the Montreal area, which is considered to be representative of the television programmes available in most parts of the country. A number of factors

must be borne in mind when considering the international flow of television programming in Canada : the geographical size and location of the country as well as its small demographic base, the availability of American broadcasting, the particular mixture of private and public broadcasting institutions, economic conditions, new technology, etc.

Table 7 indicates the percentage of domestic and imported programmes shown on each of the six channels under study. These percentages show quite clearly that publicly-owned networks tend to show more Canadian programming than privately-owned networks. They also confirm the private sector trend towards the displacement of Canadian programming during prime time and peak viewing time. CTV's reliance on 99 per cent imported programming during peak viewing time indicates a considerable disregard for Canadian programming.

Table 7 also shows the relatively better state of French-language broadcasting in Canada compared with that of English-language broadcasting. In domestic programming, French-language broadcasting has succeeded to a very large extent in creating its own stars and formats which are very popular with their audience. Imported programming, rightly or wrongly, is not felt to be as great a threat as it is in English-language networks. Videotron 9 shows such a high percentage of Canadian content because, as a cable community channel with virtually no funds for programme acquisition, all its programmes are made on exceedingly low budgets in Montreal.

Table 8 shows the percentage of imports in Canada by country of origin. The United States accounts for the vast majority of imported programming, on both private and public, French and English, networks, except in the case of the educational network, Radio-Québec, which imports most of its foreign programming from Europe.

TABLE 8

MAIN SOURCES OF IMPORTED PROGRAMMES IN CANADA
(Montreal area)

Source area	% of total import
United States	70
France	8
United Kingdom	6
Italy	4
Japan	2
Australia	2
Poland	1
Belgium	1
Federal Republic of Germany	1
Other countries	5
TOTAL	100% (26,514 minutes)

The most striking result in the analysis of domestic and imported programmes within each programme category is that news and education programmes are practically 100 per cent domestic production whereas the films and entertainment categories have the highest proportion of imports. However, there are certain interesting exceptions, since some of the stations were able to draw large audiences in these programme categories with domestic programming.

The analysis of the percentages of domestic and imported programmes in each category on a channel by channel basis show that public broadcasters have considerably more Canadian content than private broadcasters and that they tend to have much more varied programmes. Percentages may add up to slightly more or less than 100 per cent due to rounding.

It is possible to interpret the results in various ways. One might conclude that the Canadian broadcasting system is reasonably well balanced with a public sector which produces a high proportion of Canadian programming and a private sector which imports a selection of programming and a private sector which imports a selection of programming from all over the world.

The truth is, though, that the bulk of foreign imports come from the United States. Furthermore, one would have to know in some detail what the audience shares of the respective networks were for the two weeks studied. Detailed audience survey statistics for the period 31 January - 13 February 1983 show that in prime time and peak viewing time, the private networks had consistently larger audiences than the public networks. CTV drew its biggest audience for the broadcast of the American mini-series "Winds of War". Clearly, Canadians are watching American television, whether on American channels or on Canadian networks. This is partly because Canadian programming tends not to benefit from the supporting web of publicity and star-recognition which surrounds American programming. The relative scarcity of funds, the need to compete, and the absence of a publicity support-system combine to make the CBC's massive effort at Canadian programming fairly unexciting for most television viewers.

3.2.3. Latin America

The Latin American region is represented in the present study by Argentina, Brazil, Cuba, Ecuador, Mexico and Venezuela. The basic information on the structure of programmes in this region is given in Table 9. Figure 3 summarizes imported programmes as a percentage of estimated total Latin American television broadcast time and total import. In Table 10, the main sources of imported programmes in Latin America and the Caribbean are listed on the basis of the present data.

The amount of imported programme material varies from one fourth (Cuba) to two thirds of the total time of programming (Ecuador). On average, approximately a half of the programmes broadcast in the region are imported. During prime time, the share of imported programmes is higher than in the total time of transmission in Latin America.

The entertainment category is predominant in all Latin American countries analyzed in this study: approximately half of the total transmission time is devoted to entertainment, with the exception of Cuba where the figure is one third (Table 9). Most of the imported materials appear in this programme category. The sources of foreign programmes in the Latin American countries are the following: the United States (together with production by the multinational corporations) dominate with three quarters of the imported material. Programmes from Latin American countries themselves make up 12 per cent of the imported material. Western European programmes represent a few per cent of the total of imported materials (Figure 3). There are considerable differences among the individual countries of the Latin American region. In **Argentina**, 38 television channels were studied. Four of these were located in the Federal capital and 24 in the provinces. Of the 183,614 imported minutes, 73 per cent came directly from the United States and another 16 per cent were multinational in character. In 1973, the percentage of American imports was estimated to be 75 per cent. Mexico was the origin of less than 10 per cent. Western European imports, which in 1973 were 5-6 per cent, accounted in 1983 for approximately 2 per cent of the imported total.

In **Brazil**, six television channels were analyzed. Of the 26,856 imported minutes, 93 per cent came from the United States. Mexico produced

TABLE 9 : THE STRUCTURE OF PROGRAMMES IN LATIN AMERICA

(The share of imported programmes within each category is shown in parenthesis)

Programme categories	Argentina %	Brazil %	Cuba %	Ecuador %	Mexico %	Venezuela %
Informational	9 (14)	13 (5)	35 (19)	9 (20)	15 (10)	13 (1)
Educational	1 (2)	5 (-)	3 (-)	2 (56)	20 (4)	4 (20)
Cultural	1 (59)	1 (-)	15 (-)	1 (50)	2 (-)	1 (55)
Religious	1 (2)	1 (33)	- (-)	1 (53)	- (-)	1 (-)
Children's	9 (73)	11 (80)	8 (28)	5 (69)	6 (78)	13 (81)
Entertainment	59 (56)	50 (39)	33 (44)	61 (90)	45 (59)	46 (58)
Unclassified	0 (-)	1 (-)	- (-)	6 (-)	0 (-)	9 (-)
Advertisements	20 (40)	18 (-)	5 (-)	14 (22)	12 (-)	13 (-)
TOTAL %	100	100	100	100	100	100
Total minutes	371,054	90,523	18,235	78,828	70,135	41,313
Import %	(49)	(30)	(24)	(66)	(34)	(38)

2 per cent and the rest were mainly from Western Europe.

In **Cuba**, two channels were analyzed. In all, 4,314 minutes of programming were imported. The Soviet Union was the origin of 23 per cent of these, the United States had almost an equal share (22 per cent), the German Democratic Republic 13 per cent, other Socialist countries 8 per cent, Western European countries 20 per cent, and other countries 11 per cent.

TABLE 10

MAIN SOURCES OF IMPORTED PROGRAMMES
IN LATIN AMERICA AND THE CARIBBEAN

Source area	% of total import
United States*	77
Latin America	12
Western Europe	4
Eastern Europe	1
Japan	0
Other countries	0
Unknown	5
Canada	0
Taiwan	0
Australia	0
Israel	0
TOTAL	100 % (306,653 minutes)

* includes productions by American transnational companies.

The data for **Ecuador** are based on material from nine television channels. The total of

52,303 imported minutes originated in the United States (55 per cent), Mexico (23 per cent), other Latin American countries (15 per cent), Western Europe (5 per cent) and other countries (2 per cent).

In **Mexico**, six channels were studied. The imported 23,676 minutes originated in the United States (74 per cent), the United Kingdom (9 per cent), other Latin American countries (10 per cent) and Europe. A few minutes came from Asia. There were also imported programmes from the Soviet Union in Mexico. In comparison with the 1973 figures, the percentage of American and British imports remains unchanged.

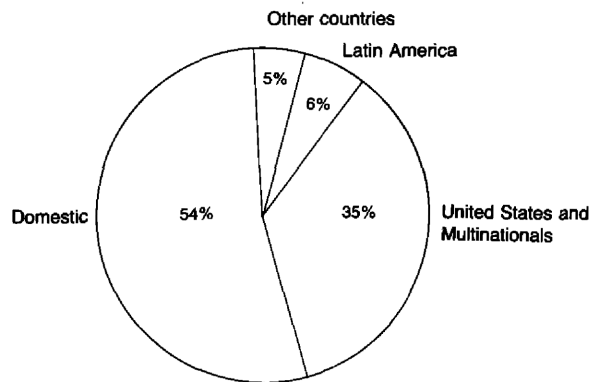
3.2.4. Western Europe

The structure of programmes in Western Europe is presented in Table 11. Figure 4 summarizes imported programmes as a percentage of estimated total Western European television broadcast time and total import. Table 12 gives figures for the main sources of imported programmes in the region. In addition, Table 23 in the Appendix gives more detailed information of the distribution of the total import in the Western European region by programme categories and main countries of origin.

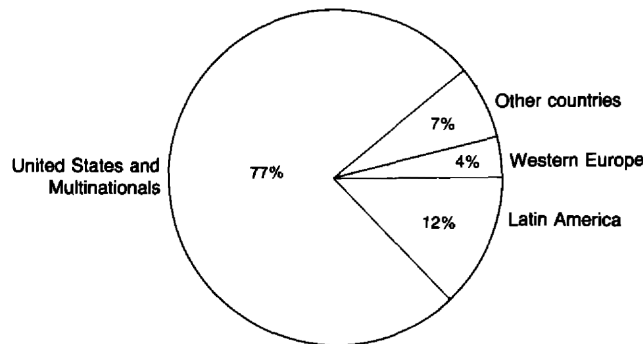
Because of several factors, including institutional changes, introduction of new technologies, and general processes of European integration, television broadcasting is changing in the region. The concept of 'European broadcasting' has had practical and cultural implications for some time. According to some estimates, most households in Western Europe should be able to receive at least a dozen different satellite-delivered channels by the end of the 1980s, while many densely populated areas with extra equipment could have double this number. The public monopolies have lost their dominant role in a remarkable way in some cases, as in Italy, where the public

FIGURE 3 : IMPORTED PROGRAMMES AS A PERCENTAGE OF ESTIMATED TOTAL LATIN AMERICAN TELEVISION BROADCAST TIME

TOTAL PROGRAMME OUTPUT
(100% = 670,088 minutes)



TOTAL IMPORT
(100% = 306,653 minutes)



broadcasting system, RAI, covers only some 41 per cent of the audience while private television stations are predominant. The figures for this study, however, are from the established public institutes and there are no data available from the new private stations. It has been estimated, however, that such private stations import as much as 80-85 per cent of their total broadcast time. Consequently, the real figures for imported materials and transnational television broadcasting in Western Europe are probably higher than those given in the present findings.

There have also been efforts at the policy level to increase European television exchanges not only within Western and Eastern economic and political groupings but also between them, as part of the process of European detente which obtained during the period of the study.

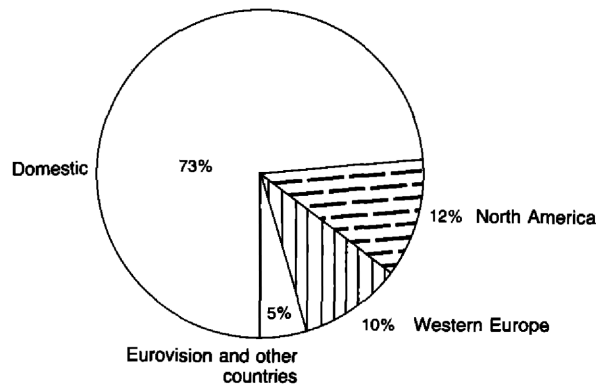
The pattern of imported programming in Western Europe is very similar in 1973 and 1983. There are heavy importers like Iceland and Ireland with approximately two thirds of their programming coming from abroad. Also wealthy areas such as Austria or the Nordic countries tend to import 30-

40 per cent of their programming. However, the differences among various countries in the region are notable.

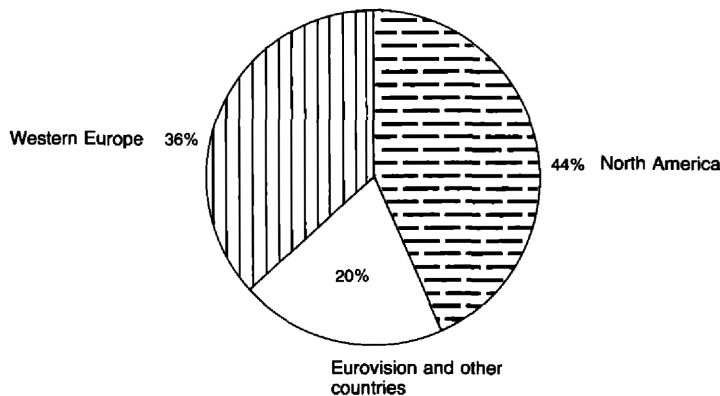
Approximately 30 per cent of the programmes are imported. The bulk of imported programmes originate in the United States (44 per cent) (Figure 4). More than 10 per cent of the total transmission time in Western Europe is allotted to American programmes. Next to the United States is the United Kingdom which makes some 16 per cent of the imported programmes in Western Europe. The Federal Republic of Germany and France both originate some 5-10 per cent of imported programmes in the region while other Western European countries together contribute the same amount. In 1973 the percentage of American imports was estimated to be slightly higher than in 1983. The American percentage of imported materials was 40-60 per cent in 1973, this being approximately 15-20 per cent of the total transmission time. The slight decrease of American programming in the imports of some public broadcasting systems can be seen from the following figures : in Finland, the American share fell from 40 per cent in 1973 to 29 per cent

FIGURE 4 : IMPORTED PROGRAMMES AS A PERCENTAGE OF ESTIMATED TOTAL WESTERN EUROPEAN TELEVISION BROADCAST TIME

TOTAL PROGRAMME OUTPUT
(100% = 247,739 minutes)



TOTAL IMPORT
(100% = 67,138 minutes)



in 1983, in Iceland from 38 per cent to 29 per cent, in Norway from 40 per cent to 20 per cent, in the United Kingdom from 80-90 per cent to 70 per cent, and in Yugoslavia from 42 per cent to 39 per cent. In the Federal Republic of Germany and in Ireland the American share remains the same (approximately 60 per cent). However, cable television and certain private stations which are heavy importers are not included in the present figures. Furthermore, comparable figures are not available from all Western European countries. In any case, the American share in Western European broadcasting is very high although it may be decreasing slightly.

Another interesting dimension in European broadcasting is the East-West exchanges. Eastern

European and Soviet programmes make approximately 3 per cent of the imported programmes in Western Europe. The Basque television in Spain imported 32 per cent of its programmes from Eastern Europe, France 7 per cent, ZDF in the Federal Republic of Germany 6 per cent, Finland 4 per cent, and the BBC in the United Kingdom 3 per cent during the period of the present study. If one relates the imported Eastern European programmes to the total broadcast time, the percentage of Eastern European imported material is in Finland 1.5 per cent of total broadcast time, 24 per cent in the Basque area (films and children's programmes), 1.2 per cent in France (films), 1.3 per cent in the Federal Republic of Germany (films), and 0.4 per cent in England (films).

TABLE 11 : THE STRUCTURE OF PROGRAMMES IN WESTERN EUROPE

(The percentage of imported programmes within each category is shown in parenthesis)

Programme categories	Austria	Belgium		Denmark	Federal Republic of Germany	Regional	
	%	BRT %	RTBF %	%	ARD %	ZDF %	%
Informational	29 (8)	27 (4)	26 (6)	17 (-)	30 (2)	29 (2)	30 (8)
Educational	6 (20)	22 (-)	13 (-)	8 (14)	-(-)	4 (14)	-
Cultural	6 (26)	6 (27)	6 (30)	10 (15)	3 (-)	3 (13)	-
Religious	1 (-)	2 (47)	2 (62)	0 (-)	1 (-)	2 (14)	-
Children's	7 (35)	4 (33)	4 (30)	14 (43)	9 (20)	10 (38)	3 (-)
Entertainment	47 (77)	38 (63)	48 (49)	49 (68)	37 (22)	50 (37)	39 (42)
Unclassified	3 (-)	1 (-)	1 (-)	2 (-)	18**(-)	-	5 (-)
Advertisements	2 (-)	-	-	-	3***(-)	2 (-)	23 (-)
TOTAL %	100	100	100	100	100	100	100
Total minutes	14,543	8,969	10,378	6,366	8,216	10,443	9,545
Import %	(43)	(28)	(29)	(43)	(13)	(23)	(24)

Programme categories	Finland %	France %	Iceland %	Ireland %	Italy %	Netherlands %
Informational	33 (16)	40 (0)	31 (38)	18 (11)	30 (2)	27 (15)
Educational	9 (30)	2 (-)	2 (100)	1 (38)	2 (36)	15 (-)
Cultural	1 (-)	7 (-)	1 (-)	4 (28)	16 (14)	5 (2)
Religious	2 (23)	1 (-)	1 (-)	1 (-)	1 (-)	2 (12)
Children's	8 (30)	8 (34)	6 (36)	14 (52)	7 (38)	11 (55)
Entertainment	45 (56)	34 (40)	55 (91)	59 (78)	40 (31)	35 (42)
Unclassified	0 (-)	3 (-)	-	2 (-)	1 (-)	1 (-)
Advertisements	3 (-)	4 (-)	4 (17)	-	4 (-)	4 (-)
TOTAL %	100	100	100	100	100	100
Total minutes	10,746	25,170	3,311	13,585	26,923	12,710
Import %	(37)	(17)	(66)	(57)	(12)	(25)

* Educational programmes transmitted via 3rd channel

** Includes regional programmes

*** Only during regional programmes

TABLE 11 (continued)

Programme categories	Norway	Spain		Sweden	Turkey
	%	%	EIT.B(regional) %	%	%
Informational	20 (5)	31 (14)	34 (24)	35 (14)	19 (5)
Educational	16 (16)	3 (7)	-	-y	15 (3)
Cultural	7 (25)	6 (20)	-	-yy	3 (-)
Religious	2 (2)	1 (-)	-	1 (-)	1 (-)
Children's	10 (43)	7 (51)	36 (100)	12 (32)	3 (9)
Entertainment	44 (46)	44 (57)	30 (100)	47 (53)	54 (65)
Unclassified	0 (-)	5 (-)	-	5 (51)	2 (-)
Advertisement	-	3 (-)	-	-	3 (-)
TOTAL %	100	100	100	100	100
Total minutes	6,401	14,638	1,634	11,140	4,864
Import %	(30)	(33)	(74)	(35)	(36)

y Educational programmes by a separate institution

yy Impossible to give figures

Programme categories	United Kingdom			Yugoslavia
	BBC %	ITV %	Channel 4 %	%
Informational	30 (-)	33 (-)	30 (-)	23 (2)
Educational	18 (-)	11 (-)	1 (-)	19 (31)
Cultural	4 (6)	1 (-)	4 (-)	10 (5)
Religious	1 (-)	2 (-)	-	-
Children's	9 (9)	10 (10)	3 (-)	10 (39)
Entertainment	37 (37)	42 (30)	52 (48)	35 (50)
Unclassified	2 (-)	0 (-)	4 (-)	1 (-)
Advertisements	-	- z	7 (-)	1 (-)
TOTAL %	100	100	100	100
Total minutes	23,723	14,975	7,913	16,203
Import %	(15)	(14)	(26)	(29)

z Advertisements are included in other categories

In 1973, Finland imported approximately 10 per cent of its foreign programming from Eastern Europe, Sweden 7 per cent, and Iceland and England a few programmes. With the exception of the broadcasting in the Federal Republic of Germany and the Basque area in Spain, there are no notable increases in the import of Eastern European programmes in Western Europe.

The general programme structure and the percentage of imported programming in Western Europe are presented in Table 11. The category of entertainment seems to be very dependent on foreign imported programmes but there are notable differences among Western European countries. Before analysing the programme categories in more detail, it is necessary to have a brief look at the complexity of Western European broadcasting systems.

In the **United Kingdom**, two public bodies are responsible for providing television and radio services: the British Broadcasting Corporation (BBC) and the Independent Broadcasting Authority (IBA).

These bodies own and operate the transmitters and technical facilities for broadcasting and the BBC produces most of its own programme material. The IBA, on the other hand, does not produce programmes; its role, apart from owning and operating the transmitting stations, is to appoint independent television and radio programme companies, supervise and control the output, and control advertising. The IBA is financed by annual rental payments made by the television and radio programme companies for the use of the IBA transmitters. The independent programme companies for their part are financed through the selling of advertising time to advertisers. The BBC is principally financed from licences.

Of the four television channels in the United Kingdom, two are 'public service television' (BBC 1 and BBC 2) and two are 'commercial television' (ITV and Channel Four). It should however be emphasized that the latter, although commercially financed rather than through viewers' payment of licence fees, are subject to fairly strict measures of public control exercised through the IBA.

The IBA's quota for foreign programmes is 14 per cent of total transmission hours averaged over a six month period. This quota in principle applies to the ITV channel as well as to Channel Four. In the sample period analyzed, it turned out, however, that a considerably larger proportion of the Channel Four output was of foreign origin (26 per cent, see above).

The BBC claims to operate a self-imposed quota similar to that of the IBA: 86 per cent domestic/14 per cent foreign programmes.

It should be borne in mind that in their calculation of the amount of foreign material the IBA does not include programmes from other EEC member countries: programmes from within the EEC are classified by the IBA as domestic. There are further qualifications to the calculation of the domestic/foreign breakdown:

"Material from countries other than Britain is strictly limited by the Authority. The Authority is interested, however, to see use made of special material from the Commonwealth and other parts of the world. It is therefore prepared to exempt certain programmes of special educational and cultural value from its quota regulations and is re-considering its rules to see whether a wider

variety of programming from abroad can be encouraged on ITV and Channel Four."

(IBA, 1982, p.37)

In the present analysis of the volume of imported programmes shown on British television during the two sample weeks, all non-British programmes, whether from EEC member countries or not, were classified as "imported". The overall amount of imported programmes nevertheless amounted to only slightly more than the 14 per cent of the quota, namely 16 per cent.

The domestic/imported breakdown for each channel varies a good deal. The two major channels (in terms of output and audience size), BBC 1 and ITV, have a rather small volume of foreign material, BBC 1: 10 per cent and ITV: 14 per cent; the two remaining channels on the other hand carry 22 per cent (BBC 2) and 26 per cent (Channel Four) of foreign programmes. The 'weight' of foreign material on BBC 2 and Channel Four is due mainly to the number of imported films shown on these channels. All films shown on Channel Four in the sample period were imported: 1370 minutes or 19 per cent of Channel Four's output. On BBC 2, imported films accounted for 10 per cent (960 minutes) of the output. In comparison imported films accounted for only 4 per cent and 2 per cent of the output of BBC 1 and ITV respectively. The volume of foreign material is generally (with the exception of Channel Four) bigger during prime time, thus accounting for 19 per cent of the overall prime time output. The foreign material shown in the prime viewing hours is predominantly American. Programmes from the United States account for 15 per cent of prime time television, whereas imported programmes from countries other than the United States make up 4 per cent of the prime time output. Considering that the 4 per cent of foreign material includes programmes in English (e.g. Australian and Canadian programmes), the volume of imported non-English language programmes shown on prime time television in the United Kingdom is very small.

To sum up, the volume of foreign programmes shown on British television is relatively small, accounting for roughly 16 per cent of the total output. The imported programmes are predominantly from the United States: 75 per cent of all non-British programmes are from the United States, corresponding to 12 per cent of the overall output.

In **France**, all three channels (TF1, A2 and FR3) were analysed but only one figure is given in Table 12 since there are no major differences among the channels. However, the third channel shows more long films than the other two. Compared with television in other countries, French television tends to have more cultural and information programmes. In general, France is not importing much programming although the figure of imported programmes has increased from 9 per cent (1973) to 17 per cent (1983). The change is partly due to the high figure of sports programmes during the time period in 1983. The imported programmes in France fall primarily into three categories: children's programmes (many of them Japanese), fiction films and series.

In the **Federal Republic of Germany**, ARD imported 14 per cent, ZDF 21 per cent and the various regional companies together 19 per cent of their broadcast time during the period of the present study. In ARD, almost two-thirds of the imported material are composed of cinema films,

serials, plays, and sports. Of the children's programmes, 19 per cent are imported. The sources of the imported twelve programme hours were the United States (94 per cent) and Italy (6 per cent). The sports programmes during the period originated in Austria, Switzerland and Italy. In ZDF the origin of imported programmes was the following: United States (64 per cent), United Kingdom (13 per cent), Austria (8 per cent), France (7 per cent), German Democratic Republic (6 per cent), Italy (1 per cent) and others (1 per cent), making a total of 40 programme hours. The American programmes were mainly cinema films and serials and children's programmes.

The regional companies include the following: Bayerische Rundfunk (BR), Hessischer Rundfunk (HR), Norddeutscher Rundfunk (NDR) (no imported programmes), Radio Bremen (RB), Saarländische Rundfunk (SR), Sender Freies Berlin (SFB), Südwestfunk (SWF), Westdeutscher Rundfunk (WDR).

In addition to the 19 per cent of imported programming in these companies, 6 per cent of their broadcast time was composed of co-productions in which foreign companies participated from countries such as Brazil, Austria and Hungary.

In all, the regional companies imported mainly from the United States (44 per cent) and the United Kingdom (21 per cent). Other countries of origin included France (8 per cent), Sweden (8 per cent), Canada (6 per cent), Japan (6 per cent), Australia (4 per cent), and Denmark (3 per cent). The total volume of imported programmes in the regional companies was 30 hours.

In Italy, the data are for RAI which is estimated to cover only approximately 41 per cent of the present Italian audiences while the private stations which are not included cover the rest. There are estimates that these private stations import 80-85 per cent of their programmes. Consequently, the results for Italian broadcasting as well as in some other cases might have been different had these stations been included in the study.

Spain is represented by two separate figures in Table 11: one for the Spanish Television and the other for the regional Television Vasca FIT in Bilbao which started its transmissions in 1983.

Yugoslavia as a member of the European Broadcasting Union (EBU) is included in the statistical data of Western Europe.

TABLE 12

MAIN SOURCES OF IMPORTED PROGRAMMES
IN WESTERN EUROPE

Source area	% of total import
United States	44
United Kingdom	16
Federal Republic of Germany	7
France	5
Other Western Europe	8
East Europe and Soviet Union	3
Eurovision	7
Co-production	4
Other countries	6
TOTAL	100 % (71,640 minutes)

A regional summary for Western Europe is presented in Table 23 of the Appendix. When analyzing the region in more detail, one must keep in mind the following. Taken as a whole, the **news bulletins and news commentaries** in Western Europe are primarily domestically produced. The percentage of news bulletins in total programming is approximately 10 per cent. As to other informative programmes, their share is usually below 10 per cent of the total broadcasting time. Main sources of import are the United Kingdom (38 per cent), Sweden (23 per cent), the United States (12 per cent) and the Federal Republic of Germany (6 per cent).

Documentaries make up less than 10 per cent of Western European programming. Heavy importers of these programmes are Ireland, Iceland, the Netherlands, and the regional programmes of the Federal Republic of Germany which import almost half of these programmes. Austria, Italy and Sweden import approximately a third of the documentaries. Main sources are the United States (19 per cent), the Federal Republic of Germany (13 per cent), Canada (13 per cent) and France (6 per cent).

Educational programmes are broadcast by fourteen Western European television companies included in the study. In Sweden, such programmes are produced by a separate institution and in the Federal Republic of Germany by one channel of ARD. The share of educational programmes varies between 16 and 20 per cent (Belgium, the United Kingdom BBC, Norway, Yugoslavia) and a few per cent (Italy, France, Iceland, Ireland). Programmes are usually domestically produced but with 10 to 30 per cent of imported material in Finland, Denmark, Norway and the Federal Republic of Germany ZDF. Main sources of import are the United Kingdom (30 per cent), the Federal Republic of Germany (23 per cent), Sweden (18 per cent) and the United States (10 per cent).

The category of **cultural programmes** represents in almost all countries only a few per cent of the broadcasting time. High importers of these programmes are Austria, Belgium, Ireland and Norway. Imported programmes come from France (29 per cent), the Federal Republic of Germany (26 per cent), the United Kingdom (17 per cent) and Switzerland (6 per cent).

Religious programmes have only a marginal share in programming. Imported religious programmes come from Italy (60 per cent), the United States (25 per cent) and France (16 per cent).

Children's programmes have a relatively high share (10-15 per cent) in the programme structure of television in Denmark, Ireland, the Netherlands and Sweden as well as in the regional EIT.B television in Spain. Main sources for imported programmes are the United States (46 per cent), the United Kingdom (8 per cent) and the Federal Republic of Germany (5 per cent). Children's programmes produced in Czechoslovakia represented 3 per cent of the Western European imports within this category.

In **cinema films** the percentage of imported material is usually high. Most countries devote 5 to 10 per cent of their total programming time to films. With the exception of the British ITV, all Western European television companies imported more than half of their cinema films - the figure for imported films being 100 per cent in seven companies (Iceland, Ireland, the Netherlands, Spanish regional EIT.B, Turkey, Channel Four in England, and Yugoslavia). The United States provided 62 per cent of the imported films. France made 8 per cent, the Federal Republic of Germany

TABLE 13 : THE STRUCTURE OF PROGRAMMES IN EASTERN EUROPE
(The percentage of imported programmes within each category is shown in parenthesis)

Programme Categories	Bulgaria %	Czechoslovakia %	German Democratic Republic %	Hungary %
Informational	28 (14)	21 (4)	18 (7)	16 (2)
Educational	8 (51)	13 (11)	9 (-)	21 (-)
Cultural	13 (3)	12 (36)	8 (11)	18 (19)
Religious	- (-)	- (-)	- (-)	- (-)
Children's	12 (44)	8 (7)	9 (-)	7 (54)
Entertainment	38 (46)	41 (41)	57 (52)	34 (57)
Unclassified	- (-)	3 (-)	0 (-)	1 (-)
Advertisements	1 (-)	1 (-)	- (-)	2 (-)
TOTAL %	100	100	100	100
Total minutes	11,110	23,452	16,178	11,709
Import %	(27)	(24)	(30)	(26)

7 per cent and the United Kingdom 7 per cent. The German Democratic Republic originated one per cent of the cinema films shown in Western Europe.

TV-plays are a major category in Western European television: most of the companies have 10 to 20 per cent or even more of their total time allotted to such plays. Again, these programmes are mainly of foreign origin: six companies import 80 to 100 per cent of their TV-plays while only six produce half or more themselves. The main sources for imported TV-plays are the United States (51 per cent), the United Kingdom (19 per cent) and the Federal Republic of Germany (8 per cent).

Music programmes are but a few per cent of the total output. They are both produced domestically and imported. Main countries of origin for imported programmes within this category are the United Kingdom (22 per cent), the United States (21 per cent), the Federal Republic of Germany (20 per cent) and Sweden (11 per cent).

Sports programmes usually make up 5 to 10 per cent of the total time. Because of the nature of international sports events, the origin of these programmes varies considerably. During the time of the present inquiry, the European Figure Skating Championships took place in Dortmund, the Federal Republic of Germany. Consequently, the majority of sports programmes during this period originated in that country. These transmissions are usually carried via Eurovision, which during the period carried 55 per cent of the imported sports programmes. Other sources of origin were the United Kingdom (12 per cent), the United States (5 per cent) and France (5 per cent).

Other entertainment programmes were mainly of British, American or German origin. In all, entertainment programmes make up 30 to 60 per cent of Western European programming. Main sources for all the entertainment programmes were the United States (46 per cent), the United Kingdom (15 per cent) and the Federal Republic of Germany (7 per cent).

3.2.5. Eastern Europe

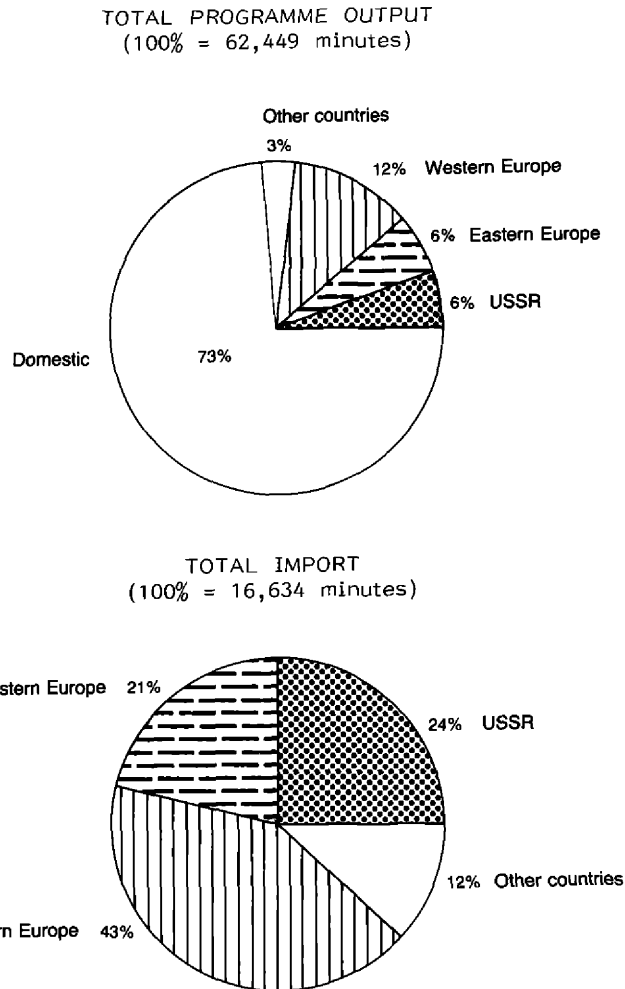
The Eastern European region is represented here by Bulgaria, Czechoslovakia, the Germany Democratic Republic and Hungary. The Soviet Union is analyzed separately in Chapter 3.2.6. Table 13 illustrates the structure of programmes in Eastern Europe. Figure 5 summarizes the imported programmes as a percentage of estimated total Eastern European television broadcast time and total import. Table 14 gives the main sources of imported programmes in the region. Table 24 in the Appendix gives more detailed information on the distribution of the total import in the Eastern European region by programme categories and the main countries of origin.

Television broadcasting in the countries represented in this study is the responsibility of government broadcasting institutions. In the majority of these countries television organizations are operated by a separate government body usually designated as the state radio and television committee.

In the majority of cases, the television programmes studied are either purely national programmes (GDR) or a mixture of national and regional programmes where programme units of a regional nature are broadcast over the entire country (Bulgaria, Hungary). In the case of the output of Czechoslovak Television, the data include one programme transmitted for the population as a whole and two other programmes broadcast for the Czech population in one case, and for the population of Slovakia in the other.

In general, the participating countries from the region, with a few exceptions, produce all news programmes domestically. The overwhelming majority of "other informative programmes" and "documentaries" is also of domestic origin. In the production of these types of programmes, the television organizations under consideration regularly use the following foreign news sources: Intervision news exchange, Eurovision news

FIGURE 5 : IMPORTED PROGRAMMES AS A PERCENTAGE OF ESTIMATED TOTAL EASTERN EUROPEAN TELEVISION BROADCAST TIME (excluding the USSR)



exchange, UPITN, Visnews, AFP, AP, Reuters, TASS, UPI. Besides these, several other foreign news sources are used by one or more participating countries.

Other types of programme imported from other countries of the world occupy a varying and usually considerable place in the programme output of the Eastern European socialist countries. The variation of the proportions of imported programmes is fairly extensive, both in the total output (26 to 30 per cent) and in the prime-time programming (21 to 39 per cent). There is no trace of uniformity in television programme imports of these countries, as far as the relative weight of foreign productions is concerned.

In the course of the last ten years, a clear trend is discernible in the television programming of the Eastern European socialist countries. The proportion of imported programmes has risen in relation to the total television output. This trend is well illustrated by the figures for the GDR and Hungary. Although there are no comparable figures for the programme imports of Czechoslovak Television from 1973, estimates made by this organization show that the percentage of imported materials has also increased. In the case of Bulgarian Television, the apparent decrease of

imports in 1983 is due to sheer statistical chance.

In the Eastern European socialist countries, the main determining factor of television imports lies in the cultural policies of each country. Economic considerations are in this respect of varying importance in the different countries. The increase of imported programmes is thought to be one of the consequences of adherence to the principles adopted in the Final Act on Security and Cooperation in Europe and in the Mass Media Declaration of Unesco.

This observation is supported empirically by the data collected for this study which indicate that the countries under consideration import not only from each other, but also from countries in different regional of the world. For example, 69 per cent of the total imported programmes in the research period by Bulgarian Television was produced in other Eastern European socialist countries including Yugoslavia, while 31 per cent was produced in other countries of the world. In the case of the Germany Democratic Republic, 51 per cent of the total import was from Eastern European socialist countries, while 49 per cent was purchased from other countries. The corresponding figures for Czechoslovakia are 50 per cent

and 50 per cent and for Hungary 16 per cent and 84 per cent.

TABLE 14

MAIN SOURCES OF IMPORTED PROGRAMMES
IN EASTERN EUROPE (excluding Soviet Union)

Source area	% of total import
USSR	24
Federal Republic of Germany	16
France	11
United Kingdom	8
United States	5
Czechoslovakia	3
Hungary	4
German Democratic Republic	4
Italy	4
Yugoslavia	3
Other countries*	18
TOTAL	100% (16,634 minutes)

* including foreign co-productions.

From another point of view, the television organizations surveyed in this research showed programmes originating in 26 foreign countries (Table 14). The most important source of imports for the period under consideration was the USSR with a 24 per cent share. It is followed by the Federal Republic of Germany (16 per cent), France (11 per cent), the United Kingdom (8 per cent) and the United States (5 per cent). Taken together, 45 per cent of the aggregated total imports broadcast was produced in Eastern European socialist countries, while 55 per cent was purchased from other countries of the world (Figure 5).

The research data on the structure of programme imports underline the important role of cultural policies to the flow of television programmes in the Eastern European socialist countries. At the same time, these data shed light both on the interests of audiences and on certain bottlenecks of programme production.

A comparison of the data from 1973 and 1983 leads to the conclusion, at least in the cases of Bulgaria, the German Democratic Republic and Hungary, that cinema films were and are very heavily imported in these countries. The figures suggest that the same holds true for present-day television broadcasting in Czechoslovakia. In addition, TV-plays and serials were and are very important imported materials in the German Democratic Republic and Hungary. This is also true of Czechoslovakia and the USSR during the period under study. Bulgarian and Hungarian Television both seem to be characterized by rather large imports of children's programmes, although both organizations are well-known producers and even exporters of this type of television programmes. Fairly large proportions of sports programmes are imported by Czechoslovakia, the German Democratic Republic, Hungary and the Soviet Union.

Cultural differences among these countries have an impact on policies and purchasing strategies, which is reflected in the wide variety and diversity of import sources, including countries such as Japan, Sri Lanka, New Zealand, Australia and Canada, even in the programme categories where imports are high.

In the region as a whole, the category of cinema films represented the highest aggregate proportion of total imports (82 per cent). Both the category of TV-plays and that of sports programmes were characterized by an import proportion well above the average for the region. (The figures are 45 and 42 per cent respectively.) Children's programmes, cultural programmes, music programmes, and other entertainment programmes included imports of between 16 and 20 per cent.

There is no common pattern of reliance on import sources among the countries considered. (The only exception was the category of sports programmes in the research period. Four countries imported large quantities of this type of programme from the Federal Republic of Germany, since the European Figure Skating Championships were organized there.) In the region as a whole, it was the category of TV-plays that was characterized very heavily by imports from countries outside the Eastern European region (Table 24).

3.2.6. The Soviet Union

The structure of programmes in the Soviet Union (Central Television) is presented in Table 15. Figure 6 summarizes the imported programmes as a percentage of estimated total Soviet television broadcast time and total import. Table 16 gives the main sources of imported programmes. A more detailed distribution of the total import in the Soviet Union by programme categories and countries of origin is given in Table 25 in the Appendix.

Soviet television is multinational in character. Consequently, in addition to two all-Union programmes, another 120 regional and local stations are in operation, broadcasting programmes in most of the languages of the peoples living in the USSR.

The two national channels under discussion transmit programmes in Russian, a language of communication among the peoples of the Soviet Union. All of the country's television stations contribute to all-national programmes. The second channel broadcasts a larger number of educational and regional broadcasts than the first channel. Both national programmes are on the air 12 to 14 hours a day.

Prime time is from 7 p.m. to 10.45 p.m., and it is even longer on Saturdays and Sundays.

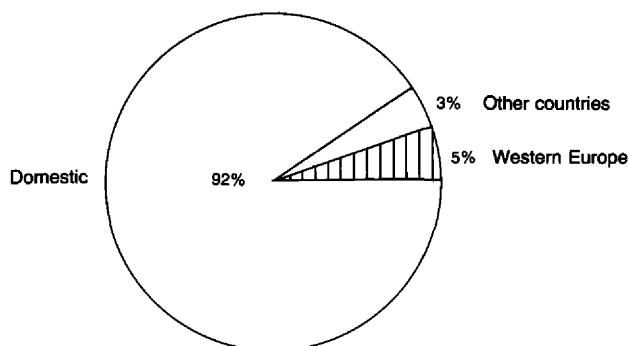
Intervision, Eurovision, Visnews and UPITN are the major sources of foreign news imports.

The imported programmes broadcast during the two weeks of the study were produced in both socialist countries (Bulgaria, Czechoslovakia, German Democratic Republic, Hungary, Poland, Mongolia, Yugoslavia), Western countries (e.g. France, Federal Republic of Germany, Spain, United States) and developing countries (e.g. Sri Lanka).

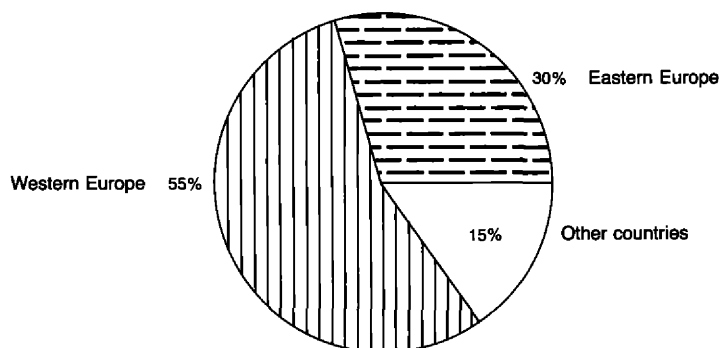
The duration of imported programmes in minutes or the percentage distribution of imports by source countries within these two weeks is immaterial because these proportions change from week to week. Hence, if the programmes of these two weeks contained a serial from France, whereas among sports broadcasts imports from the Federal

FIGURE 6 : IMPORTED PROGRAMMES AS A PERCENTAGE OF ESTIMATED TOTAL USSR TELEVISION BROADCAST TIME

TOTAL PROGRAMME OUTPUT
(100% = 22,080 minutes)



TOTAL IMPORT
(100% = 1,790 minutes)



Republic of Germany prevailed, other weeks may feature serials from the German Democratic Republic, Czechoslovakia, the United Kingdom or Italy, and sports programmes imported, for example, from the United States or Japan.

As compared with 1971-1973, when the first international comparative survey was made on the structure of programmes, the proportion of imported programmes in the total output of the Soviet television increased from 5 per cent to 8 per cent in 1983, and to as much as 18 per cent in prime time. The distribution of imported programmes, which were broadcast in prime time, was as follows : 31 per cent of prime time imports were purchased from other Eastern European socialist countries and 69 per cent were produced in other countries of the world.

The proportion of imported programmes is even higher in certain categories. Imports make up 39 per cent of all feature films and TV-theatre shows, and 33 per cent of all sportscasts. Im-

ported material is prominent in news broadcasts where it amounts to 20 per cent of the total.

There have been changes over the period in the overall programming of national television. First of all, the former fourth programme for Moscow became, in 1982, a second national programme. Both national programmes are relayed to the Eastern parts of the country through communication satellites with a time lag of two to three hours and prime time is therefore somewhat longer than in other countries. The Soviet Union was the first country in the world to begin making extensive use of satellites for domestic broadcasting purposes. The most crucial change in the national television programming over the past ten years was an increase in the proportion of newscasts in the total broadcasting time from 6 to 12 per cent, of educational programmes from 10 to 14 per cent, and of documentary and cultural programmes from 10 to 24 per cent. There has also been an increase in the percentages of TV feature films. However, the

two weeks review fails to give this group of programmes due credit. On average, there are more feature films per week on the air than was the case during the research period.

TABLE 15

THE STRUCTURE OF PROGRAMMES IN THE SOVIET UNION

(The percentage of imported programmes within each category is shown in parenthesis)

Programme categories	%
Informational	29 (2)
Educational	14 (-)
Cultural	15 (4)
Religious	-
Children's	5 (5)
Entertainment	36 (18)
Unclassified	-
Advertisements	-
TOTAL %	100
Total minutes	22,080
Import %	(8)

Many feature programmes are literary adaptations, including those of foreign authors, which account for 27 per cent of the entire time allotted to TV films and theatre shows. There were some co-productions, among others "The Great Patriotic War/The Unknown War", a 20 part documentary on World War II created in co-operation with American film-makers, and "The Exodus", a full-length feature film produced jointly by the Soviet Union and Mongolia.

TABLE 16

MAIN SOURCES OF IMPORTED PROGRAMMES IN THE SOVIET UNION

Source area	% of total import
Federal Republic of Germany	23
France	22
Czechoslovakia	14
Mongolia	6
Yugoslavia	6
United States	6
Hungary	4
United Kingdom	4
Norway	3
Sri Lanka	3
Poland	3
Spain	2
Bulgaria	1
German Democratic Republic	1
Austria	1
TOTAL	100 % (1,790 minutes)

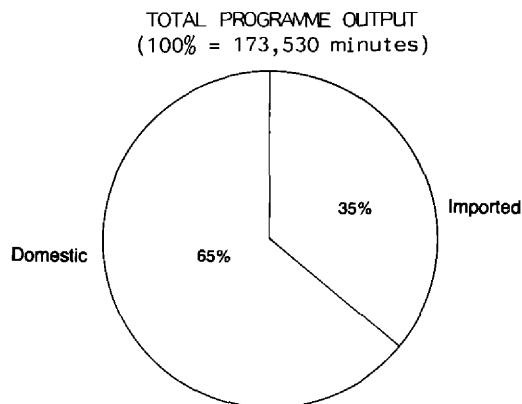
3.2.7. Asia and the Pacific

The structure of programmes in fourteen Asian countries is presented in Table 17. Figure 7 summarizes imported programmes as a percentage of estimated total Asian and Pacific television broadcast time. Table 18 summarizes countries of origin of imported programmes by programme categories and recipient countries. Table 26 in the Appendix gives figures on the distribution of the total import in the Asia-Pacific region by programme categories and the main countries of origin.

In Asia and the Pacific region television has largely remained concentrated in urban areas, especially in countries such as India, Indonesia, Malaysia, Pakistan, the Philippines and Thailand. The major reasons for this may be attributed to : (1) the high cost of television receivers in some of these countries ; (2) the limited number of television transmitting stations in some of the larger countries ; and (3) the quality and type of programmes offered to the viewers. Limited transmission time in some of the countries also contributes to the public apathy towards this medium.

FIGURE 7

IMPORTED PROGRAMMES AS SHARE OF ESTIMATED TOTAL ASIAN AND PACIFIC TELEVISION BROADCAST TIME



Data were gathered from the following organizations in the region :

- Australian Broadcasting Commission (ABC)
- Bangladesh Television
- Radio Television Brunei
- Radio-Television of the People's Republic of China (RTPRC)
- Asia Television Limited, Hong Kong (ATV)
- Chinese Channel
- English Channel
- Television Broadcasts Limited, Hong Kong (Jade Network) (TVB)
- Doordarshan India (DDI)
- Calcutta Station
- Delhi Station
- Televisi Republik Indonesia (TVRI)
- Munhwa TV-Radio Broadcasting Corporation, Republic of Korea (MBC)
- Radio Television Malaysia (RTM)
- Television New Zealand (TVNZ)
- Channel One
- Channel Two
- Makistani Television Corporation Limited (PTV)
- Maharlika Broadcasting System, Philippines (MBS)

TABLE 17 : THE STRUCTURE OF PROGRAMMES IN ASIA

(The percentage of imported programmes within each category is shown in parenthesis)

Programme Categories	Australian Broadcasting Commission	Radio Television Brunei	Radio-TV People's Republic of China	ATV-C*	Hong Kong ATV-E*	TVB
	%	%	%	%	%	%
Informational	21 (12)	31 (25)	22 (-)	16 (4)	10 (26)	10 (32)
Educational	16 (12)	7 (29)	29 (15)	-	1 (-)	2 (-)
Cultural	1 (-)	-	4 (-)	2 (18)	-	-
Religious	2 (46)	6 (-)	-	-	1 (100)	-
Children's	23 (69)	14 (100)	3 (-)	17 (68)	10 (7)	19 (33)
Entertainment	37 (62)	39 (87)	43 (6)	65 (16)	78 (77)	59 (20)
Unclassified	-	1 (-)	-	1 (100)	0 (-)	10 (-)
Advertisements	-	2 (86)	-	-	-	- y
TOTAL %	100	100	100	100	100	100
Total minutes	9,996	8,333	9,950	14,661	10,408	15,155
Import %	(45)	(60)	(7)	(24)	(64)	(21)

* ATV-C = Asia Television Limited, Chinese Channel

ATV-E = Asia Television Limited, English Channel

TVB = Television Broadcasts Limited (Jade Network)

y = Ten per cent of the total transmission and included in the above categories.

Programme Categories	INDIA		Television Republic Indonesia	Republic of Korea MBC ^Z	Radio Television Malaysia	TELEVISION NEW ZEALAND	
	Calcutta %	Delhi %	%	%	%	Channel 1 %	Channel 2 %
Informational	19 (5)	26 (15)	60 (9)	22 (4)	28 (37)	14 (42)	12 (50)
Educational	8 (-)	14 (-)	11 (-)	8 (-)	3 (11)	-	-
Cultural	14 (-)	5 (-)	2 (-)	14 (4)	0 (-)	-	1 (-)
Religious	-	1 (-)	1 (-)	-	9 (-)	1 (-)	-
Children's	3 (-)	4 (29)	3 (-)	11 (39)	9 (85)	12 (76)	-
Entertainment	52 (4)	50 (6)	20 (57)	46 (23)	43 (82)	66 (57)	78 (88)
Unclassified	4 (-)	3 (-)	-	-	4 (-)	0 (-)	1 (-)
Advertisements	1 (-)	1 (-)	-	- zz	4 (-)	7 (-)	8 (-)
TOTAL %	100	100	100	100	100	100	100
Total minutes	5,349	6,964	13,057	10,620	7,340	12,017	8,662
Import %	(3)	(11)	(17)	(16)	(54)	(72)	(75)

z = Munhwa TV-Radio Broadcasting Corporation

zz = Total time devoted to advertisements is 8% and is distributed in the programme categories.

(continued)

TABLE 17 (continued)

Programme Categories	Pakistan Television Corporation	Philippines MBS-4 ^q	Singapore Broadcasting Corporation		Sri Lanka Rupavahini Corporation	Central TV-Station Vietnam
	%	%	Channel 8 %	Channel 5 %	%	%
Informational	24 (6)	44 (1)	17 (41)	22 (51)	36 (6)	47 (25)
Educational	7 (13)	8 (36)	18 (-)	3 (49)	3 (38)	-
Cultural	1 (-)	6 (-)	3 (-)	3 (64)	1 (-)	-
Religious	7 (-)	1 (-)	-	-	1 (-)	-
Children's	4 (57)	1 (-)	8 (84)	9 (15)	17 (55)	4 (37)
Entertainment	50 (23)	35 (21)	50 (78)	60 (88)	43 (25)	50 (30)
Unclassified	2 (-)	2 (-)	0 (-)	0 (-)	-	-
Advertisements	6 (-)	5 (29)	5 (67)	2 (62)	-	-
TOTAL %	100	100	100	100	100	100
Total minutes	7,441	11,407	6,843	8,818	4,100	2,417
Import %	(16)	(12)	(55)	(70)	(24)	(28)

q = MBS-4 = Maharlika Broadcasting System

Singapore Broadcasting Corporation (SBC)

Channel 8

Channel 5

Sri Lanka Rupavahini Corporation (SLRC)

Central Television Station, Hanoi, Vietnam.

Overall averages for domestically produced (64 per cent based on total transmission time and 64 per cent during prime time) and imported programmes do not show any difference in programming patterns or preference for domestic programmes during prime time. However, the picture is entirely different when one looks at individual organizations. The volume of domestic programmes as a percentage of total transmission time ranges from 25 per cent (Television New Zealand, Channel Two) to 97 per cent (Doordarshan India, Calcutta Station). During prime time, the lowest (28 per cent) was from English channel of Asia Television Ltd.; the highest, Hong Kong (100 per cent) for Munhwa Radio-TV in the Republic of Korea. However, most stations had more domestically produced programmes during prime time.

On average, Asian audiences had access to about 10 hours of television programming every day. The lowest was about three hours (Vietnam) to the highest of 20 hours (New Zealand) per day.

One general conclusion that may be drawn is the relationship between the transmission hours and the volume of imported programmes, which increases considerably with the increase in transmission hours. It could be that the television organizations find it cheaper to fill in the transmission time with the imported programmes rather than producing their own programmes at a much higher cost.

A special case study was carried out in the Philippines which has a centralized television system where decision-making on production and distribution is made by media managers.

The role of television in the Asian and Pacific region as a whole can be analyzed by looking at the distribution of programmes in the various categories.

It seems from the consolidated averages that the medium is primarily used for entertainment purposes followed by informational programmes. These two categories combined constitute about 75 per cent of the total transmission time and 88 per cent during prime time. The amount of time allotted to entertainment programmes during total transmission and prime time increases by 4 per cent, while that of informational programmes increases from 24 per cent during total transmission to 33 per cent during prime time. Children's programmes, which occupy third place in total transmission time, are negligible during prime time. Advertisements represent 5 per cent of the time during prime transmission.

The volume of imported programmes is highest among children's programmes (53 per cent during total transmission and 55 per cent during prime time) followed by entertainment programmes (49 per cent and 56 per cent during total transmission and prime time respectively). Informational, educational, cultural and religious programmes are largely domestically produced. However, the situation varies from station to station and in some cases does not conform to the overall averages.

The amount of time devoted to **informational programmes** ranges from 10 per cent (Asia Television Ltd., Hong Kong, Channel English) to 60 per cent (TVRI, Indonesia).

It seems that television organizations in this region allot more time to informational programmes during prime time in order to reach as wide an audience as possible.

Informational programmes were sub-divided into (1) news bulletins; (2) other informative programmes; and (3) documentaries. The overall

TABLE 18 : COUNTRIES OF ORIGIN OF IMPORTED PROGRAMMES BY PROGRAMME CATEGORIES AND THE RECIPIENT COUNTRIES IN THE ASIA-PACIFIC REGION

Programme category	Australia	Brunei	China	Hong Kong	India	Indonesia	Republic of Korea	Malaysia	New Zealand	Pakistan	Philippines	Singapore	Sri Lanka
News bulletins	Visnews	Visnews/ UPI/ UPITN	Visnews/ UPITN	Visnews/ UPITN/ CBS/NBC/ BBC	Visnews/ ETES/PTI	Vis- news/ DPA/ UPITN/ ABU/ NHK	CBS/ Visnews	AP/Reuter/ ABU/AFP/ Visnews/ Bernama	Visnews/ AP/ Reuter/ CBS/BBC/ ABC/CBC	Visnews/ APP/PPI	UPITN/ AP/ Visnews/ AFP/ Reuter	UPI/AP/ Reuter	ASPAC
Other in- formative programmes	UK	UK			FRG/WHO	*		Japan/ Korea/USA/ FRG	UK/USA/ Canada/ Australia	UK	USA	UK/USA	UK
Documen- taries	UK	FRG/ USA/UK		USA	France/ FRG	* *	USA	Japan/USA/ Korea	UK/USA/ Aus- tralia/ FRG		*	UK/USA/ Aus- tralia/ FRG	New Zealand
Educational programmes related to specific curriculum	Canada/ UK/USA									USA/UK			
Educational programmes for rural development								*					
Other educational programmes		USA/UK	UK					Japan/ Korea			Belgium/ USA/ Pakistan	UK/USA/ Belgium	FRG

TABLE 18 (continued)

Programme category	Australia	Brunei	China	Hong Kong	India	Indonesia	Republic of Korea	Malaysia	New Zealand	Pakistan	Philippines	Singapore	Sri Lanka
Cultural programmes				*			*					*	
Religious programmes	UK			*									
Children's programmes	USA/UK/ New Zealand France	FRG/ USA/UK/ Australia		USA/Japan	FRG		USA/Japan	USA/UK/ Japan/ Korea	UK/USA	USA		UK/USA/ FRG/ Japan/ Australia	FRG/ USA/UK/ New Zealand
Cinema films	UK	Malaysia/ USA/UK/ Indonesia		Japan/ Taiwan	USA/ France	USA/ UK/ Japan/ Australia/ Canada	USA	USA/UK	USA/UK	USA/ Australia	USA	Hong Kong/ India/ USA	India
TV plays, etc.	UK/ Japan	UK/USA/ Australia	Japan/ USA	FRG				USA/UK	USA/UK/ Australia/ Canada		USA Japan/ Hong Kong/ USA/UK	Taiwan/	
Music programmes	UK	USA/UK		USA		Malaysia		USA	USA/UK		UK	Taiwan/ UK/USA	UK
Sports programmes	New Zealand/ UK	UK		USA	FRG	*	USA/FRG	USA	Australia/ USA/UK	USA/FRG	USA	UK/USA	FRG/ USA/UK/ India
Other	UK			*					USA/UK/ USA	USA	USA	USA/UK	UK/USA

average for these kinds of programmes was as follows (the percentage of imported material in brackets) :

	During Total Transmission	During Prime Time
News bulletins	46%	46%
Other informative programmes	37% (19)	38% (11)
Documentaries	17% (55)	16% (42)
	100%	100%

The volume of imported programmes in this category was 19 per cent and 11 per cent during total transmission and prime time respectively. The news bulletins were entirely domestic productions, though they did contain material received from various news agencies or through satellite transmissions.

The amount of time devoted to news bulletins ranged from 22 per cent (Radio Television Brunei) to 82 per cent (Asia Television Ltd., Hong Kong, Chinese channel) during total transmission time, while the similar figures for the prime time were 1 per cent (Maharlika Broadcasting System, Philippines) to 100 per cent (MBC, Korea).

The amount of time allotted to other informative programmes ranged from 2 per cent (Asia Television Ltd., Hong Kong, English channel) to 66 per cent (Radio Television Brunei) during total transmission time, while the figures for the prime time ranged between 2 per cent (Asia Television Ltd., Hong Kong, English channel) to 99 per cent (Maharlika Broadcasting System, Philippines). It seems that some stations prefer to utilize the prime time for giving news to their audience, while others preferred to provide other information. The volume of imported programmes in this sub-category ranged from nil (RTPRC, ATV-C, AVT-E, TVB and MBC) to 88 per cent (Television New Zealand, Channel Two) during total transmission time, while very few organizations resorted to imported programmes in this sub-category during prime time.

The amount of time devoted to documentaries during total transmission time ranged from 1 per cent (Maharlika Broadcasting System, Philippines) to 42 per cent (Sri Lanka Rupavahini Corporation). Four stations (Television Broadcasts Ltd., Hong Kong ; MBC, Korea ; Radio Television Malaysia ; and MBS, Philippines) did not show any documentaries during prime time, while among others they ranged from 1 per cent (Radio Television Brunei) to 61 per cent (Sri Lanka Rupavahini Corporation). It seems that most organizations depend on imported programmes for this sub-category and the range of imported programmes for this sub-category and the range of imported programmes was from 10 per cent (Sri Lanka Rupavahini Corporation) to 100 per cent (TVB, Hong Kong ; Radio Television Malaysia ; MBS, Philippines ; and Singapore Broadcasting Corporation, Channel 5) during total transmission. Two organizations (RTPRC and PTV) did not show any imported documentaries. Four organizations (TVB, Hong Kong ; MBC, Korea ; RTM, Malaysia ; and MBS, Philippines) did not show any documentary programmes during prime time. The other stations which showed documentary programmes during prime time ranged from 1 per cent (Radio Television Brunei) to 61 per cent (Sri Lanka Rupavahini Corporation). The imported content ranged from

13 per cent (Sri Lanka Rupavahini Corporation) to 100 per cent (SBC, Channel 5), while Radio Television Brunei ; Television New Zealand, Channel Two ; Pakistan Television Corporation did not have any imported content in this sub-category during prime time.

The amount of time devoted to **educational programmes** ranged from 1 per cent (Asia Television Ltd., Hong Kong, English channel) to 29 per cent (RTPRC). Four stations (ATV-C, Hong Kong ; Television New Zealand, Channels One and Two ; and Central TV Station, Vietnam) did not show any educational programmes.

This category was also sub-divided into (1) educational programmes related to specific curricula ; (2) educational programmes for rural development ; and (3) other educational programmes. The overall average for these kinds of programmes was as follows (imported material in brackets) :

	During Total Transmission	During Prime Time
Related to specific curricula	48% (4)	15% (8)
Rural development	10%	31%
Other	42% (22)	54% (4)

The overall amount of time allotted to imported programmes in this category was 11 per cent and 3 per cent during total transmission and prime time respectively. Eleven organizations reported that they did not telecast any educational programmes related to specific curricula during their normal transmission hours, while for those which did, the volume ranged from 21 per cent (TVRI) to 100 per cent (Television Broadcasts Ltd., Hong Kong) during total transmission time. None except two (TVRI and PTV) broadcast any educational programmes related to specific curricula during prime time.

Out of the total time allotted to educational programmes, on average only about 10 per cent was for rural development programmes. From station to station, it ranged from 10 per cent (MBC, Korea) to 43 per cent (PTV) during total transmission and from 1 per cent (DDI, Calcutta) to 100 per cent (RTM) during prime time. None of the stations used any imported programmes in this sub-category.

Other educational programmes constituted an average of 42 per cent during total transmission and 54 per cent during prime time, with imported content of 22 per cent and 4 per cent respectively.

The amount of time allotted to **cultural programmes** ranged from 0 per cent (RTM) to 14 per cent (DDI, Calcutta) during total transmission and 0 per cent (RTM and PTV) to 13 per cent (DDI, Calcutta) during prime time. Five stations had no cultural programmes in the total transmission time and nine had none during prime time.

On the consolidated average, the television stations in this region allotted 3 per cent of the time during total transmission and 2 per cent during prime time to cultural programmes. The imported content was 6 per cent and 14 per cent respectively. Only three (ATV-C, Hong Kong ; MBC, Korea ; and SBC-Channel 5) out of 19 stations broadcast imported programmes during total transmission time and one (SBC-Channel 5) during prime time.

The overall average time allotted to **religious programmes** during total transmission and

prime time was 1 per cent in each case. Nine stations did not telecast any religious programmes in total transmission and 11 none in prime time. The content of imported programmes in this category was 9 per cent during total transmission and nil during prime time.

The overall average time devoted to **children's programmes** in total transmission and prime time was 10 per cent (with imported content of 53 per cent) and 1 per cent (with imported content of 55 per cent) respectively. The range was from 1 per cent (MBS, Philippines) to 23 per cent (ABC) during total transmission and during prime time was from 0 per cent (DDI, Calcutta) to 4 per cent (PTV). The amount of imported content ranged from nil (RTPRC, DDI, Calcutta ; TVRI ; MBS, Philippines) to 100 per cent (Radio Television Brunei) during total transmission and during prime time from nil (TVB and DDI, Calcutta) to 93 per cent (PTV).

Entertainment programmes occupy more than half the transmission (51 per cent during total transmission hours and 56 per cent during prime time) with an imported content of 49 per cent during total transmission and 56 per cent during prime time based on overall average. At individual station level, the amount of time devoted to this category ranged from 20 per cent (TVRI) to 78 per cent (TVNZ, Channel Two) during total transmission and from nil (TVRI) to 84 per cent (ATV, Chinese channel) during prime time.

This category was sub-divided into (1) cinema/feature films ; (2) plays, serials, etc. ; (3) music programmes, "live" or recorded ; (4) sports programmes ; and (5) other entertainment programmes. The overall average for these kinds of programmes was as follows (the percentage of imported programmes within each sub-category is shown in brackets) :

	During Total Transmission	During Prime Time
Cinema films	27% (63)	16% (26)
Plays, serials, etc.	34% (56)	44% (57)
Musicals	9% (32)	13% (44)
Sports	18% (28)	9% (26)
Other	12% (41)	19% (53)

It is evident from the above that a large number of television organizations in this region depend on imported material, especially for cinema films, plays and serials, etc.

The amount of time allotted to cinema films ranged from 2 per cent (ABC) to 50 per cent (TVRI) during total transmission and from 11 per cent (PTV) to 49 per cent (DDI, Delhi) during prime time. Ten stations (ABC ; RTB ; ATV-E ; MBC ; RTM ; TVNZ Channels One and Two ; PTV ; and SBC, Channels 5 and 8) out of a total of 19 depended wholly on imported material for this category. For other stations the imported content ranged from 7 per cent (MBS, Philippines) to 97 per cent (TVRI). During prime time, seven organizations did not show any cinema films at all, and for those which did, the range was from 11 per cent (PTV) to 49 per cent (DDI, Delhi). Seven stations depended entirely on imported material during prime time and for the others the range is from 32 per cent (DDI, Calcutta) to 40 per cent (ATV, Chinese channel).

The sub-category plays, serials, etc., occupied most of the time during total transmission (34 per cent) as well as during prime time (44 per

cent) and the overall average for imported content in this sub-category was 56 per cent and 57 per cent respectively. The amount of time given to plays, serials, etc., during total transmission ranged from 6 per cent (TVRI) to 60 per cent (TVB) and during prime time from nil (TVRI) to 91 per cent (MBC, Korea). The volume of imported content ranged from 5 per cent (RTPRC and ATV, Chinese channel) to 100 per cent (ATV, English channel ; TVNZ, Channel Two). Four stations (DDI, Calcutta ; TVRI ; PTV ; and SLRC) had no imported content in this sub-category during total transmission and five stations (TVB ; DDI, Calcutta ; MBC ; PTV ; and SLRC) had none during prime time.

The amount of time allotted to musical programmes, whether "live" or recorded, ranged from 1 per cent (TVNZ, Channel One) to 28 per cent (TVRI) during total transmission and from 2 per cent (TVNZ, Channel One) to 33 per cent (SLRC) during prime time. Two stations (DDI, Delhi and TVRI) did not telecast any music programmes during prime time. The range of imported programmes under this sub-category was from 8 per cent (TVRI) to 100 per cent (ATV, English channel ; TVNZ, Channels One and Two) during prime time. Five stations (RTPRC ; DDI, Calcutta and Delhi ; MBC ; and PTV) did not use any imported programmes in this sub-category during total transmission and four stations (DDI, Calcutta ; MBC ; RTM ; and PTV) used none during prime time.

On the overall average, sports programmes occupied 18 per cent of total transmission time and 9 per cent in prime time and the imported content was 28 per cent and 26 per cent respectively. Five stations (TVRI ; MBC ; RTM ; PTV ; and SLRC) did not telecast any sports programmes during prime time. The amount of time allotted to sports programmes ranged from 1 per cent (RTPRC) to 63 per cent (DDI, Calcutta) during total transmission ; corresponding figures for prime time were 1 per cent (SBC, Channel 5) and 45 per cent (MBS, Philippines).

The imported content in this sub-category ranged from nil (RTPRC and DDI, Calcutta) to 100 per cent (SBC, Channel 8) during total transmission and from nil (RTB ; ATV, Chinese channel ; DDI, Calcutta ; TVNZ, Channel One) to 100 per cent (SBC, Channels 5 and 8) during prime time.

Other entertainment programmes occupied, on average, 12 per cent of total transmission and 19 per cent of prime time. The imported content was 41 per cent and 53 per cent respectively. The amount of time ranged from 1 per cent (ATV, Chinese channel ; TVRI) to 42 per cent (SLRC) during total transmission and from 3 per cent (ATV, Chinese channel) to 46 per cent (TVB) during prime time.

A special case study was carried out in the Philippines which has a centralized television system where decision-making on production and distribution is made by media managers.

Of the 72 television stations throughout the country, five are originating stations located in Metro Manila. 15 are primary or replay stations, 22 relay stations and 30 transmitters. The last three types are located in the urban centres of the country's 13 administrative regions.

The results of the two-week research period confirm that approximately 40 per cent of the programmes are imported while at least 59 per cent are domestically produced. The study also validates earlier findings that television in the Philippines is primarily an entertainment medium : 62 per cent of the total prime time and 51 per cent of total transmission are allotted to entertainment programmes.

TABLE 19 : THE STRUCTURE OF PROGRAMMES IN THE ARAB COUNTRIES
(The share of imported programmes within each category is shown in parenthesis)

Programme categories	Algeria %	Egypt %	Syria %	Tunis %	Democratic Yemen %
Informational	22 (31)	16 (-)	20 (9)	28 (17)	37 (12)
Educational	5 (25)	7 (-)	15 (-)	3 (37)	1 (-)
Cultural	1 (-)	10 (17)	5 (-)	5 (40)	1 (-)
Religious	9 (-)	7 (-)	2 (-)	5 (47)	1 (12)
Children's	9 (96)	5 (50)	14 (75)	9 (77)	11 (66)
Entertainment	48 (80)	48 (60)	38 (55)	51 (74)	48 (73)
Unclassified	5 (-)	5 (39)	2 (-)	-	-
Advertisements	-	3 (-)	4 (-)	-	-
TOTAL %	100	100	100	100	100
Total minutes	7,669	20,292	7,443	6,322	6,963
Import %	(55)	(35)	(33)	(55)	(47)

During prime time, advertising (19 per cent) follows entertainment programmes in terms of allotted programmes minutes. Cultural programmes (6 per cent), children's programmes (3 per cent) and religious programmes (1 per cent) make up the remaining prime time.

For total transmission time, informative programmes (18 per cent) are next to entertainment (51 per cent). Other programmes include: advertisements (12 per cent), religious programmes (8 per cent), children's programmes (4 per cent) and cultural programmes (3 per cent).

Nearly 90 per cent of the imported programmes shown on Philippine television come from the United States of America. Other sources of foreign programmes are the United Kingdom, Japan, Taiwan, France, Canada, and a few other Asian and European countries.

Imported programmes in English need not be dubbed in the local language (Filipino) as a majority of the television audience is literate in English.

Technical problems such as limited transmission power, lack of equipment and trained manpower, and topography have prevented the majority who live in isolated villages from gaining access to the medium. Moreover, despite the availability of low-cost battery-powered television sets, the rural poor are still unable to acquire them as family incomes are spent on basic necessities.

3.2.8. The Arab region

The Arab region is represented in the present study by Algeria, Egypt, Syria, Tunis, and the People's Democratic Republic of Yemen. Table 19 gives the structure of programmes in the Arab region. Figure 8 gives the imported programmes as a percentage of estimated total Arabic region television broadcast time and of total import, and Table 20 provides information on the main sources of imported programmes in the region.

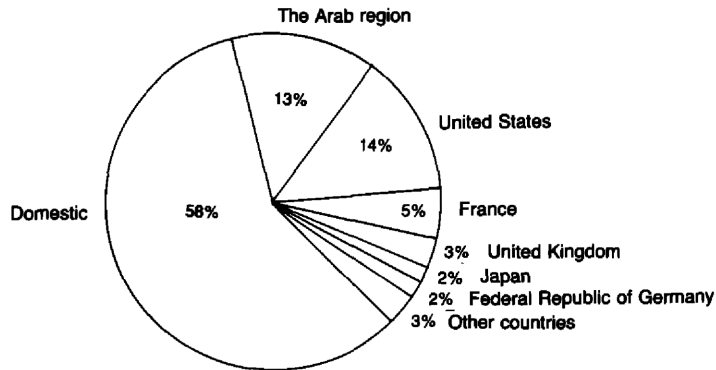
Although in some cases there were television activities in the region already in the 1950s, the majority of Arabic broadcasting stations started their activities in the 1960s. The language of broadcasting is of special importance in the Arab region. The language of programmes has been divided into four categories: classical Arabic, local Arab dialect, non-local Arab dialects and foreign languages.

The results of the present survey show that there is a clear tendency to utilize classical Arabic. The percentage of programmes in classical Arabic was: 75 per cent in Syria, 63 per cent in Egypt, 49 per cent in Tunis and the People's Democratic Republic of Yemen, and 47 per cent in Algeria. Local dialects were used as follows: 23 per cent in Yemen, 12 per cent in Tunis, 11 per cent in Egypt, 2 per cent in Algeria and Syria. Foreign languages were used as follows: 41 per cent in Algeria, 33 per cent in Tunis, 26 per cent in Egypt, 14 per cent in Syria and 8 per cent in Yemen.

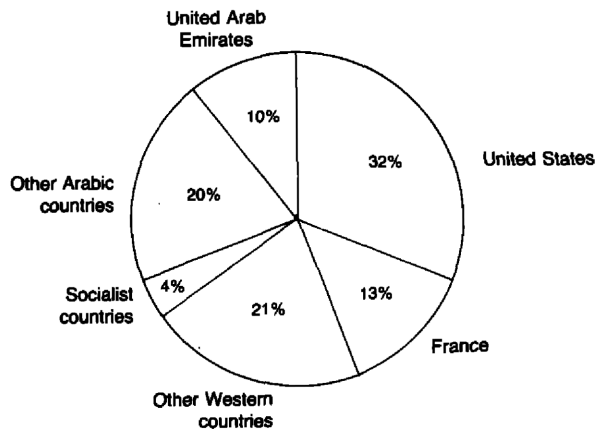
The share of imported programmes in the Arab region is between one third (Syria, Egypt) and approximately one half of the total output (Algeria, Tunis, Democratic Yemen). On average, 42 per cent of television programmes are imported. In comparison with the 1973 figures, it seems that the share of imported material has decreased in the region. Today, approximately one third of the imported programmes originate in other Arab countries, while two thirds come from foreign non-Arab countries. Imported programmes dominate the category of television plays and documentaries. The main non-Arab country of origin is the United States with 32 per cent of the imported programmes in the Arabic region. The American share is highest in Egypt where as much as 54.5 per cent of the imported programmes come from the United States. Next comes France, with almost 13 per cent of the imported programmes. The United Kingdom, Japan and the Federal Republic of Germany make some 5 to 7 per cent of the imported material. The Soviet Union makes less than 3 per cent

FIGURE 8 : IMPORTED PROGRAMMES AS A PERCENTAGE OF ESTIMATED TOTAL ARABIC REGION TELEVISION BROADCAST TIME

TOTAL PROGRAMME OUTPUT
(100% = 48,689 minutes)



TOTAL IMPORT
(100% = 20,542 minutes)



and other Socialist countries about 1 per cent. Of the Arabic countries, the most important source of imports is the United Arab Emirates (10 per cent of the imported programmes) followed by Egypt (6 per cent), Saudi Arabia (4 per cent) and Kuwait (4 per cent).

Of all the fiction material shown in the region during the research period (8,375 minutes) one quarter came from the United Arab Emirates and another quarter from the United States. France and Saudi Arabia originated 11 per cent each and Kuwait 10 per cent. Of the cinema films (imported

total 5,245 minutes), almost two thirds (64 per cent) originated in the United States. France produced 11 per cent, Egypt 9 per cent and the Soviet Union 6 per cent. Children's programmes (2,903 minutes) came mostly from Japan (42 per cent) and the United States (21 per cent).

In the individual countries studied, the sources of imported programmes were the following :

In **Algeria**, 26 per cent of foreign programming came from the United States, 20 per cent from France, 12 per cent from the United Kingdom, and 9

per cent from the Federal Republic of Germany. There were also a few per cent of imported programmes from the Socialist countries among the 4,224 imported programme minutes.

TABLE 20

MAIN SOURCES OF IMPORTED PROGRAMMES
IN THE ARAB REGION

Source area	% of total import
<u>Non-Arabic countries</u>	
United States	32
France	13
United Kingdom	7
Japan	6
Federal Republic of Germany	6
USSR	3
Czechoslovakia	1
Switzerland	1
Spain	1
Italy	0
Rumania	0
Others	1
<u>The Arabic countries</u>	
United Arab Emirates	10
Egypt	6
Saudi Arabia	4
Kuwait	4
Compagnie du Golfe	2
Lebanon	2
Libya	1
Tunisia	1
Syria	0
Algeria	0
Morocco	0
TOTAL	100% (20,542 minutes)

In **Egypt**, 54 per cent of imported programmes originate in the United States. In 1973, the figure was estimated to be approximately two thirds of the total imported materials. The United Arab Emirates originated 15 per cent and the United Kingdom 11 per cent. The French share was 9 per cent which is almost the same as in 1973 (12 per cent). In 1973, the Socialist countries originated 17 per cent of the imported material but do not appear in the present data (7,081 minutes).

In **Syria**, the main source of the imported 2,488 minutes was the United States (23 per cent), followed by Kuwait (19 per cent), the Soviet Union (17 per cent), the Gulf area (12 per cent) and Saudi Arabia (11 per cent).

In **Tunis**, imported material amounted to 3,457 minutes. The main source was France (29 per cent) and the United States (23 per cent), followed by Egypt (16 per cent), and Japan (11 per cent).

The People's Democratic Republic of Yemen imported 3,292 minutes. The main source was the United Arab Emirates (23 per cent), followed by Egypt (15 per cent), Japan (13 per cent) and Saudi Arabia (12 per cent). The United States and the

Federal Republic of Germany originated 8 per cent each and the Socialist countries approximately 6 per cent.

3.2.9. Africa

The structure of programmes in the six African countries selected is presented in Table 21 (Ivory Coast, Kenya, Nigeria, Senegal, Uganda, Zimbabwe). Figure 9 summarizes the imported programmes as a percentage of estimated total African television broadcast time and of total import. Since television in Nigeria has such a major role in African broadcasting, additional figures are given. Figure 10 illustrates the imported programmes as a percentage of estimated total African television broadcasting time excluding Nigeria. The same information is given for Nigeria in Figure 11. Table 22 lists the main sources of imported programmes in Africa.

Since the introduction of television in Africa in 1959 (WNTV, Ibadan, Nigeria), at least 46 other television organizations have been established in 24 sub-Saharan countries in the region. Nearly half of these are in Nigeria. According to URTNA estimates, these African TV organizations broadcast about 90,000 hours annually. The TV stations in Nigeria alone (over 21 of them) broadcast a little over half of Africa's total.

It is estimated that over 55 per cent of Africa's annual TV broadcast hours are filled by imported programmes. Although progressing steadily, inter-African programme exchange co-ordinated by the Union of National Radio and Television Organizations of Africa (URTNA) is still in the early stages of development.

Furthermore, there are no commercial African TV production and/or distribution agencies of any significance for indigenous productions.

For TV news, almost all of the African television organizations depend on multi-national sources for all international news whether visualized or not. The degree of dependency in this area often goes to the extent of having to obtain news from a multi-national consortium on another continent to cover a news event only a few kilometers inside a neighbouring country. Pan-African news service has only just begun, and there is virtually no inter-African TV news exchange in sub-Saharan Africa.

In terms of programme structure, informational and entertainment programmes make up the bulk of Africa's TV broadcasts. On the whole, educational and cultural or generally developmental broadcasts do not appear to have gained significant attention. Television programmes are urban oriented, and the improvement of production standards are constrained by lack of trained personnel and other necessary resources. This state of affairs applies to practically all aspects of television in Africa.

As in other developing regions of the world, the distribution of TV sets is for the most part concentrated in urban areas and among the relatively well-to-do. TV sets are too expensive, and beyond the means of even the average income earner in both urban and rural areas. The availability of TV sets therefore still remains far below the Unesco recommended 100 units per 1000 of the population. Africa's present distribution of TV sets stands at about 9.9 per 1000 of the population, and is the lowest in the world.

Although the land mass of Africa is 22.33 per

TABLE 21 : THE STRUCTURE OF PROGRAMMES IN AFRICA

(The share of imported programmes within each category is shown in parenthesis)

Programme categories	Ivory Coast %	Kenya %	Nigeria %	Senegal %	Uganda %	Zimbabwe %
Informational	60 (37)	36 (35)	27 (16)	42 (49)	35 (73)	23 (40)
Educational	-	-	6 (-)	3 (60)	13 (100)	7 (69)
Cultural	-	2 (55)	1 (-)	6 (28)	1 (100)	-
Religious	4 (-)	4 (-)	2 (-)	-	6 (33)	1 (100)
Children's	7 (92)	15 (73)	10 (46)	9 (66)	9 (100)	13 (79)
Entertainment	25 (79)	38 (71)	51 (42)	39 (52)	33 (98)	51 (78)
Unclassified	1 (-)	3 (5)	3 (-)	1 (-)	2 (-)	2 (2)
Advertisements	3 (30)	2 (43)	1 (34)	0 (100)	1 (8)	3 (13)
TOTAL %	100	100	100	100	100	100
Total minutes	5,064	5,894	108,738	4,816	4,401	5,833
Import %	(49)	(52)	(31)	(51)	(83)	(65)

cent of the world's total, it has the lowest number of regular TV transmitters. Maintenance is a major problem and therefore it is doubtful whether most of the transmitters function at full capacity. Of all the regions in the world, Africa has the least developed television network.

Nearly all of the domestic programmes were produced by the television organizations with minor inputs (usually in the form of documentary films), by the various developmental ministries in each country.

The Nigerian Television Authority with its 21 semi-autonomous TV stations produced the highest amount of domestic programmes. It is believed that this higher capacity for domestic productions also applies to most of the Nigerian TV stations taken individually as compared with any one of the television organizations of the other five countries. On the average, Nigerian TV had 69 per cent of domestic programmes during total transmission, and 79 per cent during prime time. The next highest on the list for domestic programmes was the Ivory Coast, which has 51 per cent during total transmission and 59 per cent during prime time. This is followed by Senegal and VOK which produced 49 per cent and 48 per cent of their broadcasts during total transmission, and 50 per cent and 58 per cent during prime time, respectively. The corresponding figures for Zimbabwe were 35 per cent during total transmission and 48 per cent during prime time. Uganda produced the least amount of domestic programmes, i.e. 17 per cent during total transmission, and this went down to 12 per cent during prime time.

It should be borne in mind that the percentages mentioned here are expressed for broadcasts by each individual organization. As such, they do not readily demonstrate the volume of the domestically produced programmes of each organization, since broadcast durations vary from one to the other.

Only two of the countries of the present study were included in the 1973 study and it is

difficult to estimate the trends. It seems that the percentage of imported programmes has decreased in Nigeria. The main sources of imports are largely the same now as in 1973.

Table 21 shows the percentages of domestic and imported programmes for each organization. According to Table 21, Ugandan television had the highest percentage of imported programmes (83 per cent) and Nigerian television the lowest (31 per cent), in relation to their total broadcasts. However, the amount of time allotted to imported programmes varied considerably from country to country. Total imports by all during the period of the study amounted to 49,053 minutes. These were distributed as follows : Nigeria 68 per cent, Zimbabwe 8 per cent, Uganda 7 per cent, Kenya 6 per cent, Ivory Coast 5 per cent and Senegal 5 per cent.

TABLE 22

MAIN SOURCES OF IMPORTED PROGRAMMES IN AFRICA

Source area	% of total import
United States	47
United Kingdom	25
France	4
Federal Republic of Germany	4
Australia	1
USSR	0
Other European countries	0
Other countries	3
URTNA	0
UN/EEC	0
News films/News agencies	15
TOTAL	100 % (49,053 minutes)

FIGURE 9 : IMPORTED PROGRAMMES AS A PERCENTAGE OF ESTIMATED TOTAL AFRICAN TELEVISION BROADCAST TIME

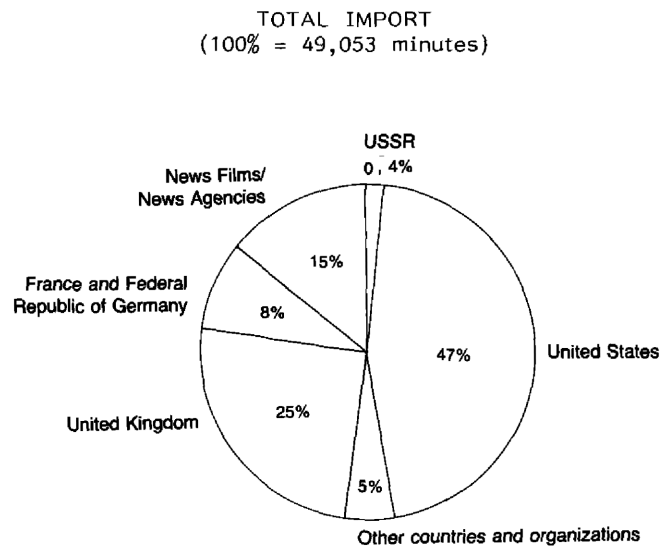
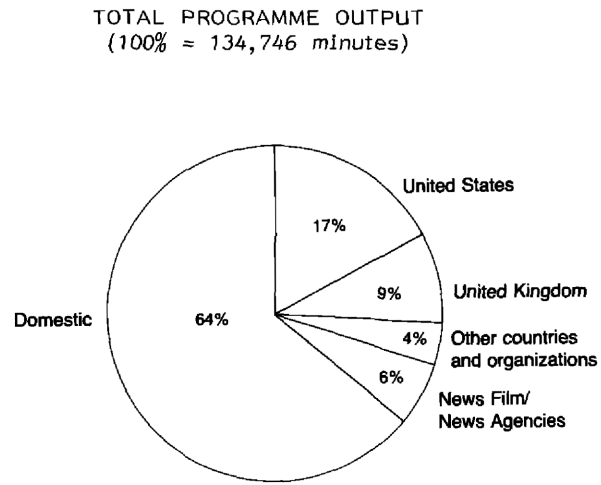
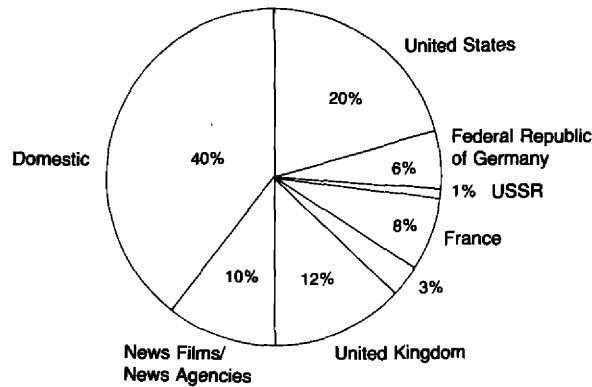


Table 27 in the Appendix summarizes the distribution of the total imported material in these African countries taken as a whole by programme categories and the main countries of origin. The highest percentage of total broadcasts, i.e. 48 per cent, was taken up by **entertainment programmes**. Informational programmes followed with

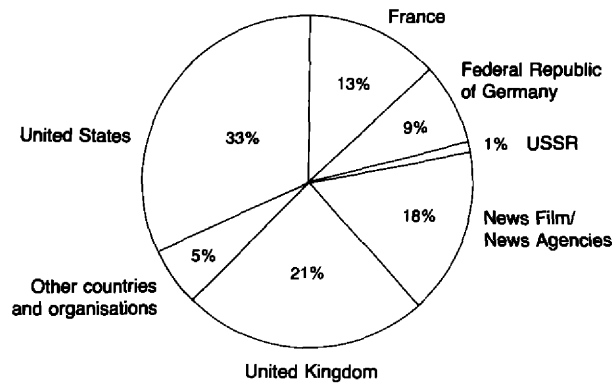
29 per cent. These two categories of programme put together took up more than three quarters of the total broadcasts. Third is the children's category with 10 per cent, and fourth, educational with about 5 per cent. At the bottom of the list (i.e. below unclassified, religious and advertisement) came the cultural category with 1 per cent.

FIGURE 10 : IMPORTED PROGRAMMES AS A PERCENTAGE OF ESTIMATED TOTAL AFRICAN TELEVISION BROADCAST TIME (excluding Nigeria)

TOTAL PROGRAMME OUTPUT
(100% = 26,008 minutes)



TOTAL IMPORT
(100% = 15,493 minutes)



If the Nigerian data had been excluded from the average, the results would have been very different.

The volume of imported programmes was the highest in the entertainment category. During total transmission, this amounted to 62 per cent of the overall total imports. Next comes information with 19 per cent. The third highest volume of imports was in the children's category with 15 per cent. The rest of the imported programmes were distributed as follows : education 1 per cent, advertisement 1 per cent, cultural 0 per cent, religious 0 per cent, and unclassified 0 per cent.

During prime time the volume of imported programmes per category was as follows : enter-

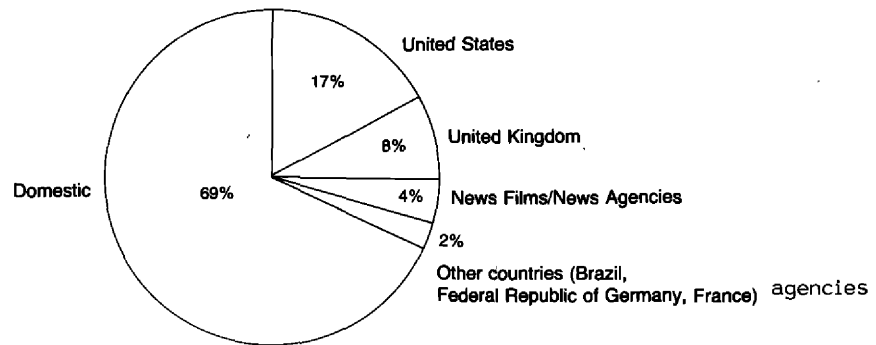
tainment 52 per cent, information 40 per cent, advertisement 4 per cent, children's 2 per cent, education 1 per cent, and religious, cultural and unclassified sharing 0.4 per cent of the rest of the imports with the smallest amount in the last category.

The amount of time allotted to informational programmes ranged from 23 per cent (Zimbabwe) to 60 per cent (Ivory Coast). In general, information programmes took up 29 per cent of the broadcast time, second largest in the overall structure.

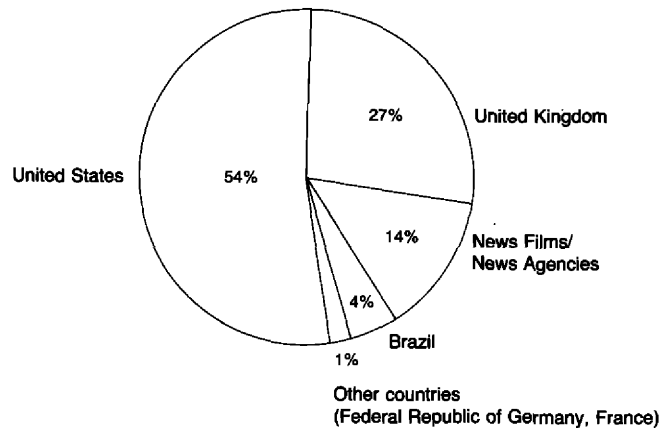
Of the total time in this category, about two-thirds was devoted to news-casts, which in general consisted on two major daily news bulletins in two languages ; one in a national or a

FIGURE 11 : IMPORTED PROGRAMMES AS A PERCENTAGE OF ESTIMATED TOTAL NIGERIAN TELEVISION BROADCAST TIME

TOTAL PROGRAMME OUTPUT
(100% = 108,738 minutes)



TOTAL IMPORT
(100% = 33,560 minutes)



vernacular language and another in either English or French. The remaining third of the total time was taken up by other informational programmes and documentaries.

About 24 per cent of the information category was taken up by imported programmes during total transmission, and 27 per cent during prime time.

When the total time of the information category was sub-divided into (1) news bulletins, (2) other informative programmes, and (3) documentaries, the results were the following (percentage of imported material in brackets) :

	During Total Transmission	During Prime Time
1) News bulletins	62% (30)	76% (29)
2) Other informative programmes	27% (1)	11% (5)
3) Documentaries	11% (34)	13% (32)
	100%	100%

Judging by the average data, it appears that the organizations studied produced 75 per cent of the broadcasts in the information category. However, if we examine the situation in each country (except Nigeria), the average percentage of domestic and imported programmes is about 55 per cent and 45 per cent, respectively.

Furthermore, with the exclusion of the Nigerian data, the imported content in the news sub-category is 46 per cent, and documentaries 82 per cent.

The amount of time allotted to **educational programmes** ranged from 3 per cent (Senegal) to 13 per cent (Uganda). Ivory Coast and Kenya had no educational broadcasts during the research period. The Nigerian, Ugandan and Zimbabwean broadcasters were the only three organizations which had educational programmes related to specific curriculum development. Nigerian broadcasts under this sub-category were all domestic while those of the latter two were all imported.

When the category of educational programmes was sub-divided, the averages per sub-category were as follows (the percentage of imported material in brackets) :

	During Total Transmission	During Prime Time
1) Related to specific curriculum	39% (24)	3% (100)
2) Rural development	13% (-)	4% (-)
3) Other educational programmes	48% (8)	94% (6)
	100%	100%

In all, approximately 13 per cent of educational programmes were imported.

The category of **cultural programmes** had the lowest share of overall total broadcasts. The amount of time allotted to this category ranged from 1 per cent (Nigeria) to 6 per cent (Senegal) during total transmission. During prime time, the range was from 1 per cent (Kenya) to 5 per cent (Senegal). The amount of time devoted to **religious programmes** ranged from 1 per cent (Zimbabwe) to 6 per cent (Uganda) during total transmission. Whereas all of the programmes Nigeria, Ivory Coast and Kenya had in this category were domestic productions, those of Zimbabwe were all imported.

The category of **children's programmes** was allotted the third highest amount of time out of the overall total broadcasts. On the average, 53 per cent was devoted to this category. The range of the share of imported programmes was from 66 per cent (Senegal) to 100 per cent (Uganda).

Entertainment programmes occupied 48 per cent of the total transmission time of the African countries, and 44 per cent during prime time.

The percentage of imported programmes in this category ranged from 42 per cent (Nigeria) to 98 per cent (Uganda) during total transmission, and from 23 per cent (Nigeria) to 98 per cent (Uganda) during prime time. The consolidated average of imported programmes in this category was 47 per cent during total transmission, and 35 per cent during prime time.

When the entertainment category was sub-divided into (1) cinema/feature films, (2) plays, serials, etc., (3) musical programmes 'live or recorded', (4) sports programmes, and (5) other entertainment programmes, the consolidated average for these categories was as follows (the percentage of imported programmes within each sub-category is shown in brackets) :

	During Total Transmission	During Prime Time
1) Cinema films	12% (100)	4% (100)
2) Plays, serials, etc.	44% (53)	35% (36)
3) Musicals	15% (14)	16% (13)
4) Sports	15% (38)	28% (37)
5) Other entertainment programmes	14% (28)	17% (41)
	100%	100%

Understandably, none of the organizations had domestically produced cinema films. In the plays and serials sub-category, however, their overall total broadcasts carried an average of 53 per cent of imported programmes during total transmission, and 36 per cent during prime time. In the musical sub-category, the average amount of imported programmes was 14 per cent during total transmission and 13 per cent during prime time. The corresponding average figures for the sports sub-category was 38 per cent and 37 per cent while those for other entertainment were 28 per cent and 41 per cent respectively.

As to **advertisements**, this category represented an average of 1.6 per cent of the overall total broadcasts during total transmission, and 3.3 per cent during prime time. Taking the organizations individually, the amount of time devoted to advertisements ranged from 0.2 per cent (Senegal) to 3.4 per cent (Ivory Coast) during total time, and 0.7 per cent (Senegal) to 6.4 per cent (Ivory Coast) during prime time. The average percentage of imports in advertisements was 32 per cent.

4. Conclusion

Although most of the figures in the present study must be regarded as indicative rather than precise, they still give a reliable and comparative view of the trends in the global traffic of television programmes.

When studying the international flow of television programmes and news in 1972-1973, we concluded that there were two indisputable trends: (1) a one-way traffic from the big exporting countries to the rest of the world, and (2) a predominance of entertainment material in the flow.

The 1983 study confirms that no major changes in the international flow of television programmes and news have taken place since 1973. In a global perspective the average volume of imported programmes is approximately one third or more of the total time of programming. In comparison with the 1973 figures, the present situation seems to repeat the earlier pattern. Consequently, no clear changes in the volume of imported programmes have taken place. In all parts of the world there are countries which are heavily dependent on foreign imports in their programming but also countries with relatively low figures for imported material. The difference between prime time and total time is not very great with the exception of Latin America where foreign programming tends to be more dominant in prime time (with the exception of Brazil and Cuba).

However, there seems to be a trend towards greater regional exchanges along with the traditional dominance of few exporting countries. This regional development deserves further study.

On a global level, the majority of imported programmes originate in the United States and - although to a much lesser extent - in Western Europe and Japan. The flow consists mainly of programmes of a recreational nature such as entertainment, films, sports, etc. In some regions such as Latin America, as much as three-quarters of the imported materials originate in the United States.

In Europe, the regional exchange has been well established for a long time. In the Western and Eastern European regions, more than 40 per cent of foreign programmes originate within the regions themselves. The share of American programmes in Western Europe is on the average over 40 per cent of imported programmes, while the Soviet originated programmes occupy some 20 per cent of the imported programmes in Eastern Europe.

The increase in regional exchanges is particularly notable among the Arab countries and in Latin America. In the Arab countries approximately one third of the imported programmes originate in the region itself. In Latin America, the

figure is around 10 per cent. In a global perspective, there remain great regional differences in the amount and origin of the flow between nations and regions.

In Asia and the Pacific region, television has largely remained concentrated in urban areas, especially in countries such as India, Indonesia, Malaysia, Pakistan, the Philippines and Thailand. Television seems to be developing rapidly in the region but the differences among various countries remain notable. On the average, an Asian audience has access to about ten hours of television programming every day. The lowest figure was in Vietnam (three hours) and the highest in New Zealand (20 hours). An in-depth study in the Philippines showed that the predominant sources of imported material in 1983 are the same as in 1973.

In sub-Saharan Africa, television is developing as a medium of mass communication but is still limited in its geographical coverage. Nearly half of the stations in the region are in Nigeria. More than half the programmes shown in Africa are still imported from other countries, mainly from the United States and the United Kingdom.

While the North-South gap seems to remain as another indication of the existing inequalities in the world, there are also certain imbalances in the East-West dimension.

Eastern European countries import almost two-thirds of their foreign programmes from non-Socialist countries. Western European countries import only some 3 per cent from the socialist countries. In the United States, programmes from the socialist countries were not shown at all during the period of this study. One interesting case is Cuba, which during the research period imported 20 per cent from the United States and 19 per cent from the Soviet Union. During prime time, however, the main source was the German Democratic Republic (27 per cent), followed by the United Kingdom (20 per cent).

This descriptive analysis presents the situation today in the traditional broadcast television media. However, due to technological development, a rapid change in the traditional flow pattern is taking place in the new markets of video cassettes and other non-broadcast media. The pattern of the international flow in these fields is largely unknown but it may be even more concentrated in a few sources than the traditional pattern. Video cassettes may also open up new alternatives to minorities and foreigners in other countries.

In the present economic conditions, it is not easy to predict how rapidly the deployment of the new communication technology will take place. It has been estimated that direct broadcast satellite

channels will soon be flooding Western Europe with television programming. According to one estimate, most households in Europe should be able to receive at least a dozen different satellite-delivered channels by the end of this decade, while many densely populated areas with extra equipment could have double this number.

So far the introduction of satellites has not changed the basic patterns of the flow of television programmes and news. Although they have contributed to the improvement of regional ex-

changes in some cases, there is a trend towards transnational concentration. The new communication technology may offer some alternatives for the future. But it may also be that the rapid development in communication technology and electronics, including all kinds of data services, only increases the gap between those who have access to information and means of using it and influencing others and those who do not have these capabilities.

APPENDIX

TABLE 23 : DISTRIBUTION OF THE TOTAL IMPORT IN THE WESTERN EUROPEAN REGION
BY PROGRAMME CATEGORIES AND THE MAIN COUNTRIES OF ORIGIN

Category	Total Import		Countries of origin		
	Minutes	in per cent of the overall output of the region in the category		with at least a 5 per cent share of the import in the category minutes	%
News	91	0		-	
Other informative programmes	1,250	5	UK	477	38
			Sweden	288	23
			USA	149	12
			FRG	75	6
Documentaries	2,189	18	USA	415	19
			FRG	294	13
			Canada	290	13
			France	133.5	6
Educational programmes related to a specific curriculum	544	4	UK	167	30
			FRG	125	23
			Sweden	97	18
			USA	58	10
Educational programmes for rural development	20	3	UK	20	100
Other educational programmes	1,490	27	UK	789	53
			USA	409	27
			Sweden	100	7
Cultural programmes	1,701	12	France	491	29
			FRG	439	26
			UK	295	17
			Switzerland	105	6
Religious programmes	326	11	Italy	194	60
			USA	80	25
			France	52	16
Children's programmes	7,653	36	USA	3,550	46
			UK	629	8
			FRG	420	5
			(Czechosl.	256	3)
Cinema films	18,238	72	USA	11,323	62
			France	1,540	8
			FRG	1,225	7
			UK	1,210	7
			(DDR	217	1)
TV-plays	21,121	70	USA	10,822	51
			UK	4,042	19
			FRG	1,724	8
Sports programmes	6,940	36	UK	795.5	12
			USA	329.5	5
			France	311.5	5
			(Eurov.	3,781	55)
Other entertainment programmes	2,359	17	UK	860	37
			USA	766	33
			FRG	365	16
			Canada	105	5
Unclassified programmes	298	5	Finland	168	56
			Yugoslavia	46	15

TABLE 24 : DISTRIBUTION OF THE TOTAL IMPORT IN THE EASTERN EUROPEAN REGION
BY PROGRAMME CATEGORIES AND MAIN COUNTRIES OF ORIGIN

Category	Total Import		Countries of origin		
	Minutes	in per cent of the overall output of region in the category	with at least a 5 per cent share of the import in the category	minutes	%
News	18	0		-	-
Documentaries, other informative programmes	817	12	USSR	476	58
			GDR	90	11
			Japan	55	7
			Czechoslovakia	40	5
			International coproductions	70	9
Educational programmes related to a specific curriculum	364	7	USSR	19	5
			International coproductions	335	92
Other educational programmes	298	13	USSR	206	69
			FRG	48	16
			Poland	17	6
			Spain	15	5
Cultural programmes	1,578	21	GDR	430	27
			France	247	16
			USSR	283	18
			UK	84	5
			New Zealand	88	6
Children's programmes	1,185	21	France	332	28
			USSR	234	20
			Czechoslovakia	135	11
			Bulgaria	134	11
			Yugoslavia	65	5
Cinema films	6,010	82	USSR	2,025	34
			USA	781	13
			France	666	11
			UK	367	6
			Hungary	328	5
			International coproductions	631	10
			TV-plays, series	3,457	45
			France	516	15
			Italy	465	13
			USSR	376	11
			Australia	212	6
			Poland	180	5
			Spain	175	5
			International coproductions	200	6
Music programmes	656	17	USSR	175	27
			Hungary	124	19
			Czechoslovakia	98	15
			GDR	79	12
			Spain	60	9
			UK	50	8
			Switzerland	40	6
Sports programmes	2,433	43	FRG	2,101	86
			Yugoslavia	276	11
Other entertainment programmes	406	17	USSR	101	25
			Hungary	98	24
			Czechoslovakia	44	11
			Switzerland	43	11
			International coproductions	86	21

TABLE 25 : DISTRIBUTION OF THE TOTAL IMPORT IN THE SOVIET UNION
BY PROGRAMME CATEGORIES AND MAIN COUNTRIES OF ORIGIN

Category *	Total Import		Countries of origin		
	Minutes	In per cent of the overall output of the region in the category	with at least a 5 per cent share of the import in the category	minutes %	
Documentaries	145	7	USA	100	69
			CSSR	12	8
			GDR	11	8
			Hungary	11	8
			Bulgaria	11	8
Cultural programmes	140	4	Spain	35	25
			Mongolia	30	21
			Sri Lanka	25	18
			Hungary	20	14
			CSSR	10	7
			Bulgaria	10	7
			GDR	10	7
Children's programmes	60	5	Poland	30	50
			Hungary	15	25
			CSSR	15	25
Cinema films	85	6	Mongolia	85	100
TV-plays	620	27	France	385	62
			CSSR	160	26
			United Kingdom	75	12
Music programmes	145	7	CSSR	40	28
			Hungary	30	21
			Sri Lanka	30	21
			Poland	25	17
			Austria	20	14
Sports programmes	595	32	FRG	415	70
			Yugoslavia	100	17
			Norway	60	10

* includes only categories with imported material.

TABLE 26 : DISTRIBUTION OF THE TOTAL IMPORT IN THE ASIA-PACIFIC REGION
BY PROGRAMME CATEGORIES AND MAIN COUNTRIES OF ORIGIN

Category	Total Import		Countries of Origin		
	Minutes	In per cent of the overall output of the region in the category	With at least a 5 per cent share of the import in the category	%	
			Minutes		
Other informative programmes	2,966	19	UK	492	17
			UK/USA	455	15
			UK/Canada	500	17
			UK/USA/Australia	435	15
			USA/FRG/Japan/Korea	379	13
Documentaries	3,858	55	USA	570	15
			UK	455	12
			FRG	194	5
			UK/USA/Australia	341	9
			USA/Japan/Korea	380	10
			USA/UK/Canada/FRG/Australia	1,065	28
Educational programmes related to specific curriculum	246	4			
Educational programmes for rural development					
Other educational programmes	1,123	22	UK	420	37
			UK/USA	175	16
			UK/USA/Belgium	458	41
Cultural programmes	284	6			
Religious programmes	224	9	UK	104	46
Children's programmes	8,821	53	USA/UK	1,100	13
			USA/Japan	960	11
			USA/UK/New Zealand	1,580	18
			USA/UK/Japan	447	5
			USA/UK/FRG/Australia	1,155	13
			USA/UK/Japan/Korea	534	6
Cinema films	14,975	63	USA	3,573	24
			USA/UK	3,833	26
			USA/UK/Australia/Japan/Canada	1,281	9
			Hong Kong/India	755	5
TV plays, etc.	17,026	56	UK/USA	1,126	7
			UK/Japan	1,699	10
			UK/USA/Australia	3,870	23
			USA/UK/Hong Kong	1,855	11
			Hong Kong/Japan/Taiwan	1,500	9
			UK/USA/Canada/Australia	2,890	17
Music programmes	2,466	32	UK/USA	915	37
			USA	365	15
			UK/Denmark	307	25
			UK/Taiwan	160	7
Sports programmes	4,513	28	USA	1,375	31
			UK	555	12
			FRG	217	5
			USA/FRG	285	6
			USA/UK/FRG/India	255	6
Other entertainment	4,404	41	USA/UK	1,135	26
			USA/UK/Canada	2,360	54
Unclassified	624	18	Singapore/Malaysia	157	25
			France/UK/Hong Kong/Japan/USA/Taiwan/Malaysia/Australia	317	51

TABLE 27 : DISTRIBUTION OF THE TOTAL IMPORT IN SELECTED AFRICAN COUNTRIES
BY PROGRAMME CATEGORIES AND MAIN COUNTRIES OF ORIGIN

Category	Total Import		Distribution per Origin and Category	
	Volume in Minutes	Percentage of import out of total broadcast of the region per category %	Countries with at least a 5 per cent share of the import in the category	Minutes %
Other informative programmes	215	2	USSR FRG USA UK	60 28 56 26 45 21 44 21
Documentaries	1,714	42	FRG USA UK France	401 23 360 21 310 18 304 18
Educational programmes related to a specific curriculum	738	26	USA UK France	359 49 299 41 80 11
Educational programmes for rural development	-	-	-	- -
Other educational programmes	210	6	USA France FRG	113 54 84 40 13 6
Cultural programmes	201	20	France FRG URTNA/PEC Netherlands	80 40 56 28 35 17 30 15
Religious programmes	129	4	USA	129 100
Children's programmes	7,217	53	USA UK	4,913 68 1,765 24
Cinema films	8,022	100	USA UK France	5,921 74 1,451 18 491 6
Television plays including serials	15,204	53	USA UK	8,883 58 5,868 39
Musicals	1,303	14	FRG France USA UK	782 60 238 18 203 16 80 6
Sports programmes excluding sports news	3,634	38	Brazil UK USA FRG	1,378 38 1,191 33 685 19 310 9
Other entertainment programmes	2,425	28	USA UK	1,595 66 641 26
Unclassified programmes	11	0		
Advertisements	704	32	UK USA France	504 72 115 16 60 9

INTERNATIONAL FLOW OF TELEVISION PROGRAMMES AND NEWS

Research questionnaire

A. Background information

1. Name of the institution responsible for the filling out of the form :

2. Name of the television company analyzed in the form (channel) :

3. Constitutional status of the television company :

3.1. Government broadcasting institution : a broadcasting institution operated in all respects by a government (central or federal, State, provincial, local, etc.) either directly or through a separate institution created by it ;

3.2. Public service broadcasting institution : a broadcasting institution created or licensed by a legislative act or regulation (Central or federal, State, provincial, local, etc.) which constitutes an autonomous body ;

3.3. Commercial broadcasting institution : a broadcasting institution corporately or privately owned and which is primarily profit oriented ;

4. Geographical coverage of the television company :

4.1. National broadcasting institution : a broadcasting institution which provides a broadcasting service intended to cover the country as a whole ;

4.2. Regional broadcasting institution : a broadcasting institution which within a country provides a regional broadcasting service ;

4.3. Local broadcasting institution : a broadcasting institution which provides a local broadcasting service.

5. Television activity was started in the year ____.

B. NUMBER AND DURATION OF TELEVISION PROGRAMMES BROADCAST BETWEEN JANUARY 31 and FEBRUARY 13, 1983

	Total transmission Minutes total		Prime time Minutes total		Origin (Film and news agencies regularly used)
1. <u>Informative programmes</u> : programmes intended primarily to inform about facts, events, theories or forecasts or to provide explanatory background information :					
1.1. news bulletins and news commentaries (including sports news) ;					

B. (continued)

	Total transmission Minutes total domestic/imported	Imported (Country of origin)	Prime time Minutes total domestic/imported	Imported (Country of origin)
1.2. other informative programmes, e.g. programmes dealing with political, economic, scientific, cultural and social matters, special events, etc.				
1.3. documentaries				
2. <u>Educational programmes</u> : programmes intended primarily to educate and in which the pedagogical element is fundamental :				
2.1. educational programmes related to a specific curriculum (e.g. schools, university, etc.) ; excluding programmes for rural development purposes;				
2.2. educational programmes for rural development purposes ;				
2.3. other educational programmes.				
3. <u>Cultural programmes</u> : programmes intended primarily to stimulate artistic and/or intellectual curiosity: programmes which can be regarded as cultural performances or activities in themselves ; programmes which are intended primarily to enrich the audience's knowledge in a non-didactic way regarding various spheres and phenomena of culture.				
4. <u>Religious programmes</u> : programmes based on different forms of religious service or similarly inspirational programmes intended to edify the audience.				
5. <u>Children's programmes</u>				
6. <u>Entertainment programmes</u> : programmes intended primarily to entertain :				
6.1. cinema films ;				
6.2. programmes produced as plays, whether as single complete programmes or as serials ;				

B. (continued)

	Total transmission Minutes total domestic/ imported	Imported (Country of origin)	Prime time Minutes total domestic/ imported	Imported (Country of origin)
6.3. programmes of which the predominant content is music, whether "live" or recorded ;				
6.4. sports programmes (but excluding sports news) ;				
6.5. other entertainment programmes.				
7. <u>Unclassified programmes</u> : programmes not otherwise classified.				
8. <u>Advertisements</u> : commercial or other advertisements in respect of which payment is made.				
TOTAL minutes and %	100%		100%	
Domestic : minutes and %				

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