

SABBATICAL LEAVE REPORT
for the Spring Semester - 1982

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PURPOSE

My goal during the spring semester of 1982 was to achieve a broadening of experience in some of the areas in which I have been teaching at the college these past nineteen years. Certainly some visits to the newspapers of Great Britain would help me become acquainted with how the top-circulation journals in the English-speaking world relate to their readers. My instruction in courses concerning mass media and journalism would, I hope, benefit from this exposure. Visits to television production studios and talks with public relations and program executives would also contribute to a broadening of my knowledge, perhaps a grasping of insight, into the minds of some of the people responsible for presenting video programs to the bulk of the European continent. And in this decade in which developing nations are experimenting with media, time spent with motion picture directors and distributors in Israel would be both stimulating and enlightening. I could genuinely hope to relate these encounters to my students in classes of cinema and media study alike.

RANGE OF THE INQUIRY

An inquiry into the scope of media, conducted in a series of foreign cities ranging north from Israel to Great Britain, was conducted from February through May. Inquiries revolved around primary mass media, especially cinema, television and newspapers. Decision to study a particular medium in any given country was, in the end, quite arbitrary since exigencies of language, time, prior correspondence and availability of trained personnel tended to take precedence over logical choice. In some instances, this random method, due to happy accidents of time and place, proved delightfully beneficial to the study.

Although language difficulties presented a degree of problems in most of the countries visited, adequate translations were provided by the subjects interviewed, and these just about compensated for the vagaries of tonal inflection and idiomatic speech, always stumbling blocks to achieving full comprehension in a foreign tongue.

A listing of media evaluated in the respective countries visited, together with dates when the encounters took place, follows:

Cinema - Israel - February

Cinema and Television - Italy - March

Television - West Germany - March

Television - France - April

Newspapers and Television - England - April and May

This bustling metropolis has one television station and 28 motion picture theatres, including an auditorium at the Tel Aviv Museum. Most of the theatres are quite small when measured against American standards, averaging less than 250 seats in each, and the outdoor advertising marquees are notably lacking in gaudy lights and other attention-getting devices. Standard paperboard posters are utilized instead, and these are usually illuminated in the evening by bare floodlight bulbs. During my visit, only one theatre was showing a newly produced Israeli feature film. Others had mostly American films on display. The theatre in this instance, called the "Paris", is situated across the street from several massive hotels which front on the Mediterranean Sea. The picture is called "Noa at 17." It was the hit attraction when it premiered in January and was still doing capacity business at the 240-seat Paris throughout the weeks of my visit in February, according to Moshe Gerst, the Paris manager. Groups of young people were lining up beginning at 9:30 a.m. daily for performances which start weekdays at 10:00 a.m. and continue every two hours through 11:30 p.m. The Paris management was helpful in arranging a visit for me with M. Glead, the distributor of "Noa," who briefed me on the film's subject matter, since all the publicity and advertising material had been printed in Hebrew. "Noa at 17" is a domestic comedy set in a rural area of Israel 30 years

ago, and deals with members of two families who have differing political ideas about how a Kibbutz should be run. Strong focus is placed on the younger, teen-age members of the family. According to a brief summary in the Jerusalem Post of Friday, March 5, "The characters move, act and react in an absolutely believable way and talk in a normal, true-to-life Hebrew." M. Glead is of the opinion that the film could run for at least another six months in Tel Aviv, with a second print meanwhile making the rounds of the scores of agricultural Kibbutzes throughout the tiny country. It would play nightly at makeshift or other small auditoriums in these settlements. Planned for later this year was a showing at the 1982 Cannes Film Festival, where it is hoped that a contract could be secured for distribution to theatres in other countries. M. Glead said that along with a small amount of newspaper advertising, the only other type of publicity given the film in Tel Aviv was via posters placed on kiosks along main downtown streets.

Eventually it was arranged for a translator to accompany me to the theatre. Avram Haffner, professor of screen writing at the University of Tel Aviv, turned the Hebrew dialogue into English phraseology while an audience of varying ages reacted to the drama on the screen, evincing much involvement. Since the film's story contained mostly topical elements which were of strong emotional significance to those who remember life in Israel 30 years go, it seemed

to evoke a nostalgic effect on the Israeli audience. Word-of-mouth would definitely be generated by those who watched it with me late on a weekday afternoon. Word-of-mouth would prove the most effective form of advertising to generate future audiences for this film.

After the screening, Haffner told me that the producer of the film hadn't sufficient money to make more than two prints. It would therefore be difficult to send a print abroad for commercial purposes. This scarcity of money was not unusual for Israeli filmmakers. Haffner, a director himself, was working on a feature about the Yiddish theatre, which he claimed is waning as rapidly as the Old World audience that once patronized its stage plays is now declining in number. Haffner believes that by capturing the essence of Yiddish theatre onto film, the image of what once was a way of life will be preserved for posterity.

Jerusalem - A Cinematheque

Although Jerusalem is but 40 minutes by bus from Tel Aviv, it exists in another cultural world. The city has so many international elements to its population that it would be almost impossible for mass media to meet all cultural demands, but it tries. On the media front are two television stations, one Israeli and other emanating from nearby Jordan. The Israeli TV station projects its English-language films with both Hebraic and Arabic captions. The Jordanian station will throw on English captions for programs that are particularly anti-Israeli in subject matter. Twelve motion

picture theatres, including two at the national museum, were playing mostly American films, which carry both Hebraic and French sub-titles. According to Yishayahu Nir, professor of contemporary media at the University of Jerusalem, an expert in Eastern European cinema, the linguistic situation in Jerusalem as it concerns media is quite interesting. Since Arab as well as Israeli children watch television, programs carry Hebraic and Arabic captions. But the same Arab children, when growing into their teens, attend different cinemas in areas outside of Jerusalem. So the films in Jerusalem substitute French for Arabic sub-titles. French is used because Jerusalem moviegoers are largely Oriental Jews who come from Western Africa and speak French rather than Arabic. Nir maintains that Arabs attend segregated high schools and gravitate towards motion pictures produced in near eastern film centers. Such films are exhibited in nearby East Jerusalem, and have no foreign-language captions.

An interesting sidelight on film theatre exhibition in Jerusalem: The feature is interrupted after 40 minutes to allow for a refreshment break. Consequently, house lights are turned on and concessionaires hawk all kinds of fast foodstuffs along the aisles. Ten minutes later, the break is over and the feature resumes. Incidentally, smoking is allowed in all sections of the auditorium at all times.

Just weeks prior to my arrival, the Jerusalem Film Cinematheque opened its doors. The film collections, the research library, the documentation materials, the screening rooms and museum are all located in a tri-level facility on

a hillside overlooking the walls of the Old City. The archive sponsors a screening program which provides a forum for the 3,000 members and interested public to view and discuss films. Forty screenings are conducted monthly. These are organized by theme, trend, etc. A printed program is circulated monthly on these activities.

At the film center, much material was given to me by Mrs. Lia Van Leer, the director, and Dalia Weleman, film programmer. The library of the cinematheque contains 3,000 books in a number of languages, primarily English. Major cinema periodicals come from England and France as well. Bathsheba Skirball is in charge. In a special museum is housed a collection of camera equipment from the early days of filmmaking.

At a special screening one night, the Soviet film, "War and Peace," was shown. English sub-titles were contained on the print and the audience, mostly college-educated youths, seemed to have little trouble since English is taught in the high schools along with Hebrew, the country's official language.

Although consumer goods are relatively scarce in Jerusalem, video recording and playback devices are much in demand since the number of foreign motion pictures that can be imported is not sufficient to fill the viewer's appetite.

Ponti Pietro, general director of Cinecitta, was a gracious host at this fully-equipped film production center at the northern outskirts of Rome, just 15 minutes by subway from the heart of the city. Cinecitta has nine sound stages of varying sizes and on the day of my tour the arrival of the great director, Franco Zeffirelli, was anticipated. Sets were nearing completion for his mammoth production of the opera film, "La Traviata." His two assistants were checking all designs and refusing to give me permission to interview their mentor, confusing my profession of journalism teacher with that of a member of the working press. I shrugged, took instead a tour of the acreage. Both theatrical and television films are independently produced at Cinecitta among facilities that include set construction workshops, laboratories for plastic molds and casts, complete camera, editing and sound equipment and a backlot which boasts an artificial lake. Unlike Universal Studios, Cinecitta is not a tourist attraction but a vibrant, functioning make-believe factory at which bogus sets seem to be constructed and torn down at a lively pace throughout the year.

A visit to the offices of the National Association of Motion Pictures and Affiliated Industries (ANICA) is like a visit to the Motion Picture Association of America headquarters -- all pomp and top-level assurance that the films made in their country are among the best produced in all the world. Signor Cesare De Biqse, ANICA resident director,

was fluent in English and open in his admissions that the Italian film industry has undergone radical changes in the past few years, since Rome was allowed to become the home of 30 private television channels. In fact, most large Italian cities have more than 25 channels each. In Italy itself, there are three government-owned TV channels, two of which operate on a network basis, and one regional channel. (A typical forecast of the programs offered by the three channels is attached as an appendix.) Meanwhile, the commercial TV channels run mostly American films to which an Italian-language dialogue track has been dubbed. During the past six or seven years, color has been introduced to home television and DeBiqse expects more than 50 percent of Italian homes to have color sets within four years.

How is government TV financed? A tax on color TV sets is paid voluntarily by set owners. The first tax is paid at the time a new set is purchased (and registered). A family fortunate enough to buy more than one set pays only the tax for the first set. Registration fee is 50,000 Lira for a black-and-white set, 70,000 Lira for a color set. At present, approximately 1,500 Lira equals one dollar.

What has happened to motion picture attendance since 25 video channels came to Rome (and a like number to each other major city)?

De Biqse cited 1976 attendance tickets at 450,000,000 Lira for 8,000 theatres. Four years later, in 1980, the figure dropped to 242,000,000 for 6,000 theatres. So atten-

dance during that four year period fell off and 25 percent of film theatres shut down. Of the 6,000 that remain open, approximately 2,000 exhibit pornographic films. Most of these, DeBiqse added, are produced in France and dubbed into Italian.

The industry executive injected what sounded like an optimistic note to his disclosures. He said that after six years of almost saturation television watching, the Italian people are returning to film theatres. They are tired of TV, he said, and happy to embrace the usual program fare of light romantic comedy which cinemas have always offered in Italy.

Is it the practice of the Italian film industry, as it has been for a number of years in the U.S., to advertise new pictures via television commercials?

DeBiqse replied that budgets totalling 200 billion Lira are allotted for promotion of films on government channels while 200 million Lira are allotted for the private TV channels. These annual figures are supplemented, he said, by 400 billion Lira for promotional space in newspapers and magazines.

Since home TV outlets have increased so broadly in recent years, producers of theatrical films are beginning to concentrate on making films for home screens. Producer Franco Cristaldi was beginning production on a film about John Reed, the American journalist portrayed in the U.S. film, "Reds," and his stay in the U.S.S.R. The Soviet director, Serge

Bondarchuk, will be in charge of the film. He recently directed Italian TV film series on both the Russian and the Mexican revolutions early this century.

De Bigse noted that sale of home video recorders has not yet become a major factor in the Italian marketplace but predicts that sales will increase within the next two years.

Age groupings that attend film theatres range from 12 to 30. Light comedies are preferred. Pornography has tripled in number of attractions shown nationally since 1979. Such films, De Bigse noted, are exhibited at theatres which are decorated with red lights above their doors.

The West German Federated Republic, like the Italian, has three video channels. The first broadcasts programs from the country's nine regions on a network basis; the second is sponsored by advertising; the third is oriented towards cultural and educational programs.

Zweites Deutsches Fernsehen is headquarters for the second channel and Studio Berlin is the point of origin for the programs which are beamed into the West Berlin area. Along the vast and sprawling industrial Oberlandstrasse -- in the shadow of the former UFA, the monolithic film combine of the Weimar Republic -- is the office of Hans Christoph Knebusch, editor of "Cultural Affairs" magazine and Deputy Director of Studio Berlin. Herr Knebusch is lamenting about Berlin, a divided city, and the socio-political problems of being a producer responsible for the content of TV programs beamed (inadvertently -- a matter of pure geographic proximity!) to the Eastern zone, where people aren't supposed to be watching. Although contrasts between lifestyles of east and west can be striking, homes in both zones can pick up ZDF radio programs as well as German-American radio, designed especially for English-language audiences in West Berlin, and originating from Channel 3, for which Knebusch produces. All told, his Berlin facility accounts for eight percent of the entire West German cultural TV production. There are two other West German TV channels, and two operating in East Berlin as well. In West Berlin, additional TV channels

service the members of armed forces stationed there. U.S., French and British audiences can unscramble specialized programs only via a box device which plugs into the home set. Close to 80 percent of West Berlin homes have color TV sets.

How are government regulations applied to programming schedules? Since advertising is allowed on government TV, spot commercials are permitted throughout daytime hours, but must end by 8 p.m. Afterwards, blocks of four commercials are aired before and after programs. Evening TV allows for no program interruption.

On Knebusch's channel, advertising covers 40 percent of production costs. Also helping to cover costs are revenues from set owner taxes, collected monthly at a rate of 13.50 Deutschmarks, or roughly \$7 per household.

How is the nature of program content determined? Knebusch claimed that although production executives such as himself have a free reign on content, a loose coalition of political parties, churches and organized athletic groups exercise control via reviewings after the fact. There is no prior restraint, no censorship. Neither, he said, does this group allow any advertising influence on TV.

Supporting this coalition is the German equivalent of a Nielsen rating system. Two thousand families are plugged into this network which manifests itself in Forecasts, a regularly published series of charts which appear in result form in magazines and newspapers (see appendix). Major listener and viewer opinion is molded through articles appearing

in "Listen," a magazine which has a circulation of approximately three million and appears weekly in Berlin. Knebusch claims it is the single most important factor in listing and in conditioning viewer support for TV programs.

Knebusch sees virtually no negative effect on film theatre grosses from the system of government-sponsored TV. He sees, in fact, TV as providing a constructive financial impetus for launching careers of young film directors. Government TV will finance their productions with the proviso that after a maximum of two years of theatrical release, the film is shown the third year on television.

Private TV channels are foreseen for West Germany in forthcoming years, and, as in countries where private channels are lacking in number, sales of home video recorders are offering these devices for sale, and last autumn in Berlin an exhibitor trade show saw introduction of a multitude of brands.

Some of the best studio production facilities to be found in Paris are located in the charming and elevated Buttes-Choumont sector. Here, towering above a lovely municipal park and botanical garden, is the Societe Francaise de Production et de Creation Audiovisuelles (SFP). In this three-story building, a series of studios and laboratories house the latest in European TV electronic equipment and graphic devices. Here production and post-production operations are conducted for the three television networks in France that, under government control, service the more than 18 million video sets in that country, one per home, and 60 percent in color.

Charles Greber, director of public relations for SFP, supervised a tour of the facilities and answered questions about the give-and-take between the audience and producers. Mostly this is measured by interpretations done by the Centre for the Study of Opinion which, like its Nielsen counterpart in the U.S., attaches devices to TV sets in 1,000 homes demographically selected across France. The liaison with the viewer is maintained also via letters from program watchers. A special congressional group, selected by members of the French government, helps advise on program content. Mostly, however, the latter group tries to maintain a curb on what has become the most popular type of program with the French people: the police show. Greber maintains that since the importation from America of programs that

feature incidence of violence, the government committee has tried to set limits on just how much violence should be allowed to flicker onto home screens. France, says Greber, is very susceptible to new types of video entertainment, and there is no attempt made to pre-censor scenes of violence from these programs. But the genre caught on so very quickly with the public (much to the chagrin of influential groups belonging to the Mitterand government) and concern is strong.

How are programming trends established by the government's advisory body? "To be quite frank, what costs less is seen the most," replied Greber. The standards utilized for programming are quite "amateurish," he added. He said that French TV does the reverse of what American public television practices: France buys the "best" U.S. programs, which can cost as much as several million dollars per hour to produce for American TV, for approximately \$50,000 per showing, and dubs them into the French language for prime time exhibition.

Who foots the bill for network production and operation? The minister of commerce sets up an overall "global" budget, financed 25 percent by advertising and 75 percent by viewer fees charged yearly from the date the set is purchased. The fee is 280 francs for black and white sets and 320 for color sets, or \$45 and \$50, respectively. With passage of new legislation, an increase in advertising funds for the networks seems imminent, notes Greber.

Meanwhile, the ministry of telecommunications, which regulates the airwaves and maintains all transmission installations in France, does not envision any private corporations entering the television broadcast field. One result of the tight government control of the medium can be found in the brisk sale of home video recording and playback devices. Pornography accounts for a full 25 percent of video cassette sales.

Greber noted that home viewing of government sponsored video has decreased by 14 percent over the past two years which, conversely, saw an 11 percent rise in film theatre box office grosses. As much as 20 percent of film theatres now carry pornographic offerings due to a recent laxity of government restrictions in this area.

ENGLAND

London - BBC and IBA

All British broadcasting is based on the tradition that it is a public service accountable to the people and charged to provide information, education and entertainment, according to "Broadcasting in Britain," a manual prepared for British Information Services. Two public bodies -- the British Broadcasting Corporation (BBC) and the Independent Broadcasting Authority (IBA) -- provide TV and radio services to which nearly everyone has access.

What is delineated above is the monopoly BBC held on radio and TV for 33 years, and now ended to allow competition. Enter the IBA, with one video channel in operation and a second being prepared for public unveiling. That will raise to a total of four the number of TV channels the Londoner soon will be able to watch.

Stephen Kanocz, international liaison officer for BBC, is the source of the above interpretations, and the person responsible for answers to the series of queries posed on the nature of public response to government video in England.

He said that as in most European countries, people pay¹ a license fee for every video set they own -- and, in England, this fee amounts to 99 percent of all revenue brought in to finance BBC production. Only the IBA stations can gain revenue from advertising. In England, he noted, the license fee is 6 pounds sterling, or \$10 annually, per set.

But not everyone is happy with this fee, Kanocz cautions. The left wing of the Labor Party considers it regressive

since it prevents subsidization, which would be of greater and more equitable support for TV. On the other hand, some political factions point out that subsidization would lead to control of program content. At present, the system monitors itself supposedly well via a fairly intricate feedback arrangement. Kanocz maintains that over 500,000 viewers write in to BBC annually and even more phone their reactions to program fare. Complaints and praise alike are relayed to an information counsel. On the next level, a board of governors holds open meetings with viewers on a regional basis to keep an even closer liaison with the population.

Under this setup a rating system seems to work on a fairly equitable basis. The barometer becomes a viewer panel, with as many as 2,000 volunteers questioned weekly on selected programs. An 80 percent rating indicates a good program. A good but unpopular program can be rescued from extinction by moving it to BBC II which, unlike BBC I, caters to high-brow audience tastes.

Ratings, however, are known to have a validity all their own in England, Kanocz notes. One percent for an opera telecast is considered good. Forty percent for a Christmas show is thought to be not good. If viewing on a BBC channel program falls below 50 percent, the ITV channel benefits, and always there is the danger of a pressure group refusing to pay the annual license fee. Conversely, avoidance of promotional excesses, commonly known as hype, helps maintain a favorable viewing balance at 50 percent.

Since only ITV exists on advertising revenues, the channel must be prepared to have its programs previewed for possible censorship, claims Kanocz.

The concept of regional language broadcasts and telecasts in Great Britain is perhaps unique for the English-speaking world. Unlike in America, where a TV program must be maximized if it is to exist, ethnic telecasts in England can be shown for several hours daily to various minorities to achieve an equitable viewing balance wherever English is not considered the universal language. "The minorities put together are the majority five times over," Kanocz explains.

An example of the above in action can be found in the recent and provocative set of circumstances concerning telecasts in the Welsh language. Advocates of this language use BBC I and II for a total of two or three hours daily for programs beamed into the regions where Welsh is spoken. Total Welsh programs are fewer than 10 hours weekly, with a split Welsh-English program allotment of 80 hours weekly over radio. In 1981, following incidents of youthful civil disobedience in Wales, Prime Minister Margaret Thatcher promised that region its own TV channel, but later was unable to implement the promise. The Welsh-speaking members of Parliament then went on a hunger strike. As a result, the Thatcher government promised one Welsh TV channel for the following year, with funds contributed in part by BBC and part by ITV. It is thought that the proposed channel will service no more than 20 percent of the population of Wales!

London - "The Times"

"The Times" of London, the aristocrat of British newspapers, celebrated its 197th anniversary this year. Known at the height of its glory as "The Thunderer," it fell in the past five years on hard times. In February of 1981, the paper was sold by Lord Thomson (owner, incidentally, of "The San Gabriel Valley Daily Tribune"), to Rupert Murdoch, who bought "The Times" and three literary supplements as well as the "Sunday Times," for \$27.6 million. Murdoch also owns "The Sun" and the weekly "News of the World." In addition, he owns a string of magazines and TV stations, including the New York "Post."

To change the image of "The Times" from its staid and conservative facade to that of one more outgoing and appealing in hopes of reversing an annual loss of \$46,6 million, he hired the Piccadilly advertising agency of Grandfield Rork Collins & Partners, Ltd. to perform the facelift.

The sales promotional task of the Grandfield agency was to popularize changes that had been instituted editorially by Harold Evans, who seemed to be modernizing the contents but at the same time antagonizing Murdoch with his political liberalism. Murdoch fired Evans and brought Charles Douglas Hume into the top position.

The decks were cleared then to facilitate a rather unusual feat for a major British daily newspaper; have an outside advertising agency engineer a sales promotional campaign that would boost reader interest and circulation

at a cost that would be minimum for the newspaper itself.

According to John Hall, account executive for the Grandfield firm, a low key and rather novel media choice was adopted by the agency. Before the Grandfield group took the job, advertisements promoting "The Times" were regularly placed on posters and in other newspapers. The posters, measuring 16 X 48 inches, were spotted in Metro (subway) locations. The copy stressed an historical base, underscoring the traditional adherence to accuracy and solid substance that supposedly underlies the news columns within "The Times."

Since results were far from spectacular in boosting newsstand sales, Murdoch viewed this form of promotion as negative. He wanted circulation to climb at a rapid rate, because if circulation increased he could raise the advertising lineage rates for "The Times" and thereby help boost revenues for the ailing newspaper. Sales promotion, then, serves to help ailing publishers and thriving publishers alike -- provided the promotion is effective in securing enough readers and possibly advertisers to bring in more funds. Although circulation rose 20,000 in the last half of 1981, a new approach had to be used to achieve the goal Murdoch strived after.

It became the task of the Grandfield firm to change the campaign and the media approach to it. Hall recounts that by eliminating Metro placards and concentrating instead on spot radio commercials, then creating and inserting a

series of quarter-page advertisements (see appendix) in the sister paper, the "Sunday Times", Murdoch and Hall believed that circulation would be increased. Moreover, inserting the ads in the Sunday paper would cost no money, for the practice of reciprocity results in a free space arrangement for both papers involved. In terms of British marketing, this is known as contra deal advertising.

In these advertisements, Hall followed a low key approach to Murdoch's own headline idea: "Don't you wish you were better informed?" and turned out a series of provocative advertisements which called attention to many aspects of the newspaper's editorial columns, as illustrated in the accompanying reproductions.

London - The "Guardian"

The "Guardian" has long been considered a quality daily newspaper and John Gordon, its marketing manager, likes to think it is competitive with "The Times" in completeness of news coverage. The "Guardian," unlike its rival, utilizes TV exclusively to get its message across to potential readers and that message has been of late: "The 'Guardian' is the newspaper of the year."

The TV spots are fast-moving and involving. They feature what purports to be "talking heads" (close-ups) of celebrities and common folk telling why they read that newspaper. One after the other, personages in entertainment, theatre, sports tell why they like the "Guardian." At first, 20-second spots were used. Gordon claims these and hold attention. The spots were increased to 30-second segments. Apparently TV watchers were led by these to identify sufficiently with the close-ups of celebrities to boost the paper's circulation from 1,300,000 to 2,300,000, representing an increase of 54 percent in the four years these commercials have been used.

Where are these TV spots placed? Only on what Gordon considers appropriate time situations. He avoids soap operas and "down markets," preferring to be placed as closely as possible to news programs.

Gordon differs with the Murdoch approach of using newspaper space to sell other newspapers. He referred to the practice of "The Times" of utilizing space in its Sunday paper as one of creating "conflict" with reader interests.

Four years ago "The Times" and "Guardian" were running neck-and-neck in circulation. He seemed confident that the "Guardian" would surge ahead.

Gordon underlined the value of the efforts made by his seven-member marketing division to stress the class image of "Guardian" readers. He said that his group's efforts are monitored by the circulation department, and although the "Guardian" functions as a national paper, with a broader base of readership than just London, it more than keeps up with important local developments.

London - "The Sun"

"The Sun" is one of three morning tabloids which circulate in London. Like its aristocratic cousin, "The Times," this paper is owned by Murdoch. "The Sun," in its uses of sales promotion to boost circulation, last year began a campaign on TV for the first time in its history, according to R. Bacchus, promotions manager.

During the first six months of 1981, "The Sun" spent heavily on TV, but circulation receded to 3,600,000. Commercials were of the 30-second spot variety, and were run as many as four times nightly over ITV, the independent channel. Copy was based on the topical nature of stories featured in "The Sun."

But the TV spots were hardly doing the job, and Bacchus recalls that in June of 1981 a bingo campaign was launched and tied to the TV commercials. At first, the newspaper's TV spots were used to herald the imminent introduction of bingo. As the campaign began, 50,000 posters were printed and displayed on newsstands throughout London.

This combination of bingo contests printed in "The Sun," and joint TV and newsstand reinforcement of the bingo gimmick, caused circulation to increase to 4,150,000. (But even at the 3,600,000 figure, "The Sun" has the highest circulation of any English-language daily newspaper in the world!)

Bacchus' staff at "The Sun" consists of twelve people, including two artists. They also work with an advertising agency.

Since the bingo promotion has been so successful with "The Sun," Bacchus decided to use it to help raise the circulation of "News of the World," Sunday edition of the Murdoch paper. The promotional stunt was started in September of 1981 with the simultaneous introduction of a weekly color section.

London - "Express" & "Standard"

Brigitte Aubert is one of three members of the publicity and promotions department of Express Newspapers, Ltd., in charge of boosting the circulation of the corporation's daily newspapers. These include "The Standard," which is London's prime afternoon tabloid, and the daily and Sunday "Express."

Although the department in which she works is small compared to the number of personnel employed by "The Sun," Ms. Aubert gives the impression of being on call day and night in a never-ending effort to coordinate promotions as they affect editorial, advertising and circulation divisions of the newspapers.

Basic in the day-to-day battle to increase newsstand sales is the preparation and distribution of poster bills, placed daily at all newsstands. These items, which come in two sizes, are duplicated rather than printed and serve to herald, especially for "The Standard," the key headline item of the evening news that exhorts the reader as he makes his way towards the Metro subway entrance, the place where the newsdealer is usually located, to purchase "The Standard."

"The Standard" also uses contests of varying sorts to capture reader attention and create involvement with the newspaper. In past months, Aubert said, contests featured the selection of favorite dinner wines, gourmet recipes, etc. These contests cost "The Standard" little in the way of funds

since a corporation that produces the product promoted finances the campaign. A vintner paid for the wine contest, she noted.

How does reader involvement arise? Ms. Aubert disclosed that readers clip coupons which appear in the paper and visit the newspaper office to hand them in. A like arrangement is utilized in sponsoring literary luncheons, at which prominent authors speak. In this case, the readers buy tickets.

Another method of testing response is to offer guide sheets on various topics. "The Standard" offers one on "How to Give up Smoking" and "How to Lose Weight." Readers clip the coupon from the newspaper and send it by mail to the paper's promotion department. Between 20,000 and 30,000 requests were received for each of these guide sheets. Among other popular guides to elicit similar responses were a guide to pubs and a guide to theatres.

Attracting younger subscribers has been a goal of "The Standard." To achieve this, cash prizes are offered youths who can submit ideas judged superior in a contest called "Get Up and Go." The newspaper, Ms. Aubert recalls, received thousands of entries from contestants aged 16-21. Twenty winners were awarded prizes, which were supplied by a corporation other than the newspaper. To cement reader relations, every contestant received a letter over the signature of the newspaper's editor.

The "Express" also receives promotion via the placement of bills and posters at newsstands, but these are used only for backup support since 65 percent of "Express" readers have their papers home-delivered on Sundays. The Sunday "Express" has more than three million circulation.

In these promotional campaigns, Ms. Aubert and her colleagues on other papers rely on a set of standards in use by the newspaper industry for auguring demographics. By these standards, readers are grouped in A (top professional and aristocracy), B (upper middle class) and C (lower middle class and blue collar) levels.

One way to blanket all levels is to place advertising cards in taxi cabs. This is done for "The Star," "Standard" and "Express" alike, Ms. Aubert said.

The ultimate value of all the sales promotion in her department, she noted, is to alert management as to where weakness in circulation exists. This is especially true for the all-England newspapers, such as "The Star" and "Express" which, while read in London, give news of all other regions of Great Britain as well, and of necessity have a broader reader base.

CONCLUSIONS

The semester of travel and visitation abroad was indeed a rich one. In one meeting after another with television and film executives I learned that problems of communication between audiences and program producers are legion throughout Western society. Our own methods of rating and evaluating television offerings are not too different from those employed by the West Germans, the French and the Italians. American approaches for exhorting people to read particular newspapers differ only slightly from those followed by publishers in Great Britain. Most of all, I learned that in this media-enamored decade of the 1980's, competition between video and print, between video and film will be sharp and perhaps tensely dramatic as each medium wages its unique struggle to capture the attention of Everyman (who, all too often, is regarded by media forces as "the consumer" rather than the person he really is). Looking ahead, I can foresee strange results arising from inevitable intermixtures of media, and hope sincerely that the end goal will prove of benefit to man in his continuing quest for truth and knowledge. And along that same path I hope to guide my students.

I want to thank the college for its support in allowing me to conduct that inquiry which, in turn, led to these insights.

MT. SAN ANTONIO COLLEGE
APPLICATION FOR SABBATICAL LEAVE

Name of Applicant Sloan Aaron
Last First Middle

Address 2110 California Ave., Santa Monica, Ca. 90403

Employed at Mt. San Antonio College beginning September 1963
Month Year

Date of last sabbatical leave:

From: 9/70 To: 1/71
Month Year Month Year

Type of sabbatical leave requested:

- A. One semester /
Fall _____ Spring
- B. One year /
- C. Administrative /

Purpose of sabbatical leave:

- A. Study /
- B. Travel /
- C. Study and Travel /

Effective dates for proposed sabbatical leave:

From 2/82 To: 6/82
Month Year Month Year

1. In the space below present a statement of your proposed plan of study, research, or travel, including a description of the nature of the project, the design or outline to be followed.

I plan to travel through principal cities of Western Europe and the Mediterranean area for an overall goal of observing and visiting prime establishments of the mass media. The nature of these establishments will vary from city to city. For instance, in France and Germany, where network television is a growth industry, I would spend time visiting video facilities in Paris and Berlin. In Italy, where much concentration is centered in motion picture production, I plan to visit Cinecitta studios outside of Rome. In England, where print journalism is still tremendously popular, I would visit various newspapers in London. In addition, my overall goal would include visits to Greece and Italy, culture seats for the historical study of early roots in Western culture as they relate to mass communication backgrounds.

1 Proposed itinerary: February: Tel Aviv
March: Athens, Rome
April: Paris
May: Berlin, London
June: London

11. State the anticipated end result, particularly as it will help you to render a more effective service to Mt. San Antonio College.

The anticipated end result would be for me a firmer grasp of the foundations of Western media, observed from an historical as well as an on-the-spot contemporary evaluation of mass media today. Such travel and study would help broaden my perception of the vitality of the media world, and how contemporary issues are disseminated in other lands that use advanced forms of mass communications. Since I teach on a regular basis such courses as Introduction to Mass Media, Aspects of Mass Media, and Introduction to Cinema, my visits would help me amass a background that would be of immeasurable wealth in keeping me abreast of developments in these fields, thereby enabling me as a teacher to digest and pass on the gist of this material to our students.

Any change or modification of the plans as evaluated and approved by the Committee must be submitted to the Committee for reconsideration.

Signature of Applicant *Doris Fleck* Date 12/1/80

APPROVAL OF THE DIVISION

Signature *Doran* Date 12/1/80
Chairperson

APPROVAL OF THE OFFICE OF INSTRUCTION

Signature *Joseph M. Zyzanski* Date 12-1-80
Vice President, Instructional Services

APPROVAL OF THE SALARY AND LEAVES COMMITTEE

Signature _____ Date _____
Chairperson

APPROVAL OF THE BOARD OF TRUSTEES

Signature _____ Date _____
Authorized Agent for the Board



סינמטק

הסינמטק מהווה את "חלון התצוגה" של הארכיון, ובא לענות על התענינות גוברת והולכת מצד ציבור נרחב, המחפש אחר מסגרת תרבותית להעמקת ההבנה של המדיום הקולנועי. במגמה לגבש גרעין קבוע ופעיל בפעילויות הארכיון – סינמטק, הוקם מועדון חברים המונה כיום כ-3000 איש. הסינמטק מקרין כ-40 סרטים שונים בחודש בתכניות המאורגנות על-פי נושאים. תכניה מיוחדת מתפרסמת מדי חודש ומספקת חומר רקע היסטורי לסרטים המוקרנים.

- התכניה נשלחת מדי חודש לחברים וכוללת הודעה מוקדמת על הרצאות והקרנות מיוחדות.
- דפי הסבר מחולקים בכל הקרנה.

אמנות הקולנוע. הספריה גדלה בקביעות, ומשרתת תלמידים לקולנוע, עיתונאים, מבקרים וחוקרים.

- פתוחה לקהל הרחב.
- סיוע לחוקרים.
- ספרית השאלה לחברים.

מקורות

- 3000 ספרים במספר שפות, בעיקר אנגלית.
- כתבי עת מישראל, בריטניה, צרפת, ארצות הברית ומספר ארצות נוספות.
- צילומים.
- כרזות.
- תסריטים.
- קטעי עתונות – מקוטלגים לפי שם הסרט, לפי שם אישיות ולפי נושאים.
- אוסף נבחר של סרטים על קסטות ודיאן לצרכי מחקר אינדיבידואלי.
- כרטוס לפי שם הסרט של כל הסרטים באוספי הארכיון.
- כרטוס לפי שם הסרט של הסרטים הישראליים והסרט היהודי.
- הקטלוג מעודכן באופן שוטף. כל מידע נוסף על סרטים חדשים בעלי ענין יהודי יתקבל בברכה.
- תיעוד מקיף על הסרט הישראלי, כולל:
 - קטעי ביקורת ועתונות.
 - צילומים.
 - כרזות.
 - תסריטים – התסריטים הם למטרות קריאה ומחקר בלבד; אין אפשרות העתקה או צילום.
 - כתבי עת ישראלים לקולנוע.

MARCH

ספרות

מרץ 1982

עיצוב: רפי אתגר

סרטי מלחמה
ספרו המודרני ביותר הולכת האקדמי, צעקתו נודם אהרן שניידר. ספרותו הוויזואלית נודת ספרות אצל האויב. כדור לנצחית חבר פואטי. נשיקות מרדודו בין יפיעיה ולוחם קשתות, דקויותים בעולם תנא חלכנת לדרכה.

שימו לב:
1. את סדרת הסרטים הישנים במלחמה את מהחיים במקורות סדרתו של מיכה שגריי.
"המלחמה לאחר המלחמה" (1969). מיכה שגריי יהיה נכח בחקירתו.
2. במסגרת ארוע המזא "אלמנטים ברושלים" נקרו מבחר של סרטי גזא.

SOME OF THE MOST IMPORTANT FILMS SHOT AT CINECITTA'

IN 1981

Ettore Scola	"PASSIONE D'AMORE" (stages, equipment, lab and sound)
Marco Ferreri	"STORIE DI ORDINARIA FOLLIA" (stages, equipment, lab and sound)
Nino Manfredi	"NUDO DI DONNA" (stages, equipment, lab and sound)
Paul Mazursky	"TEMPEST" (stages, equipment, lab)
✓ Mario Monicelli	"IL MARCHESE DEL GRILLO" (stages)
✓ Ettore Scola	"IL MONDO NUOVO" (stages, equipment, lab and sound)

SOME OF THE FILMS IN PREPARATION IN THIS MOMENT

Franco Zeffirelli	"LA TRAVIATA"
Sergio Leone	"C'ERA UNA VOLTA IN AMERICA"
Jacques Beinx	"LA LUNE DANS LE CANIVEAU"

necitta

NA STABILIMENTI CINEMATOGRAFICI

ES 1 2 3 4 5 8 9 12 15

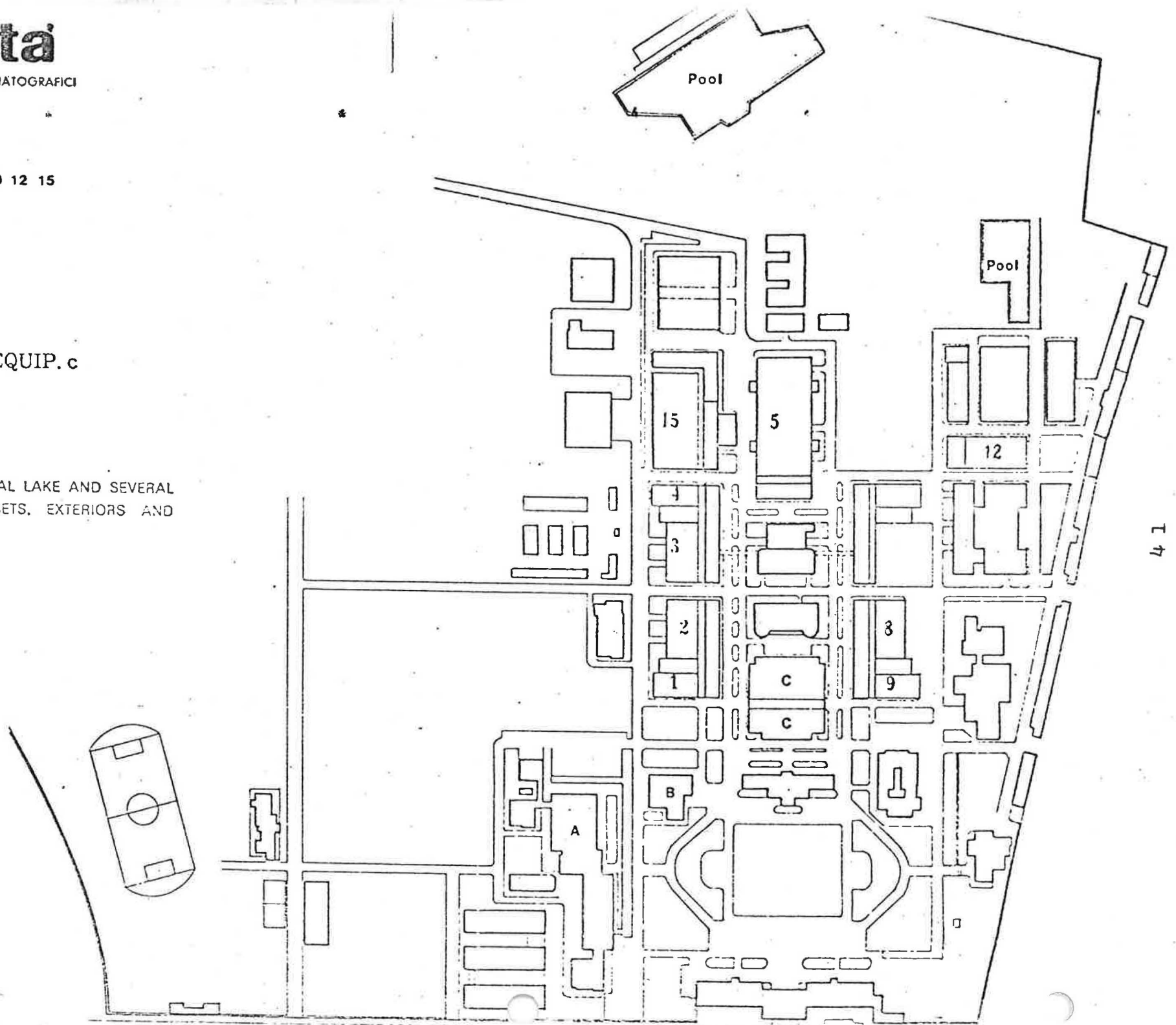
R LAB A

D DEPT. B

RAS - LIGHT EQUIP. C

OT - mq. 300.000

LOT WITH ARTIFICIAL LAKE AND SEVERAL
FOR OUTDOOR SETS, EXTERIORS AND
PE SEQUENCES.



GESAMTSENDEGEBIET

**DIENSTAG
16. MAERZ 1982
(11. WOCHE)**

**telejour
Gesamt-
sendegebiet**

TELEQUOTE		ZDF-PROGRAMM											ALLE IN %						
HAUSHALTE IN %		HAUS- HALTE % MIO	DIENSTAG, 16. MAERZ 1982 (11. WOCHE)	ZEIT	SENDUNG (DAUER)	ZUSCHAU- ER AB 3J INSGES. % MIO	ERWACH- SENE AB 14J. % MIO	3-7J. %	8-13J. %	14-29J. %	30-49J. %	AB 50J. %	% MAENNER	% FRAUEN	HAUSHALT ZUSCH. %	3-13J. %	14-29J. %	30-49J. %	AB 50J. %
III	ARD																		
10%	20%	30%	40%	50%	60%	70%	80%												
16.00																			
17.00																			
18.00																			
19.00																			
20.00																			
21.00																			
22.00																			
23.00																			
00.00																			
10% 20% 30% 40% 50% 60% 70%																			

42



Gesellschaft für
Fernsehzuschauerforschung
mbH

ARD/ZDF-VORMITTAGSPROGRAMM

HAUS- HALTE	GESAMTSENDEGEBIET			ZU- SCHAUER INSGES.	ERWACH- SENE AB 14J.	KINDER 3-13J.	3-7J.	8-13J.	14-29J.	30-49J.	AB 50J.	MÄNNER	FRAUEN										
														% MIO	ZEIT	SENDUNG (DAUER)	% MIO	% MIO	% MIO	% MIO	% MIO	% MIO	% MIO
MONTAG, 15. MAERZ 1982 (11. WOCHE)																							
2	0.49	10.00	HEUTE, ZDF (31)	1	0.52	1	0.46	0	0.02	1	0.02	0	0.00	0	0.06	1	0.17	1	0.23	1	0.26	1	0.20
4	0.77	10.04	EISKUNSTLAUF-WM, ZDF (97)	1	0.77	2	0.70	0	0.02	1	0.01	0	0.00	1	0.12	2	0.23	2	0.35	1	0.26	2	0.44
2	0.74	11.41	AUS FORSCHUNG UND TECHNIK, ZDF (43)	1	0.68	1	0.59	1	0.05	1	0.02	1	0.03	1	0.15	1	0.13	2	0.31	1	0.27	1	0.33
2	0.47	12.25	VON MARX UND ENGELN, NDR (29)	1	0.45	1	0.40	1	0.06	1	0.02	1	0.03	1	0.07	1	0.08	2	0.25	1	0.15	1	0.25
2	0.49	12.55	>PRESSESCHAU, DFSZDF (5)	1	0.51	1	0.46	1	0.04	1	0.01	1	0.03	0	0.03	0	0.05	2	0.38	1	0.20	1	0.26
3	0.61	13.00	HEUTE, ZDF (112)	1	0.65	1	0.59	1	0.04	1	0.01	1	0.03	0	0.01	1	0.09	3	0.49	1	0.29	1	0.30
DIENSTAG, 16. MAERZ 1982 (11. WOCHE)																							
2	0.50	10.00	HEUTE, ZDF (31)	1	0.56	1	0.46	1	0.07	1	0.02	1	0.06	1	0.13	1	0.11	1	0.22	1	0.19	1	0.27
2	0.68	10.05	>STECKBRIEF, SDR (58)	1	0.69	1	0.52	1	0.09	1	0.02	1	0.07	1	0.12	1	0.13	2	0.26	1	0.21	1	0.31
2	0.59	11.05	>DIE KOSTBARE STUNDE, ZDF (59)	1	0.44	1	0.33	1	0.07	1	0.03	1	0.04	0	0.02	1	0.09	1	0.22	1	0.15	1	0.18
2	0.57	12.04	UMSCHAU, ZDF (20)	1	0.63	1	0.45	2	0.15	3	0.07	1	0.07	0	0.04	1	0.11	2	0.30	1	0.21	1	0.25
2	0.56	12.25	KONTRASTE, SFB (29)	1	0.54	1	0.47	1	0.06	1	0.03	1	0.03	0	0.03	1	0.10	1	0.34	1	0.23	1	0.24
2	0.60	12.54	PRESSESCHAU, DFSZDF (6)	1	0.63	1	0.57	0	0.04	1	0.02	0	0.02	0	0.03	1	0.11	1	0.44	1	0.29	1	0.28
3	0.65	13.00	HEUTE, ZDF (115)	1	0.71	1	0.65	1	0.04	1	0.02	0	0.02	0	0.04	1	0.11	3	0.50	2	0.35	1	0.30
MITTWOCH, 17. MAERZ 1982 (11. WOCHE)																							
2	0.41	10.00	HEUTE, ZDF (31)	1	0.41	1	0.31	1	0.09	2	0.05	1	0.04	1	0.09	1	0.09	1	0.13	1	0.13	1	0.18
2	0.63	10.05	>MIT SCHRAUBSTOCK UND GEIGE, SDR (43)	1	0.56	1	0.42	1	0.12	2	0.06	1	0.05	1	0.07	1	0.13	1	0.22	1	0.19	1	0.23
2	0.73	10.48	DIE DEALER IN DER POTSDAMER STRASSE, ZDF (59)	1	0.60	1	0.53	1	0.05	1	0.02	0	0.02	0	0.04	1	0.20	2	0.30	1	0.25	1	0.28
2	0.50	11.48	UMSCHAU, ZDF (19)	1	0.49	1	0.42	0	0.04	1	0.02	0	0.02	0	0.04	1	0.11	1	0.26	1	0.17	1	0.25
2	0.55	12.08	PANORAMA, NDR (47)	1	0.50	1	0.46	0	0.02	1	0.02	0	0.00	0	0.05	1	0.08	2	0.33	1	0.22	1	0.23
2	0.61	12.55	PRESSESCHAU, DFSZDF (5)	1	0.56	1	0.49	0	0.02	1	0.02	0	0.00	0	0.03	0	0.05	2	0.41	1	0.25	1	0.25
2	0.67	13.00	HEUTE, ZDF (114)	1	0.68	1	0.59	1	0.04	1	0.02	0	0.03	0	0.05	1	0.08	3	0.46	1	0.28	1	0.31
DONNERSTAG, 18. MAERZ 1982 (11. WOCHE)																							
2	0.43	10.00	HEUTE, ZDF (31)	1	0.45	1	0.39	1	0.04	1	0.01	1	0.03	0	0.03	1	0.08	2	0.29	1	0.24	1	0.15
4	0.80	10.05	>FUSSBALL-EUROPAOKAL, ZDF (92)	2	0.81	2	0.70	1	0.06	0	0.01	1	0.05	1	0.08	0	0.07	3	0.56	2	0.43	1	0.27
2	0.34	11.39	>PFARRER JOHANNES KUHN ANTWORTET, ZDF (29)	1	0.28	1	0.24	0	0.01	0	0.00	0	0.01	0	0.00	0	0.05	1	0.19	1	0.13	0	0.12
2	0.46	12.09	>BILANZ, ZDF (45)	1	0.35	1	0.29	1	0.05	1	0.01	1	0.04	0	0.03	0	0.07	1	0.18	1	0.15	1	0.14
2	0.61	12.54	PRESSESCHAU, DFSZDF (6)	1	0.62	1	0.56	1	0.04	0	0.01	1	0.04	0	0.04	0	0.07	3	0.45	2	0.31	1	0.25
3	0.66	13.00	HEUTE, ZDF (115)	1	0.69	1	0.65	0	0.02	0	0.00	0	0.02	0	0.05	1	0.09	3	0.50	2	0.36	1	0.28
FREITAG, 19. MAERZ 1982 (11. WOCHE)																							
1	0.25	10.00	HEUTE, ZDF (31)	0	0.21	0	0.17	0	0.03	0	0.01	0	0.02	0	0.02	0	0.07	0	0.08	0	0.08	0	0.09
2	0.47	10.04	BIO'S BAHNHOF, WDR (96)	1	0.38	1	0.33	0	0.04	0	0.01	1	0.03	0	0.05	1	0.14	1	0.14	1	0.17	1	0.16
2	0.42	11.40	UMSCHAU, ZDF (29)	1	0.32	1	0.26	1	0.04	0	0.01	1	0.03	0	0.06	1	0.11	1	0.09	1	0.16	0	0.10
2	0.43	12.10	KENNZEICHEN O, ZDF (46)	1	0.31	1	0.26	0	0.03	0	0.01	0	0.02	0	0.03	1	0.11	1	0.12	1	0.15	0	0.11
3	0.63	12.56	PRESSESCHAU, DFSZDF (4)	1	0.42	1	0.41	0	0.01	0	0.01	0	0.00	0	0.02	1	0.10	2	0.28	1	0.22	1	0.19
4	0.75	13.00	HEUTE, ZDF (115)	1	0.63	1	0.62	0	0.01	0	0.01	0	0.00	0	0.03	1	0.14	3	0.45	2	0.34	1	0.28

4
3

DOSSIER DE PRESSE

PRESENTATION DES NOUVEAUX MOYENS VIDEO



SOCIETE FRANCAISE DE PRODUCTION ET DE CREATION AUDIOVISUELLES

A public company with a capital of 241 636 000 F and 2 500 full-time employees.
Annual production : more than 2 000 hours of television programs and feature films.

FRANCE'S FOREMOST PRODUCTION COMPANY

The SFP offers to its French and foreign associates its highly competent personnel for creation and production and its most up-to-date technical facilities for video and film.

17 STAGES FOR FILM AND VIDEO SHOOTING

(From 100 to 2 100 square meters in area), including three live-audience studios, in the heart of Paris.

PROFESSIONAL VIDEO PRODUCTION FACILITIES

92 VIDEO CAMERAS of every sort

45 VTRs of every type (2-inch quadruplex, 1-inch B and C format)

- **12 control rooms** ranging from the largest - a studio for variety shows (with performing mixer with digital effects) - to the smallest, for vocational film production.
- **14 OB Vans**, ranging from the most sophisticated (5 - 6 cameras a mixer with 16 entries and digital special effects) to light, compact units with 1 or 2 cameras containing their own recording and editing facilities.
- Post-production video facilities : automatic editing rooms with image/sound mixers, editing rooms for cassettes and multitrack sound-mixing controls.
- Radio link systems, automatic pursuit and signal treatment for video and sound transmission from **helicopters, motorcycles, cars, etc...**

AN EXTENSIVE RANGE OF RELATED VIDEO FACILITIES : CMX 340 COMPUTER EDITING

- Facilities for electronic journalism : **ENG cameras and professional U'Matic VCRs**,
- **A service for large-screen video projection** (on a base of from 3 to 12 meters), 16 portable General Electric and 2 portable Eidophors.
- **A multi-track sound unit (24 tracks).**
- **A service for video copying and multicopying** in every format and standard from any base (film : 35-16-super 8 or magnetic : from quadruplex to VHS[®]).
- Services for **sub-titling, post-synchronisation and video dubbing.**

FACILITIES FOR PROFESSIONAL FILM PRODUCTION

- **25 film crews** with image/sound/lighting equipment suitable for making feature films and films for television or for documentary-style reporting.
- **2 color-film developing labs** for 16 mm reversible, 16 mm negative, electronic grading, 16/35 mm immersion printing, standard optical prints and special effects
and a **laboratory for photographic development and printing.**
- **70 film editing stands, 5 post-sync auditoriums, screening rooms for 16 and 35 mm and dubbing and sub-titling facilities.**

ANIMATION DEPARTMENT

- A completely equipped studio with animation titling desks, credits creation, and crews of cartoonists, draughtsmen, model-builders and camera operators.

The SFP also offers its clients

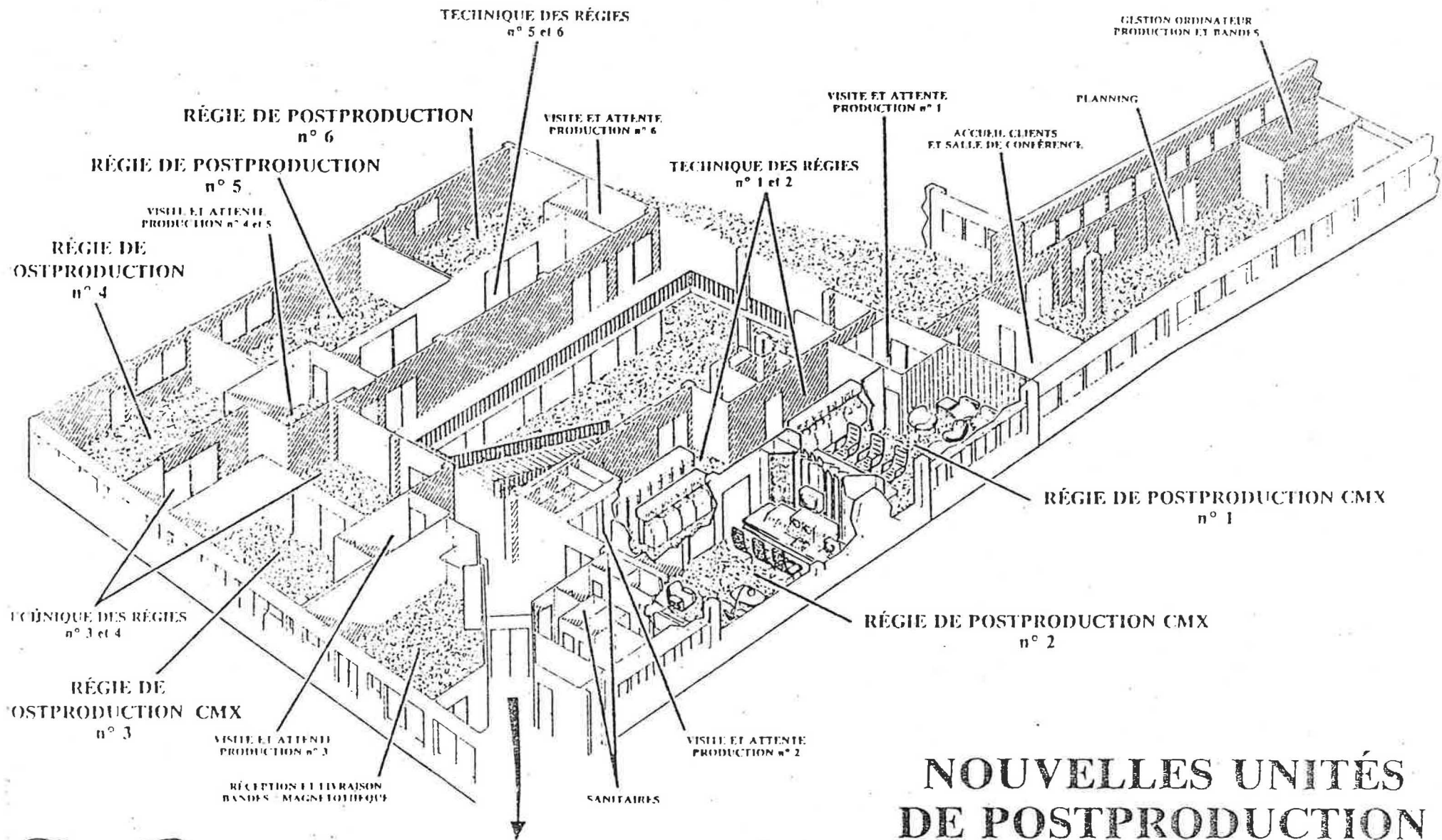
COMPLETE FACILITIES FOR SET DECORATION

- **20 000 square meters of creation workshops** : art workshops (sculpture, model, fresco...)
- scenery workshops
- costume workshops
- a stock of more than **110 000 props**, furniture and accessories.
- more than **120 000 costumes** from every period.

Thus, the SFP - either as co-producer or as contributor of its production crews and/or its technical facilities - takes part in many national and international productions.

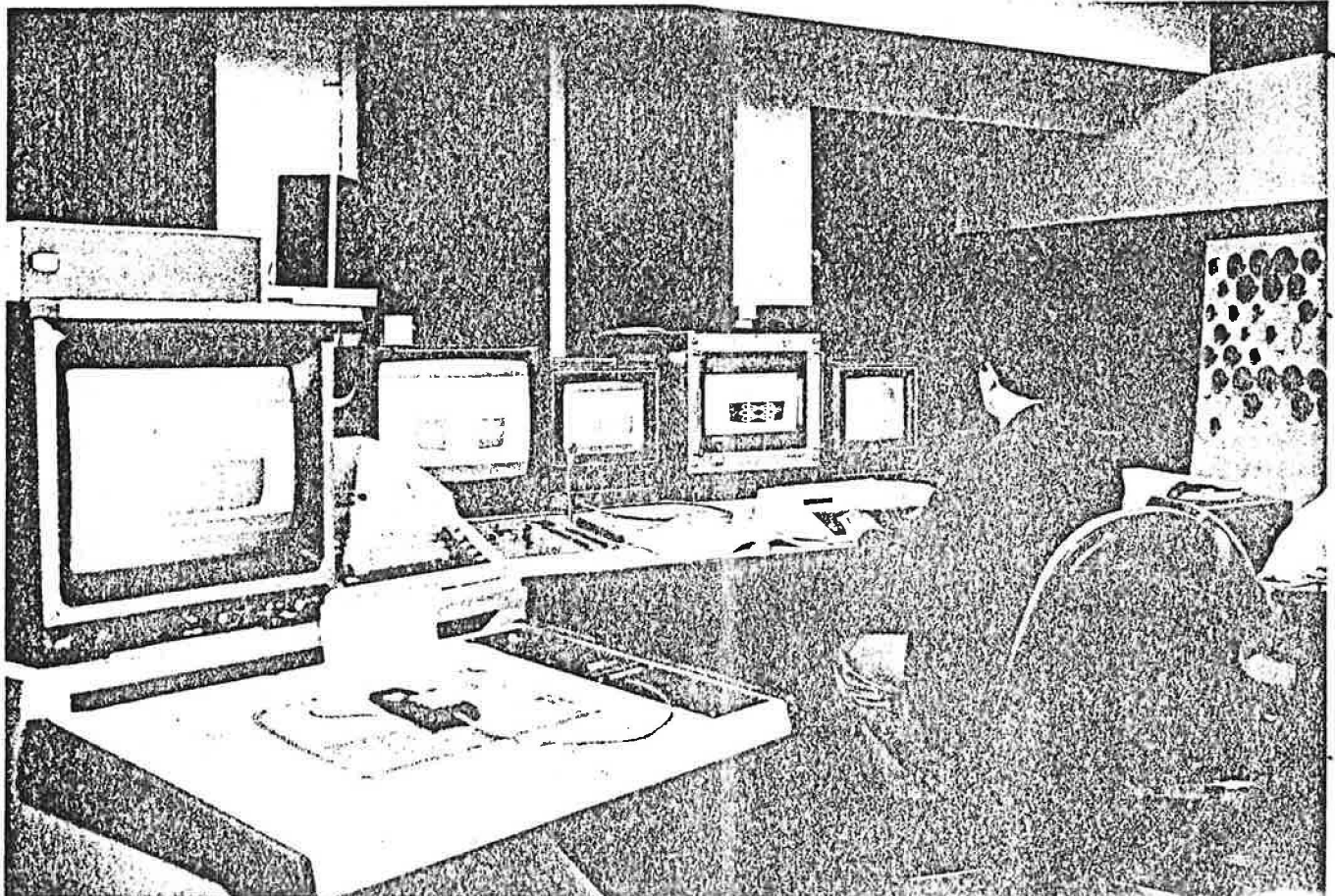
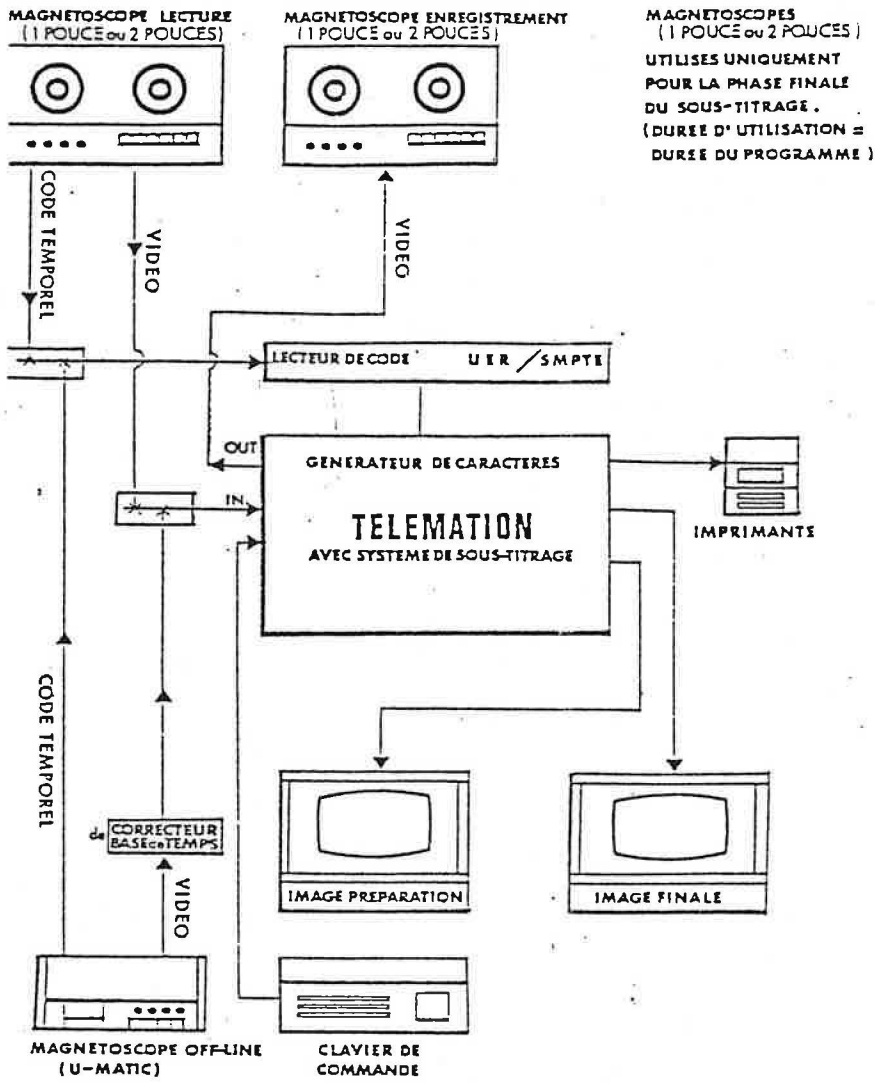
The SFP's associates can benefit from its technical potential and creative capacities in every area of production and post-production. It offers :

- *operational assistance (bilingual crews - solutions to location searching and authorization)*
- *active participation in projects for expansion and modernisation of production centers*
- *a practical contribution in solving the problems of further training and retraining of technical and artistic personnel.*
- *its experience in direction and production management.*



**NOUVELLES UNITÉS
DE POSTPRODUCTION
DE LA SFP
- BUTTES CHAUMONT 4^e étage -**







Traditionnellement réservé aux grandes variétés, le studio 17 a été le premier à être équipé d'un nouveau mélangeur haut de gamme. Il s'agit d'un CENTRAL DYNAMIC (*) 480 modèle 9, qui est un des plus puissants mélangeurs existant actuellement sur le marché.

Ce mélangeur intègre des éléments qui étaient, jusqu'à présent, dans les régies, des accessoires distincts : générateurs de volets et de médaillons nombreux, systèmes d'incrustation sur fond coloré, dispositif "quad split" qui découpe l'écran en quatre portions pour y insérer quatre images différentes.

L'originalité de sa conception, qui lui donne une grande souplesse d'emploi, réside dans son architecture composée de 2 modules de mélange-truquages dénommés SFX. Chacun de ces modules SFX peut traiter simultanément jusqu'à quatre images parmi les seize disponibles aux entrées du mélangeur, et permet d'obtenir des compositions d'images telles que: deux personnages truqués sur deux fonds distincts, séparés par un volet; ou un personnage truqué sur un fond composé de deux images, avec un titre en surimpression. Chacune des 4 images de la composition de base peut être remplacée par une image différente en "cut" ou en "fondu enchaîné". Le mélangeur comportant deux modules de ce type, on peut enchaîner deux telles images complexes, ou bien obtenir une image "supercomplexe" à partir de sept images différentes.

Enfin, la possibilité de raccorder à ce mélangeur un dispositif d'effets spéciaux numériques QUANTEL en fait un outil de réalisation extrêmement sophistiqué.

La Régie du Studio 15 est également équipée d'un mélangeur CENTRAL DYNAMIC 480 modèle 6, qui assure avec quelques variantes et quelques simplifications un traitement d'images tout à fait similaire à celui effectué par le mélangeur modèle 9 du Studio 17.



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...ective a means of keeping Perhaps there isn't any, but that seems unlikely, since, like the police or anyone else, prison officers

Peter Evans

Home Affairs Correspondent

ted to mean something more than pure music. Beethoven said it was the basic song of the yellowhammer, but he or violin or piano, 0000. Berlioz has to call his most tortured in Italy and make of it a musical same time at it

cliffe Professor of Modern English Literature at University College London for seven years before moving to Cambridge in 1974, spent a year at Harvard in the late-1970s as Charles Eliot Norton Professor of Poetry. The breadth of his literary interests — from the Elizabethans to the Moderns — is exemplified in the variety of his books, which include studies of Milton, Wallace Stevens, Shakespeare and Lawrence.

Columbia was founded in 1754 and is the oldest higher educational institution in New York, the fifth oldest in the United States. It has 69 academic departments, 18,000 students and 4,500 teaching and research staff.

No credence?

Stefan Staniszewski, Poland's new hard-line ambassador to the Court of St James's, is experiencing extraordinary difficulty in presenting letters of credence to the Queen. Meanwhile I have detected murmurings of disapproval from his embassy in Portland Place.

Staniszewski, a former chief editor of the state publishing house *Iskry*, arrived in London on December 18 (to be whisked off by Lord Carrington for an immediate dressing-down about the restrictions imposed by martial law on British journalists and diplomats in Warsaw). The ambassador expected to present letters of credence within days of his arrival, but was told the Queen would not be available until mid-January. Yesterday, however, Buckingham Palace announced that she would not be

THE TIMES DIARY



Never one to let a good programme-making opportunity slip through his fingers, David Frost is busy

planning a celebrity-studded review of the year for screening on New Year's Eve, 1982. Up to two dozen journalists, broadcasters and actors, including Alan Coren, Bernard Levin and Joan Collins, will be filmed speaking about what they think will happen in the world over the following 12 months.

The intention is to invite them back to the studio at the end of 1982 where they and the viewers will have the opportunity to see how their predictions fared.

Though negotiations have yet to be completed, Frost hopes that the programme will find a slot on Channel Four.

My colleague Eitan Allan, who writes this newspaper's Television column, has been invited to take part. He, I can reveal exclusively, will predict — surprise, surprise — that Channel Four will start next year and that there will be a major reshuffle in the BBC hierarchy in the wake of Alasdair Milne's appointment as director-general.

On a lighter note, Alan Coren is threatening to predict that England will beat China in the finals of the World Cup 16-0 and that one of the consequences of this will be that Lady Diana, by popular demand, will be forced to christen her baby Kevin.

able to see him until February after the royal holidays at Sandringham.

A spokesman for the embassy said: "It's not up to us to set a date. It is normal for an incoming ambassador to present his letters of credence within a week of his arrival but these are not normal circumstances."

Buckingham Palace said that if the Queen were out of the country it would be appropriate for Prince Charles to accept the ambassador's letters of credence but not while she is at home.

The 50-year-old Staniszewski ("If you are talking about avoiding national disaster, I support what is happening in

Poland") was appointed four days before the military takeover and is the first ambassador to take up his post since. After entering the foreign service in 1960, he served in Paris and became ambassador to Sweden for five years.

Name games

The arrival of a new ITV franchise-holder on the south coast later this week is being greeted sourly by its BBC neighbour. The regional BBC station is unhappy that the name taken by ITV's TV South (TVS) is similar to its own and it has rushed printed 100,000 car stickers with the slogan: "BBC TV South —



beware of imitations". And it plans to repeat the message ad nauseam in programme breaks.

Fighting words

Though it does not have a literature policy as such, it is no surprise to find the SDP leadership deeply anxious about the future of the written word. Roy Jenkins, I am told, has informed members of the Society of Authors that he believes in support for literature through such means as tax concessions on literary prizes. Jenkins is the author of numerous biographies. Meanwhile Lord Kennet, the

Social Democrats' chief the Lords and author (a Young and Wayland Ke library of works, is subsidies for neigh bookshops and a tenfold in payments to authors public lending right.

These are matters moment to Shirley Will David Owen — both have reached the best- with their political man and even to Bill Rode "personal testament" appear in the spring. A rightly points out — a no doubt his colleague the arts do not depend on genius.

Shock for Sir

Donald Sinden, that nods and winks, has to himself that acti full-time profession 1 110,000 word at while starring for th Present Laughter at ville.

"The discovery c thing of a shock," year-old actor, wh talents (ranging fr the House to a ne Stratford in 1976) CBE two years exercise increase consumption but possible."

The book, entir the Memoirs, to 1 Hadder and Stou was written ir trains, buses an room at the Vau final curtain o interpretation came down on 1

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