UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

2. (A) AUSTRIA

(i) News Agencies

Austria has a single national news agency, which is the Austria Presse Agatur (APA), which was founded on 6 April 1947. It has taken the place of the pre-Anschluss Agency, ANA. The equipment, which had previously been the property of the German DNB Agency has caused considerable legal dispute and APA controls very little of it. The Agency was organized after the liberation of the country, to run as a co-operative undertaking of the Austrian daily press, and it is constitutionally entirely independent of the Government. The agency is however dependent upon the goodwill of the government, particularly the Austrian Post Office and the Ministry of Communications in order to carry out its service. Almost the entire financial interest in APA is held by the larger Austrian dailies. Expenditure and overheads are balanced by the Agency's income on a non-profit basis. The capital of the Corporation amounts to 200,000 schillings and there is no Government subsidy. Subscriptions vary in accordance with the circulation of the newspaper concerned. The APA has a Board of Directors consisting of 14 members and an Executive Council of 7. The political party press, as well as independent dailies, are represented on the Board of Directors and the President of the Executive Council is the editor of one of the largest Viennese newspapers. The annual budget amounts to 600,000 schillings and there are approximately 45 regular subscribers, mostly daily newspapers. The APA enjoys neither a legal nor an actual monopoly for the collection or dissemination of news within Austria. Owing to the present difficulties for communication abroad the APA is very much of a local agency.

The principal office of the Agency is in Vienna, and there are sub-offices at Linz, Salzburg, Innsbruck, Bregenz, Graz and Klagenfurt. The staff consists of 24 editorial personnel, including the foreign news, home and sports editors, and 95 non-editorial correspondents, most of whom are in the provinces. There is a well organized news gathering organization covering the whole country. There are eight foreign correspondents situated in London, Paris, Zurich, Rome, Prague, Brno, Budapest and Bucharest. The greater part of the APA service is distributed in German, but there is also a small selection of news stories in English and in French.

Approximately 55% of the total volume of information carried by APA services is foreign news and the remainder local or home news. Only a small percentage, probably not as high as 10% of the service, is sold abroad. There is a 24 hour schedule for news. Some 10% of service deals with finance and 5% each on cultural subjects and sports.
The APA has direct exchange contracts with the following foreign news agencies:

- Reuters (London)
- Agence France Presse (Paris)
- International News Service (New York)
- Agence Telegraphique Suisse (Berne)
- Tidningarans Telegrambyra (Stockholm)
- MTI (Budapest)
- DENA (Frankfurt-am-Main)
- ANSA (Rome)
- ANEP (The Hague)
- NTB (Oslo)
- TASS (Moscow)
- CTK (Prague)
- PAP (Warsaw)

The highest percentage of world news utilized by APA comes from Reuters and the Agence France Presse. The Austrian Government does not subscribe to the information services of APA.

There are also offices and correspondents of the Associated Press and the United Press, Exchange Telegraph and other agencies. Some of the Austrian dailies take the AP and UP services, but the correspondents, including those of TASS, Reuters and AFP, are mainly concerned with the collection of news. Vienna has lost little of its importance as a news centre in Europe and a great deal of News Agency copy from S.E. Europe is still filed from Austria. The various Allied sponsored newspapers normally tend to take the service of the national agency concerned in preference to that of APA, particularly in regard to international news.

(a) **New Materials** - Does not apply.

(b) **Equipment**

1. **Teleprinter System**

There is a fairly extensive teleprinter system in Austria, but it should be stressed that much of it has no connexion with APA, and cannot be used for Press traffic. The teleprinter lines consist of both domestic and international communications. The internal connexions are laid entirely on Austrian territory, and although the distance is actually longer to Bregenz, from Innsbruck, for instance, the cable does not pass through Germany. Vienna is naturally the centre of the system and teleprinter lines run to Linz, Salzburg, Klagenfurt, Graz, Innsbruck and Bregenz, which are not only the provincial capitals, but also the main centres for the daily press. International connexions are from Vienna to Prague and Budapest direct and via Bregenz to Amsterdam, Brussels, Paris and Zurich. There are also lines projected to connect with Bratislava and Trieste; in addition there exist connexions with Munich, Frankfurt-am-Main, Hamburg, London and other centres which cannot normally be used for press traffic. All the cables are government property, administered by the Austrian Post Office.

There are two types of teleprinter communications for press traffic; firstly connexions with the public teleprinter network with normal selective possibilities by which two points can be directly interconnected; secondly, permanent fixed teleprinter connexions between two
or more places which have only certain relay possibilities. The APA does own a few teletype machines within Austria and rents the remainder from the Post Office at a monthly rate, which leaves little margin for profit. The agency is therefore dependent upon the goodwill of the government for its teleprinter services. For foreign communications the Agency has the use of Government teleprinters, but no special priority for them. The equipment was mainly manufactured by the Siemens plants in Germany, Austria and Switzerland. In addition there are some teleprinters made by the firms of Lorenz and Creed. The equipment is all in fairly good condition. Subscriptions for the service are payable monthly on a flat rate. Breakdowns are comparatively rare on the internal system operated by APA and the average speed of transmission is 320–350 letters per minute. The staff operating the machines for the agency are all APA employees, but heavy repairs are carried out by Post Office engineers. Approximately 25,000 words during the 24 hours service are handled by APA on the domestic Austrian service.

The foreign agencies also operate their own teleprinter services, and the United Press, for instance, has direct connexions with Salzburg, Linz, Graz and other provincial centres from Vienna. On the whole the foreign agencies are less hampered than the APA in their use of the existing teleprinter services, and most of them possess emergency generators to provide for power failures.

2. Radio

The APA has no facilities for transmitting news by Radio Telegraphy. Radiograms are now received on behalf of APA by the Radio Austria A.G. The Austrian agency owns Hellschreiber receivers but is not permitted to transmit by this means. The equipment for reception is modern, and the receivers for different wavelengths were manufactured by Siemens, Lorenz and Eddystone. APA possesses a radio monitoring service, which is situated at the head office in Vienna. The receivers which are of various different manufactures and dates, are used with horizontal aerials. Reception is generally good. The lack of radio and radio telegraphy transmissions by APA prevents efficient competition with other agencies in dispatching news of Austria abroad.

3. Other Means

The telephone system in Austria has now been almost completely restored. The number of telephone receivers early in 1947 stood at 276,000, a somewhat smaller figure than before the war. There are many subscribers on the waiting list for telephones. The cables, which are almost entirely laid underground, suffered little damage from the war, except in the neighbourhood of the capital. Most of the equipment is of local manufacture. In fact both telephone communications within Austria and with foreign countries are more seriously handicapped by rules of censorship than by technical failures or lack of equipment. A call from London or Paris to Vienna takes on an average two hours for a journalist, and no exact time can be given for the delay between Vienna and Graz or Linz, for instance. Neither the press nor APA enjoy reduced press rates, or any special priority, and these factors cause considerable expense and delay.
The telegraph system is also technically functioning normally, but is liable to the same handicaps as those for the telephonic communications. There are no special press rates, and no priorities for news material as such. Cables to London or Paris may take between 3 - 5 hours at the urgent rate. Both telephone and telegraph systems are state owned and government controlled. There is no Austrian Air Mail Service available.

(c) Professional Training

1. Editorial — See Press Report

2. Technical

There is no shortage of experienced personnel in Austria for maintaining or operating the technical means of news transmission and reception. There are excellent facilities at technical schools and universities, and the advanced training is carried out by practical experience of the various machines. This is particularly true for the Post Office Engineers, whose standard is high. However, it is evident, that technological development generally has not progressed after the Liberation of Austria, since there are no means to instruct or educate personnel in the most recent advances in telecommunications, such as teleprinting over radio circuits. This is a need shared by many other European countries, which can only partly be solved by the introduction of text books and blueprints. The essential practical experience of modern methods and machines can only be gained by a study of the actual performance and operation of the new equipment. It is doubtful if Austria will be able to install any of the more modern systems for news transmission and reception for some time.

Conclusions

The weakness of the APA is a political matter, which does not extend to the technical needs for equipment or personnel. The Austrian Agency has a reputation for political independence, but the chief barrier to its work is the lack of facilities which recognized News Agencies normally enjoy. This is particularly serious if the APA is to compete on even terms with other agencies, especially in regard to Austrian news. The other news agencies have no particular technical needs, and in general it can be stated that the coverage of both international and domestic news is not impaired by shortages of equipment or technical personnel.
AUSTRIA

Press Report

The fact that over a quarter of the population of Austria is centred in Vienna results in a powerful and somewhat disproportionate daily circulation within the capital as compared with the rest of the country. The total circulation of the dailies is high, on an average 2,275,000 copies, or more than one newspaper each day for every third person. The distribution geographically and numerically of the daily press is as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>Circulation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Vienna</td>
<td>11</td>
</tr>
<tr>
<td>Carinthia</td>
<td>3</td>
</tr>
<tr>
<td>Styria</td>
<td>3</td>
</tr>
<tr>
<td>Upper Austria</td>
<td>4</td>
</tr>
<tr>
<td>Salzburg</td>
<td>4</td>
</tr>
<tr>
<td>Tyrol</td>
<td>4</td>
</tr>
<tr>
<td>Vorarlberg</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>33</td>
</tr>
</tbody>
</table>

It should be noted that there are no dailies in Lower Austria, Burgenland, and parts of Upper Austria, since these areas are almost entirely served by the Viennese press. The number of daily newspapers has risen slightly since September 1946, when there was a total of thirty-nine published in Vienna.

The daily newspapers appear on six days of the week and do not normally include editions on Mondays. Sunday circulations are by no means as firm as on weekdays. There are, however, special newspapers on Mondays, which are fewer, and tend to have a higher circulation, as much as 35% greater than those appearing on ordinary weekday. In Vienna for instance there are three Monday newspapers, one of which, the "Wiener Montag" publishes an edition known as the "Graser Montag" in Styria. There is no great difference in the circulations of newspapers which appear in the morning and in the evening, but the morning newspapers are largely sold by subscription while the afternoon and evening press is mainly distributed by street sales. In Linz the daily "Oberösterreichische Nachrichten" has an evening edition with its name appropriately altered. The average price of daily newspapers is 35 groschen and the weeklies vary from between 50 groschen and 2 Austrian schillings.

The number of dailies in Vienna has dropped from 1937 when there was a total of seventeen in the capital. Before the war the three leading Vienna newspapers "Neue Freie Presse", "Wiener Journal" and "Arbeiterzeitung" had large circulations all over Austria, but the present
Viennese daily press has become more localized with the emergence of a party press, published and distributed in the provinces. Transport problems have had little effect upon the situation and it appears unlikely that the Vienna newspapers will regain their predominance in the provinces. Of the eleven dailies appearing in Vienna in 1948, five are controlled by the political parties, including one all party newspaper "Neues Österreich", in which the government is part owner; five are controlled by Allied Information Services and one, "Wiener Zeitung", founded in 1703, is the official organ of the Austrian government.

The post-Liberation development of the Austrian Press has considerably increased the importance and circulation of the provincial newspapers. The provincial capitals have now three or more dailies, and there are numerous periodicals in smaller cities. A high proportion of these are linked editorially with the Viennese central organs of the political parties, but there is little commercial connexion. The number of independently owned newspapers is on the increase, but is still very small. In some cases the municipal authorities have a part in the financial interest of the provincial press, for instance 50% of the profits of the large circulation "Salzburger Nachrichten" go to the city of Salzburg, and in Lower Austria the "Lilienfelder Bezirkszeitung" is owned by the municipality of Lilienfeld.

The only daily foreign language newspaper is in English, the "Morning News", published in Vienna by the British Information Services Branch. There is also the twice-weekly "Slovenski Vestnik" in Slovene, published in Vienna, and almost entirely sold in Carinthia. There are a number of periodicals in a variety of different languages. Few foreign language newspapers are imported owing to Austrian currency regulations, but some copies, mostly in German from Switzerland, are sold freely in street kiosks.

(a) Raw Materials

1. Newsprint - Before the war, Austria, with its large and extensive forests, which cover 40% of the land surface of the country, had a considerable pulp and paper industry. There were large exports of timber and pulp-wood, newsprint and wood-pulp. In 1937 over 70,000 short tons of newsprint were manufactured domestically, and a high proportion of this total was destined for the export trade. The chief importers of Austrian newsprint before the war were the neighbouring countries of Hungary and Yugoslavia, but supplies also reached Greece, Romania and Poland, and the industry could claim a place of importance in the world market as a whole. This position has not yet been regained, and during the war production dropped back: in 1942 only 15,000 short tons of newsprint were manufactured.

The position has changed considerably in 1948. There are now some imports of pulpwood, mainly from Yugoslavia, and imports of wood pulp reached a total of 15,000 tons in 1947. In January 1948 60% of the 1937 total of wood-pulp was being produced in Austria. Although there was some war damage, the general condition of the mills is good, and
certainly much better than might have been expected of a country which was a theatre of war. The location of the mills, removed from the larger urban centres, undoubtedly prevented greater destruction. There are fourteen large concerns in Austria, whose mills produce a very high proportion of the available supply of newsprint, and the locations of which can be seen on the attached map at Appendix "A". By comparison with other European countries, requiring industrial re-equipment, these mills are in good condition. There is undoubtedly some idle mechanical capacity, but this is more due to a lack of skilled labour, coal and power, than to a shortage of timber or transport facilities. Some of the equipment needs replacement, but in February 1948 the production of all types of paper had reached 68% of the 1937 figure.

The amount of newsprint produced in 1948 will show an increase over the 1947 figure, and newsprint has a higher priority than other types of paper products. The lack of coal is one of the chief factors, and various plans have been formulated to increase the supply from abroad, and to repay in the finished product of newsprint. The great demand for pit props, for use in the mines, causes a problem in regard to the timber. The domestic consumption of newsprint before the war was about 28,000 short tons annually, leaving a considerable margin for export. The present consumption averaged 23-24,000 short tons in 1947-1948, and only approximately 40% of the total production was available to the world market, and to assist in the creation of favourable Austrian trade balances abroad.

Circulation figures show no marked change in relation to those before the Anschluss, and the standard format has remained the same at 30 x 45 cms. The smaller total of Austrian consumption of newsprint in 1948 as compared with the pre-war average is due to the number of pages. Most of the dailies now consist of only four pages, but additional pages are added for special events of importance, and on Sundays there are larger editions of eight to ten pages. In 1937 there was an average of fourteen pages. There are few newspapers or periodicals which are in the position to hold reserve stocks of newsprint, and printing is sometimes delayed by late arrivals of newsprint. There has been a post-war mushroom growth of magazines and periodicals, which number approximately 1,500, and these, with their allocations of newsprint, tend to limit the amount available for the dailies. The number of these magazines and periodicals is surprising in an impoverished country, but many may well disappear in the near future through normal economic causes, and the monetary reform now tends to prevent most of the population from buying more than one or two newspapers or periodicals each week.

The shortage of newsprint has necessitated the adoption of a rationing system to the Press. All wood-pulp and paper is officially controlled through the Bewirtschaftungsstelle für Papier, Zellstoff und Pappe, which also holds reserve stocks. Rationing is strict, and it is impossible to obtain additional supplies of newsprint. However, because of the stringency of government regulations, some private
arrangements have been made whereby publishers obtain pulpwood and sell this direct to the mills in return for a certain proportion of newsprint. A recent case was reported of a Viennese magazine actually buying a forest for this purpose. There have been reports in 1947 of complaints by the Austrian Press that Allied publications are being favoured under the rationing system. A total of 250 tons monthly, is allocated to each Allied power for the use of their Information Services in Austria. The standard average price is 1,650 Austrian schillings a ton, and the wholesale market prices per roll as quoted by the Austrian Association of Newspaper Proprietors on 1 April, 1948, were as follows:

<table>
<thead>
<tr>
<th>Delivery in</th>
<th>Price in Schillings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vienna</td>
<td>156</td>
</tr>
<tr>
<td>Linz</td>
<td>158.50</td>
</tr>
<tr>
<td>Salzburg</td>
<td>160</td>
</tr>
<tr>
<td>Bregenz</td>
<td>162.50</td>
</tr>
<tr>
<td>Innsbruck</td>
<td>158.50</td>
</tr>
<tr>
<td>Graz</td>
<td>157</td>
</tr>
<tr>
<td>Klagenfurt</td>
<td>161</td>
</tr>
</tbody>
</table>

Newsprint for export, in so far as foreign trade agreements have been concluded, and reckoned at the official rate of exchange, costs 205 dollars a ton. The Trade Agreement concluded with Hungary in March, 1947 stipulated newsprint as one of the Austrian exports.

2. Other Raw Materials — There is a very definite shortage of printers' ink, which although produced locally and of a high quality, is quite insufficient in quantity for the demand. A small amount is imported from Italy, but the potential supply is from Germany, and pre-war imports came exclusively from that country. Almost all the other raw materials for printing processes must be imported, and although limited supplies are available, chiefly from Czechoslovakia and Yugoslavia, there is a considerable demand, and prices are extremely high.

(b) Equipment

There has been little actual loss in printing plant or equipment during the war, and only a small amount of damage has been caused through wartime operations. There has, however, been no renewal or replacement of equipment for at least six years, and many of the machines are worn out. Since almost all the equipment was manufactured in Germany, and no trade is at present permitted between the two countries, there are considerable difficulties in obtaining spare parts. The large Viennese newspapers are well-equipped, but the machinery and plants are suffering from wear and tear, without replacement. All the means of publication, such as machinery, equipment of all types, and the actual premises were taken over after the Anschluss by the Nazi publishing combine. In 1945, after the Liberation of Austria, possession largely passed into the hands of the three main political parties, as former assets of the National Socialist Party. Until new equipment becomes available, it is therefore difficult for independent news organs to obtain production facilities.
1. Composition - There are a total of 608 typesetting machines in Austria at the present moment, of which nearly two-thirds are linotypes. Their date of manufacture ranges from 1900 to 1940, and the number is approximately the same as in 1937. All the machines are of German origin, and the great majority came from the Berlin firm of Mergenthaler. The present state of repair is below average. Spare parts are difficult to obtain, although a few are manufactured locally, and a limited supply has recently become available through imports from Great Britain and the U.S., arranged through the Ministry of Commerce. There is a definite shortage of typesetting machines in Austria, which in fact interferes with the smooth running of printing processes, and causes many delays. There is also a lack of Headline machines.

2. Stereotyping - There are some 30 to 40 stereotyping presses in Austria, all of which are of the hydraulic type. The majority of the machines were manufactured in Germany, but there are a few Swiss presses made by Winkler-Fallert. Spare parts are all obtained in Switzerland and there are no insuperable difficulties. The equipment is still in good working condition. Print characters are furnished by two firms in Vienna, and there is not only an adequate supply, but small quantities are available for export to Switzerland and Czechoslovakia. The number of stereotype printing presses has slightly increased since 1937.

3. Rotary Printing Presses - A total of 53 rotary presses is in use in Austria today, of which 44 print in typogravure and the remaining 9 in heliogravure. There are no offset rotary presses. All the machines are of German origin, mainly from the firms of Konig und Bauer and Voithlander. The most modern machine was constructed and delivered in 1938. Almost all the rotary presses are in a bad stage of repair, and there has been insufficient maintenance, particularly during the war years. There is a greater demand for spare parts for both flat-bed and rotary presses than for any other equipment used by the Press. Only the smaller plates are being manufactured locally. Rexine materials and blankets are all imported, normally from Switzerland, but the present supply is inadequate as a result of the foreign currency situation. Rubber, which was imported from the United Kingdom before the war, is extremely scarce and very expensive.

4. General - There is a considerable demand for modern folding machines. At present the folding machines in use are in bad condition and insufficient in number. Those in use were all manufactured by Brehmer of Leipzig, and the most modern is some fifteen years old. There are 16 photogravure machines, although there is rarely space for photographic reproductions in the Austrian press. All the machines are of German origin.

(c) Professional Training

1. Editorial - There is no lack of trained personnel for editorial work with the Austrian News Agency or the Press as a whole, and in fact there is a greater supply of journalists than a demand for their
services. This surplus is partly due to the small size of the Austrian newspapers. As the large number of periodicals decreases, the demand for employment will grow. Only in one sphere is there a comparative shortage of qualified staff, and this is among the ranks of the senior editors and experienced editorial journalists.

Austrian journalism has suffered from no less than three different series of purges from employment for journalists, on political, religious or racial grounds, during the last fourteen years. In 1934, the left wing press was suppressed and naturally caused considerable unemployment. At the Anschluss, opposition newspapers disappeared, and all journalists were compelled to join the State Corporation of Journalists. Finally in 1945, all journalists who had collaborated with the Nazi regime were excluded from the profession. The result is that there has been little continuity of employment in the senior posts. The experience of the younger men in the lower editorial grades in 1945 was also limited, due to the above factors, but the standard is now satisfactory after three years' continuous work.

There are no special regulations which qualify a journalist, although there are several different professional organizations which observe the profession and are trying to obtain a more standard procedure for recruitment. No distinction is made between different categories of journalists, and those working for newspapers, a news agency or the radio are all on the same footing. Membership of the Journalists' Trade Union is entirely voluntary, and there is no "closed shop" policy. There is a fairly high percentage of women in Austrian journalism, and at present there are 92 women journalists employed with newspapers.

University degrees or special diplomas are not required to enter the profession in Austria. There is no definite system of apprenticeship, but working conditions and salaries for apprentices are fixed by a collective agreement between the union and the employers' federation. Dailies and periodicals recruit their staff both within and without the profession. The Institut fur Zeitungswissenschaft, founded some seventeen years ago, has since been incorporated into the University of Vienna and is open to all students inscribed as undergraduates. There are no scholarships, and the fees are the same as those for other faculties. A student may concentrate on a three year study of journalism. The curriculum is mainly theoretical, consisting of the history of the Press and printing, publicity, and practical exercises, such as typography, sub-editing and make-up. The professors are ordinary members of the University of Vienna, and there is no practical experience with an actual newspaper. There is a written and oral examination, and successful candidates receive a University diploma, which however is no guarantee of employment in the profession.

In practice, very few working journalists now employed by the Austrian Press, News Agency or Radio organizations have ever attended the courses at the University of Vienna, or have ever had any similar professional education. By custom, the conditions of employment are a secondary school education and a university degree for senior posts.
normal practice is that vocational training of an unspecified length remains the practical apprenticeship.

2. Technical — There are no specific schools or institutions for the training of apprentices in the printing trade. There has been the inevitable delay, due to the mobilization of manpower for war, in the supply of beginners in the printing trades, but there is now no shortage of experienced personnel. The printing trade, as in many other countries, is very largely controlled by the Trade Union. Apprentices are only accepted by the printers, whether working for newspapers or book publishers, in agreement with the Printers' Trade Union, and their apprenticeship is far more governed by regulations than, for instance, those for a beginner on editorial work. Since the standard of the printing of the Austrian Press is fairly high, and there is no shortage of recruits, the position may be said to be satisfactory.

Conclusions

The problem of newsprint is by far the most urgent for the Austrian Press. The country possesses the necessary raw materials and the mechanical capacity not only to produce an adequate supply for the domestic consumer, but also to provide valuable exports. The situation is not unconnected with the presence of four Allied occupying powers. Until the problem is resolved the shortage of newsprint will continue to prevent the Austrian Press from playing its normal role in the life of the nation.

The resumption of normal trade relations would largely obviate the difficulties facing the printing department of the individual newspaper. The standard is relatively high, however, and with the possibility of equipment replacement the provision of new machines and a continuing supply of experienced technicians, the present problems can well be overcome within the near future. The time factor alone can solve the shortage of experienced senior journalists in editorial departments, but the training of newcomers to the profession might profitably include more practical studies and experience of work with a newspaper organization.
PARIS, 31 July 1948

UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

2. (A) AUSTRIA

(iii) Radio

At the time of our survey (April 1948), Austria was an occupied country. The four occupying powers each exercise direct control in their respective zones, the Russians in Vienna (principal transmitter: Vienna I), the British over the "Alpehland" network (Graz), the French over the "West" network (Innsbruck) and the Americans over the "Red-white-red" network (Salzburg).

In 1924 RAVAG (Oesterreichische Radioverkehr AG) granted the monopoly of broadcasting in the country by the Austrian parliament (Charter of 19 February 1924). Seventeen percent of the capital was subscribed from private sources, and RAVAG enjoyed a degree of autonomy comparable with that of the B.B.C. in Great Britain, with the Government merely appointing the Director-General.

That was the position until the Anschluss. But in 1938, when the German troops entered Vienna, RAVAG became a branch of the Reich Ministry of Propaganda.

In 1945, the legal position before the Anschluss was restored and at the beginning of 1948 the Austrian Government approached the Allied Powers with a request that all supervision and censorship should be removed and that the Austrian broadcasting company should once more be made an independent body.

RAVAG obtains its funds from the annual licence fee paid by listeners. The amount of this is 36 Austrian schillings a year, plus 3 schillings levied by the Postal and Telegraph Department (which is responsible for collecting the fees, tracing interference and maintaining outside equipment, such as cables, belonging to the State) plus a further 3 schillings special tax paid to the Ministry of Education (described as "for the encouragement of the arts") = 42 schillings in all.

Before the war, in March 1938, there were about 630,000 registered receiving sets. At the beginning of 1948, the number had risen to 967,767 (about 1 set for every seven members of the population). On the Vienna network alone, which is under Russian control, the number of registered receivers is about 550,000.

There is no Higher Broadcasting Council. The Director-General is the link between the Government and Parliament on one side and RAVAG on the other. In present circumstances, the Director-General is both a "Public Administrator" - representing the interests of the State - and
the "Managing-Director" of a company - representing the interests of the shareholders.

Hardly any schools are equipped with receiving sets; only 200 of them have a set; 300 others occasionally obtain the loan of one.

There is no advertising over the Austrian radio.

(a) RAW MATERIALS (see below under Manufacturing Possibilities)

(b) EQUIPMENT

Transmitters (see Table of Transmitters annexed)

The most powerful transmitter in Austria, VIENNA I (120 Kw, Telefunken 1932) was destroyed in 1945 by the retreating German troops. It was replaced by a 10 Kw. transmitter built as best as they could by RAVaG (given in the table of transmitters annexed under "VIENNA I").

As regards plans for the future, the directors of RAVaG hope shortly to build a powerful medium-wave station and a new short-wave transmitter at Bisamberg. It is also proposed to increase the number of low-power relaying stations at the mouths of valleys in mountainous regions where reception is not always good.

Buildings, studios, recording equipment

According to our field worker, the Austrian radio is extremely well-equipped, and indeed possibly better equipped than most European broadcasting systems. The premises both in Vienna and provincial centres are quite adequate for present requirements. RAVaG is planning to enlarge the headquarters' buildings.

The studios are very up-to-date (as regards sound-proofing and the apparatus with which they are equipped).

In Vienna there are:

- 5 studios for oral transmissions,
- 3 medium-sized studios,
- 1 large studio,

and in the provinces:

- 6 studios for oral transmissions,
- 2 medium-sized studios.

A studio for broadcast plays was destroyed during the war. There are plans for rebuilding it.

Every studio has its own control room and most of them are equipped for live and recorded transmissions.
The recording equipment is of German manufacture - the Siemens system for recording on disc and A.E.G. for magnetophone recording.

Records Library

RAVAG has at present:

11,000 musical records,
4,000 miscellaneous recordings,
500 records of "effects".

The quality of these records is good.

MANUFACTURING POSSIBILITIES

The Austrian wireless industry as a whole has not yet been greatly developed. Efforts to expand it were cut short by the German invasion in 1938. As we have seen, existing equipment is chiefly German.

At the present time, the Austrians are finding great difficulty in importing the necessary raw materials.

Transmitters

Only one firm - Czeija und Nissel (VIT) - is in a position to manufacture wireless transmitters with a maximum power of 20 Kw.; the output does not meet the home demand and, up till now, components have been imported either, on import licences, by RAVAG or by the respective Allied Control Authorities for the stations with which they are concerned; the allied authorities also procure the discs and magnetophone strips they require.

Recording Equipment

Two Austrian firms - Electronic and Telefunken - manufacture such equipment; its quality is nothing like so good as before the war; this is due partly to the scarcity of certain raw materials and partly to lack of foreign exchange.

Receiving Sets

Although this industry could not be developed during the war and only a very small number of sets can be imported, the German stocks which had been built up before, and even during, the war, are sufficient to meet the home demand.

PROFESSIONAL TRAINING

Journalists

There are no special colleges or special courses for radio journalists. In general, recruits come from among press journalists.
Technicians

There is no special system of training for radio technicians, apart from general technical training.

According to our field worker, Austria is not short of qualified staff. It is stated indeed that, at the present time, there are more applicants than there are posts.

CONCLUSIONS

Austria is a country with hardly any technical needs as regards the radio. As we have seen, most of the equipment consists of German machines; the Austrians hope that their present difficulties in obtaining spare parts or new machinery will be overcome when they are able to resume normal commercial relations with the German Industry.

The management of R.A.M.G made it clear to our field worker that they were very anxious to be able to arrange exchanges of their editorial and technical staff with other European broadcasting organizations and they hope that Unesco will be able to help them in this.
## TABLE OF TRANSMITTERS IN AUSTRIA

(April 1948)

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Power (Kw)</th>
<th>Frequency (Kcs)</th>
<th>Wave Length</th>
<th>Maker</th>
<th>Age</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Medium Wave</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIENNA I</td>
<td>Vienna IV, Argentinier str. 30a</td>
<td>10</td>
<td>592</td>
<td>506.8</td>
<td>Ravag</td>
<td>1932</td>
</tr>
<tr>
<td>VIENNA II</td>
<td>Vienna XVI, Thaliast. 2</td>
<td>125</td>
<td>1312</td>
<td>228.6</td>
<td>Ravag</td>
<td>1946</td>
</tr>
<tr>
<td>GRAZ I</td>
<td>Graz-Dobl</td>
<td>100</td>
<td>886</td>
<td>338.6</td>
<td>Lorenz</td>
<td>1941</td>
</tr>
<tr>
<td>GRAZ II</td>
<td>Graz-St. Peter</td>
<td>15</td>
<td>1285</td>
<td>233.4</td>
<td>Telefunken, Siemens Halake</td>
<td>1936</td>
</tr>
<tr>
<td>LITZ</td>
<td>Linz A.D.</td>
<td>15</td>
<td>1294</td>
<td>231.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KLAGENFURT</td>
<td>Klagenfurt</td>
<td>5</td>
<td>1265</td>
<td>233.4</td>
<td></td>
<td>1934</td>
</tr>
<tr>
<td>SALZBURG</td>
<td>Salzburg</td>
<td>5</td>
<td>1267</td>
<td>236.8</td>
<td>Ozeija &amp; Nissel</td>
<td>1935</td>
</tr>
<tr>
<td>INNSBRUCK</td>
<td>Innsbruck</td>
<td>2</td>
<td>519</td>
<td>578</td>
<td>&quot;</td>
<td>1935</td>
</tr>
<tr>
<td>DORNBIRN</td>
<td>Dombirk</td>
<td>6</td>
<td>519</td>
<td>578</td>
<td>&quot;</td>
<td>1935</td>
</tr>
<tr>
<td>Diverse Kleinsender Provinz</td>
<td></td>
<td>0.1</td>
<td>1429</td>
<td>209.9</td>
<td>Lorenz</td>
<td>1940</td>
</tr>
</tbody>
</table>

| **Short Wave** |                       |            |                 |              |                  |      |
| VIENNA I       | Vienna IV, Argentinier str. 30a | 0.3        | 6155            | 48           | Ravag            | 1946 |
| VIENNA II      | "                      | 0.25       | 7245            | 41           | "                | "    |
| VIENNA III     | "                      | 0.25       | 9664            | 31           | "                | "    |
| VIENNA IV      | "                      | 0.2        | 11785           | 25           | "                | "    |
| INNSBRUCK      | Innsbruck             | 0.2        | 6000            | 50           | "                | 1947 |
2. (A) AUSTRIA

(iv) Film

There is no special Government Department in charge of cinematographic affairs in Austria. Legislation deals with the organization of the film industry, with safety regulations for cinemas and with censorship. These laws and regulations, most of which have been issued by the local authorities are - with the exception of a few changes - much the same as those in force in 1935 and 1936, which themselves had not been changed much since 1928.

With regard to censorship, the Austrian authorities are, at the moment, only empowered to act when the exhibition of a film gives rise to a disturbance of the public order. In the British zone, since 1948, the censorship of films for youth is also in the hands of the Austrian authorities. General censorship in Austria is taken care of by the Occupation Authorities. The problem of establishing central censorship of films for youth is at the moment being studied by the Austrian Government.

Among the five ministries which have, more or less regularly, to deal with films, the Ministry of Education and the Ministry of Commerce and Reconstruction are the most important. The Ministry of Education besides having established an institute for educational films is mainly concerned with developing the production and use of educational films and with raising the standard, of native as well as of foreign feature films. It is planned to re-establish positive censorship as it existed in Austria until 1938.

The Ministry of Commerce deals with the organization of the film industry and takes an interest in the financing of Austrian films.

The profession is well organized in Austria. Cine-technicians are organized in the Film Section of the Syndicate of Employees in Free Professions (Gewerkschaft der Angestellten der freien Berufe, Sektion Film). There are seven sub-sections for different categories of technicians. There is also another organization of cine-technicians, which however is of minor importance.

It may be mentioned that a proposal to establish a Chamber of Performing Artists (Kammer der Ausseelösten Künstler) is under consideration. This chamber would be a syndicate having a legal basis and acting in an advisory capacity with regard to film legislation.

In the beginning of 1947, the film industry was re-organized on the same legal and compulsory basis as before the war. Like all
Austrian industries and trades, the film industry and the film trade are organized under the Chamber of Commerce (Bundeswirtschaftskammer) which has 6 sections: commerce, handicrafts, industry, finance, transport and tourism. The sections are subdivided into various professional organizations (Fachvorbände) which in their turn have local organizations (Fachgruppen) in the different states of the federation.

There are 2 such professional organizations in the cinematographic field. The first is the Professional Union of the Austrian Film Industry (Fachverband der Filmindustrie Österreichs) which was formed in April 1947 and has five sections: one for studios, one for laboratories, one for producers (with a subsection for educational films), one for distributors and one for manufacturers of gramophone records.

The second organization is the Professional Union of Austrian Cinemas (Fachverband der Lichtspieltheater Österreichs) which is devoted exclusively to owners of 35 mm. theatres and falls under the Tourism Section of the Chamber of Commerce.

Whereas membership of the professional organizations is compulsory, the establishment of cinematographic enterprises is voluntary. It is however felt, particularly by the Professional Organization of the Austrian Film Industry, that there are too many undertakings in certain branches of the industry and that a number of them do not possess the necessary qualifications. Consequently, a draft regulation on licenses enabling a control of the establishment of film enterprises is now under consideration.

EXHIBITION

The number of cinemas in Austria is about 790 with a total seating capacity of approximately 260,000. About 45% of these cinemas are situated in the Russian zone, 25% in the British zone, 20% in the American and 10% in the French. Vienna has 190 cinemas, of which 20 are first-run houses, 2 are newsreel theatres and 6 are cinemas devoted to educational and cultural films including features. However, as there is a lack of good films, partially due to a lack of foreign currency, these cinemas can scarcely function satisfactorily.

98 cinemas were put out of action by the war but one-third of these is now operating again.

In 1947, cinema attendance was in the neighbourhood of 90,000,000 and the average price of admission was about 1.70 schilling. Entertainment tax varies for the different states, ranging from 15% to 35% of gross receipts, the average being slightly more than 20%. Entertainment taxes are steadily increasing. In addition a performance fee of 0.02 schilling per visitor is paid to the Association of Authors.

There are 21 mobile 35mm cinemas running entertainment films, but no 16mm cinemas at all. The professional organization is not in favour of increasing the number of 35mm mobile cinemas as local cinemas are not fully used.
Many plans for building new cinemas in Vienna as well as in other cities exist, but again the professional organization is against such plans as long as cinema revenue remains problematic, the cost of building high and admittance prices are not re-adjusted.

Most cinemas are privately owned, but the K.I.B.A. company, which is owned by the Municipality of Vienna controls about 50 cinemas in Vienna, 5 of which are fully owned by the Municipality, while the others previously owned by members of the Nazi Party are now held on lease. The Municipality wants to acquire full ownership of the latter as well. A number of other municipalities also own one or more cinemas. Altogether some 120 cinemas all over Austria are municipally owned or controlled. In addition Sovexport administers 12 cinemas in the Russian zone which were formerly German property, but it is likely that these will be given back to those who owned them before the Germans acquired them.

Practically no foreign capital is invested in Austrian cinemas. Apart from K.I.B.A. there are no large circuits. It should be mentioned that K.I.B.A. is closely tied up with the distribution company "Union", in which the Arbeiterbank, private French capital and private Austrian capital, each hold one-third of the interests.

An Anglo-American newsreel is issued weekly in 50 copies and shown in approximately 450 cinemas including theatres in the Russian zone. A Russian newsreel is exhibited almost exclusively in the Russian zone. Besides those two, there is also a French-produced newsreel.

The equipment of the cinemas is no longer in perfect state as no new apparatus could be installed during the war. The most urgent need, however, is for carbons which are difficult to obtain except on the black market.

DISTRIBUTION

There are some 55 distributing companies including the M.P.E.A., Sovexport and Eagle Lion, and 3 French-controlled companies distributing French films.

Before the war about 250 feature films were imported annually. Germany provided about 50% of this total; U.S.A. 25%; Austria 8% and various other countries 17%. In 1947, apart from a number of re-issues, approximately 160 new films were distributed, the proportion provided by the different countries being as follows: U.S.A. 30%; France 25%; U.S.S.R. 20%; England 10%; Austria 7%; Switzerland 4%; Hungary 2% and Sweden and Germany each 1%. No more than 12 companies shared in the distribution of these films.

At present no Russian films are shown in the American zone and no American films in the Russian zone. Attempts to arrive at an understanding are now being made. Between the Russian zone on one hand, the British and the French zones on the other hand an exchange agreement exists based on equal playing time as calculated in proportion to the number of cinemas in each zone.
There is no 16mm. distribution in Austria.

About half the number of foreign films shown are dubbed, the other half being subtitled. Most American and English films are dubbed. The dubbing is done in Germany. Copies of foreign films are only printed in Austria if the foreign companies themselves provide the necessary raw stock, as no film stock is available for this purpose in the country.

Films are rented on a percentage basis, and terms for Austrian films are the same as for foreign films; nevertheless, the receipts of Austrian films are two to three times higher than those of foreign features. Both block booking (up to 60 films) and blind booking are frequently practiced.

In general all film rents due to foreign production companies are blocked. It seems that so far the Occupation Authorities, with the exception of the French, have not been asking for transfers of film rentals collected by the companies distributing films from their countries.

However, the difficulties of currency transfer are not only humpering the import of films but also their export. Yet about 50 feature films were exported between 1945 and 1947, mainly to the U.S.A., Switzerland and Luxemburg. This however includes a number of old films.

As a result of the difficulties mentioned above, it is to be noted that in certain cases feature films have been exchanged with foreign countries. Plans for fairly large-scale exchanges with Czechoslovakia are under discussion.

**PRODUCTION**

Before 1938, there were three important studios in Austria. Those were owned by Wien-Film G.m.b.H., 51% of the shares being in Austrian and 49% in German hands. In 1938, the Germans acquired all interests and in 1945 the studios were confiscated as German property. At present Wien-Film, under the control of the "Ministerium für Vermögenssicherung und Wirtschaftsplanung", manages the studio at Sievering (2 stages) and at Schoenbrunn (1 stage). The studio at Rosenhuogel (3 stages) is under Russian control.

Wien-Film is now building a new studio at Grinzig with one small stage to be equipped with material already existing in its other studios. Another new medium-sized stage is under construction at Rosenhuogel.

Moreover the Salzburger Festspielhaus has been transformed into a studio and is, since 1948, being used as such during seven months of the year. It is administered by the Oesterreichische Filmbesellschaft mbH. and equipped in a somewhat improvised way with material confiscated by the Americans from the Germans.

Furthermore, there are a few small studios of minor importance for sound recording and similar activities.
With regard to laboratories there has been practically no change in the situation since 1938. One laboratory is attached to the Rosenhügel studio, while Wien-Film has a separate laboratory. The Salzburger Festspielhaus also has some laboratory facilities. Besides these, there are a few smaller laboratories.

Wien-Film uses its studios and laboratories mainly for its own work, whereas the Rosenhügel studio is hired out to Austrian and Allied producers. There is practically no interference with production from the side of the Occupation Authorities.

15 feature films were produced during 1946, and 25 in 1947, the latter figure corresponding approximately to the figure for 1937. There are some 90 feature film production companies, as compared with 10 or 12 in 1938-1939, but only about 15 are actually working. The large number of production companies can be accounted for by the fact that after the war much private capital was invested in film production as the position of Austrian currency was considered unsafe - which also explains why the standard of the films produced has been unsatisfactory.

The average cost of production per film at the moment is between one and two million schilling. In a few cases films have been produced costing between five and seven million schilling. It has been urged that production costs must be decreased by lowering salaries and studio rents.

Two banks give credits for film production to the extent of two-thirds of production costs: the Kreditanstalt, which is a nationalized bank, and the Arbeiterbank in which the municipality of Vienna has an interest. These banks have given important credits and the government has given further help by permitting up to 60% of the blocked accounts of Austrian citizens to be used for investment in film production. At the moment, however, there is practically no private capital available since distribution grosses have been very discouraging and the general feeling therefore is that film financing will have to be done by a public body, possibly a state bank.

The position of the Austrian film is difficult due to the fact that only about 25% of the cost can be recuperated in Austria itself. Austria must therefore look to foreign markets and, in the first place, to Germany. It is likely that an exchange agreement with the Bi-zone will be reached whereby one Austrian film will be exchanged against four German films. This would mean that the number of films Austria can produce will depend largely on the number produced in Germany and would not, in all probability, exceed eight or ten a year.

On the other hand Austria is eagerly looking for co-productions with other countries (two version productions). This would also help to solve the problem of the blocked accounts of foreign film companies in Austria who are not allowed to transfer their income from film rentals, but are allowed to invest it in film production.
The Austrian producers have asked whether Unesco could promote or facilitate this process which has already been initiated by the Bank organization.

The State, by means of the nationalized bank, has invested considerable sums in film production. As the quality of the films produced has been unsatisfactory, these films could not be amortised and did not bring in much foreign currency. Therefore, in November, 1947, the Ministry of Education, in agreement with both the Ministry of Commerce and the producers and technicians, created a Film Commission to examine all plans for the production of films submitted to it and to put forward recommendations to the Ministry of Education. If the result of the examination is favourable the producer receives certain facilities, e.g. with regard to credits, railway transport and acquisition of raw stock. The Commission has fourteen members - two representatives of the Government who have a consultative vote, six cine-technicians and six representatives of the film trade. A project according to which all film production would be subject to previous authorization is under consideration.

Before the war an Austrian newsreel was produced. It has not resumed its activities as yet but the producer plans to do so as soon as possible and hopes that exhibition of his reel in Austrian cinemas will be made compulsory.

The Occupation Authorities each produce a weekly newsreel. The Russian and the French use the Rosenhagel studio for this purpose, and the Anglo-American newsreel is produced in the Sievering studio.

EDUCATIONAL FILM.

The educational film in Austria is taken care of by the Central Governmental Institute for Visual Aids and Educational Films (Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm), responsible to the Ministry of Education. Its task is the production, acquisition and distribution of educational films and visual aids, and the exhibition of these in all categories of schools and in the universities. Films and equipment are rented at low costs, or loaned free of charge, to organizations or persons organizing non-commercial exhibitions.

To ensure distribution and exhibition, six sub-centres (Landesbildstellen - L.B.S.), generally responsible to the local authorities, have been established in the capital and the different states of the federation. Some of these sub-centres have a number of local offices (Bezirksbildstellen - B.B.S.); five for the region covering Vienna and Lower Austria, seven in Burgenland and nineteen in Upper Austria.

The organization is mainly financed from contributions paid by the school pupils who each have to pay 1.16 schilling a year; the total yearly contributions from this side amount to approximately 750,000 schilling per annum.

The Ministry of Education pays the salaries and administrative
expenses of the Central Institute, and grants a subsidy of 10,000 schilling a year. The costs of the administration of the local centres (B.B.S.) are paid by the local authorities in the different provinces. Mainly for financial reasons, the majority of the films used are silent 16 mm films.

The Central Institute produced 12 silent films in 1947, and the production of 40 such films is under way; of these, about 10 are to be original productions and the others are to be made by re-editing archive material and purchased films. For this work the Central Institute disposes of a photographic laboratory. Production costs of a 16 mm film of 120 metres are 4,000 to 8,000 schilling. The cost of printing 100 copies is about 22,000 schilling. These costs are high since filmstock can only be obtained on the black market. To avoid this problem, the Institute would like to exchange Austrian educational films abroad against 16 mm film stock.

The Institute also produces slides which are preferred to filmstrips, as they enable the teachers to compose a series according to their own wishes. Production is to be intensified and will reach 1,000 to 2,000 slides a week.

The Central Institute has a collection of about 400 silent 16 mm films for special use in schools, about 20 35 mm sound films and 50 16 mm sound films (15 in German, 30 in English and 5 in French). The total number of prints is about 7,000. Moreover, the Institute holds a stock of about 1,000,000 metres of Austrian educational and scientific films produced between 1920 and 1930. This material is now being classified.

Apart from a number of informational films imported by the Occupation Authorities, the import of foreign educational films is practically impossible due to lack of currency. The Institute is therefore very eager to establish an exchange of films with other countries. Educational films are exempted from import duties on special request.

The number of slides is not known but 60,000 negatives are available for reproduction.

Films and slides are accompanied by brochures containing information and explanation. The Institute attaches great importance to these brochures. In many cases films are used in connexion with a series of slides and with other teaching aids (e.g. specimens of insects in different stages of development). This system, called "Kombinat" (combination) has given good results and is to be developed further.

The Institute has approximately 1,250 16 mm silent projectors in good working condition and 5 16 mm sound projectors. The last figure is considered to be too small and it is intended to provide each sub-centre (B.B.S.) and each local office (B.B.S.) with a sound projector. Due to lack of currency, it has not yet been possible to purchase 16 sound projectors offered by the British Army at a reasonable price. The number of slide projectors in Austrian schools is estimated to total 2,000.
In addition, the sub-centres (L.B.S.) and the local offices (B.B.S.) hold a total of 300 to 400 slide projectors. The sub-centres and local offices maintain all this equipment.

Courses are organized to train teachers in the use of films, filmstrips and equipment. Special brochures and slides have been issued for this purpose. Courses on this subject are also given at the Universities of Vienna, Innsbruck and Graz.

The total number of showings given in schools and universities is estimated at 50,000 a year with a total attendance of more than 2,000,000. No total figures are available on films and projectors rented to organizations but the sub-centre (L.B.S.) in Vienna rented 2,775 films and 133 projectors to such organizations during 1947. This part of the activities of the Institute is of great importance.

Apart from these activities, the Institute also organizes showings of short and feature films of educational and cultural value for school children in public cinemas during school hours. From 1 January to 30 April, 1948, 241 such showings were organized reaching an attendance of 67,000.

The cinemas do not like to show educational or documentary films in their normal programmes since this would lengthen the programme and reduce the number of shows per day. Moreover, as there is no governmental or public sponsorship of the production of documentary and educational films, it is practically impossible to produce such films. Producers in this field — about 40 of them — are therefore threatened with annihilation. As a result they have formed an emergency organization to improve their status.

It seems likely that the Ministry of Education will establish a Commission for documentary films to study the problem.

Production costs for a 600 metre film amount to 30,000 to 100,000 schilling; only about 12 documentaries have been produced since 1945, aside from a few information films produced by the Occupation Authorities.

There is a great deal of interest in national and foreign educational and documentary films in Austria. The Austrian Film Society (Gesellschaft für Filmfreunde Österreichs), organizes showings of film classics, exhibits educational films and arrangements for various courses. In 1946 and 1947, 360 showings were given reaching some 70,000 persons. The Film Society would like to extend its international relations with a view to obtaining good films.

Austria is also interested in obtaining good films for children. It may be mentioned that in May 1947, Sovexport organized a festival of children's feature films which were exhibited in 40 cinemas in Vienna and 90 outside the city.

(a) Raw Materials

There is no production of filmstock in Austria and no total figures with regard to imports are available. The situation is extremely difficult. In the first period after the war, the National Bank did not
make foreign currency available for the purchase of film stock. In February 1947, however, the Fachverband der Filmindustrie reached an agreement with this bank, according to which 50% of the income in foreign currency, obtained from the renting of Austrian films abroad, is to be put at the disposal of the producers for the purchase of raw stock and similar materials. The agreement ends on 31 December, 1948, but it may be extended. The total quantities imported in this way — mainly from Du Pont in the U.S. (about 70%) and from Belgium, Italy and England, are insufficient even if black market imports from Germany are taken into consideration as a supplement. Attempts are therefore being made to increase the 50% figure to 75%.

As a result of this situation the National Bank, in agreement with the Ministries of Education and Commerce, has opened a credit account in dollars for the purchase of film stock. The distribution and allotment of this stock will be one of the tasks of the Film Commission set up by the Government. (See under Production).

This, however, does not solve the problem and the lack of film stock continues to be a very serious one, not only with regard to production but especially with regard to the printing of copies for distribution since distributors do not get allocations of raw stock. So far, only 35 mm. film stock has been imported.

Although certain facilities do exist for the acquisition of film stock for the production of educational films, production of this nature has recently been of such minor importance that no requests for such facilities were received.

Production facilities offered by the Rosenhjuegel Studio frequently includes the purchase of film stock (Agfa) from the Soelexport company at normal prices and in sufficient quantities.

The total film stock needs for Austria, as a whole, for 1948, are set out in the table below. The figures are the result of an investigation made by the Austrians in connexion with the European Reconstruction Plan. It is planned to import one-third of each type of film stock from Europe and two-thirds from overseas.

<table>
<thead>
<tr>
<th>Type of film</th>
<th>Weight in Kgs.</th>
<th>Value in U.S. $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negative</td>
<td>2,300</td>
<td>42,000</td>
</tr>
<tr>
<td>Sound negative</td>
<td>3,450</td>
<td>16,000</td>
</tr>
<tr>
<td>Duplicating negative</td>
<td>34.5</td>
<td>5,400</td>
</tr>
<tr>
<td>Positive</td>
<td>18,450</td>
<td>96,000</td>
</tr>
<tr>
<td>Lavender</td>
<td>34.5</td>
<td>3,600</td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td><strong>24,890</strong></td>
<td><strong>165,000</strong></td>
</tr>
</tbody>
</table>
The estimates for 1949 and 1950, for each of the individual figures given in the table, are exactly double the 1948 estimates. This can apparently be accounted for by the proposed plans to increase the present equipment of the studios and laboratories considerably. (See under Equipment). Since it does not seem likely, however, that these plans can be put into effect in the near future, the 1948 figures might apply to 1949 and probably to 1950.

According to the table the total needs for 1948 amount to 24,890 kgs. If 1,000 metres of 35 mm. film weigh 6.9 kgs, this would correspond to about 3,600,000 metres of 35 mm. film.

As no total figures are available on imports it is not known what proportion of the needs remains uncovered. But it is clear that the shortage is grave, and it has therefore been suggested that a central depot for raw stock be established eventually, with the help of Unesco, from which stock could be obtained immediately. Those who would want to draw film stock from this depot would have to give securities such as future income in foreign currency, earned abroad by their productions.

The Central Institute for Visual Aids and Educational Films urgently needs 250,000 metres of 16 mm. positive filmstock and 16,000 metres of 16 mm. negative film a year for its production of educational films.

The import duty on films (exposed and unexposed) is 120 schillings per 100 kgs, plus a 2% compensation tax calculated on the amount of the customs duty paid and the cost of transport. Exemption from customs duty can be granted on special request.

There is some production of chemicals in Austria, but the country depends mainly on imports. The problem is again a lack of foreign currency. As however, the cost of satisfying the chemical needs, for black and white films, is less than 3% of the cost of satisfying filmstock needs, the import of a quantity of chemicals corresponding to the imports of filmstock does not seem to present a serious problem.

The above might not apply to chemicals for colour films which are not easily obtainable even apart from the currency difficulties. For 1948, Austria does not need such chemicals; but, according to the figures prepared for the European Reconstruction Plan, Austria wants to import from European countries, 139,000 kgs, of such chemicals at a cost of $16,000 during 1949 and the same quantity during 1950. As, however, it seems unlikely that Austria will be able to put its plans to equip studios and laboratories with colour film machinery into effect in the near future, no need for such chemicals may arise during 1949 and 1950.

(b) **EQUIPMENT**

Production of equipment in Austria is of limited importance. Production of sound heads and amplifiers for projectors is able to satisfy most of the needs, and there is some production of 35 mm. projectors. Furthermore, there is also production of 16 mm. silent projectors, and 16 mm.
sound projectors will soon be produced.

A list of equipment needs has been drawn up for Austria as a whole in connexion with the European Reconstruction Plan. All this equipment could be imported from countries in Europe and its value, expressed in U.S. dollars, under the main headings, is as follows:

- Studio equipment $462,300.
- Workshop equipment $26,190.
- Laboratory equipment
  - for black and white film $22,800.
  - for colour film $70,500.
- Office equipment $12,450.
- Transport $15,600.

**TOTAL:** $609,840.

The most important items under "studio equipment" are:

- 11 sound channels (3 portable) $122,000.
- 18 cameras (3 portable) $80,400.
- 950 reflectors with lamps & cable
  - (200 arc reflectors) $160,500

**TOTAL:** $362,300

The most urgent need is for sound equipment and reflectors. In the last phase of the war, an important part of Austrian studio-equipment was taken to Germany. A certain amount of this equipment has been brought back, but there are still gaps which hamper production even at its present level. According to a statement by a prominent director, the production time of a film is lengthened by about 30% due to technical difficulties, mainly on the sound side. Furthermore, the number of reflectors available in any of the studios is not sufficient to light even two important scenes at the same time.

The cinemas and studios are in need of carbons which could be imported from Germany at low cost.

(c) **PROFESSIONAL TRAINING.**

Austria has a considerable number of film technicians. The Film
Film Section of the Syndicate of Employers in Free Professions lists between 300 and 350 members (among which are some 25 directors, 10 authors, 20 camera-men, 30 assistant camera-men, 7 sound engineers, 16 assistant sound engineers, 8 cutters, 8 assistant cutters); but the total number is stated as being much larger.

There are no institutes for the training of technicians except for film actors, who are trained along with stage actors in the Seminar Max Reinhart and in the Vienna Seminar for Theatre and Film (Theatre und Film der Stadt Wien). Austria is very interested in receiving information on institutes for the training of film technicians existing in other countries.

It is evident that at present the number of technicians is in excess of the actual production possibilities and on the whole their position is difficult. It has been estimated that the number of technicians is sufficient to produce 100 films a year.

Therefore there is, in general, no need for professional training but there is a need for Austrian technicians to get into close contact with their colleagues abroad. A great desire has been expressed for an exchange of technicians between Austria and foreign countries. In April 1948, an agreement for such an exchange was reached with Switzerland and negotiations on this subject are going on with Germany. It is very much hoped that similar agreements will be reached with other countries.

CONCLUSIONS.

Practically all the needs of Austria have their origin in the serious lack of foreign currency. The urgent needs are the following:

1. Filmstock: The total yearly needs of 35 mm. filmstock, an unspecified part of which are covered, amount to 3,600,000 metres. The Institute for Educational Films urgently needs 250,000 metres of 16 mm. negative filmstock and 16,000 metres of 16 mm. positive filmstock a year. The Austrian producers have asked for a central depot of filmstock to be set up eventually with the help of Unesco.

2. Equipment: The gravest need is for sound channels, reflectors and carbons.

3. Professional training: Austria would like to exchange film technicians with other countries.

4. Feature film production: Austrian producers ask whether Unesco could promote or facilitate co-production between Austria and other countries, for instance - in the case of films dealing with international subjects.

5. Educational film: The Institute for Educational Films wants to exchange its films either against similar films from other countries or against 16 mm. positive and negative raw stock.

Austria would also like to receive good educational films, for instance on international subjects suitable for showing to general audiences.
(B) HUNGARY

(i) News Agencies

Information services for the Hungarian press are centralized, almost exclusively, in the national news organizations MTI and MOT, the second of which may be considered as dependent on the first. MTI, the Magyar Tavirati Iroda, was founded in 1881, and in 1921 became part of a trust which included radio broadcasting services, a publicity agency, and a film enterprise. In 1945, the agency became part of the Central Information Office of Hungary, a limited company which co-ordinates the activities of the old trust and of the Public Opinion Research Institute. Since 1945, MTI has been officially controlled by the four parties which make up the government coalition and of the Central Trade Union Committee, each of which hold 20% of the shares. Thus, although the national information service is not legally a State institution, 80% of the capital is government controlled. Commercial receipts total just over a third of annual expenses, 75% of the receipts come from newspapers which subscribe to MTI and MOT services and the remainder from the surplus of the Public Opinion Institute. The operating deficit is covered by advances under the three-year plan, and through profits made on the radio organisation with which the agency is financially connected through the Central Information Office.

The head office of MTI is in Budapest and there are sub-offices in all the cities where daily newspapers appear. The agency operates on a 12-hour schedule. MTI is an international agency and dispatches 10% of its domestic news service abroad either directly or through the foreign agencies with which it has contracts. MOT (Magyar Országos Televiszó) deals exclusively with the domestic distribution of local news. The service distributed directly is mostly in French. Two MTI services are provided; a general service of 12-15,000 words a day, which is made up of domestic news for local distribution and in addition to foreign news; an economic service averaging 3,000 words. 60% of the general service consists of foreign news. MOT provides a complementary service to that of MTI, amounting to 5-7,000 words daily, and mainly of a regional or local character. For the Press, the MTI general service costs 5,250 florin a month, while subscriptions to both the economic and MOT news summaries is only 300 florins monthly. MTI distributes without charge two copies each of its general service to the fifteen ministries and to the Office for the three-year plan. In addition the economic service is provided to all ministries and government offices, totalling 1,400 copies, which is paid for at the normal rate.

Domestic news items are collected through a staff of correspondents in all the important cities of the country, the staff of MTI in Hungary totalling 106 employees. In addition to the reception of news through foreign agencies with which it has contracts, MTI has foreign
correspondents in Washington, London, Paris, Rome, Zurich, Vienna, Prague, Belgrade, Bucharest, Stockholm and Ankara. Special correspondents are frequently sent to cover national and foreign events of particular importance. About 25% of the foreign news received by MTI is received from foreign correspondents in Hungarian, and the remainder in foreign languages from other agencies. The MTI has exclusive distribution contracts in Hungary for the services of the following news agencies:

Reuter (London)
Associated Press (New York)
Agence France Presse (Paris)

Tass (Moscow)
Tanjug (Belgrade)
Telepress (London)

In addition MTI has exchange contracts with:

ATS (Bern)
AP (Vienna)

Cetska (Prague)
PAP (Budapest)

ANSA (Rome)

The largest proportion of foreign news used by MTI comes from Tass, AFP, AP and Reuter.

Most of the foreign news agencies mentioned above have correspondents in Hungary, but they are only concerned with the collection of news. News of Hungary also reaches the exterior through a total of 58 foreign correspondents in Hungary, many of whom represent large dailies from a variety of other nations. A large proportion of these correspondents are of Hungarian nationality and act mainly on a part-time basis. Special correspondents of individual newspapers and agencies are frequently sent to Hungary from Vienna or Prague.

Only 2 foreign news agencies distribute their services directly to the Hungarian press. These are the Exchange Telegraph of London and the United Press, which receive their copy through Prague and Zurich respectively. These agencies have only small staffs, of 2 or 3 employees and each distributes a maximum of 4,000 words daily to the few newspapers of the capital which take their services.

There is no Ministry of Information in Hungary, and official news is normally distributed through MTI. Each Ministry, and also the Office of the Three Year Plan and National Bank, issue public relations services which issue occasional bulletins. The Ministry of Industry publishes an illustrated weekly. These are all important sources for news agency material. In addition, it should be noted that since the press belongs to individual political parties, a large amount of news emanates from party sources. This is particularly true for the domestic information contained in the provincial press, which relies more on party headquarters in Budapest than on the news bulletins of the MTI.

(a) Raw Materials

Does not apply.
(b) Equipment

(1) MTI

MTI has at no time possessed extensive technical equipment or telecommunication installations. As a result of the war and destruction or removal of equipment the position is much the same as in 1937. The government, however, has accorded MTI and MOT use of the national telephone service at no charge whatever and with priorities for Press traffic. This privilege results in the extensive use of the telephone by MTI and MOT and the insufficiency of other means for communicating news are thus somewhat alleviated. No other national news organization could compete financially with MTI in the collection of news without this privilege. The telephone is not used to such a great extent for the distribution of news in Hungary. MTI does serve the provincial press. However, the concentration of the Press in the capital, and the close ties between the newspapers of each party in effect means that the large dailies of Budapest provide the chief means for the distribution of news to the country.

There are no teleprinter facilities within the country or to the exterior, nor are there any plans to install such a service in the near future. In Budapest, the larger part of the MTI service is distributed by means of typeset typed bulletins which are sent by bicycle or hand to all private subscribers and government organs receiving the services. Latest news items are telephoned directly to the offices of the daily newspapers which take the MTI general news agency service.

MTI transmits its domestic news to the exterior by means of Hellschreiber. This service, which is broadcast in the French language, amounts to 2,500 words a day. The service is received for instance by AFP and Reuter in Paris and London. Additional news items are occasionally sent by telephone and telegraph, while larger article material is despatched by airmail. Foreign news is received by Hell, Morse, telephone, telegraph and airmail. This material amounts to a considerable wording, as it includes not only despatches from the foreign news agencies which have information exchange contracts with MTI, but also material from its foreign correspondents. The Reuter Service is received direct from London by Hell, and both AP and Tass by Morse. These are all the normal Central European services of these agencies. The equipment, and particularly the Hellschreibers, are of recent manufacture, but there is not sufficient material. Orders have been placed for new radio-telegraph receivers.

MTI also has a central radio monitoring service to listen to news broadcast all over the world.

(2) Other Agencies

All the agencies which have contracts and agreements with MTI transmit their news for reception and distribution by MTI. UP has receivers for Morse by which the European Service is picked up, transmitted from Zurich. Exchange Telegraph receives its news by telephone, and also by telegram from the Prague office.
(3) Means of Communication

The telephone is the principal means of news communications in Hungary, and particularly for MTI. Other agencies and foreign correspondents receive no special rates for the use of the telephone, but a priority over normal commercial calls is generally given to press traffic. The telephone system was badly damaged during the war, and has not yet been restored entirely. Budapest has 70% of the telephone receivers and the automatic exchange is now functioning efficiently. The rest of the system is mainly carried by overhead land lines. There is a general lack of equipment and there is a long waiting list for telephone receivers. Outside the capital the service is irregular, particularly in rural areas. Communications with the exterior have largely been replaced, but there are no radio telephone links. Great efforts are being made to replace and modernize the whole system.

The telegraph system of Hungary was also extensively damaged during the war, and has not returned to its pre-war condition. Much equipment is still required, and in particular open copper wire. Telegraphic apparatus is generally out-of-date and a large proportion is of German manufacture. The telegraph system is not used to any great extent for internal news traffic as telegrams are comparatively slow and there are no special rates nor press priorities. The service with the exterior is more rapid. Radiotelegraphy is little used for commercial traffic, but there are links for the government services. The rehabilitation of the telegraph has suffered in relation to the telephone system, which has generally received a priority for repairs and equipment. Some local facilities are available for the manufacture of spare parts and the replacement of equipment.

(c) Professional Training

(1) Editorial

See Press Report.

(2) Technical

Few technicians are employed by the news agencies in Hungary. MTI finds no difficulty in recruiting technical personnel qualified to operate and maintain the limited installations. The telephone and telegraph services, which, as has been noted, are essential means of news distribution and collection, especially for MTI, are adequately staffed by personnel trained in several government and private institutions devoted to technical subjects. The quality of Hungarian telecommunications operators and technicians is above average. The armed forces contribute to supplying qualified personnel in this sphere.
Conclusions

The predominant position of MTI and MOT in Hungary provides a good coverage of news for Budapest, although the efficiency of the service for the provinces is somewhat impaired by the inadequacy of facilities for communication. There is very little equipment owned by individual news agencies. Considerable progress has been made in restoring the telecommunication services in Hungary, but there is a lack of equipment and materials. Local industry is capable of furnishing only some of the outstanding needs. There is an adequate supply of qualified personnel to operate and maintain the various telecommunications services.
The press of Hungary has always been concentrated in the capital, Budapest, which has about one eighth of the total population of the country. Almost all the large Budapest morning newspapers have a national circulation and reach most of the larger centres of the country. The total circulation of the dailies now stands approximately at 950,000 copies each day, or an average of nearly one newspaper for every ten persons. The newspapers of the capital represent between 80 and 90% of the total circulations which have risen considerably from the pre-war figure. There are less than half as many newspapers now as in 1938, but the individual net sales are higher.

The daily newspapers appear on six days of the week, every day except Mondays. Sunday circulations are as much as 35% higher than on normal weekdays, for instance "Magyar Nemzet" more than doubles its net sale on Sundays. "Friss Ujsag" appears on Sundays with four extra pages. There are, however, special newspapers on Mondays which have fairly high circulations and which actually appear for sale on Sunday evenings. The weekly newspapers are normally published on Fridays and Saturdays, but with a Sunday dateline. The evening newspapers generally speaking have high circulations, and the highest net sale in Hungary is probably that of "Vilagossag". The evening newspapers of the capital however rarely circulate beyond the suburbs of Budapest. A large proportion of the morning dailies are sold by subscription while those which appear in the afternoon are mainly distributed by street sales. At Appendix "A" is a list of the more important dailies in Budapest, with the names of the establishments where they are printed.

The number of dailies in Budapest has remained about the same as both before and during the war. Most of the dailies of the capital are newcomers which have appeared since 1945. Both "Magyar Nemzet" and "Nepszava", which is the oldest newspaper, appeared before the war, but some others were published clandestinely and irregularly, as for instance "Szabadnap", since 1939. The larger newspapers which supported the ancien regime have entirely disappeared, and their equipment has been taken over by the post liberation press. Distribution of the press is well organized from Budapest, so that the newspapers of the capital reach all parts of the country with only a small time lag. A large organization which is nationalized, Ibusz, owns 150 kiosks in Budapest, and also distributes to the provinces. Some of the newspapers have their own means of distribution by road.

One of the results of the nationalization of all printing equipment and installations, which now belong to the State, is that the daily press is entirely owned and operated by or for political parties. In fact, almost all the newspapers and magazines have connexions with either political, religious or
trade union organizations. There is therefore a considerable concentration of the press. Newspapers benefit from a 50% reduction in the normal taxes on business enterprises. The press is generally cheaper than before the war, and a newspaper now averages 60 fillers (5-6 U.S. cents). An interministerial committee of the government fixes the prices, at which representatives of the press and trades unions are present in a consultative capacity. Certain dailies, notably "Szabad Szó" and "Friss Újság", which have large net sales in the provinces are sold for 50 fillers, but also have a smaller format than the other dailies. The dailies do not contain a great deal of publicity, and more advertisements are normally found in the periodical press. The amount of revenue received from small personal announcements is probably higher for the average newspaper than that from commercial publicity.

With rapid communications and one large state-owned distribution service, the provincial press in Hungary is tending to become smaller and of less importance than before the war. The largest circulation for a daily outside Budapest is that of "Debrecen", published in the city of the same name with 10,000 copies. There are forty other dailies in Hungary appearing in sixteen centres outside the capital, and many other periodical newspapers, almost all of which have political ties. This results in the provincial newspaper taking almost all the copy on national and international events from the large dailies of the same party in Budapest, and only a small proportion remain for information of a local character. Hungary has a large periodical press, and many magazines, the large majority of which are published in Budapest.

The only newspaper published in Hungary in a foreign language is in Slovak, a weekly which appears in Miskolc for the Slovak minority in the region, and has only a small circulation. The distribution of foreign newspapers and magazines is handled by Ibusz, and an authorization to handle the foreign currencies concerned is necessary from the National Bank. The arrival of foreign newspapers is irregular and in effect there is no sale for them outside Budapest. In the capital a selection of the press from many countries can be bought, with perhaps the largest sales for the Swiss and Austrian newspapers.

(a) Raw Materials

1. Newsprint

There is a small paper industry in Hungary, and the mills are situated in the north and east of the country. Production is only at 50% of the pre-war capacity largely owing to a lack of coal. Only one third of the amount of cellulose manufactured ten years ago was being produced in 1947. The mills have not suffered any great damage during the war. There are no mills which specialize in the production of newsprint.

Although Hungary has a small domestic newsprint industry, it has never been sufficient to supply the needs of the press. In 1937 the production of newsprint stood at 5,600 metric tons, but this only represented 23% of the total consumption. Production figures for the period 1938-45 are apt to include political factors, since the frontiers of Hungary have changed during these years
and included for some time important newsprint production areas. To generalize, production of newsprint dropped steadily in individual mills during the war, and imports were consequently greater. In 1944 there was no production at all. In the years since the war production has increased, and in 1948 will total 4,000 metric tons. The idle mechanical capacity is due to economic factors in Hungary, but even if the pre-war production figure was reached, there would still be a need for imports.

Imports of newsprint before the war provided a high proportion of the total consumption and an even higher percentage in 1948. In 1937 a total of 18,700 metric tons were imported from the following countries:

- Germany 20%
- Austria 40%
- Finland 30%
- Czechoslovakia 10%

Imports rose to a peak in 1943, when 34,000 metric tons arrived in Hungary, but since the war they have fallen away and in 1946 consisted of only 5% of the pre-war average. In 1948 the total imports are considerably higher and will probably be 14,000 metric tons, received from the U.S.S.R. and smaller quantities from Czechoslovakia and Poland.

Consumption of newsprint in Hungary is now smaller than before the war, as the following figures demonstrate:

<table>
<thead>
<tr>
<th>Year</th>
<th>Metric Tons</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937</td>
<td>24,300</td>
</tr>
<tr>
<td>1939</td>
<td>25,200</td>
</tr>
<tr>
<td>1941</td>
<td>24,200</td>
</tr>
<tr>
<td>1943</td>
<td>34,300</td>
</tr>
<tr>
<td>1945</td>
<td>6,200</td>
</tr>
<tr>
<td>1947</td>
<td>13,500</td>
</tr>
</tbody>
</table>

As a result the amount of newsprint annually for each inhabitant, which stood at a pre-war average of 2.8 kilograms, in 1948 provides only 1.9 kilograms per head of population. Consumption now averages 1,500 tons a month.

As a result of the shortage of newsprint in Hungary there is a strict rationing scheme in operation. The Prime Minister’s Office includes a special service which deals with the allocation of the available newsprint. All imports of the commodity are made through the Higher Economic Council, but there are few private contracts and most of the newsprint arrives under specific trade agreements with other countries. The problem of foreign currencies is a major factor. The number of pages in the Hungarian daily press is far smaller than before the war, and this economy has permitted greater circulations. The price of newsprint has risen considerably even during the last two years and now averages 3,000 florins (230 U.S. dollars) a ton for the local product. Imported newsprint is more expensive.

(b) Equipment

With the nationalization of the printing trade in Hungary, all the equipment for producing the press now belongs to the State. There is no private ownership by individual newspapers of the machinery to print the copy. Editorial offices are not always located in the same buildings as the equipment.
As can be seen at Appendix "A" many newspapers are turned out by the same printing establishments, and in some cases with the same machinery. Almost all the political parties have been allocated individual printing establishments, which are used not only for the daily press, but also for weeklies, magazines and other publications. It is impossible to differentiate under the circumstances between the equipment used for the Press, and that which is also employed in the production of cheap books, for instance.

During the war there was a considerable amount of damage to the printing installations and machines. Approximately 30% of the equipment was damaged. Two establishments which were particularly damaged are the Globus and Atheneum. Hungarian industry can only cover 10% of the need in printing equipment, and almost all the machinery was of foreign origin. Before the war the largest exporter of machinery of all kinds was Germany and this included much equipment for the press. The difficulty of obtaining replacements since the Armistice has therefore been very considerable. Almost all the equipment dates from before the war and the following figures can be taken as a rough estimation of the situation; 90% is pre-war equipment: 5% has been rebuilt almost entirely and 5% is new, either manufactured locally or imported from Switzerland. It should be noted that these are the percentages for the equipment which is in use and takes no account of the machines which can no longer be used as a result of war damage. Commercial treaties with Great Britain, the U.S.S.R. and Switzerland may provide some new machinery, some of which has already been ordered. The machines have lost a good deal of their efficiency through being out-of-date and used beyond their capacity. It is obvious that the present equipment for producing the press in Hungary is insufficient for the mounting circulation.

1. **Composition**

There are fewer linotypes and intertypes than before the war, largely as a result of war damage. The machinery was manufactured in Switzerland, Germany, Great Britain and the United States, and there are no type-setting machines which date from later than 1940. Spare parts can be made locally, but many of the machines can almost be considered as rebuilt with the large number of replacements from a variety of different sources. Although composition machinery is overworked and in generally poor condition the large percentage of machines is not of German origin and in some cases it has been possible to obtain spare parts from the original manufacturers. The printing establishment allotted to the newspapers "Nepszava" and "Vilagossag" includes thirteen United States built linotypes which date from 1927 to 1932.

2. **Stereotyping**

Almost all the stereotyped presses are of German origin, and all were manufactured before 1938. The equipment is out-of-date and has been very much overworked. Spare parts are extremely difficult to obtain, although local industry can produce some of them, but with considerable delay. Print characters are manufactured domestically. Mats are all imported from Switzerland, but there are large stocks in Hungary which are sufficient for 2 or 3 years' normal consumption.
Printing Presses

Most of the daily press is published in typogravure with the exception of one newspaper "Magyar Nap", an afternoon daily. This newspaper is printed in rotogravure on a high-speed press, which is in better general condition than most of the rest of the equipment. Approximately 50% of the periodical press is printed in heliogravure and offset, but the standard of reproduction is not very high. The rotary printing presses are all of German and Swiss origin and with one exception the most recent dates from 1938. Spare parts are difficult to obtain and replacements do not provide the same service as the original parts. There are also many flat-bed presses in use in Hungary, the majority of which are not in good condition.

Professional Training

1. Editorial

The status of the professional journalist is clearly defined in Hungary, and only members of the Union may possess the official card which is essential to working in the profession. The collective contract between the Union of Hungarian journalists and the Unions of editors of dailies and periodicals respectively stipulates that no permanent journalist may work on a newspaper without the professional card of membership in the Union. Included in the categories of journalists are those working with news agencies and concerned with news programmes on the radio. The number of trainees or apprentices on editorial staffs is laid down in proportion to the total number so employed and differs between dailies and weeklies. Beginners can apply to become professional journalists after a period of eighteen months work with a newspaper.

Although the status of the journalist and the profession as a whole is highly organized, there is less system in the method of recruitment and training. The individual chief editor plays only a small role in the choice of the future staff. Beginners in journalism may obtain a post through two different sources. Since the political parties own the press, they naturally seek to place promising members of the youth group of each party on their particular newspapers. A more rational system is employed by the Union of Journalists which presents a list of candidates to a newspaper which has a vacancy, and from which the directors or chief editor may take their choice. There are no special provisions which candidates must fulfil, but a good educational background is normally required.

Professional training of journalists in Hungary is still in the planning stage. The political parties do organize some lectures in youth groups on press questions, but these are not very profound. The Union of Journalists has decided to set up special courses of three terms, each comprising six months, to run parallel with the apprenticeship stage with a newspaper. The first course will begin in October 1948 and is provided free of charge.
It is open to all, but is obligatory for beginners on editorial staffs. The teaching staff is to include university professors, journalists and writers, and the programme will include:

- History
- Press Legislation
- Sub-Editing
- Economics
- The Technique of Journalism
- Typing

There will be an entrance examination, and a diploma will be granted to successful candidates. A plan also exists for the setting up of a popular college of journalism, which will provide facilities for journalists, particularly in the provinces to develop and keep up-to-date their knowledge of the profession and its techniques. At the University of Budapest there was a faculty of journalism which no longer operates, and was only of a theoretical nature.

There is no shortage of candidates for editorial posts in the press in Hungary, but there is some lack of senior editorial personnel. This is partly due to prohibitions against journalists who worked for the ancient régime now obtaining employment with the press, and also to the youth of the majority of the newspapers. There is a general lack of experience, which is particularly marked in the case of the provincial press.

2. Technical

There is no shortage of qualified personnel to maintain and operate the equipment for printing the press in Hungary. There is a good high school for the art of printing and the more modern techniques. Three of the larger printing establishments have courses for apprentices, which take place during the four years' practical work. An examination is held every year, set by the Union of master printers and may be taken at the end of two, three or four years' work, but unsuccessful candidates may no longer be considered after the third attempt. The Athenaeum printing establishment has thirty apprentices at the moment. Beginners are largely proposed by the Printers' Unions, and a list is given to each establishment with vacancies.

Conclusions

Although the problem of newsprint is considerable in Hungary, and both production and imports are under the pre-war level, it is of less importance to the press than that of equipment. The newsprint position has improved during the last two years, while the performance of the equipment has deteriorated. New machinery is urgently required, in particular to replace the older outworn equipment, particularly of German origin. Professional training of both journalists and technicians working in the printing trades is adequate and further steps are being taken in this direction.
THE DAILY PRESS OF BUDAPEST

<table>
<thead>
<tr>
<th>Name</th>
<th>Published</th>
<th>Circulation</th>
<th>Printed at</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friss Ujsag</td>
<td>Morning</td>
<td>120,000</td>
<td>Globus</td>
</tr>
<tr>
<td>Hirlap</td>
<td>&quot;</td>
<td>50,000</td>
<td>Fuggetlen</td>
</tr>
<tr>
<td>Esti Szabad Szo</td>
<td>Evening</td>
<td>35,000</td>
<td>Imp.Budapest</td>
</tr>
<tr>
<td>Kis Ujsag</td>
<td>&quot;</td>
<td>85,000</td>
<td>Fuggetlen</td>
</tr>
<tr>
<td>Kossuth Nepe</td>
<td>&quot;</td>
<td>35,000</td>
<td>Conti Utca</td>
</tr>
<tr>
<td>Magyar Nap</td>
<td>&quot;</td>
<td>80,000</td>
<td>Atheneum</td>
</tr>
<tr>
<td>Magyar Nemzet</td>
<td>Morning</td>
<td>45,000</td>
<td>Hungaria</td>
</tr>
<tr>
<td>Nepszava</td>
<td>&quot;</td>
<td>60,000</td>
<td>Conti Utca</td>
</tr>
<tr>
<td>Szabad Nep</td>
<td>&quot;</td>
<td>100,000</td>
<td>Szikra</td>
</tr>
<tr>
<td>Szabadasag</td>
<td>Evening</td>
<td>35,000</td>
<td>Szikra</td>
</tr>
<tr>
<td>Szabad Szo</td>
<td>Morning</td>
<td>40,000</td>
<td>Legrady</td>
</tr>
<tr>
<td>Vilag</td>
<td>Evening</td>
<td>40,000</td>
<td>Atheneum</td>
</tr>
<tr>
<td>Vilagossag</td>
<td>&quot;</td>
<td>120,000</td>
<td>Conti Utca</td>
</tr>
</tbody>
</table>

MONDAY NEWSPAPERS

<table>
<thead>
<tr>
<th>Name</th>
<th>Published</th>
<th>Circulation</th>
<th>Printed at</th>
</tr>
</thead>
<tbody>
<tr>
<td>Á Reggel</td>
<td>Morning</td>
<td>45,000</td>
<td>Fuggetlen</td>
</tr>
<tr>
<td>Fuggetlen Magyarorszag</td>
<td>&quot;</td>
<td>60,000</td>
<td>Atheneum</td>
</tr>
<tr>
<td>Uj Hirek</td>
<td>&quot;</td>
<td>40,000</td>
<td>Conti Utca</td>
</tr>
</tbody>
</table>

* Evening newspapers include all those published after midday.
UNIVERSITY OF ACADEMICAL, SCIENTIFIC AND CULTURAL ORGANIZATION

2 (iii) HUNGARY

(iii) Radio

Organization - Under the provisions of Law No. 9 of 1925, broadcasting is a government monopoly.

Before the war, the monopoly had been granted to a private joint stock company called "The Hungarian Telephonic News and Broadcasting Company". All the assets of that company were confiscated by the interim National Government on 22 August 1945.

The "Hungarian Central Office of Information", a limited company, at present holds the exclusive concession of the monopoly for a period of thirty years - i.e. until 31 December 1976. The company's shares are divided equally into five parts held by the four political parties included in the Coalition Government (Communists, Smallholders, Social Democrats and National Peasant Party) and the Central Council of Trade Unions.

The Hungarian Broadcasting Company is under the control of:

(1) The Hungarian Central Office of Information, which is responsible for the programme side;

(2) the Postal and Telegraph Department, which is responsible for the technical side. The technical equipment is the property of the State.

There is a "Supervisory Committee" which acts as a Board of Directors, the Chairman of which is the Postmaster-General; it is responsible for supervising the management of the Hungarian Central Office of Information, which runs not only the Broadcasting Department but also the Hungarian National Press Agency.

A "Programme Committee", with advisory functions, supervises the political, artistic and even technical character of broadcasts; it consists of one delegate from each group of shareholders, prominent figures in the world of art and literature, two delegates from the Postal and Telegraph Department, besides the Director of Broadcasting of the Hungarian Radio and his principal assistants.

Licence Fee and Receiving Sets - The annual licence fee is 120 forints (1 U.S. dollar = 12.06 forints). Fifty per cent of the fee is allotted to the Broadcasting Company and fifty per cent to the Postal Department.
In May 1948 there were 432,000 licence holders (468,000 in May 1939). There is a radio distribution system for hospitals but only 2,640 pairs of headphones are available for 7,285 sets of receiving apparatus.

There are also loudspeakers in several provincial towns, which are used for broadcasting news and certain programmes of national importance.

The number of listeners will certainly increase as the Three Year Plan comes into operation for, at the present time, the upkeep of battery receiving sets is very costly.

Four hundred and twenty-five schools (about 5% of the total number of educational establishments) possess receiving sets. The Ministry of Education is planning to instal receivers in 9,000 primary and secondary schools, but, for financial reasons, only 100 to 150 can at present be installed each year.

Advertising - The first amendment to the terms of the concession for wireless transmission, dated 2 January 1948, authorizes the Hungarian Broadcasting Company to accept commercial advertisements. The same amendment establishes scales of payment for advertising. There is no special supervision of advertising broadcasts. The "Advertisement" Section of the Hungarian Central Office of Information supervises this part of the Hungarian Radio's work. It is estimated that advertisements occupy about 6% of broadcasting time. They may be accompanied by music and there is no limit on the time they may last, but "singing commercials" are prohibited. There is a profit of between 960,000 and 1,200,000 forints per annum from advertising broadcasts, 35% of which is allotted to Broadcasting (Hungarian Central Office of Information) and 35% to the Postal and Telegraph Department; 30% is used to meet operating costs and taxes.

Foreign Broadcasts - The Hungarian Broadcasting System uses only medium wavelengths.

There are daily broadcasts in Russian, German, French, English and Esperanto. Those in Russian and German are part of the Home Programme; the German broadcasts are intended for the German minority in the country. The radius of transmissions to foreign countries is not very great, as they are broadcast on medium wave-lengths, there being no short-wave transmitter. The Hungarian Broadcasting Organization's plans for the construction of short-wave transmitters are described below.

The Government pays the expenses of foreign broadcasting.

School Broadcasts - At the present time, the Hungarian Broadcasting Company transmits five programmes, lasting 55 minutes, for schools each week; these programmes are arranged by the Hungarian Radio in co-operation with the various sections of the Ministry of Education and are not intended solely for schools but also aim at appealing to an adult audience and providing a supplementary educational course for them.
The first school broadcasts were made in 1945 and the authorities intend to develop the use of the radio in teaching as the work of taking electricity to the country districts proceeds and new receiving sets come into use. The Broadcasting Company and the Ministry of Education propose, in the near future, to publish quarterly pamphlets for listeners to the school programmes, which will provide a written supplement (with pictures, drawings etc.) to aural instruction.

International Relations - The Hungarian Broadcasting Company is affiliated to the O.I.R.

(a) Raw Materials

See below under "Manufacturing Possibilities".

(b) Equipment & Transmitters. From the Table of Transmitters (Annex A), it will be seen that the Hungarian Broadcasting Company possesses only medium-wave transmitters.

Before the War the situation was the same. There were BUDAPEST I and BUDAPEST II, each of 20 kw power, and THREE PROVINCIAL STATIONS: PECOS (5 kw.) MISKOLC and MÁTYÁROVAR (each 1.25 kw.), total power approximately 47.50 kw.

The damage due to the war was considerable; 80% of the equipment estimated at a value of more than 1,000,000 gold pengoes, was destroyed.

In January 1945 when the Soviet troops entered Budapest, the Hungarian Broadcasting Company endeavoured to repair its network. In spite of considerable difficulties, one transmitter was restored to service, with a power of 0.5 kw., on 1 May 1945. On 15 September of the same year, the Lakthogy transmitter (BUDAPEST I) came into service with a power of 20 kw. and a 150 m. aerial. Two months later this transmitter's power was increased to 50 kw.

At the present time the number of transmitters available to the Hungarian Broadcasting Company is the same as before the war, with their total power increased to 61 kw.

Neither of the two large transmitters (more especially BUDAPEST II) can cover the whole country and three relay stations at PECOS, MISKOLC and MÁTYÁROVAR are therefore employed.

Under the Three Year Plan, it is anticipated that in the immediate future, before 1950, the following work will be carried out:

the reconstruction of the big station at Lakthogy, whose buildings, aerials and equipment were destroyed in 1944 during the siege of Budapest. This station is to be furnished with a 135 kw. transmitter to replace BUDAPEST I.
BUDAPEST II will then be equipped with the present 50 kw. BUDAPEST I transmitter, which will enable the number of relay stations to be reduced;

the construction of two short-wave transmitting stations, one of 50 kw. for broadcasts to America and the other of 100 kw. for broadcasts to Europe.

Lastly, there are plans for building and equipping after 1950 a second 135 kw. transmitting station at SZOLNOK, on the Tisza.

Aerials - BUDAPEST I's aerial is the highest in Europe - 314 m. All the transmitters have omni-directional aerials.

Buildings, studios, recording equipment. - The various departments of the Hungarian broadcasting organization are all housed in one group of buildings but there is no real Broadcasting House in Budapest. The Three Year Plan provides for the erection of a suitable building for this purpose.

The studios are fitted up as well as possible in ordinary rooms. There are ten studios in Budapest: five for oral transmissions, two medium-sized and two large studios.

Each of the relay stations, at Peos, Miskolc and Nagyvarrovar, has a studio for oral transmissions, not at present in use.

The Hungarian Radio is short of recording equipment, possessing only two twin-table, 78-revolution machines for recording on discs.

It has one mobile unit for outside commentaries and broadcasts.

Record Library - At the end of the war, less than 7,000 remained out of the 14,000 records which the Broadcasting System's Library had included, and most of these were worn.

At present, the Library possesses 12,000 records, 1,150 of which are gifts from various countries and, in particular, from the U.S.S.R., Great Britain and the United States of America.

Manufacturing Possibilities - Transmitters. The transmitters at present in service are of Hungarian manufacture, either from the workshops of the Postal Department or from one of the three or four main Hungarian firms, (the most important is the Standard Company, a Hungarian joint stock company, with an American interest in part of its capital).

No Hungarian transmitters are exported.

Recording Equipment - No such equipment is manufactured locally; all must be imported.

Receiving Sets - There are no large factories but a number of small manufacturers produce sets or assemble parts imported from abroad.
The local output amounts to one third of the pre-war output and is sufficient to meet only a small proportion of the requirements. In 1947 the local production was only 1/27th of the amount imported.

A cheap set is to be put on the market in the very near future at a cost of 780 forints.

Professional Training - Journalists. Radio journalists have no special status but they have to belong to the "Hungarian National Union of Journalists". They generally start their careers by writing for the press. There is, however, a tendency at the present time to employ young men working entirely for the wireless. There is no training college for radio journalists. The Hungarian Broadcasting Company has, however, arranged training and refresher courses for its radio reporters.

Technicians. - The technical radio staff is under the control of the Postal and Telegraph Department, which has a training college for such staff and has also arranged a refresher course.

There are courses in radio in the Faculty of Science of Budapest University and also at the College of Technology in Budapest.

Announcers and Actors. - There is no special training for such staff.

Conclusion. Hungary's technical needs with regard to the radio are great.

The home manufacture of receiving sets is quite inadequate for the country's demand and Hungary is compelled to import a large number to carry out its plans for school broadcasting. Incidentally during the winter of 1946 - 1947 the Government was obliged to close the schools because of the shortage of coal. The Broadcasting Company made a remarkable effort to alleviate the ill effects of the situation.

The Hungarian Broadcasting Company is in great need of equipment for recording on discs and on magnetophone tape.

So far as transmitters are concerned, the Hungarian industry seems to be able to meet the demand of the Broadcasting System.

Those in charge of Hungarian Broadcasting favour the reciprocal exchange of staff and the interchange of programmes, which is already in operation with several countries (Poland, France, U.S.S.R, Sweden, Belgium, Switzerland etc.)

The Hungarian Broadcasting Company recommended to our investigator that an international organization should undertake to arrange exchanges of recorded programmes, as the Company considers that such exchanges are by no means as frequent as they should be.
### TABLE OF TRANSMITTERS IN HUNGARY

![Table of Transmitters](image)

1. **In Service**

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Power</th>
<th>Frequency</th>
<th>Wave-length</th>
</tr>
</thead>
<tbody>
<tr>
<td>BUDAPEST I</td>
<td>Lakihegy</td>
<td>50 kw. Medium-wave</td>
<td>546 kcs.</td>
<td>54.950 m.</td>
</tr>
<tr>
<td>BUDAPEST II</td>
<td>&quot;</td>
<td>8 kw. &quot; &quot; &quot;</td>
<td>1,040 kcs</td>
<td>288.46 m.</td>
</tr>
<tr>
<td>PECS</td>
<td>Pecs</td>
<td>1.25 kw. &quot; &quot; &quot;</td>
<td>1,465 kcs</td>
<td>204.80 m.</td>
</tr>
<tr>
<td>MISKOLC</td>
<td>Miskolo</td>
<td>1.25 kw. &quot; &quot; &quot;</td>
<td>1,438 kcs</td>
<td>208.60 m.</td>
</tr>
<tr>
<td>MÁGYARIOVAR</td>
<td>Magyarvar</td>
<td>0.4 kw. &quot; &quot; &quot;</td>
<td>1,321 kcs</td>
<td>227.10 m.</td>
</tr>
</tbody>
</table>

2. **Planned for 1950**

- **LAKIHEGY**
  - Lakihegy
  - 135 kw. " " " (Transmitter destroyed in 1944, now being rebuilt).

- **DÓSÓD I**
  - Dósd
  - 50 kw. short-wave (there are plans for three aerials for transmissions to South America and three for North America).

- **DÓSÓD II**
  - 100 kw. " " " (there are plans for omni-directional aerials)

3. **Planned for after 1950**

- **Szolnok**
  - 135 kw. medium-wave
HUNGARY

(iv) Film

Structure. Hungarian cinematographic industry is in a transition stage. After the war the Hungarian Government had to face many problems more urgent than those of the film industry, so that the reconstruction and the reorganization of this sphere of activity could be taken in hand only recently.

The main characteristics of the Government's cinematographic policy are concentration and growing State intervention. This tendency has become particularly apparent since the issuing of the decree of 25 March 1948, under which the Hungarian Film Office (Orszagos Filmhivatal) was created with substantial powers. Whereas until then different Ministries dealt separately with various film matters, practically all Government authority has now been concentrated under the Institute.

According to the law, the Film Office, which is subordinate to the Minister President, supervises the Institute for censorship, the institutes for professional training and educational films; and it has authority to deal with all questions connected with film production, distribution, and with a few exceptions, exhibition.

In the matter of censorship (which includes special regulations concerning films for young people under 18) the right to veto can be exercised by the Minister of the Interior who also remains responsible for questions of public order, the issuing of cinema licences and safety regulations for cinemas, and the issue of authorizations for film shooting on public property. There is a new decree on censorship dated April 1948.

As an executive body the Directorate of the Cinematographic Industry has been established under the Hungarian Film Office.

At the end of May 1948 it was decided that 4 State companies should be established as follows:

- a company for film production;
- a distribution company;
- a theatre company;
- an organization for the development of 16 mm. cinematography.

An important step was taken on 29 May 1948, when the cinemas owned by the political parties (which controlled 83 per cent of the total number of cinemas) were nationalized and a significant concentration also took place in the distribution field.
Film technicians are, together with other workers in the field of films, organized in the Free Syndicate of Employees of the Cinematographic Industry. This syndicate has about 6000 members (approximately 80 per cent of the total) and 7 sections which are for cinetechicians (about 400 members), scenario writers, studio employees, distribution employees, cinema directors, projectionists and for other cinema personnel.

No difference is recognized between theatre actors and film actors, all actors being organized in the Free Syndicate of Actors.

The only trade organization existing at the end of May 1948 was the Hungarian Association of Exhibitors, established in 1947, to which all cinema owners belong. As, however, this organization was controlled by the political parties, whose cinemas have just been nationalized, there is little doubt that it has ceased to operate.

**Commercial Cinema**

1. Exhibition - According to the latest figures available the number of cinemas operating in Hungary is as follows:

<table>
<thead>
<tr>
<th>Type</th>
<th>Number of Cinemas</th>
<th>Seating Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent 35 mm.</td>
<td>526</td>
<td>134,518</td>
</tr>
<tr>
<td>&quot; 16 mm.  &quot;</td>
<td>about 200</td>
<td></td>
</tr>
<tr>
<td>Mobile 35 mm.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>&quot; 16 mm.  &quot;</td>
<td>80</td>
<td></td>
</tr>
</tbody>
</table>

Budapest has 72 cinemas with a seating capacity of 380,487. This city has 13 first run theatres, and 1 newsreel theatre.

About 20 per cent of the cinemas have been damaged by war, 40 having been destroyed.

After the liberation, all existing cinema licences were cancelled. The new licences were given mainly to the political parties and to associations and institutions. The reallocation among the political parties was done according to the results of the 1946 elections. A total of 222 licences were distributed among the following companies:

- Kimirt (Smallholders)
- Mafirt (Communist Party)
- Orient (Social Democratic Party)
- Sarlo (Peasant Party)

However, Mafirt controlled directly or indirectly (through associations and institutions) about 270 cinemas, bringing the total of politically controlled cinemas up to about 432 out of 526, the remainder being privately owned, with the exception of two large first run cinemas in Budapest. These, as former German property, were taken over by the Russians in accordance with Peace Treaty regulations.

A fusion of Mafirt and Orient occurred during the second half of May and on the 29th of that month all the cinemas of the political
parties were nationalized. A state undertaking for exhibition is to be established.

A Three Year Plan, which came into force about the middle of 1947 provides for a budget of 7,000,000 forint (600,000 U.S. dollars) for the construction of 80C 16 mm. cinemas, 150 of them having been opened during the first 8 months of the operation of the plan. The number of mobile cinemas will also be increased. The State undertaking will pay special attention to the execution of this part of the Three Year Plan.

Yearly cinema attendance is estimated at 50,000,000. It is hoped to raise this figure to 75,000,000 in which case nationally produced films would no longer need to be subsidized as is done now.

The average price of a seat in Budapest is about 3.5 forint but for the country as a whole it may be between 2.5 and 3 forint.

Taxes are heavy. In Budapest and some other cities they total 52 per cent of the gross receipts; 20 per cent entertainment tax, 20 per cent turnover tax and 12 per cent public institution endowment fee. For provincial cinemas, taxes total in general 47 per cent of the gross receipts, the turnover tax being 15 per cent instead of 20 per cent.

For showings of Hungarian films all taxes, with the exception of the endowment fee, are reduced to half if the film has been recognized as meritorious.

The income from the public institution endowment fee is distributed in the following way:

28 per cent to the High School for Theatrical Art which has a films branch;
20-25 per cent to producers of Hungarian films;
3 per cent to the provident fund of the Free Syndicate of the Employees of the Hungarian Cinematography;
1.5 per cent to the Film School of the above syndicate, and the rest to different charitable and educational institutions.

The cinemas also pay a contribution to the Association of Composers and Scenario Writers.

Programmes normally consist of a feature film and a newreel, and sometimes a documentary. Before nationalization the cinemas controlled by Hafirt had increased the duration of their programmes from 2 to 2½ hours, for the showing of documentaries and it is to be expected that this will be made compulsory for all cinemas.

Except in the smaller cinemas in Budapest where changes occur in programmes 2 or 3 times a week, programmes are usually changed once a week.
The cinemas in Budapest give 3 shows a day on an average. The 16 mm. cinemas in the provinces often give only 2 or even 1 showing per week.

From March 1948 the showing of the newsreels of the Mafirt-controlled Umfi newsreel company was made obligatory. Furthermore, Russian and French newsreels are shown and reach about 250 cinemas. The MPFA which had its newsreels shown in different cinemas up to March 1948 stopped its activities in this field. About 15 per cent of the cinemas show the newsreels directly after issue.

35 mm. cinema equipment is, for the most part, in an imperfect state. During the war no replacements were made, and, thereafter lack of foreign currency prevented the buying of new equipment.

With regard to 16 mm. equipment the situation is more favourable since 16 mm. projectors are nationally produced. This is one of the reasons for developing 16 mm. exhibition.

2. Distribution - The situation with regard to distribution changed fundamentally at the end of May 1948. Before that date the position was that there were about 45 distributors, of which the most important were those of political parties, i.e. Mafirt, Orient, Kimort and Sarlo, and, furthermore, the MPFA, known as Mopex and London Films.

As has been mentioned already, a fusion of Mafirt and Orient took place. The film materials of Orient were handed over to Mafirt. At the end of May 1948 it was announced by the Hungarian Film Office that distribution of foreign films will be done by Mafirt and that allotments in foreign currency for the import of films will no longer be made to private companies.

During 1947 between 200–220 films were imported, of which more than 100 were American; 71 of the latter were released by Mopex.

The distribution of the films shown in 1947 and between 15 August 1947 and 1 March 1948 was as follows:

<table>
<thead>
<tr>
<th>Country</th>
<th>1947</th>
<th>15.8.47 to 1.3.48</th>
</tr>
</thead>
<tbody>
<tr>
<td>USA</td>
<td>50 per cent</td>
<td>43 per cent</td>
</tr>
<tr>
<td>France</td>
<td>21 &quot;</td>
<td>18 &quot;</td>
</tr>
<tr>
<td>USSR</td>
<td>17 &quot;</td>
<td>17 &quot;</td>
</tr>
<tr>
<td>England</td>
<td>6 &quot;</td>
<td>14 &quot;</td>
</tr>
<tr>
<td>Denmark</td>
<td>2.5 &quot;</td>
<td>5 &quot;</td>
</tr>
<tr>
<td>Hungary</td>
<td>1.5 &quot;</td>
<td>1 &quot;</td>
</tr>
<tr>
<td>Other countries</td>
<td>2 &quot;</td>
<td>2 &quot;</td>
</tr>
</tbody>
</table>

An allocation of 3,000,000 forint in foreign currency has been made for the year 1948 for the import of films. 20 per cent of this amount being for educational films. The following imports of feature films are envisaged:
The total seems to be low because at least 200 films are necessary for a proper supply to the cinemas. It seems possible that the allocation mentioned above will be increased, as the Hungarian Film Office stated in May 1948, in general terms, that foreign currency for the import of films will be available. Imports will take place on an outright basis.

All foreign films are subtitled and renting is done on a percentage basis. Profits out of distribution are limited by law to 12 per cent.

In 1948 one Hungarian feature film was exported to Czechoslovakia, Rumania and Yugoslavia.

3. Production - Hungary has at present two studios; Hunnia with 2 big stages and Unfi with 1 stage, as compared with 3 before the war, the Star studio (2 stages) having been heavily damaged during the war. The Star studio is to be restored. Hunnia and Unfi remained undamaged but a part of their equipment was lost, due to German action, before the war ended. Hunnia is by far the most important studio, and it is reasonably equipped, although much of the machinery is out of date. This applies also to the laboratories the number of which is much the same as before the war. There is a laboratory attached to each studio, one specializing in subtitling, and some smaller ones of minor importance.

The studios and the attached laboratories are State property, as Hunnia always has been. One of the tasks of the Hungarian Film Office will be to concentrate the management and control of the studios and laboratories.

Reconstruction and re-equipment will be done under the Three Year Plan and a budget of 8,000,000 forint has been made available for this purpose; 2,000,000 forint for the first year (1947-8) and 3,000,000 forint for each of the other two years.

No figures are available on the number of production companies. Due to inflation and other difficulties production was hampered. Up to 1st January 1948 6 feature films were produced as compared with 27 in 1939 and 52 in 1943. It is hoped to produce about 10 films in 1948. So far production has been done mainly by Mafirt, Orient, and Kinort, but here too the situation has changed for it has been announced that a State production company will be established.

Production costs average 600,000 forint, financing so far being done roughly as follows:
Bank or private credits 300,000 forint
credit granted by studio 60,000 *
credit granted by laboratory 20,000 *
credit granted by the Government 220,000 *

In order to get government credit, production plans had to be submitted to a commission under the Ministry of the Interior for artistic and financial examination. The principle of a credit being admitted, the Government renounced any reimbursement of the credit if the film was of the first quality, the credit thus becoming a subsidy. In the case of a second quality film being produced 50 per cent was to be reimbursed and 100 per cent in the case of a third quality film. The fund for credit by the Government was created from the amounts collected from the exhibitors under the 12 per cent public institution endowment fee.

A new decree was issued on film production on 3 May 1948. All production plans have now to be submitted to the Hungarian Film Office for authorization, including those for short films. This decree opens up a possibility of making the showing of short films compulsory. Otherwise, the regulations are much the same as those summarized above, with the difference that the Government can grant a credit up to 50 per cent of production costs.

It was also announced last May that 6,000,000 forint had been allocated by the Government for further initiation of film production and that production of 4 new films will start soon. It seems that herewith a new situation has arisen with regard to State financing of film production as it looks improbable that the above mentioned allocation could be covered by the income out of the public institution endowment fee.

The possibility for the cinemas to be granted tax reductions in the case of the showing of Hungarian films has already been mentioned under "Exhibition". The granting of this prerogative now comes under the Film Office.

Production of documentaries has not been important since the war. Between 10 and 20 such films may have been produced, mainly by the companies of the political parties. The Hungarian Film Office intends to intensify documentary film production.

Until the middle of March 1948, 3 newreels were produced; one by Mafirt, one by Kimort and one by Orient. Production by the last named company was, however, irregular. The activities of all three were taken over by the Unfi newreel company after the above mentioned date. Mafirt holds 50 per cent of the shares of this company, the other 50 per cent being in the hands of a radio and press agency in which all 4 political parties have interests.

The Unfi newreel which is issued weekly contains mainly national items with an occasional international item. Once a month an international reel is produced in addition, Unfi having exchange agreements for this purpose with 12 companies in foreign countries.
Unfù is eager to receive news items made available by the United Nations Organization.

**Educational Films** - Educational cinematography, which has been known in Hungary since 1917 is now in process of being reorganized. Educational film matters which were formerly handled by the Ministry of Education now come under the Hungarian Film Office.

The executive body in this field is the Educational Film Institute which deals with the use of films in all kinds of schools, including professional schools and universities. According to the reorganization plans, the Institute will also deal with educational films for general and special adult use, and for youth audiences. This field was formerly taken care of by different Ministries and municipal organizations of the capital and the way in which this part of the work of the Institute will be organized has not yet been decided upon.

Under the Three Year Plan a budget of 10,400,000 forint has been made available for cultural institutions. 1,200,000 forint have been allocated for each of the years 1947-8 and 1948-9, and 8,000,000 forint for the year 1949-50. The purchase of equipment etc. by the Educational Film Institute comes under this general budget.

In a great many cities and villages, Inspectorates of Public Instruction have already been established. They come under regional Supreme Inspectorates which are subordinate to the Ministry of Education. The activities of the Inspectorates include the organizing of lectures with films, slides and filmstrips and cultural subjects. For this purpose they have at their disposal 16 mm. projectors, mostly silent ones, or hire them from the schools. During the months to come it is intended to make 100 sound projectors available to the inspectorates and the schools. Where no electric supply is available, gasoline generators will be provided.

Between 1935 and 1944 the Institute produced and edited about 300 films, practically all silent, for use in schools. Some 5 films have been made since the war ended. Production is on 35 mm. film whereas prints are made on 16 mm. film. It is likely that in the future production will be carried out by the State production company already mentioned. In pre-war years silent films were preferred for the purpose of teaching but now there is a growing tendency to use sound films. Lack of foreign currency hampers the purchase of material from abroad. Before the war there were film exchanges with other countries but on a small scale. The Institute would now like to extend the exchange of films and has suggested that an international centre should be established for this purpose. It would also like to receive good catalogues of good sound films. Films imported by the Institute are exempted from import duties, and the Institute has asked whether it would also be possible to exempt duplicate negative prints of educational films from import duties, so as to facilitate the acquisition of such prints from abroad for use for local dubbing.
The Institute has a collection of about 300 films - all silent - for use in schools. The total number of schools which have 16 mm. silent projectors is about 370. The Institute will be responsible for the upkeep of projectors as well as for the training of teachers in the method of using them.

Apart from the above activities of the Institute, Mafirt does some work in the educational field. It has 20 mobile units. It has also started a film library which is to contain all feature films and documentaries produced in Hungary.

As has been mentioned under "Exhibition", the showing of documentaries and educational films has started in some cinemas and it is expected that this will be made compulsory for all cinemas. Some cinemas arrange for special showings of educational films outside normal exhibition hours. Under the chapter on "Production" it has been mentioned that not many documentaries have been produced since the war but production of this type of film is to be intensified.

Children's entertainment films have not been produced so far but there is a lively interest in this matter. Plans exist for the production of such films for the following age groups: 6-10 years, 10-14 years and 14-18 years. Students of the films branch of the High School for Theatrical Arts have formed a group to study this problem.

Finally, it is to be noted that the Hungarian Film Office wants to procure, in the course of 1948, films from other countries, propagating the ideas of peace and democratic progress.

(a) Raw Materials

There is no production of filmstock in Hungary. Import figures for 1938 and 1947 were as follows:

35 mm. film 1938: approx. 10,000,000 metres
   " 1947: " 2,000,000 "
16 " 1938: " 2,500,000 "
   " 1947: " 380,000 "

In 1948 the following quantities have been imported:

35 mm. positive approx. 2,000,000 metres
   " negative " 150,000 "
16 mm. positive " 250,000 "

80 per cent of these supplies came from the USA, the balance from the Gevaert and Agfa Companies.

The allotment in foreign currency for the import of raw stock for 1948 is 2,000,000 forint, of which 20 per cent is to be spent on educational films. It seems likely, however, that this amount will be doubled.
In general, it seems that the quantities imported, though modest, are sufficient and, when comparing present figures with pre-war figures, one should take into account the fact that production before the war was much more important, that more feature films were distributed, and in a greater number of copies.

(b) **Equipment** - Equipment produced in Hungary includes 35 and 16 mm. projectors (the latter being produced in sufficient numbers to allow of export), sound heads for recording and re-recording, subtitling machines (which are exported to many countries) and diascopes.

No information is available about post-war imports, but it is likely that this has been fairly small because of lack of foreign currency. The situation might improve, however, because under the Three Year Plan, 8,000,000 forint has been allocated for the rebuilding and re-equipment of the film production industry. In view of the fact that Hungary produces practically no studio equipment, this allocation can only provide for re-equipment when a fair part of it is available in foreign currency. If this were so, it seems that Hungary would be able to acquire the machinery it needs for bringing the equipment of its studios and laboratories up to date.

(c) **Professional Training** - Hungary has a considerable number of film technicians. The section for cinetechnicians of the Free Syndicate of Employees of the Cinematographic Industry lists about 400 members (among whom are some 25 directors, 35 assistant directors, 50 producers and assistant producers, 40 composers and conductors, 15 sound engineers, 40 cameramen and assistants, 40 cutters and assistants and 15 architects, the rest being technical personnel, laboratory workers, photographers, make-up men etc.).

Professional training is taken care of by the High School for Theatrical Art and by the Film School attached to the Syndicate mentioned above. The High School has four-year courses for directors, scenario writers, architects, cameramen, cutters etc. Instruction is both technical and practical. A small studio is available for the latter purpose. There is one single course for actors, who are trained both for stage acting and film acting.

To enter the High School, candidates must pass an examination, at the level of the final examination of a secondary school, preparatory coaching being given free of charge to those who do not have the required knowledge. School fees are low and those who cannot afford the cost of study pay no fee and receive free lodging and food.

The film branch has at present about 20 pupils who have been selected from among some 1,000 candidates, but it has room for more.

The High School would like to exchange advanced students with similar institutes in other countries.

It is noteworthy that the High School produces films designed for the training of directors, actors etc. Three such films have been
produced so far. The teachers and students who produce these films are paid for their work.

The High School also lodges the Filmology Institute which, among other things collects international information on films and would like to establish an international exchange in this field.

The Film School of the Cinetechnicians' Syndicate is at present of minor importance. It will most probably become a school for studio technicians and projectionists.

Since the number of technicians is large enough and training well established, Hungary has in general no need for professional training but there is a need for Hungarian technicians to get into close contact with their colleagues abroad and to study methods and developments in other countries. Hungary would like this to be done on an exchange basis so that Hungarian technicians staying at home might profit from the experience of visiting foreign technicians. There is a particular need for such an exchange in the domain of documentary film production.

Conclusions

Apart from the difficulties which Hungary has in procuring equipment through lack of foreign currency, the needs of this country are:

1. Professional Training: Exchange of technicians with other countries particularly in the field of documentary production. The High School for Theatrical Art also would like to exchange advanced students with similar institutes in other countries.

2. Educational Films: The Educational Film Institute wants to exchange films with other countries; it suggests that an international centre should be established for this purpose and that not only copies of educational films, but also duplicate negative prints of such films should be exempted from import duties. Furthermore, the Institute would like to receive good catalogues. Hungary would also like to receive films designed to promote peace and democratic progress, as well as the newreel items made available by UNO. The Filmogly Institute wants to exchange information with other countries.
ITALY

ITALY has only one large national News Agency, the Agenzia Nazionale Stampa Italiana, or commonly ANSA, which has replaced the pre-war Stefani organization. It was created in January 1945 as a co-operative agency to serve the Italian Press, and began with 8 member newspapers; the number of dailies at that time in Rome. Today, every Italian daily has the right to be a member and to buy one share of 50,000 liras. Each of these dailies has the same voting power irrespective of its circulation. ANSA has taken over the equipment and material of the Stefani agency, but owing to loss and war damage the property which has changed hands is only one fifth of the total amount now possessed by ANSA.

ANSA is a limited company with its capital dependent upon the number of member daily newspapers. The financial position of the agency is not yet entirely stable, and the total budget now stands at from 220 to 250 million liras annually, of which 60% represents payments for salaries. It costs ANSA 25 million liras a year for the use of government controlled communications. There is as yet no direct news service provided for the administration, at each prefecture by ANSA, although negotiations are under way. Expenses are not covered by commercial receipts.

The National Union of Newspaper Editors plays a fairly important part in the life of ANSA. This organization has provided 51% of the capital for the Telestampa - an affiliated company of ANSA. The Board of Directors consists of a President, who is also President of the National Federation of the Press, two vice-presidents, one of whom is the President of the National Union of Newspapers Editors in Central and Southern Italy, and eleven counsellors representing newspapers of different political opinions. There is an executive director of a daily newspaper, and a managing director, who carries out the same function in the National Federation of the Press.

The head office of ANSA is in Rome, with a chief editor, and foreign news, and political editors supported by a large staff. There is a 24 hour service daily. The sub-offices are located in:-

- Milan
- Genoa
- Bologna
- Venice
- Palermo
- Cagliari
- Trieste
- Turin
- Florence
- Verona
- Naples
- Catania
- Sassari
- Pari
all of which are connected with Rome by teleprinter, with the exception of those of Sardinia (See map attached at Appendix). Dailies in other locations are served by radio. There are 300 correspondents spread over Italy, who dispatch their copy to the nearest regional sub-office. The internal Service provides on an average 40,000 words by teleprinter and 25,000 words by radio. There are foreign correspondents of ANSA in New York, London and Paris and it is planned to have permanent representatives in Rio de Janeiro, Buenos Aires and Cairo. There is neither a feature nor a photographic service.

ANSA has the exclusive right to distribute in Italy, the service of Reuter (apart from economic news) and the Agence France Presse, and in fact, these two agencies provide the chief sources for its foreign news. During a period of 12 days observation recently, 94% of the foreign news used by ANSA came from Reuter and A.F.P., the remainder being provided by ANSA correspondents, and two other foreign agencies, Tass and A.A. ANSA also has contracts with the following agencies to use their services on a reciprocal basis:

<table>
<thead>
<tr>
<th>TT (Stockholm)</th>
<th>N TB (Oslo)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TASS (Moscow)</td>
<td>A.A. (Athens)</td>
</tr>
<tr>
<td>ATS (Berne)</td>
<td>MTI (Budapest)</td>
</tr>
<tr>
<td>RADOR (Bucharest)</td>
<td>CENKEA (Prague)</td>
</tr>
<tr>
<td>TANJUG (Belgrade)</td>
<td>ATA (Tirana)</td>
</tr>
<tr>
<td>ANATOLIAN AGENCY (Ankara)</td>
<td>BTA (Sofia)</td>
</tr>
</tbody>
</table>

ANSA has an agreement with DFD and DANA of Germany, and APA of Austria to receive their Services. In fact the amount of copy used by ANSA from these sources is very small. ANSA distributes its news only in Italian, but receives information in English, French and German. The following figures give some indication of the daily volume and types of news which are transmitted daily to the Italian Press by ANSA:

- **Home News**: 15 - 18,000 words
- **Foreign News**: 10 - 12,000
- **Sports News**: 3 - 5,000
- **Economic and Financial News**: 5 - 7,000

There is a limited company, closely connected with ANSA which deals with the equipment for the distribution of news in Italy, and, in certain cases, the collection of information. This company is named Telestampa, and has a capital of 60 million liras. Telestampa owns and has installed the teleprinter service which began in 1948, and for the moment only provides the news service of ANSA to its sub-offices, although it is planned to extend it to banks and hotels later.

There is a further News agency: the "Agenzia Romana Informazioni" (A.R.I.) which has close contacts with the Vatican City. It is registered as a limited company in Italy. It has its headquarters in Rome and sub-offices at:
Offices are already in action or are planned in Uruguay, Argentina, Costa-Rica and Switzerland. The budget amounts to 50 million liras annually. The service in Italian includes about 20% of foreign news, but information in other languages mainly consists of local and religious news. The ARI has no monopoly of news from the Vatican, but it takes the releases of the Press Office of the Vatican, and develops and comments on them at greater length. The following are the average number of words, in various languages, which are distributed or transmitted by the agency, with their destinations:

<table>
<thead>
<tr>
<th>Language</th>
<th>No. of words</th>
<th>Destination</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italian</td>
<td>8 - 10,000 daily</td>
<td>Italy</td>
</tr>
<tr>
<td>English</td>
<td>3 - 4,000 daily</td>
<td>Foreign Correspondents</td>
</tr>
<tr>
<td>French</td>
<td>3,000 weekly</td>
<td>Switzerland</td>
</tr>
<tr>
<td>Spanish</td>
<td>1,800 daily (by radio)</td>
<td>Spain, South and Central America.</td>
</tr>
<tr>
<td>Portuguese</td>
<td>1,800 daily (by radio)</td>
<td>Portugal, Brazil</td>
</tr>
</tbody>
</table>

There are other agencies which are active in Italy, and provide a certain amount of the news for the Italian Press. The U.P., A.P., and INS serve a number of Italian newspapers, directly, which is a change from the pre-war situation when the Stefani agency had a virtual monopoly of news distribution to the Italian press. In 1945 it was stated that a total of 75 newspapers were served by the three American agencies whose headquarters are all in Rome. A.P., and U.P., both have sub-offices in Milan and Trieste. The "Corriere della Sera" of Milan, notably, receives the service of all three U.S. News Agencies. Reuter and AFP news, as has been already noted, is handled by ANSA. The following agencies, in addition to those mentioned above, have permanent correspondents in Rome: Exchange Telegraph (London); Tanjug (Belgrade); Ritzau (Copenhagen); M.T.I. (Budapest); Ceteka (Prague); E.P.E. (Madrid); A.T.S. (Berne).

(a) Raw Materials.

Does not apply.

(b) Equipment.

1. The teleprinter system.

There is a fairly extensive teleprinter system in Italy which largely dates from before the war. It is shown at Appendix "A" to this report. Through the Telestampa company, ANSA has had at its disposal a network of teleprinters since April 1943. ANSA thus is in direct con-
tact by teleprinter with twelve of its fourteen sub-offices. It should be noted that some of the lines shown on the map at Appendix "A" are not yet working for ANSA. The circuit from Bologna through Rimini to Ancona, was severely damaged during the war. The international connexions north of Verona to Innsbruck and north of Udine to Villach are not yet open for press traffic. Bologna is the technical centre of the teleprinter system.

In Rome, Milan and Naples the ANSA offices are connected directly with the various newspapers and in Rome there are also lines to the Prime Minister's Office, Ministry of Foreign Affairs and AFP office. The teleprinter cables are the property of the State, operated and supervised by the Ministry of Posts and Telecommunications. The lines hired by ANSA are for its exclusive use. The ANSA news service is based in principle on circulation figures. ANSA also rents or sells the actual machines, the present cost outright being 375,000 liras.

All the teleprinter machines are manufactured by the Italian firm of Olivetti, which has direct contracts with Telestampa. The machines are either for transmission and reception, or for reception only, and work with automatic perforating bands. The machines are in good condition and those utilized for the press are almost all of modern manufacture. The paper rolls for use with the teleprinter machines are difficult to obtain, and the U.S. agencies have to obtain their supplies from Germany.

The international connexions of the teleprinter system are at the moment limited to a line from Turin through Modane to Paris, and through Chiasso to Berne and Zurich. The Reuter service is not received by teleprinter, but AFP has a direct line to Rome from Paris via Berne, with connexions to serve newspapers in Milan. The Associated Press has a direct service London-Frankfurt-Zurich-Rome, with a switch at Milan for the "Corriere della Sera". The United Press also has a line with reception from Zurich and services several newspapers in Milan by teleprinter. UP and AP also have direct connexions with Rome newspapers.

The teleprinter system for the press is now, since the pre-war network was used exclusively by the administration of the government, and the postal services. The system was much repaired by the Allies for military use during the war, but it has suffered considerable damage, which is only now being fully put in order. Repeater stations were affected heavily, and many have had to be replaced entirely. In the cities, the chief problem is the lack of lines. However, the teleprinter system of Italy is working efficiently and domestic sources are available for every type of equipment. There are plans for increasing the teleprinter network, and the future of news agency work appears to be in this system of transmitting and receiving news.

2. Radio.

Before the inauguration of the teleprinter system, ANSA relied on radio transmissions to its sub-offices. This service is now being reduced as much as possible, and will probably reach a total of only 10-12,000 words daily, destined for the two sub-offices in Sardinia, at Cagliari and Sassari, in addition to smaller localities with newspapers, which cannot easily be reached by telephone from one of the sub-offices served by teleprinter.
The receivers used for reception of this internal service are the property of the agency, and are of the following manufactures: Marelli, Allochino-Bacchini, and Telefunken.

In addition, ANSA provides a long distance service of news for the world at large, ships at sea, and Italian speaking communities abroad. No charge is made for the reception of these broadcasts by the Italian diplomatic service and Italian language newspapers in other countries. Radio is the means of communication with the ANSA correspondent in New York. The following are the four transmitters used for the ANSA news service by radio:

<table>
<thead>
<tr>
<th>Transmitter</th>
<th>Power</th>
<th>Frequencies</th>
<th>Aerial</th>
</tr>
</thead>
<tbody>
<tr>
<td>IAE</td>
<td>2 Kws</td>
<td>1,556 Kcs</td>
<td>Omni-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>directional</td>
</tr>
<tr>
<td>IAD</td>
<td>2 Kws</td>
<td>6,435 Kcs</td>
<td>Omni-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>directional</td>
</tr>
<tr>
<td>IAC and IBF</td>
<td>5 Kws</td>
<td>6,520 and 9,665 Kcs</td>
<td>Omni-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>directional</td>
</tr>
<tr>
<td>ICH and IRY</td>
<td>20 Kws</td>
<td>10,710 and 16,112 Kcs</td>
<td>Beamed</td>
</tr>
</tbody>
</table>

The first three transmitters are for the internal service and are hired by ANSA from the government; the fourth is for the circular world service and is rented by ANSA from Italoable.

ANSA does not transmit by the Hell System, but receives the Reuter service by this means, with a receiver situated in Rome. The Agenzia Romana Informazioni, in its radio service, transmitted in Morse, hires the transmitters from the Government at a reduced rate. Two transmissions are made in Spanish and Portuguese, the first two are at 11.30 G.M.T. and the two others at midnight G.M.T. The transmission by day is over station IRS (9,966 Kcs) and at night over station LMZ (19,934 Kcs). The INS service is also received over the radio, and distributed by hand apart from the "Corriere della Sera" in Milan which listens to the broadcast directly.

3. Other means of communication.

Since most of the news transmitted and received in Italy passes over either the teletype system or the radio, it is not necessary to make a detailed study of the other means of communication. Italy has good connections for interior traffic and communication with other countries. Italoable owns a submarine cable line through Barcelona and Malaga to South America, the Azores and Portugal which is functioning normally, but the extension of this cable from Lisbon to Belgium is not yet in working order. The Government cables to the islands are being used, but the connections from Otranto to Albania and Otranto-Zante as well as those to Benghazi and Tripoli are not in commission.
The telephone service is normal, although the underground lines are in better general condition than those carried by overhead wire. War damage has been generally repaired, although faults due to the war are experienced, particularly in bad weather conditions. There are not sufficient lines in the large cities for the increase of traffic. There is no press priority by telephone in Italy. The main international circuits and between the larger cities are operated by the postal administration. However, Italy is divided into five zones, in which private companies have concessions for all the local telephone traffic. These zones are shown on the inset map at Appendix "A" to this report, together with the names of the companies concerned. The submarine lines between the islands and the mainland are Government property.

There is good telegraphic service in Italy, which is run by the postal administration. A special company Radiostampa serves all press traffic between Italy and the United States, 51½% of the stock being owned by Italcode and shares are also held by ANSA and Press Wireless Inc. 6-7,000 words daily are transmitted from Rome. A Bohme transmitter of 400 watts is used in Rome, with frequency shift. Connexions with Rome for this service from other parts of Italy pass over the teleprinter system, to Milan, and by urgent telegram to other points.

(a) Professional Training.


2. Technical.

There is no shortage of technical personnel in Italy and excellent facilities are available at many technical schools and universities. This is certainly true for the Postal Administration engineers and private civil personnel who supervise and control the operation of the equipment. The telephone and telegraph services show no lack of qualified personnel. Operators for reception and transmission of news by ANSA are employees of the agency and the same is the case in Radiostampa. For the teleprinters there are special courses of apprenticeship and in specialized vocations organized by ANSA with assistance from technicians of the teleprinter manufacturers, Olivetti. Operators for teleprinters and radio telegraph show a high standard of performance and the supply of qualified personnel has perhaps increased in quantity and efficiency as a result of experience in the armed forces and with modern equipment brought in by the Allied Forces. The maintenance of machines is carried out efficiently and with a great deal of care. It is evident that the war has been prejudicial to the general technological development of Italy, at least as far as the latest developments in telecommunications are concerned. However, only small assistance in professional training would be necessary to provide sufficient technicians for teleprinting over radio circuits, for instance. The chief demand at the moment is for text books and blue prints, on the more modern means of telecommunications.
Conclusions.

There is an adequate news coverage of world news and domestic information in the Italian Press, which is not hampered by technical needs in equipment or qualified personnel. The extension of the teleprinter system over Italy will place the country in a favourable position for the rapid collection and transmission of news. It is to be hoped that all the international connexions by teleprinter will soon be open to press traffic, in addition to the remaining cable facilities. Further services of the type used for the Press by Radiostampa to North America would appear to be of value to other news centres. Telecommunications both internally and with the world are improving in Italy. No additional professional training of technicians appears necessary from the present high standard of performance. A supply of information, and, if possible, the most modern apparatus for practical training experience, would be of great value to extend knowledge of the most recent advances in telecommunications.
(ii) PRESS

The geographical shape of Italy and its physical features do not encourage a national circulation of the Press, and even the larger newspapers can only be said to have regional circulations. At Appendix "a" is a complete list showing the position in June 1948, but in view of the increase in the number of newspapers since the war, it is likely that the totals will become smaller in the future. The number of 114 dailies is a great increase on the figure for 1939, when there were 66, of which 41 appeared in Northern Italy. The total circulation of daily newspapers has risen from 4,600,000 copies before the war to an average of 5 million each day in 1948. This increase is more visible in the north of Italy, where the percentage of the total daily circulation in the entire country has risen from 60% to 64% during the last eight years. In South and Central Italy the figure for total net sales has remained almost the same. There is now approximately 1 daily for every 9 inhabitants.

The daily newspapers appear officially on 6 days every week, with the large majority not being published on Mondays. Sunday editions are smaller than on weekdays. However some of the larger dailies produce special issues with different names on Sundays, and thus are able to appear on Monday as well. For instance the Sunday edition of the "Corriere della Sera" of Milan is called "Dominica del Corriere", and "L'Osservatore Romano," published in the Vatican City, has a Sunday issue called "L'Osservatore della Dominica". Most of the large circulation dailies appear in the morning, and evening sales represent less than 20% of the total. The "Gazzettino Sera" of Venice has, however, 135,000 copies to 200,000 for its morning counterpart "Il Gazzettino". There are no difficulties in the distribution of the Press. There is not a high proportion of subscriptions. The newspapers are bought entirely in the region in which they are published, with a few exceptions, and the dailies of the capital do not reach further north than Modena or further south than Terracina.

Generally speaking concentration of ownership, where it exists, is on a regional basis only. For, although there are large newspaper enterprises connected with industrial or economic groups in one region, there are few cases of any link with other newspapers outside the particular region. Thus there are two powerful groups of newspapers in Rome, Milan and Turin, including dailies, with evening editions and weeklies. There are many cases in which newspapers published in the evening are connected directly with morning dailies, but bear different names, rather than appearing as later editions of the morning newspapers. The newspapers of political parties naturally have some connections but rarely in the question of ownership. However, the case of "L'Unita" should be cited since this daily is published simultaneously, and mainly
with different copy, in four cities: Rome, Genoa, Turin and Milan. The price of the newspapers is fixed by a Government Committee composed of representatives of each Ministry concerned, the Newspaper Editors' Associations, newsprint manufacturers and printing trades unions. The normal price of the daily newspaper in Italy is 15 liras. It should be noted that newspapers of a political character are exempt from the general tax on business undertakings.

No approximate comparisons can be made between circulations throughout Italy, owing to many different factors in the various regions, not least among which is the difference in the proportion of illiteracy. The circulation of the daily Press ranges from 400,000 for the "Corriere della Sera", of Milan which is, despite its name, a morning newspaper and has 200,000 more copies for its evening edition "Corriere di Informazioni" to 5,000 each for dailies in Catanzaro and Sassari. There are 20 dailies in Italy which have circulations over 100,000 copies daily, but of these there are only three published south of Rome, in Naples, Bari and Palermo respectively.

There is a very large number of periodicals in Italy, and many of the weekly newspapers are the only ones appearing in certain cities and areas. Of the 1,100 publications listed at Appendix "A" over 50% are periodicals, mainly concerned with news and political events. There is also a high percentage dealing with technical subjects and arts and letters. Although Rome, Milan and Turin can claim larger numbers, the proportion of periodicals appearing in smaller cities is surprising. Florence which is smaller than Palermo has almost the same number of publications, while Cosenza in Calabria has actually more than the large port of Genoa. Many weekly newspapers are very small and the "Voce del Popolo" of Taranto which has had some notable editors publishes only 1,000 copies. Among the regular newspapers, the "Dominica del Corriere" of Milan reaches a million copies every Sunday, while publications for children, and on sports also, have very high circulations.

The number of domestic publications does not appear to be affected by the entry and distribution of foreign language publications. Foreign dailies have a sale up to 10,000 copies daily and are chiefly Swiss, American, French and British. Two foreign language dailies are published in Italy, "Dolomiten" in German at Bolzano, and the "Rome Daily American" with a circulation of 25 – 30,000 copies in English. There are also nine weeklies in German, three in Slovene, and two in French, near the Austrian, Yugoslav and French frontiers respectively, while two periodicals in Ladino appear at Udine. One weekly newspaper in English and Italian, "Osservatore Italiano" is composed in Rome and the mats flown to the U.S. for printing and distribution to the Italian speaking population.

A word should be included about the Press of the Vatican City, San Marino and Trieste. "L'Osservatore Romano", published in the Vatican City, is perhaps the only newspaper which can be said to have a national circulation all over Italy. The net sale is 320,000 copies of which a quarter are sold outside Italy, and of the remainder 70% are circulated by subscription within the country. "L'Osservatore Romano"
does not need to have a permit as all other foreign publications. There are also periodicals published in the Vatican City, but they have little circulation outside Rome. A few publications appear in San Marino, but their sale is limited and they are printed at Rimini, while Italian dailies from the same city also circulate freely in the Republic. The Free City of Trieste has a flourishing press, with four dailies in Italian and one in Slovene, as well as 10 other periodicals. The "Giornale di Trieste" has the largest circulation. All the dailies are printed on the same rotary press in Trieste.

(a) Raw Materials

1. Newsprint - Italy is a producer of newsprint, with a production roughly equivalent to the consumption. The pulp and paper industry is considerable, although it represents only 1% of the total world production. Before the war both pulpwod and woodpulp were imported, chiefly from Germany, Austria and Yugoslavia. These imports are now decreasing, and more use is being made of local resources. There are no mills which specialise exclusively in the manufacture of newsprint. Those in the north of Italy suffered only minor war damage, but several further south were heavily affected by military operations, notably the Cartiere Tiburtine outside Rome and the mill at Isola de Liri, near Naples. This damage has now largely been repaired and production has recommenced. The majority of the mills are in good condition.

Before the war the average annual production was 75,000 tons, but the present figure has not yet reached this level, and in 1948 will probably represent only 80% of it. In addition to some lack of skilled labour and power, almost all the cellulose at present being used for paper manufacture in Italy is imported, and there are difficulties in obtaining the required amount. For those mills which are dependent upon coal stocks, there is no priority for obtaining a commodity which has to be imported entirely. There is an idle mechanical capacity for the production of newsprint in Italy, of over 20,000 tons annually, although much of this is now being used for producing other grades of paper.

Consumption of newsprint in Italy has depended almost entirely upon domestic production, and there were only few imports and exports before the war. Due to economic factors, Italy is now exporting small amounts and importing slightly larger totals. Newspaper directors tend to prefer the imported newsprint, claiming that it is cheaper and better quality than the local product. The following are the figures for three representative years, but it should be noted that the consumption dropped steeply during 1943-45, when the country was a theatre of war and little domestic production was available.

<table>
<thead>
<tr>
<th>NEWSPRINT SUPPLY OF ITALY (In thousands of metric tons)</th>
<th>1938</th>
<th>1942</th>
<th>1947</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mechanical Capacity</td>
<td>85</td>
<td>85</td>
<td>80</td>
</tr>
<tr>
<td>Total production</td>
<td>77</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>Imports</td>
<td>3</td>
<td>25</td>
<td>6</td>
</tr>
<tr>
<td>Supply Total</td>
<td>80</td>
<td>75</td>
<td>56</td>
</tr>
<tr>
<td>Exports</td>
<td>2</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Domestic Consumption</td>
<td>78</td>
<td>70</td>
<td>52</td>
</tr>
</tbody>
</table>
The larger imports in 1942 came mainly from Germany. Exports before the war were mainly to countries in the Mediterranean and the colonies. The small exports in 1947 were destined for Syria, Burma, Hong-Kong and India, while the imports for the same year arrived from Sweden and Austria, with small amounts from the U.S.S.R. and Yugoslavia.

There is strict newsprint rationing in Italy, and allocations are made by the two sections of the Editors of Newspapers, for Northern and South-Central Italy. These in turn are controlled by the Central Committee in Rome, which is the same as that which fixes the price of the newspapers. Only newsprint in rolls is rationed. The number of pages is fixed and has recently been increased from 20 to 22 per week, with no regulation on format. There are special reductions on freight charges for the transportation of newsprint, but the price of the locally produced newsprint has a large tax. At present there is a shortage of newsprint in Italy, but with increasing production and equitable distribution the position will largely solve itself in two or three years and cannot be compared with the acute situation in some other European countries. One of the main factors in limiting the supply is the large number of daily newspapers, but it should be noted that no fewer than nine dailies have disappeared during May and June 1948.

(b) Equipment

The printing of the Press in Italy presents a somewhat different picture to that in many other European countries. In the majority of cases, printing is either carried on by private establishments, or several newspapers have joined together to use the same machinery. There are several reasons for this phenomenon. The chief one is the twenty-two year period in which only one party was in power in Italy. The number of newspapers was small, and limited to those which did not oppose government policy; in many cases ownership of either the newspaper or the presses belonged to senior party members. Where several newspapers existed, a control was made easier through a central printing establishment. With the end of Fascism, the equipment has changed hands, but it is insufficient for the larger number of newspapers. A further factor is that, prior to Fascism, little modern equipment existed in Italy, and since the end of hostilities the newspapers have not had the means to purchase new machinery. To cite a few examples. In Rome only one newspaper has its own printing equipment which is not shared by any others. 7 dailies are produced by the same printing establishment in Milan, and at Naples, only one newspaper does its own printing. The fact that the printing equipment is already working overtime and could not deal with larger editions, is of even more importance than the present relative shortage of newsprint.

1. Composition

There are approximately 500 linotypes and inter-types in use in Italy, of which 75% are situated in Northern Italy. There were small losses during the war, which have not yet been replaced. A large proportion
were manufactured in the U.S. by the Mergenthaler Corporation of New York and dates range from 1920 to 1938. There is some manufacture of composing machines in Italy by the Societa Linotyca Italiana of Milan. A certain number of the linotypes were imported before the war from Great Britain and Germany. The general condition is good, but several machines have been entirely rebuilt. Spare parts are difficult to obtain in the South of Italy, but the domestic manufacturers mentioned above are able to supply a good many replacements.

2. **Stereotyping**

There is a large number of Stereotyping presses in Italy, some of which are of local manufacture, but a majority were imported from Switzerland or Germany. All the presses are of a certain age, and new models will soon be required. Print characters are mainly of domestic manufacture. Some new stereotype presses were bought as late as 1941 in Germany. Mats are imported from Switzerland and the U.S. and attempts to produce them locally have not been successful.

3. **Rotary Presses**

There are 93 rotary presses in Italy, of which 25% are in Southern and Central Italy. Almost all these machines are used for a variety of purposes, and do not work for the Press alone. The great majority of newspapers use typography. The chief manufacturers were German and Swiss as follows:

- Flamen
- Winkler Fellert
- Abert
- Koening Bauer
- M.A.N.
- Bulher

There is considerable difficulty in obtaining spare parts, and an urgent need for a great number of rotaries of modern design. There are no outstanding difficulties in procuring the necessary minerals for printing processes, and there are two firms in Milan which specialize in the raw materials for photogravure.

(c) **Professional Training**

1. **Editorial**

The war years have had less effect upon the supply of journalists in Italy than in many other European countries, and there is no lack of senior editorial staffs. There is no shortage of candidates for the profession, and there are no less than 11,000 members of the National Federation of the Press. This organization has created a special category of beginners, who can become professional journalists after eighteen months with a newspaper. There are conditions dealing with the hours of work and salaries of apprentices, and after six months an apprentice may claim 50% of the wage for a professional journalist. There are at present no special qualifications required to enter journalism. There are no distinctions between journalists working on newspapers, with news agencies or radio organizations. Although no legal definition exists of the professional journalists, there are strong customs and
conventions, which cannot be ignored. A working contract is in force between the National Union of Newspaper Editors and the National Federation of the Press, but this is by no means definite, and changes appear likely in the near future. The general position is tending to become stabilized, but as yet the unions and professional associations have taken no direct part in any uniform system of professional training for editorial personnel.

Before the war there was a short unsuccessful venture at professional training in Italy from 1936 to 1938, when a faculty of journalism existed at the University of Perugia. In 1946 a course of journalism, which later developed into a separate faculty in 1947, was founded at the Pontifical College of St. John of the Lateran, at Rome. Candidates must be in possession of the usual diplomas for entry into a University, and the course runs parallel with other subjects at the same college. There are no scholarships but the annual fees are only a fifth of those for a university. The course lasts for two years, and in addition to private studies, there are lectures for three hours daily. The following are the theoretical subjects:

<table>
<thead>
<tr>
<th>FIRST YEAR</th>
<th>SECOND YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Studies</td>
<td>History of Politics</td>
</tr>
<tr>
<td>Logic applied to Journalism</td>
<td>History of Economic Doctrines</td>
</tr>
<tr>
<td>History of Journalism</td>
<td>Political Geography</td>
</tr>
<tr>
<td>Publicity</td>
<td>Economics</td>
</tr>
<tr>
<td>Public Opinion Surveys</td>
<td>Constitutional Law</td>
</tr>
<tr>
<td>News problems – Political &amp; Social</td>
<td>Parliamentary History</td>
</tr>
<tr>
<td>News problems – Economic</td>
<td>Press Legislation</td>
</tr>
</tbody>
</table>

Practical studies begin in the second year, and consist of two phases: the first on leader writing and sub-editing, the second in which students visit newspapers and see the actual presses at work. In addition to the normal teaching staff, there are regular guest professors including a number of senior journalists and directors of newspapers, the director general of ANS, news agency and editors of Roman dailies. There are also sections for the radio and cinema. In 1948 there are 987 students, including 287 who do not live in Rome, but receive their studies by post and must attend at the college for the final examinations, which are both written and oral. The college gives a diploma of professional journalism to successful candidates. By agreement with the National Federation of the Press, apprentices in possession of this diploma can qualify as professional journalists in 6, instead of the regulation 8 months. There are no restrictions on working journalists attending the courses, and there are a number already doing so.
2. Technical

The supply of printing technicians in Italy meets the demand at present, and in fact a high standard is normally attained. However, there is difficulty in obtaining trained personnel for the more modern processes. For instance "La Gazzetta del Popolo" of Genoa has a modern rotary press capable of producing six colour impressions, but this cannot be used for a lack of qualified printers. There are regulations on the employment of printers, enforced by powerful unions fully organized. Some of the larger newspapers, which are able to pay high wages, have regulations on the recruitment of their technicians, as is the case for the "Corriere della Sera" of Milan, which will only engage linotype operators who have had two full years' experience in a printing establishment.

Attempts are being made to organize professional training of technicians, and at Milan a school provides instruction for printing in lithogravure, typogravure and in operating composing machinery. Lack of means prevent a great deal of practical teaching, and the same is the case at two other establishments of the same sort in Florence and Turin. The concentration of printing in a few establishments, with only rare newspapers possessing their own equipment, results in better facilities for training. It is doubtful if sufficient technicians would be available in the event of each newspaper individually owning and operating its equipment.

Conclusions

Despite some war damage to both newsprint mills and printing equipment the situation for the supply of paper and the facilities for producing newspapers are improving. There are still restrictions on the size of the Press, and modern equipment is needed. The fiscal policy on newsprint would appear to require some revision. Some steps are being taken to standardize recruitment and the status of journalists, but only one professional training course exists in an initial stage. There is a need for technical training in the latest printing processes. It would appear that both for editorial and technical employees of the Italian press the best method would be to provide facilities for a small cadre to visit and study in other countries and to return to Italy as instructors.
### The Press in Italy

<table>
<thead>
<tr>
<th>Region &amp; City</th>
<th>Dailies</th>
<th>2 - 3 times weekly</th>
<th>Weekly</th>
<th>3 times monthly, monthly, less frequently</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIEDMONT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Turin</td>
<td>8</td>
<td>1</td>
<td>26</td>
<td>14</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>4</td>
<td>78</td>
<td>10</td>
</tr>
<tr>
<td>LOMBARDY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milan</td>
<td>14</td>
<td>2</td>
<td>46</td>
<td>64</td>
</tr>
<tr>
<td>Bergamo</td>
<td>3</td>
<td>-</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>Cremona</td>
<td>2</td>
<td>-</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>Como</td>
<td>2</td>
<td>-</td>
<td>14</td>
<td>-</td>
</tr>
<tr>
<td>Brescia</td>
<td>1</td>
<td>-</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>Mantua</td>
<td>1</td>
<td>1</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>Varese</td>
<td>1</td>
<td>1</td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>1</td>
<td>20</td>
<td>4</td>
</tr>
<tr>
<td>VENETO</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Venice</td>
<td>3</td>
<td>1</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>Padua</td>
<td>2</td>
<td>-</td>
<td>11</td>
<td>3</td>
</tr>
<tr>
<td>Vicenza</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Verona</td>
<td>2</td>
<td>-</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>Trento</td>
<td>2</td>
<td>-</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>Udine</td>
<td>2</td>
<td>-</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>Bolzano</td>
<td>2</td>
<td>-</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>-</td>
<td>19</td>
<td>3</td>
</tr>
<tr>
<td>LIGURIA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Genoa</td>
<td>6</td>
<td>2</td>
<td>13</td>
<td>6</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>-</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>EMILIA-ROMAGNA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bologna</td>
<td>4</td>
<td>1</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>Ferrara</td>
<td>1</td>
<td>-</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Modena</td>
<td>1</td>
<td>-</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>Parma</td>
<td>1</td>
<td>-</td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>Piacenza</td>
<td>1</td>
<td>-</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>-</td>
<td>15</td>
<td>9</td>
</tr>
<tr>
<td>MARCHESI</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ancona</td>
<td>1</td>
<td>-</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>TUSCANY-UMBRIA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Florence</td>
<td>4</td>
<td>-</td>
<td>6</td>
<td>20</td>
</tr>
<tr>
<td>Livorno</td>
<td>2</td>
<td>1</td>
<td>7</td>
<td>-</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>1</td>
<td>25</td>
<td>22</td>
</tr>
<tr>
<td>Lazio-ABRUZZI</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rome</td>
<td>20</td>
<td>1</td>
<td>63</td>
<td>60</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>-</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>Region &amp; City</td>
<td>Dailies</td>
<td>2 - 3 times weekly</td>
<td>Weekly</td>
<td>3 times monthly, less frequently</td>
</tr>
<tr>
<td>---------------------</td>
<td>---------</td>
<td>--------------------</td>
<td>--------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td><strong>CAMPANIA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Naples</td>
<td>5</td>
<td>1</td>
<td>13</td>
<td>3</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>1</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td><strong>APULIA-LUCANIA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bari</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>Taranto</td>
<td>1</td>
<td>-</td>
<td>10</td>
<td>-</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>-</td>
<td>24</td>
<td>9</td>
</tr>
<tr>
<td><strong>CALABRIA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reggio di Calabria</td>
<td>2</td>
<td>-</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Catanzaro</td>
<td>3</td>
<td>1</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Cosenza</td>
<td>1</td>
<td>-</td>
<td>11</td>
<td>16</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>SICILY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palermo</td>
<td>5</td>
<td>1</td>
<td>16</td>
<td>9</td>
</tr>
<tr>
<td>Catania</td>
<td>2</td>
<td>2</td>
<td>13</td>
<td>8</td>
</tr>
<tr>
<td>Messina</td>
<td>3</td>
<td>-</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>-</td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td><strong>SARDINIA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cagliari</td>
<td>2</td>
<td>-</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>Sassari</td>
<td>2</td>
<td>-</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Others</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>VATICAN CITY</strong></td>
<td>1</td>
<td>-</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>SAN MARINO</strong></td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td><strong>TRIESTE</strong></td>
<td>5</td>
<td>-</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>120</td>
<td>25</td>
<td>696</td>
<td>402</td>
</tr>
</tbody>
</table>
UNITED NATIONS EDUCATIONAL,
SCIENTIFIC AND CULTURAL ORGANIZATION

2. (c) ITALY

(iii) Radio

Concession. "Radio Italiana", R.A.I. (formerly E.I.A.R.) is the sole concessionaire for broadcasting in Italy for a period of 25 years from 15 December 1927. The terms of the concession are set out in a number of Articles. R.A.I is a limited company with a capital of 64 million Lire. Originally almost all the shares were owned by the Societa Idroelettrica Piemonte; since the war the latter company has been indirectly controlled by the State, as the majority of its shares are held by the Institute for Industrial Reconstruction (IRI) whose capital is entirely subscribed by the Treasury.

The administrative headquarters of R.A.I are at Turin, Via Arsenale 21; the Programme Department is located at Rome, Via Botteghe Oscure 54.

The revenues of Radio Italiana are derived from three sources:

The product of licence fees (88% for RAI, 12% retained by the State);
The yield of taxes on the manufacture of wireless apparatus and accessories (90% for RAI and 10% for the State);
Publicity (300 million Lire approximately in 1947).

It should be noted that the State levies an additional tax of 3.5% on the sum of these revenues.

All technical installations are the property of R.A.I, but Government authorization is necessary for the construction of new transmitters.

Supervision by the State. RAI is subject to Italian company law. In addition the appointment of the chairman of RAI must be approved by the Minister of Posts and Telegraphs with the agreement of the Government. A representative of each of the four following ministries: Foreign Affairs, Interior, Posts and Telegraphs, and Finance, appointed by the Minister concerned, sits on the Administrative Board with four representatives nominated by the staff.

The Ministry of Posts and Telegraphs is entitled to supervise installations and technical services; the Ministry of Finance supervises the accounting of RAI.
Programmes and news broadcasts are supervised:

1) By a Parliamentary Commission consisting of 17 members chosen from all Parliamentary parties and appointed by the Speaker, which is responsible for ensuring the political independence and the objectivity of broadcasts. It should be noted that this supervision is retrospective.

2) By a Cultural Committee, consisting of representatives of the Ministries concerned and representatives of the chief organizations concerned with art, social services and tourist traffic, responsible in particular for supervising the cultural standard of the programmes and the artistic quality of broadcasts, particularly educational. This committee has a consultative role. Its powers and responsibilities, like those of the Parliamentary Commission, are defined in the decree of 3 April 1947.

Wireless Licences and Receiving Sets. The licence fee on receiving sets is 1,260 lire per half year (a small reduction is made where the owner of the set pays the licence fee for the whole year in advance).

In December 1947, 1,976,118 sets were licensed. At the time when our investigator was in Italy (May 1948) the number of sets was more than 2 million. It is estimated that there is a yearly increase of 200,000 to 300,000 in the number of receiving sets licensed.

Approximately 3,500 schools (about 10% of the total) are equipped with receiving sets.

Publicity

The terms of RAI’s concession stipulate that the time devoted to publicity matter shall not be more than 1/10th of the total broadcasting time. It should, however, be emphasized that, in addition to advertisements proper, the Italian Radio gives an important place to sponsored programmes.

There is no legal provision for any supervising body for publicity but certain regulations common to the press and radio are in existence which are concerned particularly with advertisements of pharmaceutical specialities (these must be approved by the Public Health Service). No advertising matter may accompany news broadcasts.

Società Italiana Publicita Radiofonica is RAI’s exclusive agent for radio publicity. The same company performs a similar task for a number of newspapers controlled by the Società Idroelettrica Piemonte.

Foreign Broadcasts. Foreign broadcasts are made on short-wave only and are not at present as extensive as the authorities would like, in consequence of destruction due to the war, in particular that of the short-wave transmitter station at Roma Prato Smeraldo.
News bulletins and programmes are broadcast in Italian, Arabic, Yugoslav, French, Greek, Turkish, German, English, Swedish, Norwegian, Danish, Spanish and Portuguese.

In 1949, after reconstruction of the equipment, it is intended to reorganize these services.

For the moment foreign broadcasts are under the Prime Minister's Office and are chargeable to the budget of the State (70 million Lire for the financial year 1947-48; 130 millions have been asked for the 1948-49 budget).

**International Relations.** RAI is affiliated both to O.I.R. and U.I.R.

(a) **RAW MATERIALS** (see below under manufacturing possibilities)

(b) **EQUIPMENT**

**Transmitters:**

In 1939 the Italian broadcasting organization had at its disposal, within the State frontiers as defined in the recent Peace Treaty:

Medium wave : 30 transmitters - total power approx. 780 Kw
Short wave : 8 transmitters - total power approx. 420 Kw

85% of the total power of the network was destroyed during the war.

At the end of hostilities the following were still operating:

Medium wave : 10 transmitters - total power approx. 114 Kw
Short wave : 2 transmitters - total power approx. 100 Kw

Today:

The reconstruction scheme has made great progress. A table of the transmitters available to RAI on medium wave lengths will be found in Annex "A", viz:

Red Network: 13 transmitters plus the transmitter now under construction at Naples (100 Kw) which should come into use in July 1948.

Blue Network: 13 transmitters.

Radio Sardinia: 1 3-Kw transmitter at Cagliari.

In all, exclusive of the new Naples station, 27 transmitters - total power 540 Kw 25.
There are two short wave transmitters:

Busto Arsizio I  
Busto Arsizio II  
\} each of 50 Kw

and one experimental 1 Kw station at Rome, making a total of 101 Kw.

To sum up, RAI has at present at its disposal (exclusive of the experimental 1 Kw station at Rome) 30 transmitters, with a total power of 640 Kw 25.

In the near future, i.e. before the end of 1949, RAI will have completed its reconstruction plan (2/3 of this had already been completed in May 1948). The Naples I transmitter (100-Kw) is almost complete; this will replace the present 5-Kw transmitter; the latter in turn will replace the Naples II transmitter which at present is only 1 Kw power.

In 1949 there will be two new transmitters, each of 25 Kw, at Pescara and Caltanissetta respectively, covering two areas inadequately served up to now: the Adriatic coast and Sicily.

As regards short waves, the whole Roma-Prato Smeraldo centre - where all short wave transmitters were concentrated before the war - is at present being reconstructed and should be completed at the end of 1948. This centre will be furnished with 5 transmitters: 2 of 100 Kw and 3 of 50 Kw, and will be mainly utilized for foreign broadcasts.

Fuller details of RAI's post-war reconstruction plans will be found in Annex B.

Ultra short wave

The Italian broadcasting organization and Italian wireless engineers attach great importance to frequency modulation. Three transmitters will be installed this year at Rome, Milan and Turin. See data in Annex "B" on the use of ultra short waves.

Aerials

The medium wave transmitters are fitted with all-direction aerials. The two short wave transmitters at present in service are fitted with three Franklin type all-direction aerials and two beamed aerials beamed on North and South America. These aerials can be connected to either of the two transmitters.

Cables and Hook-ups

RAI has leased from the Post Office and private telephone companies the cables necessary to link up the various towns where its transmitters are situated. In addition RAI has itself installed certain
networks, music amplifiers and special cables in the main towns to ensure communication with the major places of entertainment.

Buildings

Of the buildings used by the various services of RAI, two were specially built for broadcasting purposes at Rome and Turin. They are not very large, and that at Rome is in fact too small at present. A new building is at present under construction in Milan which is designed on the right lines for an effective Broadcasting House.

RAI also has both at Rome and at Turin a further building in which its administrative services are housed. The present accommodation at Milan, which is leased, will no longer be used after completion of Broadcasting House now under construction.

Studios

The Italian broadcasting organization's studios suffered severe damage during the war. They have been repaired and, in addition to those in the new Broadcasting House at Milan, RAI intends to construct new studios. At present the Company has a total of 60 studios of which details are given in Annex "C".

In the two buildings at Rome and Milan respectively, specially designed for broadcasting, the studios are sound-proofed and up-to-date in equipment.

It should be pointed out that the studios are only fitted for direct broadcasts, and recordings are carried out in nine halls reserved for the purpose.

Recording Equipment

The technical equipment of RAI in this field is inadequate for its needs. The majority of the recording apparatus is pre-war.

The equipment consists mainly of disc recording apparatus manufactured by Presto or Neumann. This apparatus is all worn. Each of the nine recording studios mentioned above is fitted with four twin-table machines and two twin-table playback machines.

The discs used are manufactured by Presto, Gevaert, Pyral and Audio. The Italian broadcasting organization has difficulty in securing stocks of blank discs, owing to the lack of foreign currency.

RAI intends to modernize and supplement the equipment of the studios, particularly with AEG-type strip magnetophones (of which the Company has one only) and BCA type wire recording apparatus. This apparatus is on order at present, but difficulties in securing the
necessary foreign exchange are a handicap. The Italian broadcasting organization would like to place orders for further magnetophones which are considered essential.

**Mobile Units**

These consist of eight vehicles, two fitted for recording and six for retransmission.

**Record Libraries**

The record libraries of the various stations are undergoing reorganization. The end aimed at is to form two central record libraries, one at Milan for the Blue Network, and the other at Rome for the Red Network, each comprising 10,000 records. There would be in addition eleven secondary record libraries for the less important centres, holding from 500 to 3,000 records according to the importance of the station.

**Manufacturing Possibilities**

_Transmitters._ Four major firms should be mentioned: Marelli & Co. at Milan, A.R.S.E.T. at Genoa, Marconi and Siemens at Milan.

It should, however, be noted that RAI's workshops are of great importance and have manufactured transmitters answering almost all requirements of the RAI. It will be seen from the Table of Transmitters (Annex "A") that almost all the transmitters built since the war came from RAI's workshops.

The first three firms mentioned construct transmitters of different types and powers (in particular frequency modulation transmitters). Siemens concentrates on short wave mobile transmitters and low power static transmitters.

Italian manufacturers are associated in the National Association of the Electro-Technical Industry (A.N.I.E.). They are faced with grave difficulties over export, owing firstly to the high cost price of their products (due in large measure to social security charges and taxes) and secondly to customs duties hampering the entry of this equipment into many countries to which the Italian Electro-Technical Industry would wish to export; this is the case particularly as regards Great Britain. The best customers of the Italian manufacturers are today: Belgium, certain Middle Eastern countries, Latin America (particularly the Argentine).

**Recording Equipment**

A number of firms, SAFAR of Milan in particular, manufacture disc recording apparatus. It would seem, however, that in the view of RAI's technicians this equipment is not up to the standard or the quality of the best products of other countries.
Receiving sets

At the last National Radio Exhibition 70 manufacturers showed receiving sets. Production in 1947 amounted to 300,000 sets. This is rising towards a production of 500,000 sets, and our investigator estimates that the Italian industry has at its disposal equipment and suitable labour sufficient to manufacture double the quantity.

As the purchasing power of the bulk of the population is low, it is understood that RAI and the manufacturing companies are to pool their efforts to place on the market in the autumn of 1948 a standard set carefully designed at a price of 25,000 Lire. To assist the sales of this set, and consequently to enlarge RAI's circle of listeners, the Government is proposing to exempt purchasers from licence fee for one year.

The Italian Electro-Technical Industry as a whole - transmitters and receiving sets alike - is making a great effort to overcome its difficulties and to utilize to the greatest possible extent the equipment available and the trained labour in the country.

The Italian Reconstruction Institute (IRI) has granted the Electro-Technical Industry financial assistance to the extent of 6 to 8 milliard Lire. The Ducati Company (one of the major manufacturers of receiving sets) alone has received 1½ milliard Lire. The Compagnia Generale Elettricità of Milan has received direct aid from America under the Marshall plan.

Discs

Discs for recording are made in a number of factories in particular by CENRA at Turin and SIENA at Milan, but according to RAI's technicians their quality leaves much to be desired.

(c) PROFESSIONAL TRAINING

Journalists

There is only one special school for the training of journalists; this includes Radio as a subject in its courses. The school in question is a Catholic body: The Faculty of Journalists Pro Deo, St. John Lateran College.

Journalists working for RAI in most cases begin on newspapers. However, the present tendency as regards radio reporters is to engage young people who undergo practical courses at RAI.
Engineers and Technicians

Engineers begin with the five years' Polytechnic Course at the University, and thereafter undergo special training either at the Milan Polytechnic School (refresher courses in radio communication) or at the University of Turin (radio-electricity course). In addition there is the Galileo Ferraris School at Turin and the Higher School of Radio Communication open to graduates (two years' course) at Bologna, while at Rome there is the Telecommunications Institute, a dependency of the Ministry concerned. At the University of Rome general instruction in electro-technical knowledge is given in the Polytechnic section.

There is also a whole body of professional secondary schools giving a two years' course for the training of skilled workmen and a five years' course for technicians.

Finally, a number of firms have arranged real refresher courses our investigator attended some of them for their workmen and apprentices (C.G.E., Marelli, Siemens, etc.).

Artists and performers

Announcers and actors are frequently engaged as a result of competitions arranged by RAI; thereafter they undergo specialist courses before their engagement is confirmed.

Lastly it should be pointed out that an independent national association (The Italian Centre for Radiophonic Studies) was formed in January 1947 with the object of contributing to the progress of broadcasting in co-operation with the National Research Council and various scientific bodies. This Centre undertakes theoretical and practical investigations into the problems arising from broadcasting, alike on the technical and legal side and the programme side; it has already arranged some courses on radio training which it proposes to develop.

CONCLUSIONS

As regards technical needs, it is quite clear that the thing mainly lacking in Italian broadcasting is recording equipment, both disc and magnetophone.

As regards magnetophones, the three main centres ought to have at least two machines each.

As regards disc recordings, the need would be met by four up-to-date machines per centre.

Another thing lacking is "Diversity" type reception set.

As regards blank discs, the Italian broadcasting experts estimate that they need 30,000 discs per annum over and above what they at present have (1/3 40 cm, 2/3 30 cm).
The use of new magnetophone apparatus would require suitable supplies of strip.

As regards transmitters, the work of the radio-electric industry would be helped by the granting of facilities for the import of certain raw materials (e.g. copper, special metals and magnetic elements).

Finally, as regards receiving sets, the Technical Needs Commission could suggest an intensification of the efforts of A.N.I.E. and RAI to supply a much greater number of cheap receiving sets for the Italian markets. There are only two million sets in Italy for a population hardly less than that of Great Britain where there are 11,234,000 licensed sets at the moment.

As regards professional training, the desires of Italian broadcasting experts could be fully met by stepping up the exchanges of technicians and editorial personnel under the auspices of Unesco.
# TABLE OF ITALIAN TRANSMITTERS (MAY 1948)

Medium Wave Transmitters of the Red Network

<table>
<thead>
<tr>
<th>NAME</th>
<th>LOCATION</th>
<th>Power KW</th>
<th>Frequency Kc</th>
<th>Wavelength</th>
<th>Total Consumption of current by each transmitter</th>
<th>Name of Manufacturer and date of manufacture</th>
<th>Date of Entry into Service</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ancona</td>
<td>Ancone</td>
<td>5</td>
<td>1429</td>
<td>209,9</td>
<td>15</td>
<td>Marconi - 1944</td>
<td>25/1/48</td>
</tr>
<tr>
<td>Bari</td>
<td>Bari</td>
<td>20</td>
<td>1659</td>
<td>225,3</td>
<td>130</td>
<td>Marconi - 1932</td>
<td>6/9/47</td>
</tr>
<tr>
<td>Bologna I</td>
<td>Bologna</td>
<td>50</td>
<td>1303</td>
<td>230,2</td>
<td>150</td>
<td>Marelli - 1939</td>
<td>8/5/47</td>
</tr>
<tr>
<td>Catane</td>
<td>Catane</td>
<td>5</td>
<td>1104</td>
<td>271,7</td>
<td>20</td>
<td>Rai - 1944</td>
<td>17/6/44</td>
</tr>
<tr>
<td>Florence II</td>
<td>Florence</td>
<td>3</td>
<td>1104</td>
<td>271,7</td>
<td>25</td>
<td>Rai - 1944</td>
<td>27/9/45</td>
</tr>
<tr>
<td>Genes</td>
<td>Genes</td>
<td>10</td>
<td>1357</td>
<td>222,1</td>
<td>37</td>
<td>Rai - 1931</td>
<td>28/10/31</td>
</tr>
<tr>
<td>Milan II</td>
<td>Milan</td>
<td>10</td>
<td>1357</td>
<td>222,1</td>
<td>30</td>
<td>Rai - 1942</td>
<td>1/1/46</td>
</tr>
<tr>
<td>Naples I</td>
<td>Naples</td>
<td>5</td>
<td>1512</td>
<td>228,7</td>
<td>11.5</td>
<td>Western - 1942</td>
<td>17/6/44</td>
</tr>
<tr>
<td>Rome</td>
<td>Rome</td>
<td>100</td>
<td>1312</td>
<td>228,7</td>
<td>250</td>
<td>Rai - 1948</td>
<td>Courant juillet 1948</td>
</tr>
<tr>
<td>Palermo</td>
<td>Palermo</td>
<td>10</td>
<td>713</td>
<td>420,8</td>
<td>285</td>
<td>Rai - 1945</td>
<td>16/9/45</td>
</tr>
<tr>
<td>San Remo</td>
<td>San Remo</td>
<td>5</td>
<td>1348</td>
<td>222,6</td>
<td>54</td>
<td>Rai - 1943</td>
<td>27/7/45</td>
</tr>
<tr>
<td>Turin II</td>
<td>Turin</td>
<td>20</td>
<td>1357</td>
<td>222,1</td>
<td>80</td>
<td>Rai - 1946</td>
<td>2/2/46</td>
</tr>
<tr>
<td>Venise II</td>
<td>Venise</td>
<td>5</td>
<td>1462</td>
<td>200,1</td>
<td>18.5</td>
<td>Marelli - 1939</td>
<td>28/10/39</td>
</tr>
</tbody>
</table>
# Medium Wave Transmitters of the Blue Network

<table>
<thead>
<tr>
<th>NAME</th>
<th>LOCATION</th>
<th>Power kW</th>
<th>Frequency Kc</th>
<th>Wavelength</th>
<th>Total Consumption of current by each transmitter</th>
<th>Name of Manufacturer and date of manufacture</th>
<th>Date of entry into service</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARI II</td>
<td>Bari</td>
<td>1</td>
<td>1348</td>
<td>222.6</td>
<td>7</td>
<td>Rai - 1935</td>
<td>26/11/35</td>
</tr>
<tr>
<td>BOLOGNE II</td>
<td>Bologna</td>
<td>1</td>
<td>1668</td>
<td>280.9</td>
<td>4.5</td>
<td>Western - ?</td>
<td>10/11/36</td>
</tr>
<tr>
<td>BOLZANO</td>
<td>Bolzano</td>
<td>20</td>
<td>536</td>
<td>559.7</td>
<td>108</td>
<td>Rai - 1936</td>
<td>10/11/36</td>
</tr>
<tr>
<td>FLORENCE I</td>
<td>Florence</td>
<td>100</td>
<td>561.0</td>
<td>1418.8</td>
<td>52.2</td>
<td>Marconi - 1940</td>
<td>3/12/46</td>
</tr>
<tr>
<td>GENES</td>
<td>Genes</td>
<td>5</td>
<td>324.3</td>
<td>52.6</td>
<td>25</td>
<td>Rai - 1936</td>
<td>28/12/35</td>
</tr>
<tr>
<td>MESSINE</td>
<td>Messine</td>
<td>5</td>
<td>1632</td>
<td>200.1</td>
<td>25</td>
<td>Marconil - 1939</td>
<td>4/5/47</td>
</tr>
<tr>
<td>MILAN I</td>
<td>Milan</td>
<td>50</td>
<td>368.6</td>
<td>21.0</td>
<td>120</td>
<td>RCA - 1932</td>
<td>30/12/32</td>
</tr>
<tr>
<td>NAPLES II</td>
<td>Naples</td>
<td>1</td>
<td>1068</td>
<td>280.9</td>
<td>5</td>
<td>Allthicco &amp; Bacchini - 1938</td>
<td>3/12/46</td>
</tr>
<tr>
<td>ROMA II</td>
<td>Rome</td>
<td>5</td>
<td>1258</td>
<td>238.5</td>
<td>18</td>
<td>Rai - 1939</td>
<td>19/12/46</td>
</tr>
<tr>
<td>TURIN I</td>
<td>Turin</td>
<td>80</td>
<td>936</td>
<td>304.3</td>
<td>200</td>
<td>Rai - 1946</td>
<td>11/5/46</td>
</tr>
<tr>
<td>UDINE</td>
<td>Udine</td>
<td>0.25</td>
<td>1258</td>
<td>238.5</td>
<td>1.5</td>
<td>Sfar - 1938</td>
<td>19/11/47</td>
</tr>
<tr>
<td>VENISE</td>
<td>Venice</td>
<td>20</td>
<td>1222</td>
<td>215.5</td>
<td>70</td>
<td>Rai - 1946</td>
<td>21/12/46</td>
</tr>
<tr>
<td>VENICE</td>
<td>Verone</td>
<td>1</td>
<td>1348</td>
<td>222.6</td>
<td>6</td>
<td>Rai - 1945</td>
<td>28/10/45</td>
</tr>
<tr>
<td>RADIO SARDAIGNE</td>
<td>Cagliari</td>
<td>3</td>
<td>536</td>
<td>559.7</td>
<td>17</td>
<td>Morelli - ?</td>
<td>22/11/44</td>
</tr>
<tr>
<td>BUSTO ARIZIO I</td>
<td>Busto Ars.</td>
<td>50</td>
<td>(6085)</td>
<td>49.30</td>
<td>190</td>
<td>Telefunken - 1938</td>
<td>28/10/39</td>
</tr>
<tr>
<td>BUSTO ARIZIO II</td>
<td>Busto Ars.</td>
<td>50</td>
<td>(11818)</td>
<td>222.6</td>
<td>200</td>
<td>Morelli - 1940</td>
<td>28/10/40</td>
</tr>
<tr>
<td>ROME</td>
<td>Rome</td>
<td>1</td>
<td>7250</td>
<td>41.56</td>
<td>6</td>
<td>Sfar - ?</td>
<td>1/1/46</td>
</tr>
</tbody>
</table>

In addition there is one transmitter belonging to neither network:

| RADIO SARDINIA | Cagliari | 3 | 536 | 559.7 |
**Short Wave Transmitters**

<table>
<thead>
<tr>
<th>NAME</th>
<th>LOCATION</th>
<th>Power</th>
<th>Frequency</th>
<th>Wavelength</th>
<th>Total Consumption of current by each transmitter</th>
<th>Name of Manufacturer and date of manufacture</th>
<th>Date of Entry into Service</th>
</tr>
</thead>
<tbody>
<tr>
<td>BUSTO-</td>
<td>Busto Ars.</td>
<td>50</td>
<td>6685</td>
<td>19.30</td>
<td></td>
<td>Telefunken - 1938</td>
<td>28/10/39</td>
</tr>
<tr>
<td>ARZIGNO I</td>
<td>Busto Ars.</td>
<td></td>
<td>9630</td>
<td>21.15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BUSTO-</td>
<td>Busto Ars.</td>
<td></td>
<td>11218</td>
<td>25.40</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARZIGNO II</td>
<td>Busto Ars.</td>
<td>50</td>
<td>15120</td>
<td>19.84</td>
<td>200</td>
<td>Farel 11 - 1940</td>
<td>28/10/40</td>
</tr>
<tr>
<td>ROMA</td>
<td>Rome</td>
<td>1</td>
<td>7250</td>
<td>41.38</td>
<td>6</td>
<td>Safer - -</td>
<td>1/1/46</td>
</tr>
</tbody>
</table>
The Two Facts of the Reconstruction Scheme
for Italian Radio

The administration of RAI gave our investigator very full answers, to which was attached a report setting out the basic principles of the reconstruction scheme for the Italian broadcasting network, and the projects which it was intended to carry out after 1949, i.e., on completion of the "repairing" phase. The following data have been extracted from this valuable study.

The report shows (paragraph "transmitters") the extent of the destruction due to the war, the equipment now at the disposal of RAI, and what it is proposed to accomplish on a short-term basis, i.e., between now and the end of 1949. At the latter date the work of reconstruction proper may be deemed to have been completed.

The next step will be the scheme for the improvement of existing installations. Italian broadcasting executives want to raise the power of these stations and to modernize them, utilizing for the purpose the most up to date technical developments and, in particular, stressing frequency modulation.

One of the most urgent problems calling for solution is that of wave lengths. At coming International Conferences, Italy will ask that everything possible be done to eliminate the interference of which she complains at present, such interference being apparent on most of the frequencies used by Italy. If satisfaction is given to the executives of RAI, they think it will still be necessary for several Italian transmitters to operate on the same wave length. It is for this reason, to avoid an extensive reduction of the range of its transmitters, that RAI is paying special attention from now on to the acquisition of "pilots" made by the Marconi Company, which have given every satisfaction to the BBC, and which make it possible to synchronize the transmitters of several stations on the same wave length.

Home broadcasts are made on medium wave alone, and new transmitters will be required to ensure that one programme at least is clearly received throughout the country and that there is satisfactory reception of a second programme. This will require the replacement of a large proportion of present equipment. For instance, it will be necessary for all transmitters to be fitted with "anti-fading" aerials as soon as the wave lengths reserved for RAI by International Conferences are known.

As regards studios and recording equipment, it will be necessary not only to fit up the Milan Broadcasting House, but to install new studios at Venice, Cagliari and Palermo and enlarge those at Bologna, Florence and Naples. (See report "Recording Equipment" in this section).
Annex B - page 2
31 July 1948

As regards the relays of musical programmes, experiments are already under consideration in co-operation with the Cable and Telephone Companies for the improvement of the cables.

In the field of frequency modulation it is proposed to set up about 20 ultra short wave stations, spread throughout the country and varying in power from 3 to 50 Kw according to the importance of the district. Such frequency modulation transmitters will make possible the broadcasting of a third programme.

(It should be pointed out that a frequency modulation transmitter of 1 Kw has been in operation since 1947 and affects the liaison between the studios and the transmitter of Milan I. This can be tuned in on 50 megacycles.)

The three frequency modulation transmitters on the 86/100 megacycle band, each of 3 Kw power, are being installed in Milan, Rome and Turin respectively. Frequency modulation receiving sets are not yet, however, on the market. Two firms, Marelli and Siemens, are ready to put these receiving sets on sale.

Financing of the scheme

Losses due to the war are estimated at three thousand million Lire. Up to this date, RAI has expended about 600 million Lire, making use of that part of the equipment which was salvaged from destruction; and, thanks to the ability of its technical staff, the task of reconstruction will be completed in 1949 with an expenditure of 1,200,000,000 Lire.

The second part of the scheme, i.e. the improvement and replacement of existing installations, will involve much heavier expenditure. In conclusion, the overall estimate for the Italian broadcasting scheme is given below.

<table>
<thead>
<tr>
<th>Description</th>
<th>Lire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase and improvement of existing installations</td>
<td>950,000,000</td>
</tr>
<tr>
<td>New medium wave stations</td>
<td>400,000,000</td>
</tr>
<tr>
<td>New short wave stations</td>
<td>330,000,000</td>
</tr>
<tr>
<td>New frequency modulation stations</td>
<td>560,000,000</td>
</tr>
<tr>
<td>Milan Broadcasting House</td>
<td>500,000,000</td>
</tr>
<tr>
<td>Other A.F. installations</td>
<td>70,000,000</td>
</tr>
<tr>
<td>Recording Equipment</td>
<td>220,000,000</td>
</tr>
<tr>
<td>New musical net-works</td>
<td>100,000,000</td>
</tr>
</tbody>
</table>

Total expenditure for the implementation of the scheme 3,130,000,000
### Allocation of RAI's Studios

<table>
<thead>
<tr>
<th>Type of Studios</th>
<th>Main Towns</th>
<th>Number</th>
<th>Average Volume</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>For Spoken broadcasts</strong></td>
<td>Main Towns</td>
<td>16</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Provinces</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td><strong>Intermediate studios</strong></td>
<td>Main Towns</td>
<td>10</td>
<td>500</td>
</tr>
<tr>
<td></td>
<td>Provinces</td>
<td>13</td>
<td>400</td>
</tr>
<tr>
<td><strong>Major studios</strong></td>
<td>Main Towns</td>
<td>4</td>
<td>2,500</td>
</tr>
<tr>
<td></td>
<td>Provinces</td>
<td>5</td>
<td>1,500</td>
</tr>
</tbody>
</table>

Total .... 68 studios.
ITALY

2 (c) (iv) Film

Under the Film Law of 16th March 1947, the protection and development of the Italian cinematography has been recognized as a task of the Government. The Central Bureau for Cinematography (Ufficio Centrale per la Cinematografia) has been constituted, directly subordinate to the Presidency of the Council of Ministers.

The Central Cinematographic Bureau avails itself of the help of an Advisory Commission consisting of the Under-Secretary of State for the Presidency of the Council of Ministers, as Chairman, the Head of the Central Bureau, three representatives of employers in the film industry appointed by the syndicated organizations concerned (one for production, one for distribution and one for exhibition), three representatives of workers in the film industry appointed by the trade union organization concerned and a representative of the Ministry of Foreign Trade.

The Central Bureau:

(a) applies the measures decided upon for the encouragement of the production of national films;

(b) establishes the nationality of films;

(c) promotes and supervises relations with regard to film exchanges with foreign countries;

(d) exercises the government supervision of films;

(e) supervises the film organizations, activities and displays of public interest, and

(f) exercises the functions arising out of the Film Law and other laws.

The Central Bureau is also the seat of the Technical Commission charged with examining requests for permission to build and open new studios and cinemas, to which reference is made in the Laws of 30 November 1939 and 12 March 1948. The Technical Commission is also charged with examining native
feature films and documentaries as to their cultural and artistic merits (see under Production).

According to its task as defined above under (c), the Central Bureau is in charge of censorship, in accordance with the Royal Decree of 24 September 1923. Films devoted to public showing are censored as well as films devoted to export. Special regulations are in force for films to be shown to children under 17.

Cine-technicians and artists, together with all studio workers, are compulsorily organized in one single union: The Sindacato dei Laboratori Produzione Cinematografica, which has 3,500 members and 26 sections. The Syndicate is the Cinema Branch of the Federazione Italiana dei Lavoratori dello Spettacolo and is, through the National Confederation of Trade Unions, affiliated to the World Federation of Trade Unions. A law regulating the professional status of film technicians is in preparation.

Trade groups are well organized. There are two large organizations, ANICA (Associazione Nazionale Industrie Cinematografiche ed Affini) and the AGIS (Associazione Generale Italiana dello Spettacolo). Both are affiliated to the General Confederation of the Italian Industry. The ANICA, set up shortly after the war, includes all studio and laboratory owners, producers and distributors. It has about 150 members. It has power to make rules, and, by a collective agreement between ANICA and the Syndicate of Cine Technicians, the scales of remuneration of film technicians have been settled. The AGIS, with about 6,000 members, is the organization of cinema owners.

As for 16 mm. films, the Federazione Nazionale del Piazzo Ridotto was established at the beginning of 1948; it includes laboratory owners, producers and exhibitors as well as manufacturers and dealers of 16 mm. equipment.

**Exhibition**

The latest approximate figures available of the number of cinemas in Italy are as follows:

- Permanent 35 mm. cinemas: 6,000, with a total seating capacity of 3,400,000
- Permanent 16 mm. cinemas: 500, with a total seating capacity of 150,000
- Mobile 35 mm. cinemas: 650
- Mobile 16 mm. cinemas: 50

About 1,000 cinemas were put out of action by the war. No figures are available on the number of those now operating again, but it may be a fair proportion, as the figure of the total number of 35 mm. cinemas as given in September 1947 was 5,850.

Rome has some 17 first run cinemas, Milan 15 and Turin 10. Quite a number of large cinemas were built in the big centres after the war, and numerous small theatres, especially 16 mm. cinemas, were opened everywhere.
According to the law, a licence is required to build and open a cinema, which can be obtained without difficulty.

Apart from about 10 cinemas showing foreign films in the original version, there are no specialized cinemas or newsreel theatres.

Cinema attendance figures are as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Figures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1938</td>
<td>330,000,000</td>
</tr>
<tr>
<td>1946</td>
<td>411,260,000</td>
</tr>
<tr>
<td>1947</td>
<td>530,000,000</td>
</tr>
<tr>
<td>1948</td>
<td>425,000,000</td>
</tr>
</tbody>
</table>

For 35 mm permanent theatres and 10,000,000 for 16 mm permanent theatres.

The average price of admission, according to official figures, was 33 lire in 1946, 45 lire during the first four months of 1947. In May of that year it was approximately 53 lire and is now estimated at 80 lire as against 1.70 lire in 1938.

Government entertainment taxes, after having been increased in July 1946 and March 1947, were decreased at the beginning of 1948 and are now:

- For tickets up to 35 lire: 15½ of net price
- For tickets from 36 to 100 lire: 35½ of net price
- For tickets over 100 lire: 50% of net price

In 1946 Government entertainment tax on an average was 24½ of gross receipts and the average figure for May 1947 was 27%. A part of the Government entertainment tax is returned to Italian producers (see Production). In tourist resorts there are, in addition, municipal taxes ranging from 4-10% of gross receipts. 2.1% of gross receipts is also paid for musical authors' rights.

Most cinemas are privately owned but the ENIC (Ente Nazionale delle Industrie Cinematografiche) and ECI, which is controlled by ENIC, own together about 200 theatres, of which three first run houses are in Rome, 6 in Milan and 4 in Turin. ENIC, which is also an important distribution and production company, formed a part of an important set-up by the Fascist régime and is now owned by the Italian Republic. Further details on ENIC will be given under the chapter on Production.

There are some of smaller circuits, of which 3 are in Rome. None of these controls more than 17 cinemas.

Up till recently, in general, no foreign capital was involved in Italy, but it seems that now there is an increasing tendency among foreign companies, particularly American and to a less extent English, to acquire interests in theatres. The fact that film rent collected by foreign companies cannot be transferred may promote this development.
Programmes usually consist of one feature film, a documentary and a newsreel. Almost all cinemas, except the first run houses in the big cities, change their programmes more than once a week, up to a maximum of three times. The average number of showings per day is about 2. "Westerns", crime stories and musicals in general give better financial results than good films.

Under the Film Law, the exhibition of Italian feature films is compulsory for 80 days out of a year at a rate of 20 days per quarter. This regulation, however, is not at all fully respected by the cinemas, notwithstanding that any infraction is punishable by a fine of 10,000 to 100,000 lire, and that, should the offence be repeated, the cinema may be closed for a period of 5 to 10 days.

About 95% of the cinemas show the Italian-produced newsreel of Incom Inc. S.A., containing both Italian and foreign news, and which is issued twice weekly; 12% of these cinemas show in addition a foreign news-reel (MGM, Paramount or Fox), 2% of the cinemas show only a foreign newsreel, and 3% do not show any newsreel. About 45% of the cinemas exhibit the newsreels immediately after issue, 25% one week after issue and 30% two or more weeks after issue.

The equipment of cinemas is in general not in a perfect state, especially in little cinemas in the country.

16 mm. exhibition is developing, but is hampered by a lack of 16 mm. feature films.

**Distribution.**

There are about 50 distributing companies including ENIC, which is State-owned, as well as representatives of all important American companies and of Eagle Lion.

In 1939, 245 feature films were distributed, 31.5% of them being Italian. In 1947 approximately 450 films were distributed. The following table gives particulars of the countries of origin.

<table>
<thead>
<tr>
<th>Country</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>64%</td>
</tr>
<tr>
<td>Italy</td>
<td>11%</td>
</tr>
<tr>
<td>England</td>
<td>9%</td>
</tr>
<tr>
<td>France</td>
<td>7%</td>
</tr>
<tr>
<td>Other countries</td>
<td>9%</td>
</tr>
</tbody>
</table>

Practically all foreign films and newsreels (for distribution of newsreels see under "Exhibition") are dubbed; there is no sub-titling in Italy.

16 mm. distribution is on the way and may develop well in the near future.
Films are rented on a percentage basis only. Block booking and blind booking are frequently practised. In general, film rents due to foreign companies are not transferable, but the blocked money may be used to buy real estate, theatres and stocks. However, the Government has concluded a number of bi-lateral trade agreements with foreign countries to exchange Italian feature films against foreign features or foreign products, or to exchange film stock or film equipment of Italian origin against foreign feature films. Agreements of the kind have been signed with France, Switzerland, Netherlands, Spain and Argentina.

In 1947, 936 prints were exported, 319 to Libya and Tripolis, 237 to Eritrea, 53 to the U.S.A., 51 to the Argentine, 45 to Egypt, 42 to France, 28 to Switzerland, 24 to the Near East, 19 to Turkey, 14 to Spain, 13 to the Netherlands, 13 to Bulgaria, 10 to Portugal and a total of 60 films to 15 other countries, of which England, Greece, Mexico and Belgium are the most important.

Custom duties for all sorts of films are 80.60 lire for every 100 meters plus 10% of the cost of the import licence, plus 4% of the whole sum as a tax of importation. There are no exemptions or reduced rates for educational films.

Production

Although Italian studios have suffered heavy war damage, their capacity is still very great and could provide for a fair number of foreign units.

There are at present 13 studios with about 45 stages in working order. Nine of the studios are situated in Rome and the others in Turin, Milan, Venice and Palermo. The studio Tirrenia in Leghorn is almost completely ruined. The same applies to the former production centre of educational films, Instituto Nuove Luco.

The most important studio companies are:

Cinecittà, with a studio in Rome (40 stages, of which only 14 are in working order and 1 under construction in Naples);

Contro Sperimentale di Cinematografia in Rome (2 stages);

Seclera Film, with one studio in Rome (6 stages) and one in Venice (3 stages);

S.A. Titanus, which controls the Farnesia Studio (4 stages), and the Safir Studio (2 stages) both in Rome;

Capitane Fert, with one studio in Rome (1 stage) and one in Turin (3 stages), and

I.C.E.T. with a studio in Milan (2 stages).
Cinecitta is owned by the State. Fifty percent of the stock is in the hands of E.N.I.C., which in its turn is State-owned. As mentioned already under the chapter "Exhibition", E.N.I.C. is the most important theatre circuit, and is also an important distribution and production undertaking. Cinecitta and E.N.I.C. each own 50% of the Cine production company, but the latter is in liquidation.

The influence exercised by the Government on Cinecitta and E.N.I.C. is limited. It is informed of the administration but leaves them otherwise with almost complete liberty; their business operations are conducted similarly to those of private undertakings in the field.

Centro Sperimentale is also State property and forms part of the Italian film academy. (For further details about this, see the chapter on "Professional Training"). It is used for training students of the Academy but is also hired out to production companies.

The Institute Nuova Luce, which is also State-owned, will be dealt with under the chapter on "Educational Films".

No foreign capital is involved in the Italian studios.

New studios are being built in Naples and in the south of Italy, at Florence and Catania, and this fact has given rise to some objections while much of the war damage of existing studios still remains unrepaid, however, the law, according to which permission is required for the building of a studio, does not apply to south Italy, so that the Government cannot prevent these building operations.

The number of laboratories is much the same as before the war, and is sufficient to meet requirements. Though some laboratories were damaged by bombardment, almost all are now again in good condition as regards equipment.

There are about 75 feature film production companies. In 1946, 54 features were produced, and in 1947, 60, as against 77 in 1939 and 105 in 1942.

In 1947, 15 films were co-produced mainly on a fifty-fifty basis; 10 of these in co-operation with French producers, 2 with English, and 3 with American companies. Production costs are as follows:

| Films of outstanding quality | 150 - 300 million lire |
| " category 1 | 80 - 150 " |
| " 2 | 60 - 80 " |
| " 3 | 30 - 50 " |

which is 15 to 30 times as high as in 1942.

A national newsreel is produced by Icon-Inc., S.A. It contains both foreign and national items, and is issued twice per week. It employs 21 cameramen, and has exchange agreement with 17 foreign newsreel companies.

The Film Law contains important regulations with regard to Italian production. They can be summarized as follows:
(a) The producer of an Italian film of over 2,000 meters length, the first performance of which takes place before 31 December 1949, shall receive a grant of 10% of the gross receipts for a period of four years from the date of its first performance.

(b) A further grant of 6% on the above-mentioned takings and for the same period will be made, by way of premium, to films which the Technical Commission of the Central Bureau of Cinematography recognizes as being of cultural and artistic value.

(c) In the case of Italian documentary films a grant of 3% of the gross receipts is made within the same time limits, but only to films which have been recognized as meritocratic by the Technical Commission.

(d) Producers of Italian newsreels of over 150 meters length shall receive a grant equivalent to 2% of the gross receipts from performances at which these films are shown, for a period of six months from the first public performance.

(e) A fund, equivalent to 1% of the gross receipts of Italian films has been established for the purpose of financing the artistic and cultural development of the Italian film and the exchange of films with foreign countries.

(f) The quota for the obligatory showing of national films is 80 days per year.

(g) The programme of each performance must include the showing of at least one short film (documentary or newsreel) of national production.

(h) The State Treasury's contribution to the National Labour Bank's autonomous Section for Film Credits is authorized to give credits up to 60% of production costs.

It might seem that these important regulations, together with the availability of State-owned studios, might provide ideal conditions for the further development of Italian Cinematography which had already made an auspicious post-war recovery under the "New Realism" of directors like Rossellini, de Sica, Garbe, Vargano, Lattuada and de Santis. However, this type of film has not always been popular in Italy, and some of these directors have, therefore, found it increasingly difficult to have their ideas accepted by their producers. Italian exhibitors, at the same time, have not always respected the quota regulation and have given preferred screening time to American and other popular products.

These circumstances have given rise repeatedly to protests by film critics, film associations and film technicians, and there have been consistent questions in these circles as to what help Unesco might be able to give to preserve the high standard of the first Italian post-war productions.

Educational Films

As a whole the educational cinema in Italy is in a stage of
transition, re-organization and planning. In this field, practically everything has to be done all over again.

The Cineteca Autonoma per la Scolastica is an organization directly controlled and supervised by the Ministry of Education and the Ministry of Finance. It must hence be regarded as a direct organ of the State on whose behalf it develops its activities in the interests of the schools and universities. Set up by the Fascist Government, it is now in process of re-organization. Assistance from private bodies with, perhaps, some competent governmental supervision, is urgently required for this purpose.

Plans under discussion include production and acquisition of educational and scientific films, filmstrips and gramophone records; distribution; exhibition; courses for teachers; and technical services. To ensure production, it is hoped to re-build the Instituto Nuova Luce which was the production centre for educational films under the Fascist régime. It has been badly damaged by the war but its equipment is intact. Some reconstruction work is going on but there are no definite re-building plans as yet.

Due to this situation, the activities of the Cineteca are very limited. It possesses a collection of about 100 films (about 15 for use at elementary schools, 40 for secondary schools, 5 for technical schools and 40 for university courses) produced before and during the war, and it contains very few appropriate films. That is why the attempts made after the war to acquire films from abroad on an exchange basis, in order to overcome lack of funds and currency difficulties, have failed. It is for the same reason that showings in schools are at present irregular and occasional. The projectors, most of them old models and silent, at present in the hands of the schools, number 1,308 in total. They are distributed as follows:

- 35 mm. projectors: total number 508, of which 359 are silent and practically unusable and 149 sound projectors, including 35 to elementary schools;
- 16 mm. projectors: total number 624, of which 512 are silent, including 207 in elementary schools and 12 sound projectors, including 3 in elementary schools;
- 9.5 mm. projectors: total number 164, of which 3 are sound projectors;
- 8 mm. silent projectors: total number 12.

Cineteca needs good catalogues, and, most of all, good films, in order to develop its activities.

To promote the use of films in the field of scientific research, the National Research Council, which comes under authority of the Ministry of Education, has set up in 1947 a Commission for Cinematography, including many prominent scientists. This Commission has developed plans for action but the economic difficulties of the country limit its work almost exclusively
to theoretical activities and prevent it from buying equipment for practical research. It is not even able to obtain to a sufficient extent recent publications on the problems of scientific cinematography.

The use of educational films for specialized and general audiences is as limited as that for schools, universities and scientific institutions. The National Organization for Assistance to Workers (Ente Nazionale Assistenza Lavoratori - ENAL), which was established in 1919 and was later on taken over by the Fascist régime, has been re-organized as a private association under public charter. On behalf of the State, it concerns itself with the leisure of the labourer and with the promotion of his intellectual, moral, spiritual and physical development. It has at present about 3,000,000 members with 13,500 leisure clubs which rule themselves autonomously. The organization has not only a pedagogic character, but it aims also at social progress through national and international understanding and exchange of ideas and all kinds of information.

Due to the fact that the war has heavily damaged its property and reduced the efficiency of the organization, the activities of the ENAL in the field of films are limited to occasional film showings. The 90 mobile cinemas it possessed are all lost, and the 800 cinemas which were sold after the war to private undertakings. The ENAL now plans to equip about 1,000 of its clubrooms with 16 mm. projectors, and has discussed the transformation of its storehouse into a studio for the production of educational and documentary films. Even at the present modest level, however, its work is hampered by lack of good films appropriate for its purposes.

More extensive are the activities of the Centro Cinematografico Cattolico (C.C.C.) On the one hand, it produces religious films for catechistic purposes, and on the other hand, it arranges for showings of selected feature films and educational films. About 3,000 localities are covered by these showings, and on an average 20 programmes being given once a week in each locality. To serve them, about 600 16 mm. projectors are available. In addition, the Film Section of the Catholic Association of Italian Workers has arranged for the sale of 16 mm. sound projectors to local Catholic Workers' Clubs. These clubs are furnished with native and foreign pictures selected by the C.C.C. Furthermore, the C.C.C. collaborating with OMI Nistri, manufacturers of 16 mm. projectors, plans to establish 22,000 16 mm. theatres in Italy within the next five years. Approximately 200 theatres will be opened soon by Cine-Films, the company established by the merged interests of the Catholic organization and OMI Nistri. There is, however, a current shortage of 16 mm. features in Italy.

C.C.C. also uses film strips for catechistic purposes and for lectures.

There are about 35 film associations grouped in the Italian Association of Film Clubs, which has approximately 7,000 members. It arranges for the showing of film classics and other films of artistic interest. The Association would like to exchange films with other countries.
The production of documentary films has been promoted by the Film Law, which prescribes that the cinemas must show in each of their programmes either a native documentary or a newsreel. Since documentaries which are recognized as meritorious receive a government grant, a fairly large number of them is being produced. Aside from the independent documentary film makers and the 25 companies specializing in production of short films, some documentaries are also being produced by the feature companies.

(a) Raw materials

Important quantities of filmstock are produced by the Ferrania factory in Genoa. It now turns out about 35,000,000 meters a year as against 60,000,000 meters before the war.

The total annual consumption is calculated as follows:-

- For the distribution of 450 films with an average length of 2,500 meters at 25 copies each: 28,125,000 meters;
- For the export of 600 prints at 2,500 meters: 1,500,000 meters;
- For the production of 50 native films: 3,000,000 meters of which 50% negative and 50% sound negative;
- For the dubbing of foreign films and for blueprints for export: 6,000,000 meters. Giving a total of 38,625,000 meters.

This means that Italy is almost in a position to cover her own needs. The balance is imported without great difficulties from Belgium, France, and the United States. The import of about 10,000,000 meters is actually in excess of the needs, but Italy exports some of her own filmstock to Poland, Sweden, Spain and Argentina.

There is a demand for colour filmstock which it is difficult to obtain, but no figures are available in this respect. Ferrania does not produce colour film as yet but this problem is being studied.

(b) Equipment

Italy manufactures many products required by the cinema industry, and is a fairly large exporter of such products. Among the items produced are: cameras, lenses, reflectors, moviolas, printing and developing machines, 35 and 16 mm. projectors, sound heads and amplifiers. The production of 35 and 16 mm. projection equipment is especially important since it may help to satisfy the needs of other nations.

With regard to production equipment the situation is less favourable. The native industry is not able to satisfy Italian demands, which are mainly for cameras, sound equipment and reflectors, and lack of foreign currency hampers acquisition from abroad. Though there are some deficiencies in certain studios it can be said, however, that Italy as a whole possesses the equipment it needs. It has even been estimated that production facilities could account for a volume of production twice as large as at present,
As has been stated in the chapter on educational films, the National Research Council needs equipment for research purposes, and lack of funds has so far prevented any purchases from abroad.

(c) Professional Training

Training is given in Rome in the Centro Sperimentale di Cinematografia, set up in 1935, and re-organized after the war as a government institute financed by the State. It provides training facilities for all kinds of film artists and technicians, including actors, composers and architects. Studies are not only on a theoretical but also on a practical basis. For the latter purpose the Institute possesses a well-equipped film studio with two stages of 50 x 25 and 15 x 10 meters respectively. This studio is not only used for practical work and experiments by the pupils, but is also hired out for professional film production, so that the trainees may work professionally as apprentices. Some important films have been made in the studio since the war.

Teachers are selected among professional film technicians and foreign teachers occasionally give lessons. The course of study lasts for two years. Possibilities for foreign students to enter their names for the Institute are limited.

The actual number of technicians cannot be estimated with any precision. Since professional training is well organized, Italy does not need to send technicians abroad for training, but in order to broaden their experience and their point of view, different technicians would like to work for a certain time in other countries. An annual Government Budget of 12 million lire is available for sending technicians abroad but has not been used so far.

Since there is some unemployment in the film industry the Italian cinetechnicians have asked foreign units in Italy to sign reciprocity agreements with them, but this has not been accepted so far. Such reciprocity agreements might of course also serve to bring Italian technicians closer to their desired goal of broadening experiences abroad.

Conclusions

Aside from the problems set forth in the chapter on "Production", the needs of Italy can, therefore, be summed up as follows:

1. Filmstock: some colour film is wanted.

2. Professional training: different Italian technicians would like to work abroad to perfect their skill.

3. Educational films: good films, and comprehensive catalogues, are urgently needed.

4. Scientific films: the National Research Council needs equipment for research purposes and also publications on scientific cinematography.