The place of third country film and audiovisual works in European markets

Report updated for the conference
'Cinema, Europe, the World'
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the French Presidency
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Political objectives and methodological limits

Background

On 13 December 2007 the European Parliament adopted and launched a preparatory action aimed at strengthening cooperation between the audiovisual industries of third countries and those of the member States of the European Union. The action also intends to encourage reciprocal circulation of cinematographic works. This initiative is coherent with the principles of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the MEDIA 2007 Programme and clauses on cultural co-operation in free trade and other economic integration agreements in existence or under negotiation.

Within this framework the European Commission has opened a public consultation on the creation of a cooperation programme to be entitled MEDIA MUNDUS. The French Presidency of the European Union has, in parallel, organised a conference on "Cinema, Europe, the World: towards a policy for cinematographic cooperation in the European Union" in Paris on 7 and 8 July 2008.

This report, which supplies basic data on the current place of film and audiovisual works from third countries on European Union markets, is the European Audiovisual Observatory's contribution to the debate. In the framework of preparation of its Action Plan 2009-2011, the Observatory is currently examining the possibility of enlarging some specific areas of its work on cinema markets to third countries.[1]

[1] The European Audiovisual Observatory provides the content for *FOCUS: World Film Market Trends*, published annually by the Marché du Film. See http://www.obs.coe.int/oea_publ/market/focus.html

Measuring markets or measuring cultural diversity?

In Cannes, on the occasion of the Europe Day 2008, the European Commission intends to raise the question of the presence of films produced by third countries (films from non-European countries other than the United States) on the European market. At the same time, the circulation of European films in the various non-European markets, in particular countries that have ratified the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, will be discussed.

Much time could be spent on debating ways of measuring cultural diversity. Is it possible to measure something that belongs to the realm of the qualitative by definition? A seminar organised in September 2007 by the UNESCO Institute for Statistics drew attention to the great diversity of methodological cultures in the academic world where this subject is concerned.[2] In fact, most statistics on the cultural sector, especially the film industry, are of an economic nature and are compiled to analyse markets rather than cultural diversity, which is not necessarily the same thing. Moreover, even in the case of an economic approach we do not yet have a reliable international tool available that would enable the worldwide circulation of films to be measured in a precise and consistent manner.

Thanks to the European Audiovisual Observatory's LUMIERE database[3] on admissions to films released in Europe, it is possible to produce a fairly accurate map of the process of opening up of the European market or, to be more precise, the various national markets.

The database includes data on the annual admissions recorded by almost 20 000 films released in 27 European territories since 1996. Due to gaps in data collection in some countries, at the national level, data quality varies according to the territory in question. The general coverage for the European Union is estimated at 85% of the real market. For the purposes of the present it should be underlined that, for some countries, available data covers only the top 100 films. As films from third countries often fall outside the top 100 ranking, their distribution and the admissions they register cannot be tracked comprehensively in these countries using the database. This is the case for, among others, Germany.

In addition, it should be noted that in LUMIERE films are allocated a country of origin on the basis of their production finance and not of their cultural origin. For example *Alexandrie...New York* by Chahine will be registered in the database as of French origin because its production finance was principally French, while its script, style and aesthetic are quite clearly those of an Egyptian director. The same applies to *The Forsaken Land* by the Sri Lankan Vimukthi Jayasundara, which received the Caméra d'Or in 2005, or to *2046* by Wong Kar Wai. Though this kind of case is marginal, it highlights the lack of perfect congruity between data drawn on up an economic basis and data designed to measure cultural diversity.

In this document, the expression "films from third countries" refers to films originating from any state other than the 25 European Union members, with the exception of films originating from the US. As Bulgaria and Romania joined the Union on 1 January 2007, after the period covered by this analysis (2002 – 2006), they have been treated as "European third countries".

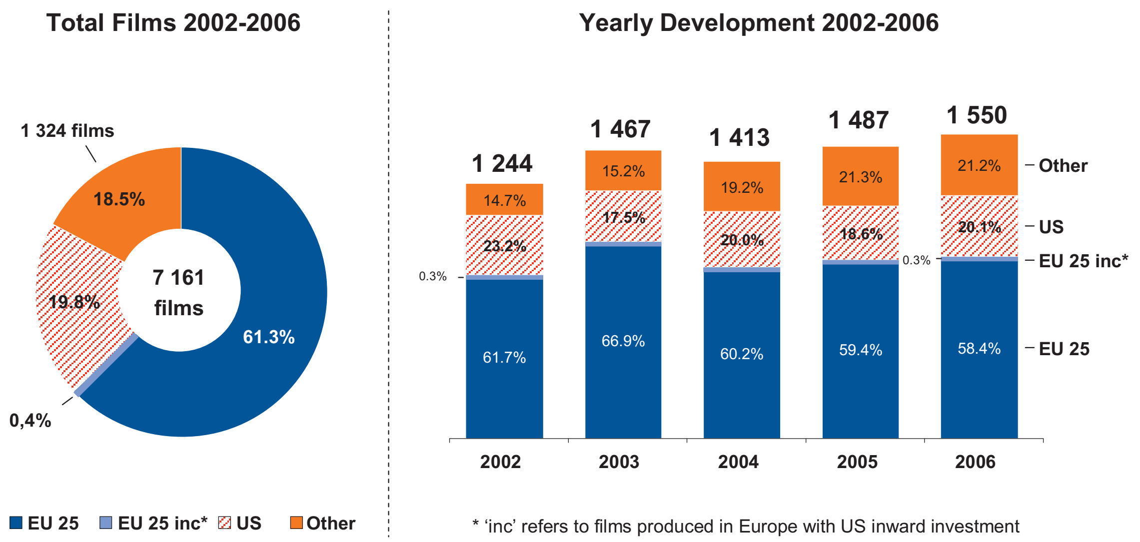
[2] "Measuring the diversity of cultural expressions", Workshop organised by the UNESCO Institute for Statistics and the UNESCO Culture Sector, http://www.uis.unesco.org/ev_en.php?ID=7061_201&ID2=DO_TOPIC

[3] The database (with the exception of the statistical tools) is accessible free-of-charge at http://lumiere.obs.coe.int

Modest but increasing presence of films from third countries on the European Union market

An analysis of the data in the LUMIERE database carried out by the European Audiovisual Observatory shows the growing importance of films from third countries on European Union markets. Between 2002 and 2006, 1,324 new films from third countries were distributed commercially in at least one EU country, accounting for 18.5% of all new titles distributed. There was an upward trend in the proportion of films from third countries distributed over the period, rising from 14.7% in 2002 to 19.2% in 2004, then to 21.3% in 2005 and 21.2% in 2006.

Figure 1: Number of first releases in EU 25 by region of origin 2002-2006



Source: European Audiovisual Observatory – LUMIERE Database

Note : Data refers to **first releases only,** i.e. admissions are only counted for the year of release. Over the period 2002-2006 admissions to first releases represents on average 75% of release admissions.

In terms of the regional origin of these third country films, Asian works are by far the most numerous. Of the1 324 films released, 546 originated from Asia, 319 from European non-EU member states, 172 from Latin America, 114 from Canada, 56 from the Middle East, 50 from Oceania and only 33 from Africa. The Asian total includes China (43 films), India (248 films) and Japan (122 films). 34 films could not be attributed to a specific country.

For some regions (in particular Latin America, Africa, and to a lesser extent, Canada), co-production with members states of the European Union seems to be a positive factor in facilitating access to EU markets.

Figure 2: Number of first releases in EU 25 by production type

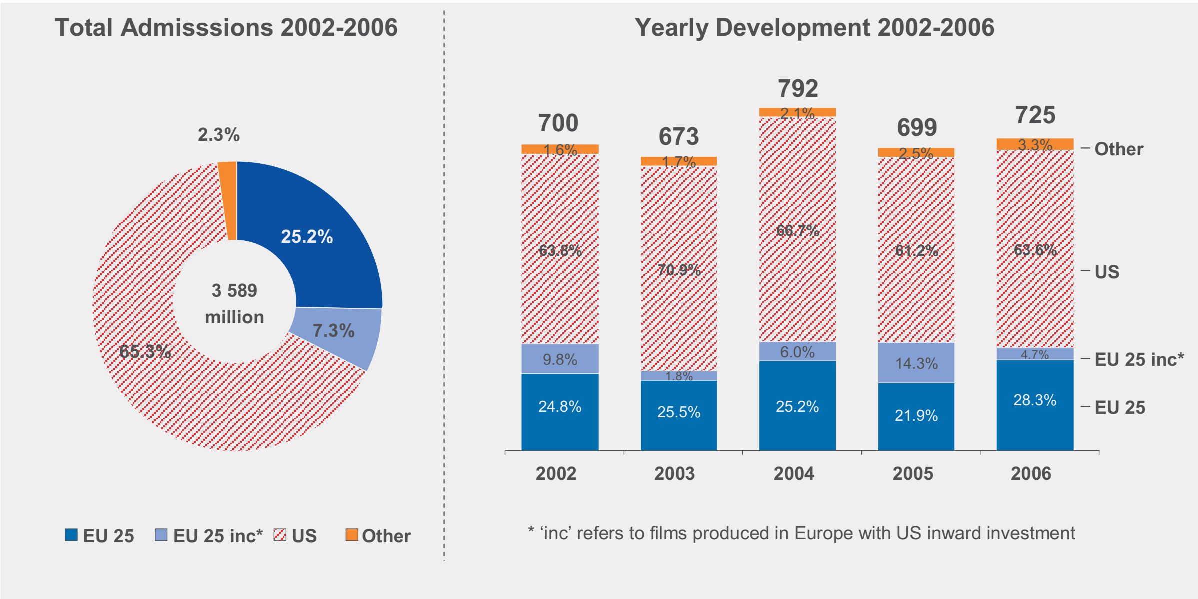
Region	Total regional releases (100%+majority co-prod)	of which regional majority / EU 25 minority co-prod	Total regional involvement (100%+maj+min)	of which EU 25 involvement (majority or minority)
Asia	546	5%	627	9%
Other European Countries	319	24%	453	46%
Latin America	172	54%	526	64%
Canada	114	36%	195	47%
Middle East	56	30%	79	51%
Oceania	50	20%	76	20%
Africa	33	42%	86	74%

Source: European Audiovisual Observatory – LUMIERE Database

A small but growing market share for films from third countries

As might be expected, the results in terms of admissions to third countries film are less flattering: over the period concerned, they accounted for just 2.3% of the 3.6 billion admissions analysed. However there was an upward trend here too: market share for these films doubled during the period, going from 1.6% in 2002 to 3.3% in 2006.

Figure 3: Admissions to first releases in EU 25 by region of origin 2002-2006



Source: European Audiovisual Observatory – LUMIERE Database

Note: data refers to first releases only, i.e. admissions are only counted for the year of release. Over the period 2002-2006 admissions to first releases represent 75% of release admissions

Canadian films achieved the best market share (0.55%), ahead of Australian films (0.32%) and Japanese films (0.29%). However, in terms of average admissions per film, it was Australian films that obtained the best result (270 557 admissions per film), followed by Canadian films (173 268 admissions) and Chinese films (105 305 admissions). Indian films registered most of their admissions in the United Kingdom[4]. The good performance of Argentinean, South Korean and Turkish films should also be noted since these are mainly works that circulate in art house theatres.

As is often the case in this domain, market share depends on the success of a small number of films. An Australian film (George Miller's *Happy Feet*[5]) topped the ranking by number of admissions during the period with 8.7 million tickets sold. Thanks to a further 1.3 million admissions in 2007, the film was still in second place in the ranking for that year. The top ten also includes four Canadian films (*Silent Hill, Resident Evil: Apocalypse, White Noise* and *The Barbarian Invasions*), two Chinese films by

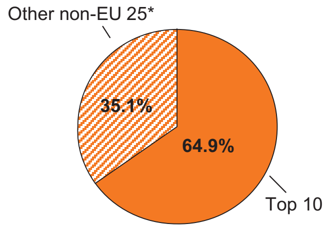
[4] In 2007, 11 out of the 30 most successful third country films in the European Union were of Indian origin, but had only been distributed in the United Kingdom.
[5] Australian-produced but principally financed by Warner Bros.

Zhang Yimou[6] (*Hero* and *House of Flying Daggers*), two Japanese films by Hayao Miyazaki (*Spirited Away* and *Howl's Moving Castle*) and one Russian film (*Night Watch*).

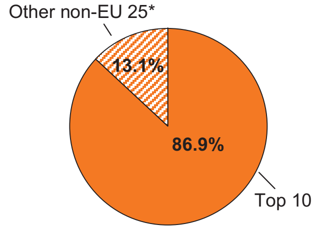
Figure 4 : Top 10 non-EU production countries 2002-2006 (excl US)

Rank	Country	Number of films released	Avg adm-issions	Total adm-issions	Market share
1	CA	114	173 268	19 752 501	0.55%
2	AU	42	270 557	11 363 384	0.32%
3	JP	122	85 009	10 371 043	0.29%
4	IN	248	36 000	8 928 057	0.25%
5	CN	43	105 305	4 528 131	0.13%
6	AR	82	50 869	4 171 251	0.12%
7	HK	37	89 303	3 304 221	0.09%
8	KR	56	53 075	2 972 220	0.08%
9	RU	76	36 192	2 750 585	0.08%
10	TR	39	54 731	2 134 510	0.06%
Top 10 total		**859**	**81 811**	**70 275 903**	**1.96%**

Top 10 share – No of Films



Top 10 share – Admissions



Source: European Audiovisual Observatory – LUMIERE Database

Note: Number of films released covers 100% national and majority co-productions. Only first releases are covered.

Figure 5: Top 10 non-EU 25 'blockbusters' 2002-2006 (excl US)

	Film	Country of origin	Prod-uction Year	Directors	Adm-issions in millions
1	Happy Feet	AU / US	2006	George Miller	8,66
2	Silent Hill	CA / FR	2006	Christophe Gans	3,68
3	Resident Evil: Apocalypse	CA / GB / DE	2004	Alexander Witt	3,66
4	Ying xiong (Hero)	CN / HK / AU	2002	Yimou Zhang	3,52
5	Sen to Chihiro no kamikakushi (Spirited Away)	JP /US	2001	Hayao Miyazaki	2,73
6	White Noise	CA / GB	2005	Geoffrey Sax	2,59
7	Les invasions barbares (The Barbarian Invasions)	CA /FR	2003	Denys Arcand	2,50
8	Shi mian mai fu (House of Flying Daggers)	CN / HK	2004	Yimou Zhang	2,31
9	Hauru no ugoku shiro (Howl's Moving Castle)	JP	2004	Hayao Miyazaki	2,30
10	Nochnoj dozor (Night Watch)	RU	2004	Timur Bekmambetov	1,66
Top 10 total					**33,60**
Top 10 share of total admissions to non-EU 25 films on release					**31,1%**

Note: The total admissions figure refers to films **on release** in EU 25, i.e. the admissions figure is higher than the one for first releases only (which covers only the admissions in the year of release). Admissions to first releases cover about 75% of on release admissions.

[6] With almost 1.8 million admissions, Zhang Yimou's *Curse of the Gold Flower* was the most popular third country film in the European Union in 2007.

Figure 6: The 30 most successful third country films in the European Union (EU 25) in 2007 (provisional data)

	Film	Country of origin	Production Year	Directors	Admissions
1	Curse of the Golden Flower	HK / CN	2006	Yimou Zhang	1 755 089
2	Happy Feet	AU / US	2006	George Miller	1 350 696 (1)
3	El Ratón Pérez	AR / ES	2006	Juan Pablo Buscarini	625 114 (2)
4	Tuya's Marriage	CN	2006	Quanan Wang	346 687
5	My Blueberry Nights	HK / CN / FR	2007	Kar Wai Wong	339 662
6	Still Life	CN / HK	2006	Zhang Ke Jia	330 769
7	Day Watch	RU	2006	Timur Bekmambetov	314 316 (3)
8	Om Shanti Om	IN	2007	Farah Khan	258 524
9	Away from Her	CA	2006	Sarah Poley	241 347
10	Iklimler	TR / FR	2006	Nuri Bilge Ceylan	196 730
11	Kabadayi	TR	2007	Omer Vargi	186 776
12	Namastey London	IN	2007	Vipul Amrutlal Shah	172 307
13	Welcome	IN	2007	Anees Bazmee	167 039
14	Black Sheep	NZ	2006	Jonathan King	164 932
15	Jindabyne	AU	2006	Ray Lawrence	163 404
16	Partner	IN	2007	David Dhawan	163 172
17	Salaam-E-Ishq	IN	2007	Nikhil Advani	159 136
18	Heyy Babyy	IN	2007	Sajid Khan	137 550
19	Laaga Chunari Mein Daag	IN	2007	Pradeep Sarkar	137 084
20	Deep Sea 3D	CA / US	2006	Howard Hall	133 886
21	Bhool Bhulaiyaa	IN	2007	Priyadarshan	131 326
22	Jhoom Barabar Jhoom	IN	2007	Shaad Ali	126 177
23	The Bubble	IL	2006	Eytan Fox	125 155
24	Apne	IN	2007	Anil Sharma	124 623
25	Masked Gang - Irak	TR	2007	Murat Aslan	116 639
26	The Band's Visit	IL / FR / US	2007	Eran Kolirin	105 505 (4)
27	Jellyfish	IL / FR	2007	Etgar Keret, Shira Geffen	103 664
28	Guru	IN	2006	Mani Ratnam	99 284
29	Ten Canoes	AU	2006	Rolf de Heer, Peter Djigirr	96 408
30	Doraemon: Nobita's Dinosaur	JP	2006	Ayumu Watanabe	91 408

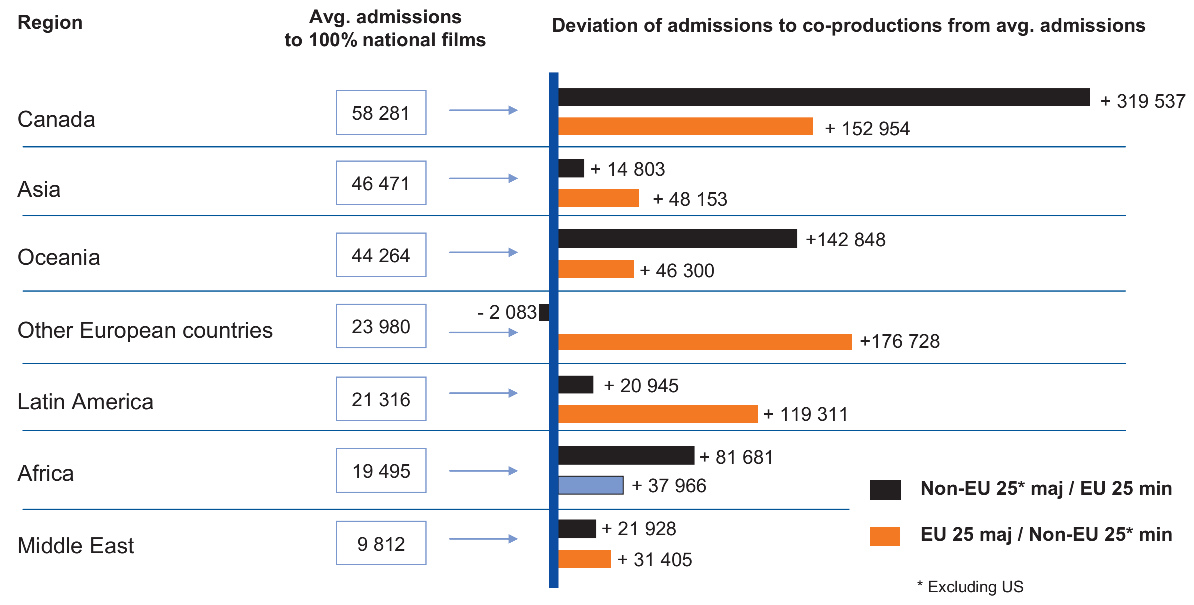
(1) 8 655 746 admissions in 2006
(2) 267 727 admissions in 2006
(3) 100 141 admission in 2006
(4) Still on release with 40 253 admissions registered in Spain in 2008

Source: European Audiovisual Observatory – LUMIERE Database

The positive role of co-productions

The generally positive role played by co-productions with regard to market access is worthy of note: 54% of Latin American films and 42% of African films that have made their way onto the European market are majority co-productions with Europe. If the co-productions where Latin American or African countries are minority co-producers are also taken into account, the proportions rise to 64% and 74% respectively. In addition, an analysis of the findings in terms of the number of admissions clearly suggests that films co-produced between third countries and EU countries are more successful than those that have not been co-produced. For example, the average number of admissions in the EU for a purely Canadian film is 58 281, while co-produced films where the Canadian co-producer was a majority partner averaged 377 818 admissions and European films with Canadian involvement averaged 211 235 admissions.

Figure 7: Deviation of average admissions to first releases in EU 25 according to production type 2002-2006



Source: European Audiovisual Observatory – LUMIERE Database

Note: The figure in the box refers to the average admissions to 100% national films. The bars refer to the **DEVIATION** of admissions depending on whether or not the films of this origin were co-produced with an EU 25 country. For example, an Asian film achieved on average 46 471 admissions in its year of release. An Asian majority / EU 25 co-production achieved on average an additional 14 803 admissions, i.e. an average of 61 274 admissions in its year of release.

France and the UK – the most open markets

An analysis by country of distribution in the 5 larger markets shows that it is in France that the largest number of films from third countries were distributed during the reference period (525), followed by the United Kingdom and Ireland (520), Spain (344) and Italy (206). France is also the country in which these films obtained the best market share (3.6%), followed by Spain (3.1%), the United Kingdom and Ireland (2.9%) and Italy (2.3%). As mentioned earlier the data for Germany should be treated with caution as the data available in LUMIERE for this country relates to a limited number of films.

Figure 8: Admissions to non-EU films on release in top 5 markets 2002-2006 **(excl US)**

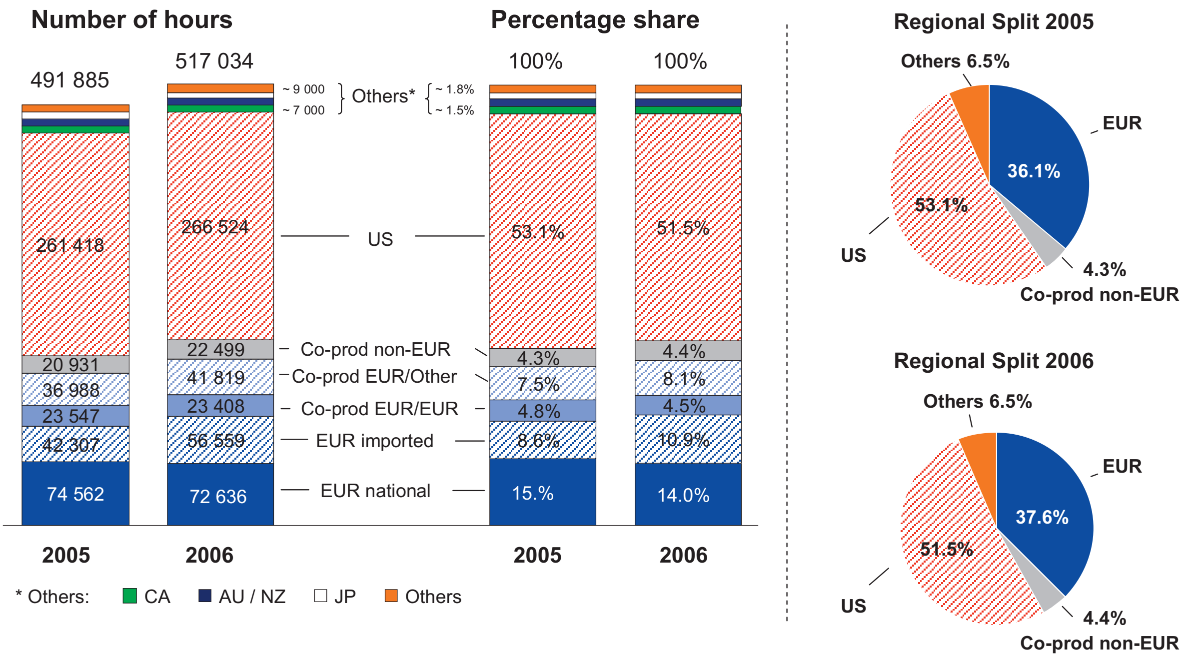
	Country	Number of non-EU 25 films released	Admissions to non-EU 25 films in million	Avg. admissions to non-EU 25 films	Total admissions in millions	Market share
1	France	525	30,91	58 877	856,78	3,61%
2	United Kingdom & Ireland	520	25,25	48 561	873,53	2,89%
3	Spain	344	20,69	60 134	661,34	3,13%
4	Italy	206	11,10	53 774	472,52	2,34%
5	Germany	73	10,02	137 202	651,32	1,54%
Top 5 total		n.a.	**97,94**	n.a.	**3 515,40**	**2,79%**
EU 25 total		**1 314**	**107,89**	**82 109**	**4 181,49**	**2,58%**
Top 5 share		n.a.	**90,8%**	n.a.	**84,1%**	n.a.

Note: These data refer to films on release in EU 25 for which admission data is available, i.e. the admissions figure is higher than the one for first releases only (which covers only the admissions in the year of release). Admissions to first releases cover about 75% of release admissions.

Fiction from third countries on European television

The European Audiovisual Observatory publishes data on the origin of fiction as broadcast by the main TV channels in Europe[7] in its *Yearbook*. Five fiction formats are taken into account (TV films, series and soaps, animation, feature films, short films). Data for the overall volume of fiction broadcast (national + European + non-European) are available for 118 representative channels in eleven European countries (including Norway and Switzerland, two non-EU countries) and are collected for the Observatory by INFOMEDIA. Unfortunately, the data are broken down using criteria different to those applied to admissions figures. In LUMIERE co-productions are allocated to the leading co-producing country, while in the analysis of fiction programming undertaken by INFOMEDIA, co-productions are considered as a category per se (with 3 sub-categories: EUR/EUR co-productions, EUR/Other non-EUR co-productions and co-productions without European involvement). Using this breakdown co-productions between Europe and the US and co-productions involving European and third countries cannot be isolated.

Figure 9: Origin of fiction broadcast by leading TV channels in 13 European countries

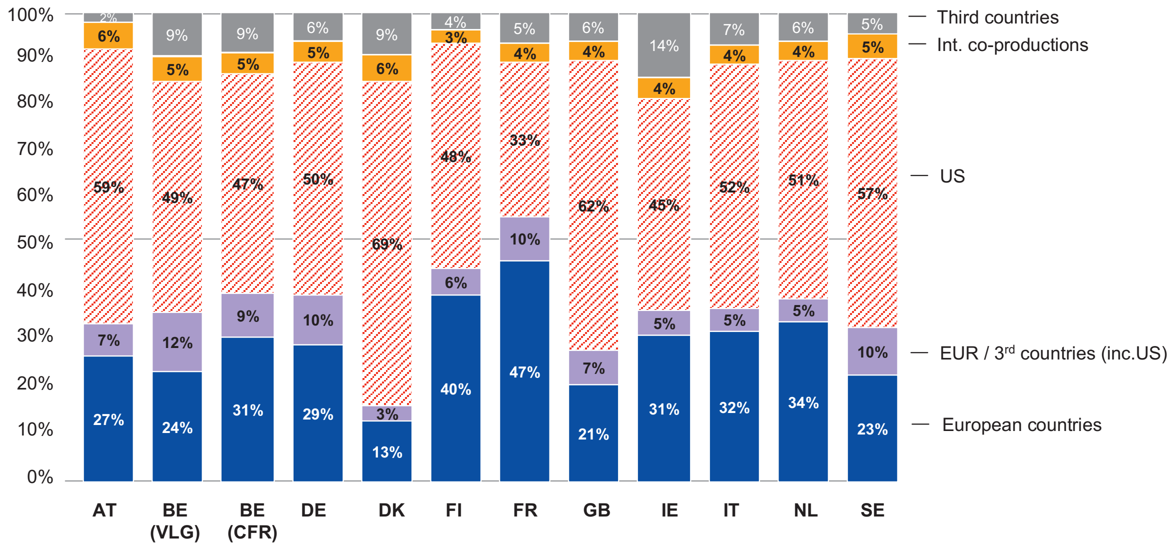


Source: Infomedia / European Audiovisual Observatory

Analysis of these five fiction formats indicates a stable market share for fiction from “Other Countries” - mainly Japan, Canada and Australia/New Zealand. The countries with the highest levels of “Other Country” fiction were Ireland, Belgium and Denmark, while Finland and Austria had the lowest levels.

[7] Data are compiled for the Observatory by INFOMEDIA. Detailed data is published in Volume 2 *Trends in European Television* of the 2006 and 2007 editions of the European Audiovisual Observatory *Yearbook*. See http://www.obs.coe.int/oea_publ/yb/yb_vol2.html. The publication also includes less comprehensive data (without an analysis of national fiction) on 6 additional countries compiled by ETS.

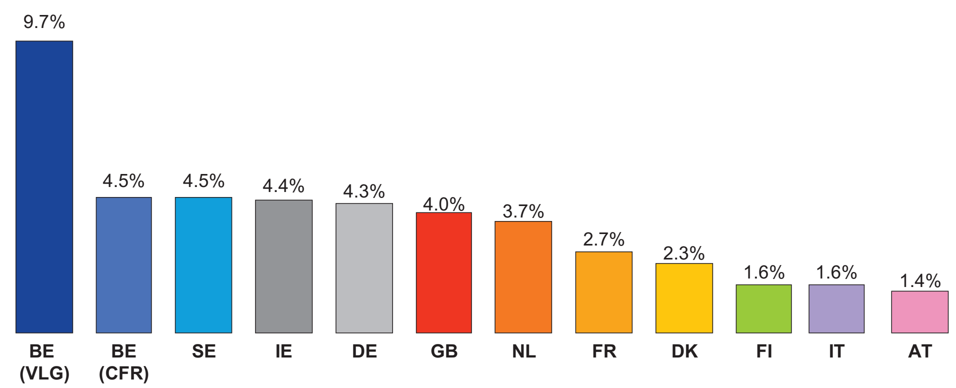
Figure 10: Origin of fiction broadcast by main TV channels in 11 EU countries 2006



Source: Infomedia / European Audiovisual Observatory

On the basis of the data supplied by INFOMEDIA, 86 739 broadcasts of feature films were reported for 118 channels in eleven EU countries. 3 624 broadcasts (4.2%) were of films from third countries (other than the United States). However, for the reasons explained above, this is a minimum figure as the statistics also include 10 718 broadcasts of films either co-produced or co-funded between Europe and third countries (here including the United States). 780 broadcasts were of Canadian films, 666 of Japanese films and 493 of Australian or New Zealand films. The largest proportions of broadcasts of films from third countries (excluding the United States) were attributed to the channels of the Flemish Community in Belgium (9.7%), the French Community in Belgium (4.5%), Sweden (4.5%), Ireland (4.4%), Germany (4.3%) and the United Kingdom (4%). To some extent, these figures suggest fairly satisfactory proportions and a relative 'opening up' by European channels. However, they should be qualified by stressing that in several countries the sample of channels analysed included film pay-TV channels, the audience of which is considerably smaller than that for free channels.

Figure 11: Share of third country fiction in the schedules of main TV channels in 11 EU countries in 2006



Source: Infomedia / European Audiovisual Observatory

DVD and video-on-demand

No comprehensive data are available on the composition of the catalogues available on DVD or on catalogues of video-on-demand services. There are even less data available on the market shares of audiovisual works by origin.

There is no doubt that DVD is an important access route to works from third countries. For example, in France numerous Iranian or African films are available on DVD while it is very difficult to see them in theatres or on television screens. Specialised retailers in big European cities have often a specific section called “World Cinema”, a category that generally mixes up films from third countries and art house films from other European countries. This highlights the common market positioning problem faced by films from third countries and European art house titles: putting them into such a ‘catch-all’ category tends to result in their marginalisation in retail outlets.

Another vital channel of distribution for films from third countries are the specialised DVD circuits targeting non-European communities living in Europe. For example in France or the UK, it is easy to find Chinese, Indian or Arab films on DVD in specialised shops. However it is often difficult to identify whether these DVDs are legal or pirated.

Determined viewers could also access foreign catalogues of DVD retailers on the Internet and order directly films from Hong Kong, Brazil or even from the US where films from other part of the world may have been distributed on video though absent from European catalogues.

As regards video-on-demand, an NPA Conseil study[8] on the content of catalogues at the beginning of 2006 identified what were, in some cases, surprising proportions of films available from third countries, especially from Asia. Clearly video-on-demand, especially Internet-based services, enables niche strategies to be developed for more or less marginal film industries. However, pending the availability of recent figures on the contents of catalogues and, above all, data on actual consumption practices, it might be asked whether the elevated proportion of films from third countries in the catalogues did not in fact correspond to a time of relative shortage, when the American majors were still hesitating about the desirability of distributing their titles in a way that they assumed would be prejudicial to sales of DVDs.

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[8] NPA Conseil, *The development of video on demand in Europe*, May 2006, p.7.
http://www.npaconseil.com/data/ENG060619final.pdf
For more recent reports on VoD in Europe, see *Video on Demand in Europe*, a report prepared by NPA Conseil for the European Audiovisual Observatory and the *Direction du développement des médias* (DDM - France), European Audiovisual Observatory, Strasbourg, May 2007 and *Video on Demand in Europe. Second survey of VoD Services as of January 2008.*, a report prepared by NPA Conseil for the European Audiovisual Observatory and the *Direction du développement des médias* (DDM - France), European Audiovisual Observatory, April 2008.

Access to non-European television channels in the European Union

A phenomena which has not yet been analysed in detail is the rapid development in the European Union of access to TV channels originating from non-EU countries. This development is made facilitated not only by the increasing capacity of the European satellite fleet but also by intercontinental fibre optic connections, by digitisation of cable systems and the development of broadband in Europe.

The MAVISE database on television channels and television companies in the European Union and candidate countries[9], set up by the European Audiovisual Observatory for the DG Communication of the European Commission, permits a more accurate census of the number of channels accessible in the European Union but established in third countries, or established in the European Union but broadcasting in the language of a third country. Counting is done by compiling information from regulatory authorities, by analysing the commercial line-up of various distributors (satellite packagers, cable operators, IPTV operators, DTT multiplex operators) and the technical line-up of satellites whose beam is focussed on European Union countries[10].

Although the MAVISE census is still in progress, 793 TV channels in a language spoken in third countries (other than the US) have currently been identified. 40 of them are operating on the basis of a licence issued by an authority of one of the EU member states. 786 of these channels are distributed via satellite while 7 are accessible only through cable or IPTV.

Of course the existence of these channels has no great impact on the European Union market. In addition, in a large number of cases (331), these channels are encrypted. Potential viewers would therefore need to subscribe to view them. If the channels are not (as is usually the case) part of the commercial offer of a European distributor, the remaining option would be the illegal import of a subscription card purchased in one of the countries in which the channel is marketed. No data is available on this form of import.

Expatriates from third countries are the main targets of free-to-air channels which can be received with appropriate satellite reception equipment, but this audience is not, in general, taken into account by audience measurement institutes, even if they are numerically significant[11].

In spite of these limitations, the large number of foreign TV channels potentially accessible in the European Union undoubtedly makes a significant contribution to cultural diversity.

[9] Part of the database can be accessed free-of-charge at http://mavise.obs.coe.int
[10] Data on the technical line-up of satellites are provided by Lyngsat (http://www.lyngsat.com).
[11] For example, Turkish households in Germany are not included in the panels of GfK, the German audience measurement company.

Figure 12: TV channels in third country languages available on satellites whose beam is focused on the European Union (April 2008)

	All	of which free to air	with a license of one EU country
Albanian	40	8	
Arabic (1)	176	140	
Armenian	2	2	
Azeri	6	6	
Belorussian	1	1	
Bengali	5	5	4
Berber	1	1	1
Bosnian	4	4	
Portuguese (Brazil)	3	1	
Cantonese	1	1	
Chinese	13	10	
Croatian	12	2	
French (Africa)	7		
French (Switzerland)	1		
Georgian	4	4	
German (Switzerland)	2	2	
Gujarati	1	0	
Hebrew (2)	1	0	
Hindi	15	3	10
Japanese	2	0	
Kazakh	1	1	
Khmer	1	1	
Korean	3	3	
Kurdish	8	7	4
Macedonian	2	2	
Malayalam	4	4	
Norwegian	13	1	2
Punjabi	2	2	1
Persian (3)	28	28	4
Russian	116	29	2
Serbian	49	11	
Somali	1	1	
Spanish (Latin America)	9	2	
Syriac	1	1	1
Tagalog	8	0	
Tamil	9	6	1
Telugu	1	1	
Thai	2	2	
Turkish (4)	181	131	3
Ukrainian	38	22	
Urdu	10	9	4
Vietnamese	1	1	
TOTAL	**786**	**455**	**38**
Channels without satellite distribution:			
Chinese	5		
Indonesian	1		
Kurdish	1		

(1) Excluding channels on the Nilesat satellites
(2) Plus one news channel broadcasting from Israel in French.
(3) Including channels established in countries other than Iran (USA, Saudi Arabia, Germany, United Kingdom)
(4) Including channels on the Türksat satellites.

Source: European Audiovisual Observatory – MAVISE database (http://mavise.coe.int)

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