

DIGIWORLD

Economic Journal

COMMUNICATIONS
& STRATEGIES



Towards a single digital audiovisual market?

Edited by

Sally BROUGHTON MICOVA, Alexandre JOLIN,
Jan LOISEN & Thomas PARIS

- The European Audiovisual Industry and the Digital Single Market: Trends, Issues and Policies
- Public Service Media and the European Internal Market: Friends or Allies?
- Cultural Diversity in the Internet Age: In Search of New Tools that Work



Interviews

Lorena BOIX ALONSO, EC-DG Connect
Nicolas CURIEN & Nathalie SONNAC, CSA
Adam MINNS, COBA



Regulation and Competition

Contribution on the Public Consultation on Directive 2010/13/EU on Audiovisual Media Services (AVMSD) (*)

André LANGE
Independent expert, Paris

Assessment of the overall impact of the directive

It is obvious that the TVWF directive and the AVMS directive have created a legal framework allowing the circulation of TV and audiovisual media service on-demand in Europe. Thousands of services have de facto a pan-European circulation. The two major indicators of the impact of the directive are relatively easy to calculate for television services:

Economic impact

The economic impact of the circulation across Europe of TV channels may be estimated by adding the turnover operated by broadcasting companies outside of the national market. According to my estimates (obtained by crossing information from the MAVISE and from the AMADEUS databases) around 200 European TV companies are operating turnover outside of their respective country of establishment. The data on turnover are available for most of them, but without breakdown between turnover operated in the country of origin and turnover operated in other countries. Using a simple methodology (national/foreign revenues calculated on the pro rata of the number of digital TV households in the markets covered by

(*) The complete version of this contribution (September 2015) may be found on the website of the European Commission. <https://ec.europa.eu/digital-agenda/en/news/contributions-received-individuals-and-research-avmsd-public-consultation>

individual companies), I arrived at the rough approximation that revenues collected by EU companies in 2013 outside of their country of establishment represented around EUR 4.5 billion, i.e. 6.4 % of the total turnover of EU broadcasting companies. The United Kingdom is, by far, the first beneficiary, with more than EUR 2 billion collected by British companies (not counting BSkyB distribution revenues in Ireland, estimated to be EUR 400 million in 2013). Around 50% of the revenues operated outside the country of establishment by EU companies are the result of pan-European operations of thematic channels under US control, mainly established in UK.

Table 1 – Estimated turnover operated outside of the country of establishment by European broadcasting companies (2013)

<i>Companies established in:</i>	<i>in EUR thousand</i>
AT	315 000
CZ	150 000
EE	50
ES	23 600
FR	500 000
GB	2 152 500
HU	17 000
IT	150 000
LU	780 000
LV	70
NL	150 000
RO	2 500
SE	348 300
Total	4 589 020

Source: André LANGE estimates on the basis of the turnover of individual companies

Audience impact

The second interesting indicator for the assessment of the impact of circulation of TV channels is the data on daily audience market shares of foreign channels in the various EU countries. This data is elaborated by the European Audiovisual Observatory on the basis of the data provided by Eurodata-TV Worldwide and national audience measurement institutes. Only ad minima data can be calculated, as the audience for small channels (often including foreign channels) are not necessarily available and are aggregated in the category "Others". Comparisons between 2009 and 2013 have to be considered with care as changes may just be related to the availability or not of data for small channels.

Table 2 - Ad minima audience of foreign established channels in EU countries (2009-2013) – Daily market share

	2009	2013
AT	>45.1	>42.5
BE (CFR)	>62.9	>60.7
BE (VLG)	>3.3	>4.9
BG	>6.7	>8.1
CY	>2.7	>1.5
CZ	>2.2	>1.2
DE	>0.9	>0.7
DK	>22.1	>25.1
EE	>23.7	>25
ES	>8.6	>4.5
FI	>1.4	>1.1
FR	n.a.	n.a.
GB	n.a.	n.a.
GR	n.a.	>2
HR	n.a.	>3.5
HU	>11.1	>19.9
IE	>27.7	>24.6
IT	n.a.	n.a.
LT	>5.6	>15.7
LU	>89.3	>89.9
LV	>6.3	>23.2
MT	n.a.	>30.4
NL	>34.6	>38.8
PL	>4.7	>12
PT	n.a.	>17.7
RO	>7.3	>14.1
SE	>30.2	>31.1
SI	>7.6	>21.5
SK	>12	n.a.

Source: European Audiovisual Observatory (Yearbook 2014)
on the basis of data provided by Eurodata-TV Worldwide (except for LU and MT)

Even if those data are not perfect, it is easy to identify three main categories of countries:

- countries where the audience of foreign channels is very important (> 40 %): Luxembourg (>89.9 % in 2013), French Community of Belgium (> 60.7 %), Austria (>42.5 %) ;
- countries where the audience of foreign channels is significant (between 10 and 40 %) : The Netherlands (>38.8 %), Sweden (>31.1 %), Malta (> 30.4 %), Denmark (>25, 1% in 2013), Estonia (> 25 %), Ireland (> 24.6 %), Latvia (>23.2 %), Slovenia (> 21.5 %), Hungary (>19.9 %), Portugal (17.7 %), Lithuania (>15.7 %), Romania (>14.1 %), Poland (>12 %), Slovakia (>12 % in 2009);
- countries where the audience of foreign channels may be considered as marginal (<10 %). It includes the larger countries (DE, ES, FR, GB, IT)

and some small countries relatively protected by their language (Flemish Community, Czech Republic, Croatia, Cyprus, Finland, Greece).

Unfortunately, due to the lack of transparency of the market, it is not possible to provide similar figures for the on-demand audiovisual services, and in particular for the VoD services. However, a major conclusion may be drawn: in contrast to the television market, where the major countries have not been affected in a significant manner by the pan-European circulation of channels, those countries are now confronted by VoD services established in Luxembourg (iTunes, Xbox Video), the Netherlands (Netflix), in Switzerland (Viewster) or in US (Google Play Movies, MUBI). A calculation done by the European Audiovisual Observatory has shown that almost 50 % of the reception of VoD services were for services established outside of the country of reception. This certainly illustrates the success of the AVMS directive but also the challenge it represents for national regulators to keep market intelligence and operational capacities on the markets they are supposed to regulate.

The issue of exclusion of the so-called UGC services

The main problem related to the scope of the directive is certainly the exclusion of services distributing user generated content as defined in the recital 21:

"Its scope should be limited to services as defined by the Treaty on the Functioning of the European Union and therefore should cover any form of economic activity, including that of public service enterprises, but should not cover activities which are primarily non-economic and which are not in competition with television broadcasting, such as private websites and services consisting of the provision or distribution of audiovisual content generated by private users for the purposes of sharing and exchange within communities of interest".

This exclusion has a certain logic: the main criteria for the definition of an audiovisual media service is the identification of a catalogue under the editorial responsibility of a provider. The conception that providers of UGC services could not be liable for all the content they distribute was the main reason for the exclusion.

The qualification of open distribution platforms as "UGC" is completely out-dated and misleading. This initial conception (defined at a very early stage of development of open platforms) was rapidly challenged by the

forthcoming developments of those services. Open distribution platforms (such as Youtube, Facebook, Dailymotion) propose at least seven different categories of editorial possibilities:

- content effectively created from scratch by users (whether professional or amateurs) and uploaded without commercial purpose,
- content created by users but incorporating copyright protected material and uploaded without commercial purpose,
- content not created by users but up-loaded without the agreement of the rightful owners,
- content uploaded by commercial operators without commercial agreement with the operator of the distribution platform (i.e. for promotional purposes and without remuneration),
- content uploaded by commercial operators, in the context of a commercial agreement with the operator of the distribution platform including remuneration on the basis of audience success, and advertising collected, ("branded channel"),
- content uploaded by commercial operators in the context of a commercial agreement with the operator of the distribution platform and accessible for the public through payment (transactional VoD or subscription VoD),
- content uploaded by the operator of the distribution platform itself, either as promotional, free VoD or paying VoD (Youtube, for instance, providing various VoD services).

The Commission has recognised on various occasions that "branded channels" may be considered as individual on-demand audiovisual media services. However this doctrine has not been adopted by most of the Member States. Branded channels are not listed in the registers of national regulatory authorities (NRA) and the identification of the provider is not easy. Operators of distribution platforms do not cooperate in the identification of providers of branded channels (and, if I understand correctly, do not have any obligation to do so). As a consequence, Member States are not in a position to implement correctly the article 5 of the directive.

It is completely absurd to argue that services consisting of the provision or distribution of audiovisual content generated by private users are not in competition with television broadcasting. They are (exactly as commercial radio and the press, financed by advertising, cinema screening advertising and any other advertising media) on the same market: providing audience to advertisers. The legal difference is that they are not liable for content. The main economic difference is that they are proposing content at a lower cost (either because it is amateur non-remunerated content, or because it is

pirated content or content provided by commercial operators for promotional reasons). But the market should be therefore considered the same and a common regulatory framework (for commercial communication, protection of consumers and minors, promotion of European audiovisual works) should apply.

The open distribution platforms either promote some of the content of the first page, or use specific algorithms to organise the content. The choice of those algorithms is not neutral and may be considered as an editorial choice. Whatever the origin of the content, there may be solid reasons to include those kinds of the service in the scope of the directive.

Private broadcasters have good reasons to complain of the unfair treatment: a leading open platform such as Youtube is competing on the same audience and advertising market, very often with their own production illegally uploaded by users and without similar obligation of promotion of European works. In the case of countries (like France, Italy and Spain) where broadcasters have to contribute to the funding of national productions, this unfair regulatory treatment may lead to a pressure to reduce the mandatory contributions. However, in the current regulatory framework, the liability of open distribution platform cannot be recognised by Courts, as illustrated by the *TF1 v Youtube* case law in France or the *Telecinco v Youtube* case law in Spain.

The enlargement of the scope of the directive should be considered. This would not necessarily mean the same regime for all kinds of on-demand services, but common rules should be defined when necessary for the creation of a level playing field related to a same market.

Concrete problems with definitions of on-demand audiovisual media services

*The identification of the providers and of the country of jurisdiction
Definition of a service in case of multilingual / multi-territorial offers*

Various providers of on-demand audiovisual services (such as iTunes s.a.r.l., Microsoft Luxembourg s.à.r.l., Netflix, MUBI, ...) provide geo-localised services for national markets, with national linguistic lay-out and de facto different catalogues. Various NRA and the providers consider that the various national/linguistic versions constitute only one service. This point of view is highly questionable, in particular as for the monitoring of Article 13 on

promotion of European audiovisual works. It is very easy to observe that the catalogues, but also the manner of insuring prominence, are different from one version to another and therefore each specific national/linguistic version should be considered as a different service. This rule should be specified in the text, to avoid any ambiguity in the interpretation.

The same remark could also be made for the pan-European TV services, existing in various linguistic versions and targeting specific markets. Their content (in particular, the advertising content, may differ from one version to another).

Interpretation of the definitions by Member States

While comparing the lists of on-demand audiovisual services provided by NRA and realities of the markets (as done with the MAVISE database), it is easy to observe the following problematic issues:

- various NRAs have established lists including catch-up TV services provided by well identified broadcasters but neglecting major VoD services established in the country,
- some NRAs are confusing provision and distribution of on-demand audiovisual services,
- branded channels by broadcasters (or other kind of commercial operators) on open distribution platforms such as YouTube are generally not listed by NRAs as on-demand audiovisual media services,
- branded catalogues on the various kinds of distribution platforms (such as UGC platforms, Apps stores, iTunes and Xbox Video) are not listed by NRAs.

Absence of a common set of rules for distribution activities

The directive does not provide rules related to the distribution of audiovisual services. Some of the distribution activities are regulated by other texts ("Paquet Telecom", e-commerce directive, Cable and Satellite directive, ...), but there is not a common set of rules applying to all kinds of distribution platforms.

A distinction should be established between open distribution platforms (to which the provider of a service can have access without negotiation with the company operating the distribution service) and contractual distribution platforms (where the company operating the distribution service has the capacity to choose the services distributed and where some negotiation

takes place for the sharing of revenues). In my analysis, contractual distribution activities of audiovisual services include:

- terrestrial distribution (either free or paying),
- distribution by cable,
- distribution by satellite,
- distribution by IPTV network,
- distribution by paying application allowing access to individual AV services (ex. Zattoo),
- distribution by UGC platforms (Youtube, Dailymotion) in the case of branded channels with sharing of advertising revenues,
- distribution of third services by VoD platforms (for instance branded catalogues and TV and OD services apps on iTunes),
- distribution by application stores (operated by manufacturers of connected TV sets, or internet stakeholders such as Google, Apple and Microsoft),
- distribution by dongles (for instance Google Chromecast).

Based on the principle of technological neutrality, all those forms of distribution should be regulated by a unique and common set of rules. This common set of rules for distributors of audiovisual media services should include:

- Obligations related to transparency of the distribution company. The first rule to be established should be transparency related to the localisation of the distribution company. So far, distribution platforms have generally operated on the market of their country of establishment, but a certain level of delocalisation may already be observed for the distribution of TV services by satellite (some pay-TV satellite platforms targeting Central European countries or Belgium are established in Luxembourg). Open distribution platforms such as Youtube generally suppose a delocalisation of the distribution activity. The localisation of application stores operated by manufactures of TV sets or by internet companies is far from easy to be identified.

- Other transparency obligations should be related to the identification of the providers of the services distributed by the distribution companies as well as data on technical coverage and number of subscribers).

- Rules related to protection of minors and consumers (similar to those applying to providers of services).

- Rules related to copyright.

- Rules related to promotion of audiovisual works. In various countries (Belgium, Croatia, France, Germany, Poland, Portugal, Spain) mandatory contribution of certain categories of distributors (in general cable-operators, ISP or IPTV operators, operators of satellite pay-TV platforms) are already established. Those systems were validated by the EC as State aid.
- Rules related to "must carry". The fact that cable operators are liable to "must carry" rules when other distributors are not, may certainly be considered as discriminatory.

Geographical scope of the directive

Numerous TV channels accessible in European Union countries are established outside of the Union. It is a paradox that EU Member States seems to be reluctant to harmonize criteria for welcoming refugees but are more and more open to welcome audiovisual media services established outside their borders.

In most of the cases, they are national channels of non-European countries, not designed to target specifically national European markets. Their importance can be considered as marginal, as long as they do not create problems with the public order, in particular by promotion of hate, racism or antisemitism. The fact that satellite operators have been considered liable after the revision of the TVWF directive in 2007 in the case of problems related to non-European channels that they relay has certainly reduced the risks. However, the distribution of TV channels by internet has created new risks and liability issues. For instance, although the Hezbollah TV channel Al-Manar TV, has been banned by various European decisions, it is still reported as available in Europe through Russian and Arabic satellites, servers established in UK and Netherlands and various social media. The liability of ISPs, application distribution platforms and/or of providers of servers services may have to be considered for this kind of services, by application of the principle of technological neutrality.

Numerous on-demand audiovisual services, in particular paying VoD services, designed for European markets are established outside of Europe. This is the case of VoD services operated by Google (Google Movie, Youtube paying VoD services), various independent SVoD services accessible on Youtube, probably most of the branded channels and branded catalogues operated by Hollywood studios on Youtube, iTunesStore, XBoX

Video. The arthouse SVOD service MUBI is also established in the US and certainly the most important in this tiny market segment.

The European Audiovisual Observatory has identified, in December 2014, 236 on-demand audiovisual services established in the US and targeting Europe, 15 services established in Switzerland and 2 in Canada. Most of those services are VoD services. Due to the absence of precise data it is difficult to assess their market share but the Swiss-based service Viewster is regularly identified as a leading service in the market of free-VoD. Google Play Movies is the paying VoD service provided by default to users of tablets equipped with Android and has therefore a probable significant audience.

The risk of services established outside of Europe by-passing EU and national rules is real, in particular regarding the non-respect of Article 13. It is obvious that the studios branded channels and branded catalogues on YouTube, iTunes Store, Xbox Video provide almost only US films or TV programmes. According to rapid estimates, less than 20 % of the new films in the French version of Google Play Movies in August 2015 were European. With the exception of a segment "French films", much less visible that the segment "Studios" on the top of the page, there is no prominent editorial layout related to European films. In order to avoid those services by-passing the EU and the national laws, I think that the extension of the scope of application of the directive should be considered. Considering the current absence of data on market share/turnover, the option of limiting this to significant services suggested by the Commission is not workable.

Promotion of European works

It is obvious for observers that the implementation of articles 13, 16 and 17 of the directive, with a few exceptions, has never been a real matter of priority for the Member States and the regulatory authorities ¹. This is the result of various considerations:

¹ A good example of the lack of support to the European programmes is the derogation provided by the Italian authority, the AGCOM to the animation channels provided by Walt Disney Italy in March 2014. The broadcaster was relieved of the obligation to invest in Italian production with the argument that the European animation producers were not in position to provide programmes adapted to the editorial line of the Disney channels. See <http://www.agcom.it/documents/10179/1260162/Delibera+103-14-CONS/34940c7c-e8c6-4841-91d7-a83c2e4ef57d?version=1.0>

- Some countries are, from the period of the mid-80s, reluctant to enforce measures considered as restricting the freedom of expression and the editorial responsibility of the providers of services.
- Providers of services, in particular providers of pan-European services, prefer countries with a low level of implementation of those articles. Proposing a low level of implementation is a way of attracting foreign investment.
- The monitoring of the implementation has an administrative cost. To reduce the costs, most of the regulatory authorities just ask the providers to communicate data, without a real independent monitoring.

As a result of this weak implementation and the absence of recent official implementation reports published by the Commission, there is little reliable data to consider. Considering the only solid sources are the report edited by Attentional Ltd. report for the Commission (published in April 2012 ², related to 2010 data) and the data published by the European Audiovisual Observatory. The Attentional report concludes that "2010 data confirm the general level of compliance of European broadcasters with Articles 16 and 17. In 2010 broadcasters typically offer: • 50-90% of European works (average of 66.4% across our sample). • 15-40% of Independent European works (average of 29.4%). • 80-100% of Recent Independent European works (average of 85.2%)." The European Audiovisual Observatory report - based on data commissioned from ROVI (LANGE, 2014) is not based on the criteria of European works defined by the directive, but is focussed on fiction (TV series, TV films, feature films, short films and animation), broadcast by a sample of European TV channels between 2006 and 2013. If one considers that fiction is the core of the economy of the programming to be considered for the promotion of European works, the data published by the Observatory do not illustrate a very successful efficiency of the directive. The compliance observed by Attentional may result from the inclusion of the national calculations of some entertainment programmes ("émissions de plateau"). The main conclusions are summarised in the Observatory press release ³:

² See Press release by the European Commission, 30 April 2012: *Study on the promotion of European works*. <https://ec.europa.eu/digital-agenda/en/news/study-promotion-european-works>

³ <http://www.obs.coe.int/en/-/pr-fiction-on-european-tv-channels>

Origin of fiction programmes

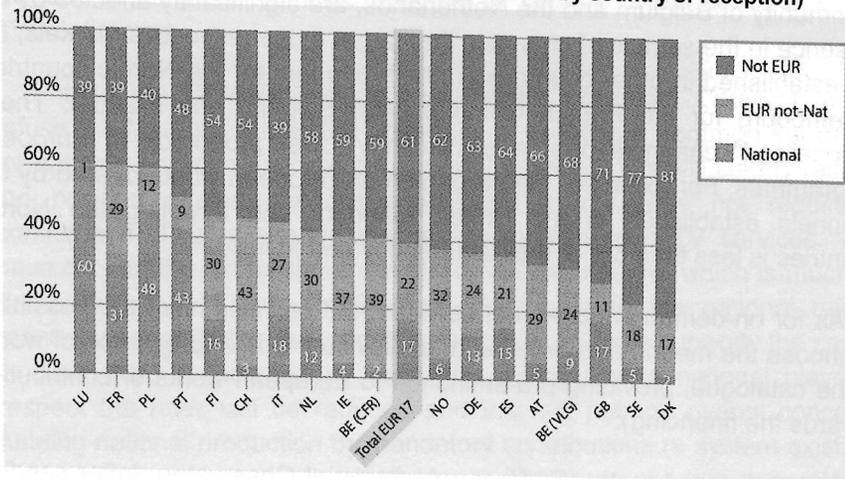
The analysis of the origin of fiction programmes shows that the situation varies considerably according to the type of channel and the channel's country of reception. Only two categories of channel have more than 50% of European fiction in their programme schedules. Cultural and educational channels (those that broadcast the least amount of fiction) mainly offer European works (78.3% of the programme schedule time in 2013, of which just under one-third consisted of national programmes and two-thirds were imported or were co-productions). The proportion of the programme schedule time devoted to European fiction broadcast by the public service general-interest channels was 57.6% in 2013 and a majority of these were non-national works.

All the other channel categories have programme schedules that devote less than 50% of their airtime to European fiction. Overall, children's and youth channels schedule 43.1% of their airtime for European fiction. This proportion, which is nevertheless relatively high, is reached thanks to the proportion of European animated works. Commercial general-interest channels and film channels offer a fairly similar proportion of European works (35.1 and 37.5% respectively in 2013), but the proportion of national works is higher in the schedules of the commercial general-interest channels. Not surprisingly, the principal origin of non-European fiction works, in all categories, is the United States.

The impact of transfrontier distribution

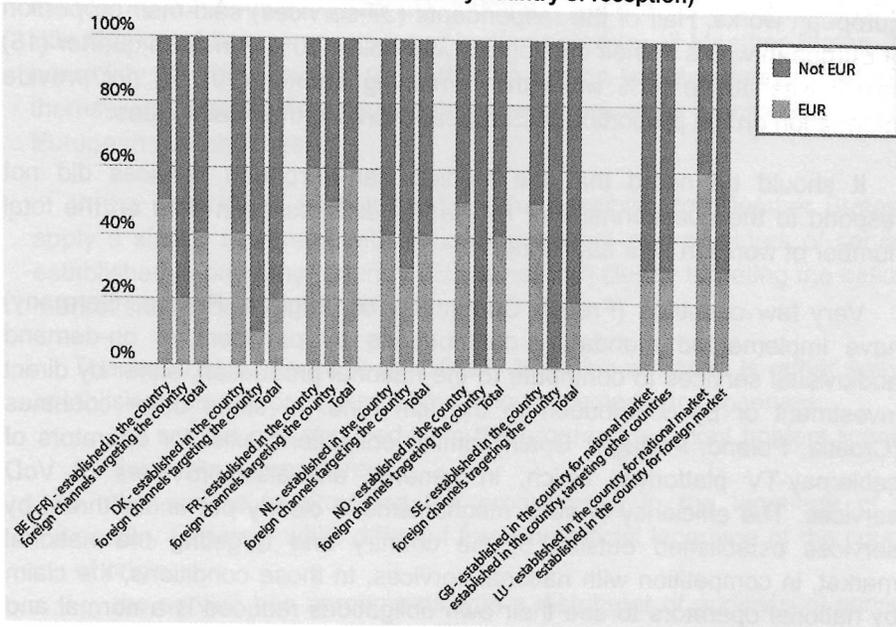
The scheduling of European fiction (national fiction, imported or co-produced European fiction) or non-European fiction programmes varies from one country to another. While the statistics are compiled by classifying channels according to the country of reception, it appears that Luxembourg, France, Poland and Portugal are the countries where the proportion of European fiction is highest. This can be put down to the large amount of national fiction broadcast (more than 30% of total fiction broadcasting time). On the other hand, non-European fiction makes up over 70% of the programme scheduling of the Danish, Swedish and UK channels in the sample.

Figure 1 - Origin of fiction programmes broadcast by a sample of TV channels in 17 European countries (2013 channels ranked by country of reception)



Source: European Audiovisual Observatory on ROVI data

Figure 2 - Origin of the fiction broadcast programme: the impact of delocalised channels (2013 channels ranked by country of reception)



Source: European Audiovisual Observatory on ROVI data

The data relating to Denmark and Sweden, as well as the French Community of Belgium and the Netherlands, are significantly affected by the presence in the sample of channels that target these respective markets, but are established in other countries (United Kingdom for the Nordic countries, Luxembourg for the French Community of Belgium and France). These "delocalised" channels offer a significantly lower proportion of European programmes. For example, the proportion of European works offered by the channels established in the United Kingdom and targeting the Nordic countries is less than 6% of their airtime devoted to fiction.

As for on-demand audiovisual services, the services have the possibility to choose the means of promotion of audiovisual works (proportion of works in the catalogue, providing pro-eminence to European works or contribution towards the financing).

A report edited by the European Audiovisual Observatory, after sending questionnaires to providers of services, has indicated that "50% of services stated that the proportion of European works was below 50% and 24% was above 50%, while 25% did not provide any information on the proportion of European works. Half of the respondents (37 services) said their proportion of European works in their catalogues was below 50%. Almost a quarter (18) said it was above 50% while the remaining quarter (19) did not provide information on the proportion of European works in their catalogues."

It should be noted that the leading pan-European services did not respond to the questionnaire or refused to disclose even data on the total number of works in their catalogue.

Very few countries (French Community of Belgium, France, Germany) have implemented mandatory contributions by providers of on-demand audiovisual services to contribute to the national production, either by direct investment or by contribution to the film fund. In some other countries (Croatia, Poland, Portugal, Spain) similar obligations exist for operators of cable/pay-TV platforms, which, in general, are also providers of VoD services. The efficiency of such mechanisms is clearly put under threat by services established outside of the country and targeting the national market, in competition with national services. In those conditions, the claim by national operators to see their own obligations reduced is a normal and legitimate move. Germany and France have modified their respective legislation with the perspective of extending the mandatory contribution (a levy in Germany, a tax in France) to foreign operators in order to create a level playing field for national operators. The Commission has delayed the

implementation of those rules, raising the question of conformity with the EU law and in particular with the principle of country of establishment of the AVMS directive.

Should the Commission (or possibly the European Court of Justice) refuse the Member States the possibility of creating a common set of rules for national and non-national providers of services, this will clearly reinforce the position of the services established in countries not requiring a contribution. This is already the case with numerous TV services, which have chosen the establishment in UK or in Luxembourg, which is much less demanding than France or Belgium. If by-passing the national rules of mandatory contribution is recognised as possible (as is currently the case), it is clear that, in the medium term, the willingness of national players to respect the rules will be reduced and this will put the overall concept of funding national production by mandatory contributions (a system existing in at least 10 European countries) in danger. This issue needs a clear review.

The ideal solution would be harmonisation by a general up-grade: stricter implementation of article 16 and 17 by broadcasters and the creation of mandatory contributions in all EU countries. Such a solution has of course little chance of being accepted and implemented by all Member States. The possibility for the services (in particular the on-line services) to establish themselves outside of the EU would anyway remain as a possibility for pan-European stakeholders.

In the absence of such a solution, the possibility for Member States to apply a similar treatment with national providers and providers of services established in one other country (EU or not-EU) clearly targeting the national market should be established.

The fact that a service is specifically targeting a market is rather easy to establish when one or several of the following criteria are observed:

- the service has obtained from the programmes' right holders licences for the territory considered;
- the service is providing the programmes in the language of the country targeted, while different from the official language of the country of origin;
- the service has agreements with a distributor of audiovisual services operating in the country;
- the service is marketed in the country;
- the service provides news or advertising specifically related to the targeted country;

- the service is provided with prices in a currency different of the country of origin.

In order to make this system operational, the directive should:

- include in the article 3 (a) (i) the possibility of derogation for reasons related to cultural objectives (including the organisation of the system of financing the national fund or the production of audiovisual works by mandatory investments of providers of audiovisual media services and providers of distribution services);
- establish rules of communication to the Member States of a basic sets of data (turnover operated in the country);
- extend the dispositions of article 4 to on-demand audiovisual media services (or at least to VoD services).

References

GRECE, C., LANGE, A., SCHNEEBERGER, A. & VALAIS, S. (2015): *The development of the European on-demand audiovisual market*, a report of the European Audiovisual Observatory for the European Commission, Strasbourg, April.

LANGE, A. (Ed.) (December 2014): *Fiction on European TV channels (2006-2013)*, *La fiction sur les chaînes de télévision en Europe (2006-2013)*, *Fiktionale Formate auf europäischen Fernsehsendern (2006-2013)*, European Audiovisual Observatory, Council of Europe.