

THE MARKET IN FRANCE AND EUROPE FOR PHOTOS AND PICTURES

2002

Analysis by the French Picture Industry Observatory

Picture taking equipment

Consumables

Services

Distribution

Professional photograph

Photographic industry

The Art Market

2002 : the photographic market now has new growth prospects

BY THE IMAGE PROFESSIONS OBSERVATORY

The process was formally recognised 163 years ago and now a new chapter has begun in the story of photography. The arrival of digital photography has revolutionised the attitude of the general public, and has already changed the working methods of professional photographers. A new economy is taking off, exploiting digital imagery and building on the established business and cultural foundations of traditional photography, with a perspective for unrivalled development.

The photographic market is based on an established technological and cultural tradition. Since the nineteenth century, people have been able to represent themselves and their surroundings, thus fundamentally changing their relationship with the world. This tradition might have stalled future development had it not been for the culture of innovation that is associated with it. Major members of the

46,300
people employed in the photographic industry in France (in 2002).

Contents

Processing equipment	p 4
Consumables	p 7
Services	p 10
Distribution	p 12
Professional photography	p 13
Industrial photography	p 14
The art market	p 15
Europe	p 16
The 2002 balance sheet- Prospects for 2003	p 18
Key statistics in 2002	p 19

photographic industry, working in a highly competitive atmosphere, are offering the general public increasingly simple, low-cost ways of "taking pictures". Having demonstrated the remarkable ability of digital technology to be accepted by the pioneering public, the industry invested heavily in general public sales in 2002, while still responding to its traditional clientele. These dynamic manufacturers have been rewarded with a dominant position in the digital picture taking market, while continuing to provide processing services - printing and picture improvement soon to be followed by storage, conservation and on-line viewing.

Source of economic vigour

Insee (French Institute of National Statistics), in its report on domestic purchases, notes that digital cameras and DVDs contributed to the vigour of the leisure market in 2002. Even more pronounced than in 2001, the general public is tending to view the digital camera as a must, a symbol of modernity in family life.

The growth in the market for Single Use cameras proves at the same time that the film-based photo is not being eliminated from the scene. In July 2002, Crédoc published a report based on an enquiry commissioned by the Association for the Promotion of Images (API) confirming the extent to which the French enjoy having a choice of photographic alternatives. According to the situation, the enthusiast will choose a camera that seems to be the most appropriate (compact or twin-lens film-based, Single Use or digital camera). Multiple choice fosters

flexibility for the traditional camera, while Single Use provides a reassuring alternative to the other solutions available. According to Crédoc, Single Use has largely contributed to bringing photography to a new public (purchasers increased by 19 % between 1989 and 2002), "particularly among the young who are not yet independently equipped and among the more mature who do not wish to replace their old cameras."

Photographic quality : a reference

The central position held by pictures in all human activities explains the dynamism of the photographic market. Its growing importance, in both financial and cultural terms, gives it a unique position, one jealously sought by those operating in new technology. In 2002 the digital camera became a growth engine among general public in the imagery chain. It took its place alongside the home computer, and is clearly the more important facility. The public is using the same criteria to evaluate the quality of the picture as for traditional photography and the digital camera is now accorded a similar status, that of a very personal possession, almost a close companion, capable of safeguarding memories of the best moments in life. Thus the digital camera cannot be conceived or perceived as a peripheral computing aid. It will not be long before the anticipated convergence with multimedia products is confirmed. In fact, 2002 was only the precursor of promising developments enabling pictures to be viewed by pocket computers or sent by cell phone. Picture communication clearly has much to offer.

The world of **photographic** activities



and creation, photography has broadened to encompass amusement and information. The latter has great growth potential. While it is the preserve of professional users and B to B today, it will extend quickly to B to C through digital convergence. Thus, for example, by posting a picture on the user's cell phone, the consumer can see the sales offers of specifically interest to them and available on crossing the entrance to their local store. The photographic solutions being employed to supply these new communication channels are already showing a return in terms of growth in the professional world. By straddling all human activities, producing and sharing pictures will be a previously untapped source of wealth for the economy of the sector for many years to come.

Complementary technology

A century of familiarity with traditional photography has not been undermined by the arrival of products incorporating digital technology. That longstanding members of the photo industry are dominant in the new imagery market indicates that these firms are using their knowledge and experience to develop new product lines. The complementary nature of film-based and digital is translated in everyday terms by printing digital camera or memory card files onto film-based paper. The guarantee of quality, of the longevity of the pictures and high performance with low overall cost weigh in favour of this complementary element.

Cultural challenge against a global backdrop

Through the Internet the sale of

pictures is becoming globalised. The sale of photographs free of copyright is advancing more quickly than those covered by so-called negotiated rights. Three multinationals are in the market for still pictures using strong on-line sales methods and also offering video sales. They are distributing increasingly varied cultural products in BtoB for those in the creative professions. Systematised picture production, careful styling and an accurate short-term assessment of the visual requirements of the market has rewarded these suppliers with an increasingly strong position. In this context, to remain independent, photographers are sharing their technical and marketing facilities. A way of retaining their status while bringing another view of the world into focus.

Information by pictures : great growth potential

Historically concerned with memory

New behaviour in photographic use

At the initiative of the API (Association for the Promotion of Images), an enquiry entrusted to Crédoc researchers enabled changes in the behaviour of the French photographing public to be assessed for the first time. Conducted in July 2002, the study provided a great deal of information on the reasons for purchasing, the general public's attitude to digital photography and the craze surrounding it. For more information on the findings of this study, call the API on +33 153 438 030.

The digital camera, focus on 2002

- ▶ Over one million digital cameras sold in 2002.
- ▶ 9 % of French households have a digital camera.
- ▶ The camera market increased in value by 27 %.
- ▶ Growth in Single Use continuing at 7,5 %.
- ▶ Sales of classic cameras marking time.

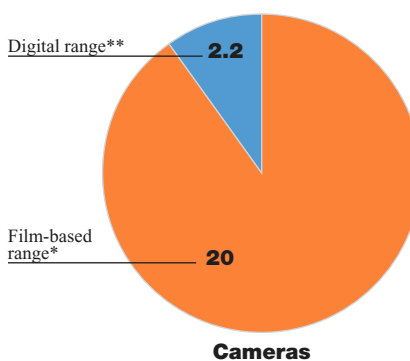
The camera market recorded a year of strong growth (up 27 % in value terms and 5 % in volume) due to the spectacular success of digital cameras (up 87 % in volume according to Sipec). Just as in 2001, but with ever-increasing vigour, the general public endorsed this new photographic technology combining the advantages of instant photography with a picture-viewing screen and free picture production. The swing to digital photography is being further strengthened by innovative developments that give improved quality pictures at ever reducing prices.

up 71%
the growth in the digital camera market in value terms according to Sipec (in 2002).

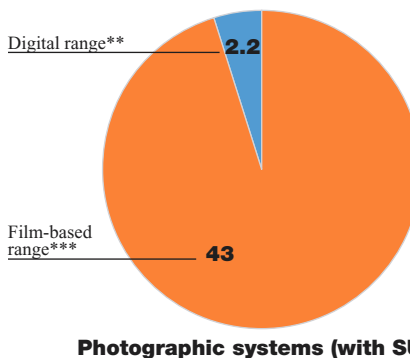
In 2002, the search for good resolution was no longer the main issue; pride of place was given in every brand's catalogue to the three million pixel camera. The requirement now is for industrial level production to meet a constantly increasing worldwide demand and to face ferocious competition, imposing ever-tighter deadlines on manufacturers and distributors. The explosion in the number of suppliers of digital compacts and the arrival on the market of twin-lens cameras for expert enthusiasts were the big news items of the year. Record increases in sales of mid-range products (an increase of 138 % in the € 300 - € 750 price range) and digital twin-lens (up 164 % for cameras priced at over € 1,500) confirm that strategies implemented are sound. The general public can now get good

The number of currently used* cameras in France

(In million cameras)



In France, of the cameras currently in use, 90 % are film-based models. Digital technology sales among the lay population are soaring as the range of cameras available improves in quality and through innovation. The conversion of some of the public to digital is not however leading to the replacement of one technology by the other. The increase in sales of Single Use cameras is continuing.



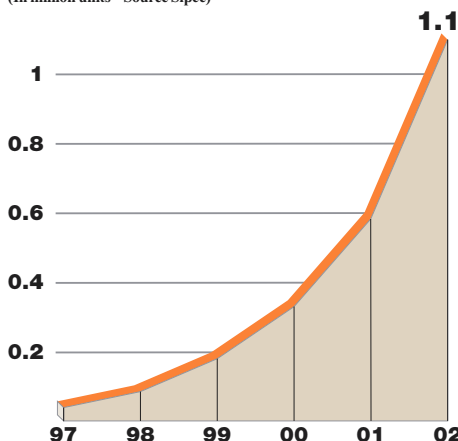
With 22.8 million Single Use cameras sold in 2002, the general public is again showing its approval of the simplest form of picture-taking. Taking SU sales fully into account shows that film-based is the dominant picture-taking technology in current use in France.

* All cameras used at least one year.
** total digital camera sales over the last four years.
*** 22,8 million Single Use cameras sold in France in 2002.

Digital cameras from 1997 to 2002

Change in 2002 : up 87 % in volume

(In million units - Source Sipec)



Over 1.1 million digital cameras were sold during 2002. The interest aroused by these cameras among the general public is undiminished six years after their introduction. Printing without the use of a computer (memory card reader printers and downloading terminals in stores) has opened the market to households without a computer (66 % of households still in 2002).

quality souvenir photographs with a camera costing less than € 450 while expert enthusiasts can get a twin-lens camera with interchangeable lens option which, because of its high price, was generally the preserve of the professional.

Greater innovation

The much-prized market for digital cameras is still dominated by long established photographic specialists. In this new market, the pressure

being exerted by companies new to general public computing and electronics is extreme. In such a framework innovative developments are the manufacturers' strongest sales arguments: increased picture sensor quality, increased autonomy, miniaturisation, improved screen definition, greater user friendliness together with the regular addition of new functions. This essential innovation, which is helping to maintain the price of the average camera at a high level, is also an encouraging factor for the future of the market. By encouraging the general public to make more frequent camera replacement purchases, digital application has given the photographic market a significant boost, much to the advantage of those operating in this field. This reality is confirmed by the public interest aroused by the video facility now available on most digital cameras.

A combination of factors ensuring specialists on the market a promising future.

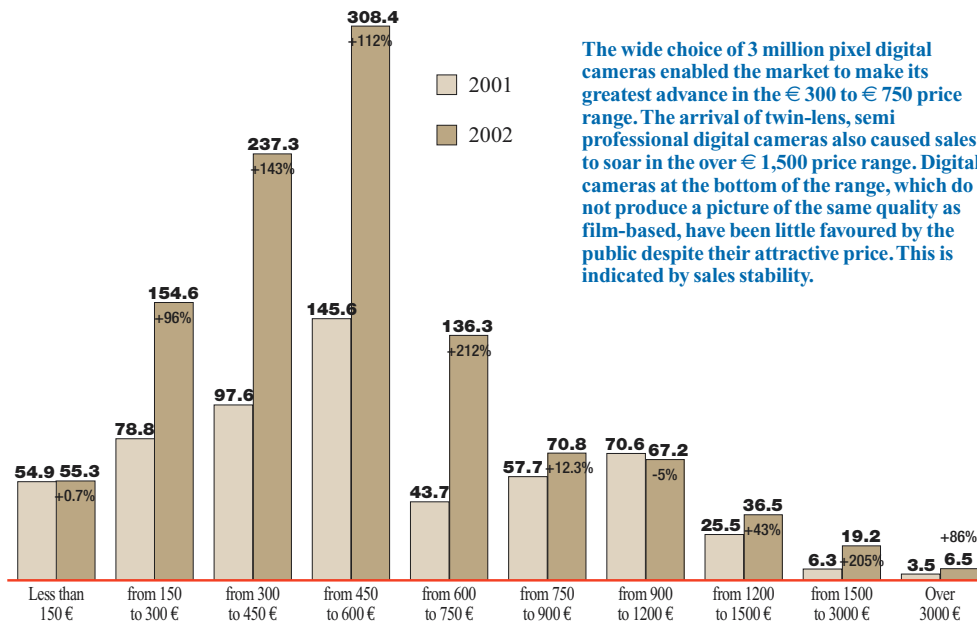
Two pictures-taking systems, double value

In 2002 the average price of a digital camera was € 544 (26 % lower than in 2001 according to GfK Marketing Services Institute). The success achieved by innovative manufactu-

The sale of digital cameras by selling price in 2001 and 2002

Total sales : 1 062,100 cameras. Average sales price : € 544.

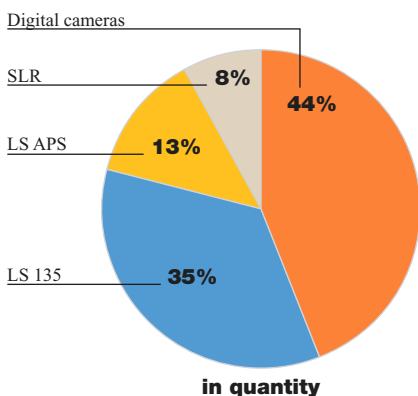
(Source Sipec)



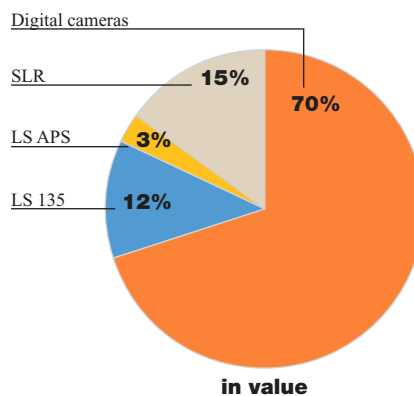
Structure of the camera market in 2002

Growth 2002 : up 5 % in volume, up 27 % in value

(Source Sipec)



Film-based camera sales in 2002 exceeded those of digital cameras. We are however at a historic turning point because 2003 will see the situation reversed. The market is still not turning its back in the short term on film-based exposure as there is a low rate of replacement of cameras in current use (cameras have a long serviceable life) and the trend of multi equipping (choosing a specific camera technology according to the situation).



Market value statistics show clearly too that the distribution network not only had to adjust rapidly to the change but also that it did so successfully. Today, the digital camera segment is clearly dominant as it generates 70 % of camera sales in value terms (excluding SU). The remaining 30 % turnover is shared equally between film-based compacts and twin-lens.

French enthusiasm for multi-equipping

In France, 16 % of households are already equipped with at least three cameras. With the digital camera being added to the stock of home equipment, the French make use, depending on the situation, of their preferred photographic solution (compact or twin-lens, single use or digital). Another discovery made by the Crédoc enquiry is that adopting a digital does not change the basic reason for taking pictures. Of those questioned, 80 % still give the souvenir as their primary reason for taking photographs. In second position the reasons cited are sharing (40 %), creativity/expressing oneself (30 %), communicating (15 %) and for amusement (10 %). From the Crédoc/API enquiry - July 2002.

urers in maintaining high price levels explains the overall value of the digital market : € 608 million excluding VAT, while the value of the market for classic cameras is only half that (€ 310 million excluding VAT). When comparing the market for these two co-existing photographic systems the associated consumables should also be taken into account. Sales of consumables increase the overall figure by € 55 million inc. VAT for digital memory cards and by € 496 million inc. VAT for classic camera film (with a further € 99 million inc. VAT to be added for interchangeable lenses).

Overall, the two processing systems are back to back, with similar turnover: € 806 million inc. VAT for film-based (excluding SU) compared with € 663 million for digital. The difference increases to € 183 million inc. VAT in favour of film-based if the Single Use is taken into account. In just a few years, the arrival of digital has doubled the turnover of photographs despite the reduction in film-based camera sales. In terms of generating post-exposure value, in film-based, printing is an essential element, ensuring the sector substantial additional turnover (see page 10 "Services"), yet the future will be conditioned by the development of general public conversion to digital.

The expected fall-off in film based

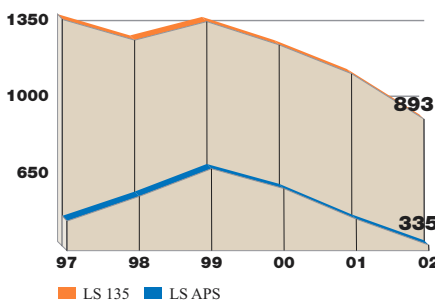
The trend of manufacturers to concentrate on 24 x 36 compact ranges, resulted in the APS format suffering a reduction in sales volume (down 33 %) and although film sales have also fallen (APS cassettes down 6.8 %) they are still high (5 films per camera per year).

The format created in 1996 supported the amateur picture-taking activity for six years by introducing users to the idea of change-film in cassette form, referenced-photos, the choice of three formats. Film-based 24 x 36 cameras also recorded a net reduction in 2002 : down 23 % for compacts and down 12 % for twin-lens. For twin-lens, there were already signs of a sales fall off in 1999. However, the total volume of film-based cameras sold in 2002 remained higher than that for digital cameras at 66 % versus 44 %, even though, in value, the digital camera surged ahead by generating 70 % of total turnover in the camera market (excluding SU).

Compacts cameras from 1997 to 2002

Change in 2002 : down 23 %

(In thousands of units - Source Sipeec)

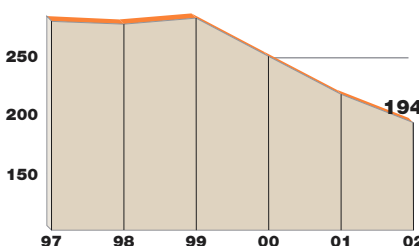


Compact cameras were the first to be affected by the success of digital cameras. Sales of APS compacts are continuing to decline, down 33 % (after falling by 27 % in 2001). There is a reducing range available, a number of manufacturers having decided that from 2001, they would abandon the compact for the 135 format and concentrate on digital.

Twin-lens from 1997 to 2002

Change in 2002 : down 12 %

(In thousands of units - Source Sipeec)

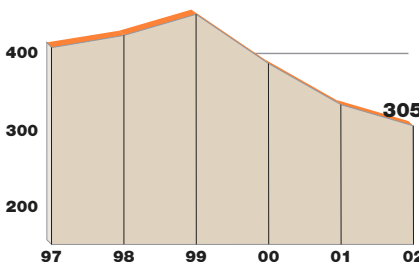


The twin-lens market fell by 12 % in 2002. This rate of reduction has been constant for three years. The sales level for twin-lens in the film-based camera has remained stable at 12 % of total sales. In value, there was a drop of 16 % according to GfK. A lack of innovation penalises this market.

Interchangeable lenses from 1997 to 2002

Change in 2002 : down 9 %

(In thousands of units - Source Sipeec)

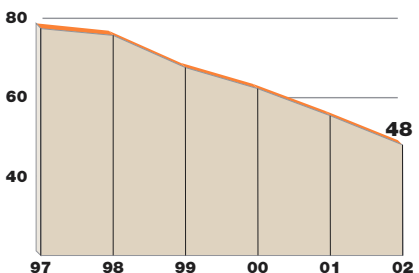


On a depressed market, the 9 % fall in lens sales can be seen as an honourable performance. The availability of multipacks is much appreciated by the consumer and novel optical formulae have stimulated demand too. The increase in the sale of twin-lens digitals is an encouraging factor for maintaining the market segment in the years ahead.

Flash from 1997 to 2002

Change in 2002 : down 13 %

(In thousands units - Source Sipeec)

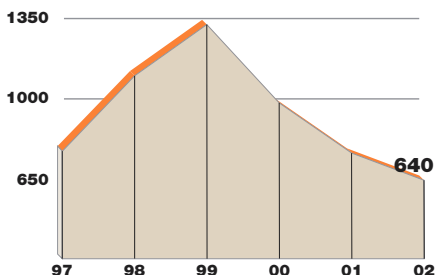


Only one in four of those purchasing a twin-lens will buy a flash at the same time to improve their picture quality. An integrated flash is included with most twin-lens cameras denoting a speciality in this market.

Medium formats from 1997 to 2002

Change in 2002 : down 17 %

(En units - Source Sipeec)



The sales of medium format are dependent on the investment plans of major photographic studios, which in turn follow the advertising and fashion market. Economic uncertainty arising from the war in Iraq, caused the deferment of investments budgeted for 2002. Their compatibility with digital photo-taking systems (the other side of purchase) argues in favour of this equipment, which is essential to professional photographers.

The increased variety of picture supports is strongly influencing the consumable market

- ▶ Memory card demand has doubled in a year.
- ▶ Single Use, a favourite with the public (up 7,5 %)
- ▶ Photo quality ink jet paper sales making great strides (up 26 %).
- ▶ Demand for film-based paper is stable (down 1,3 %).
- ▶ The volume of film sales has fallen by 5,5 %.

In 2002 the market for photo consumables in France generated turnover of € 832 million inc. VAT. The digital consumables market is growing strongly, representing 18.3 % of this sum (excluding ink jet cartridges).

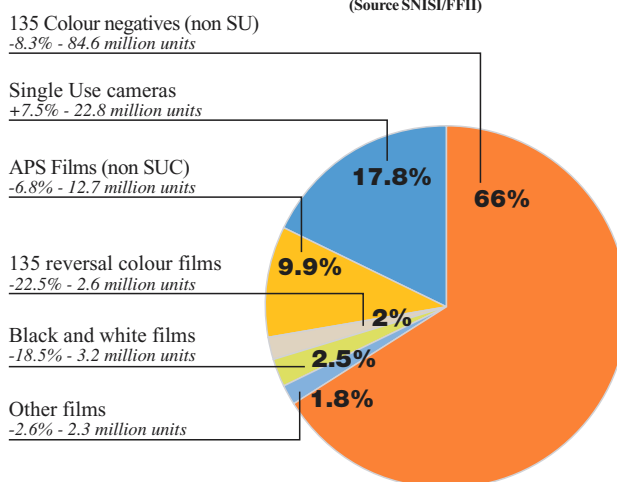
A significant reduction in film-based

Despite the craze for digital photography, the French have not abandoned traditional film photography. Over 105.4 million photographic films were sold in France, amounting to € 496 million inc. VAT. Fall-off in 2001, with the after-effects of September 11, was even greater in 2002: a reduction of 5.5 % (compared with a reduction of 2.9 % the previous year). The growth in the sale of digital cameras temporarily turned purchasers away from the film counters in stores.

The strongest demand moreover, was always from pioneers. International uncertainty, by hitting the tourist sector and domestic moral, also weighed heavily on photographic demand in 2002. Demand is always closely related to travel and festive events which, when reduced, have an adverse effect on photo-taking.

The market for film in France in 2002

(Source SNISI/FFII)

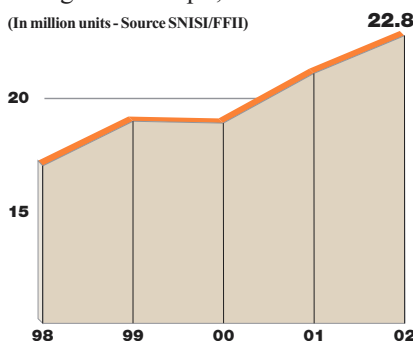


The photographic consumables market is still dominated by film. 135 film has a 66 % market share, followed by Single Use (17.8 %). The share captured by "disposables" increased by 2,2 % by comparison with 2001.

Single Use cameras

Change in 2002 : up 7,5 %

(In million units - Source SNISI/FFII)

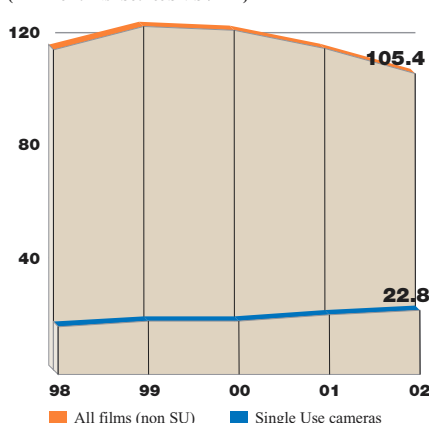


The French remain fervent supporters of uncomplicated photo-taking and Single Use has demonstrated this fact clearly since 1987. A progression at a time when digital is so much in vogue is a reminder that taking pictures is not solely conditioned by technology. These devices are a reassuring alternative to the other options available on the market. The public chooses, at its convenience, the photo-taking tool that seems the most suited to the situation.

Photographic film and Single Use

Change 2002 : down 5,5 %

(In million units - Source SNISI/FFII)



The increase in demand for SU only partially compensates the fall in film sales, the largest reduction being experienced in reversal and black and white film. The colour negative is holding up with only a small fall-off in demand (down 5.5 %) with no noticeable difference between 135 and APS formats. Over 128 million films were sold in France during 2002, an average of 5.2 films per household.

Two facets of the market

So while digital cameras are greatly coveted by the public, Single Use cameras are holding their own. With sales of 22.8 million units representing a progression of 7.5 % in 2002 according to Snisi, these photo-taking devices seem to have attained the status of a proper camera in the eyes of the general public. The major manufacturers have encouraged this trend, to obstruct basic "disposables" and generate greater value. A high quality lens and careful finish are additional benefits together with improved printing on new generation lab equipment.

up 26 %
sales growth in 2002 for ink jet paper in A4 format or smaller.

Two aspects that, when combined, have contributed to greater customer satisfaction by finally eliminating reserves expressed in relation to these cameras. The fact that some enthusiasts are holding back before investing in a digital camera has also benefited Single Use, which is the most practical solution to avoid missing out on souvenir photos. The market has been split between fascination for digital and pragmatism, to the detriment of classic film-based cameras. All the more so since the transfer to CD-ROM, largely popularised by the distribution network, enables users of "disposables" to benefit from digital exploitation of their pictures

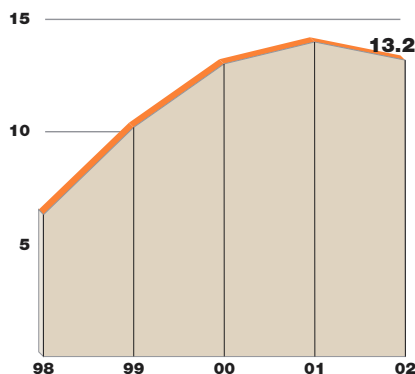
Negative colour paper for backup

An increase in digital orders (3.5 % of film processing production in 2002) and special sales offers made by major photographic companies, combined with the dynamism of minilab operators ensured the demand for coloured print paper was maintained (a small reduction of 1.3 %). The advantages of film-based paper are still vital for the longevity of the picture, above all when derived from digital media. Despite the hopes for ink jet printing, the productivity of coloured print paper for equivalent quality is greatly superior, which would augur well for the

The APS films (with SU)

Change in 2002 : down 5,9 %

(In million units - Source SNISI/FFII)

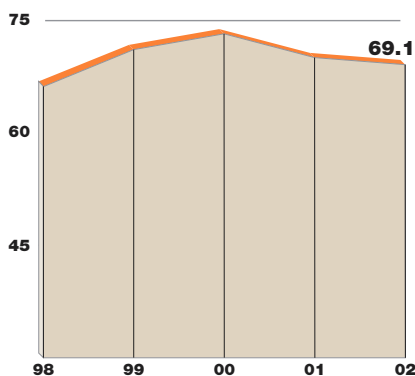


Affected by the reduction in the sale of APS compacts (down 33 %), the demand for APS films in cassette has fallen (down 6.8 %). With a market of 13.2 million films and 2.5 million cameras currently in use (accumulated sales since 1996), the average consumption per camera continues high (5.3 films per camera per year) proving that there is no loss of interest in this format. Moreover, it remains stable at 10.4 % (compared with 10.3 % in 2001).

The film-based negative colour paper

Change in 2002 : down 1,31 %

(In million square metres - Source SNISI et SETP/FFII)



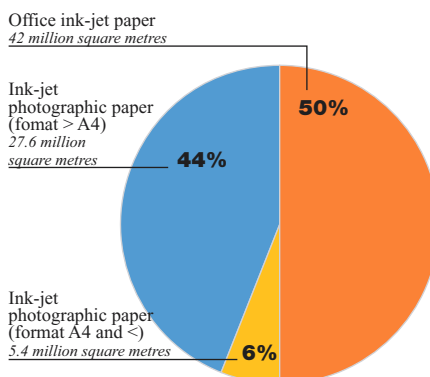
The market for negative colour paper is virtually static (down 1.3 %) despite a more significant reduction for "first printing" colour negative orders from film processors (down 2.5 % according to Setp). The take-off in digital printing orders (3.5 % of production in 2002) compensated for this reduction, while the commercial vigour of stores equipped with a digital minilab led to maintaining the demand for film-based paper.

The market for ink jet paper

Change 2002 : up 26 % (small formats <A4)

Turnover in 2002 : € 98 million inc. VAT (estimated)

(In million square metres - Source SFICIN/FFII)



On a total market for ink jet paper of 75 million square metres all formats combined, photographic paper, RC and non RC, amounted to 33 million square metres, of which about 5.4 million square metres was for format A4 (up by 26 % compared with 2001). These paper, generally used for amateur photography, attained the best sales score, generating maximum value added.

future maintenance of volumes, as is implied by the 2002 figure. When the general public awakes to the danger of leaving pictures on hard disk without a reliable backup (in other words, without a printed copy) will give a positive boost to this market.

Ink jet printing makes converts

Ink jet printing from digital pictures is one of the cornerstones of the strategy of the major brands. Value is no longer being generated from developing film and printing the pictures. Easy printing of cherished pictures at home is an alternative to paper prints from photo counter services. Both approaches are popular with the public as the demand for photographic quality ink jet paper (<A4)

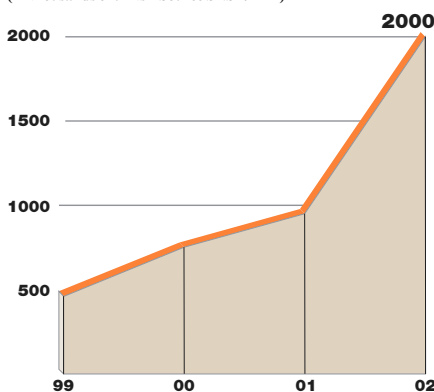
increased by 26 % in 2002 (to 5.4 million square metres) while the number of orders for prints from digital files doubled the same year (500,000 orders placed with film processors). The growth of ink jet sales might seem small on this new market: the late launch of integrated card reader ink jet printers could explain this low-key success. Until recently, home printing of photos was confined to those who had computers (34 % of French households end 2002)

Memory cards : demand doubled

The memory cards

Change in 2002 : up 103,4 %

(In thousands of units - Source SNSE/FFII)



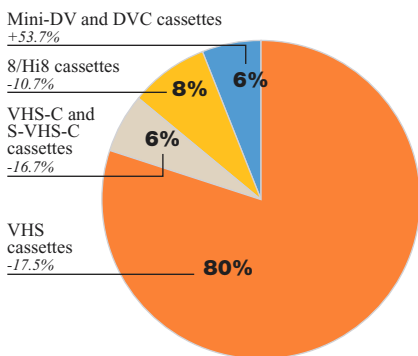
The memory card market is largely stimulated by photographic use. To the 1.1 million cards delivered installed in digital cameras, must be added sales of a further 0.9 million accessory cards. Despite counters that facilitate the exchange of digital photos, the card became a useful transfer memory enabling the exchange of data between multimedia equipment. The memory card is increasingly at the focal point of digital convergence.

A substitute for film in digital cameras, the market for memory cards exploded. It doubled during 2002 attaining 2 million units all uses combined, and including distributed-already-fitted. This doubling in volume was accompanied by a significant advance in the storage capacity during the year, and a big drop in the price per mega-octet (down 25 % in 2002 according to GfK). The 64 Mo card became the general standard, while in the same year, the market for 256 and 512 Mo, previously the preserve of professionals, opened to the general public. This movement was accompanied by a greater variety of standards (SD-Card and XD-Card) fostering the miniaturisation of cameras and the transfer of pictures to other multimedia equipment (PDA and cell phone). These changes are taking place in a highly competitive situation, with digital photo enthusiasts gained considerable autonomy in photo-taking. These advantages were seen for the enthusiast as greater ease in exposure and a larger number of pictures to backup on CD-ROM, to print or to have printed, activities that all generate value for the consumables and services market.

Video recording supports

Change in 2002 : down 12,2 % - Total market : 46.9 million units.

(In volume - Source SNSE/FFII)

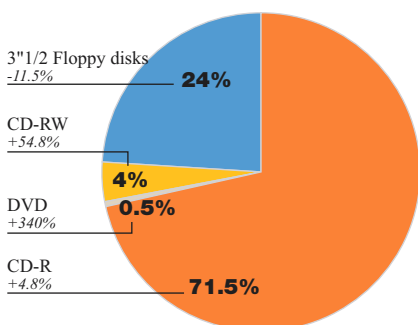


Digitals are primary in the video consumables market. The strength of the market for 8/Hi 8 cassettes is explained by the support given by Sony to this format through the Digital 8 standard which they launched in 2001. Sales of cassettes for video cameras increased by 4 % in 2002 and was 23 % of sales volume. DVD is rapidly replacing VHS video systems, which is clearly causing a fall in the sale of video cassettes. However, inertia predominates as despite the advantages offered by DVD, the rate of conversion of French households to this type of home viewing was only 24 % by end 2002.

IT supports

Change in 2002 : up 37 %* in volume - Total market : 317.6 millions units

(In volume - Source SNSE/FFII)



The arrival of recordable DVDs and the reduction in the price of peripheral equipment, explain the growth achieved by this facility in 2002. The media standard is still the CD-R, which attracts three quarters of the sales of IT supports. The DVD is generally used by private households, minilabs and film processors as backup. The market for 3_ inch floppy disk fell by 11.5 %, which is also significant as it accounts for almost a quarter of sales. The DVD boom will certainly have a radical impact on the shape of the market in 2003.

* Evolution calculée sur une couverture de marché supérieure à 80 %.

The increase in digital services is giving the market greater confidence

► Terminals and distribution networks. A whole infrastructure of services ready for the digital market.

► investment has increased by 45,3 % indicated the degree of confidence in the future of film processing business.

► The minilab is successfully exploiting the commonality of film-based and digital demand.

► With strong growth (up 75 %), digital orders now account for 3,5 % of industrial production.

► The market for traditional processing (down 4,3 %) has hardly been affected by the digital explosion.

The film-processing business still provides a high proportion of the turnover generated from the general public photographic sales. In 2002 turnover was € 1.56 billion inc. VAT (according to GfK), and 48.6 % of the total activity in the sector. The year was affected by a reduction in film-based orders (down 4.6 %) and, at the same time, by the almost doubling of digital orders (up 93.3 %) to comprise over 3.1 % of total production.

Boom in digital services

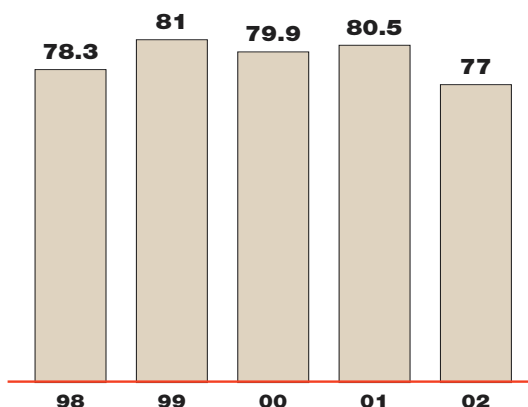
According to GfK film processing is stable in value terms largely due to the enthusiasm of the minilab network and the extension into new digital services - basically the transfer to CD-ROM and printing of digital files.

This boom justifies the heavy investment (up 45 %) made by the industry in 2002: the increase in volume has necessitated the change to industrial

First printing offers (excluding MO) in industrial labs

Change in 2002 : down 4,6 %

(In million items - Source SETP/FFII)

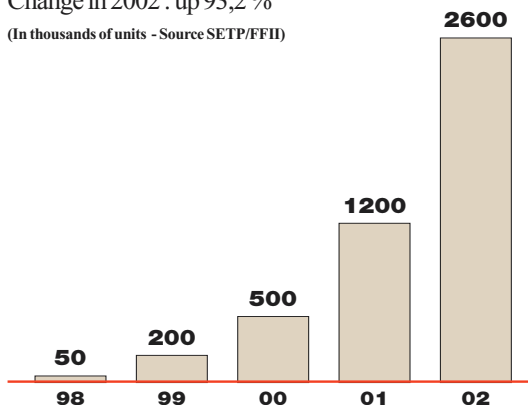


The reduction in first printing orders (down 4.6 %) led naturally from the reduction in the sale of colour film (down 5.5 %). The strengthening of attractive marketing offers (two-copy rates or large format prints) enabled demand for colour printing from negatives to be maintained (down only 1.3 % according to Snisi). The reduction will be no less significant and is bound to increase in the years to come, being soon compensated by the increase in digital demand, which doubled in volume in 2002.

Digital orders in industrial laboratories

Change in 2002 : up 93,2 %

(In thousands of units - Source SETP/FFII)

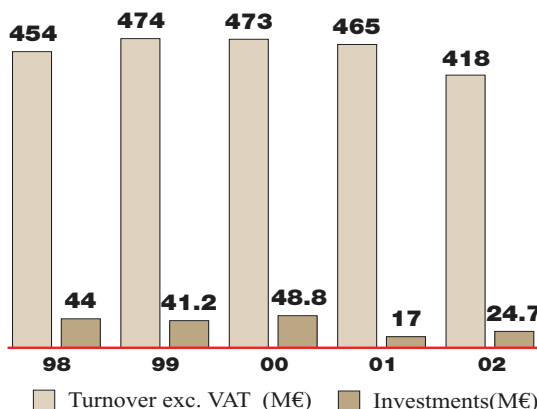


Of the 2.6 million digital orders, two thirds involve transfer to CD-ROM and the remaining third are for printing digital files from IT media - smart cards, CD-ROM, floppy disks etc. These orders account for 2.8 times more printing on average than film-based first print runs (70 prints compared with 25). The prospects for profitability would seem highly encouraging for these service providers once their industrial equipment is operational.

Financial situation for film processors

Change in investments : up 45,3 %. Change in Turnover inc. VAT : down 10,11 %

(In million Euros - Source SETP/FFII)



Expenditure deferred in 2001 for high performance machinery investment (which was not available at the time) explains the significant increase in investments by film processors in France in 2002. Strong growth prospects in digital services also enable the main players to look to the future with confidence, despite the drop in turnover they experienced in 2002.

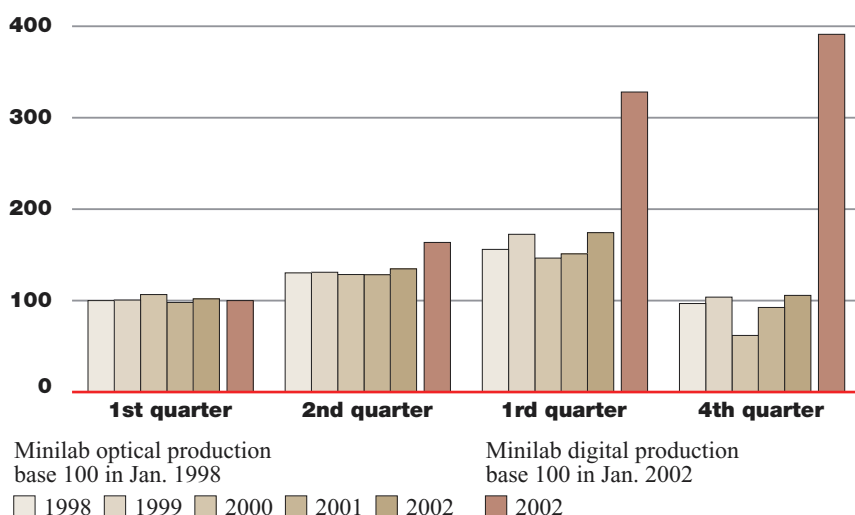
production techniques such as fast production digital printing. Lacking suitable equipment to cope with the increased range of picture options (film, digital media, Internet), processors had to meet the new requirements by increasing the number of digital minilabs in their production units. Such pragmatism will now no longer be necessary as the new industrial production solutions gain ground.

At the same time, the sector is consolidating. By purchasing Spector film processing units at the end of 2001 Kodak was able to increase its market share while simultaneously ratio-

nalising production, despite the reduction in 2002 of "first printing" orders. By closing a number of redundant units and reorganising the infrastructure, profitability was maintained. This rationalisation was essential to meet the new constraints of the market and comply with employment legislation introducing the 35-hour week and increased wage rates for night work. The temptation to return to a 48-hour turnaround time for some production goes hand in hand with these measures that are affecting the three main film processing firms.

Minilab production barometer

(Volume index - Source GEPR/FFII)

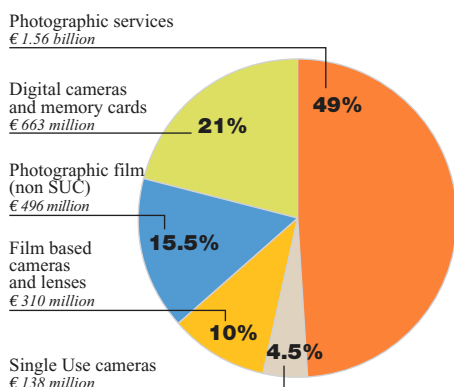


The new statistics from Gepra show the state of the market for product volume by type of minilab. The growth recorded, quarter by quarter, in processing points equipped with a digital minilab is astounding! Data was collated by Gepra from a panel of 14 % of the minilab production market in France (comprising 336 stores equipped with an optical minilab and 299 stores equipped with a digital minilab).

Structure of the photographic market in 2002

Change in 2002 : up 3 %. Total value : € 3.2 billion.

(Source GfK)



The value generated by services dominates the general public photographic market. The growth potential of this sector has not been exploited since the increase in digital demand for traditional services (printing from digital equipment) or connected services (remote printing from picture files via terminals, computers and cell phones). GfK does not take this data into account in the turnover value generated by sales of ink jet paper (estimated at 85 million inc. VAT according to Sficin) and that of ink jet cartridges where demand for office use exceeds that for strictly photographic purposes.

New jobs with potential

The new challenges in film processing have given wings to the industry. The facility of transmitting pictures by Internet has provided the service suppliers (film processors and minilabs) with new horizons. Digital camera owners, and shortly cell phone camera owners too, will be making ever-increasing demands for printing. The arrival in July 2002 of the first cell

4 400 jobs
in industrial film processing units (in 2002).

phone cameras in France triggered a new era for film processors, offering their services to telephone companies and telecommunication operators. The announcement of a demand for 150 million cell phones over a three-year period world wide (7 million in France on the assumption that the French market comprises 5 % of the overall market) gives some idea of the growth that will be generated by this technology..

Developments in Minilab services

Minilabs are in the forefront of the new photographic boom: the share in the APS activity demonstrates this (16 % compared with 12 % for film processors). Digital services also confirm the trend: 5 % of production compared with 3.1 % in industrial film processing. The flexibility of digital minilab services is an encouragement to custom made products with high added value. Minilab operators have achieved excellent results from transferring traditional film onto CD-ROM. This evolution in the market is beneficial to companies able to finance the purchase of a digital minilab (costing € 50,000 to € 150,000 according to the model). The productivity of shops equipped with these technology is on average 10 to 15 % higher than those still using an optical minilab. Photographic specialists continued their policy of investing during 2002, with an increase in lower priced products, allowing manufacturers to cover the needs of the smallest companies. According to Sipec, 680 minilabs were sold in France in 2002 for a total investment of € 102 million inc. VAT. Over a three-year period, 24 % of all minilabs converted to digital (1,380 digital printers were installed) thus setting up a dense network of local services throughout France.

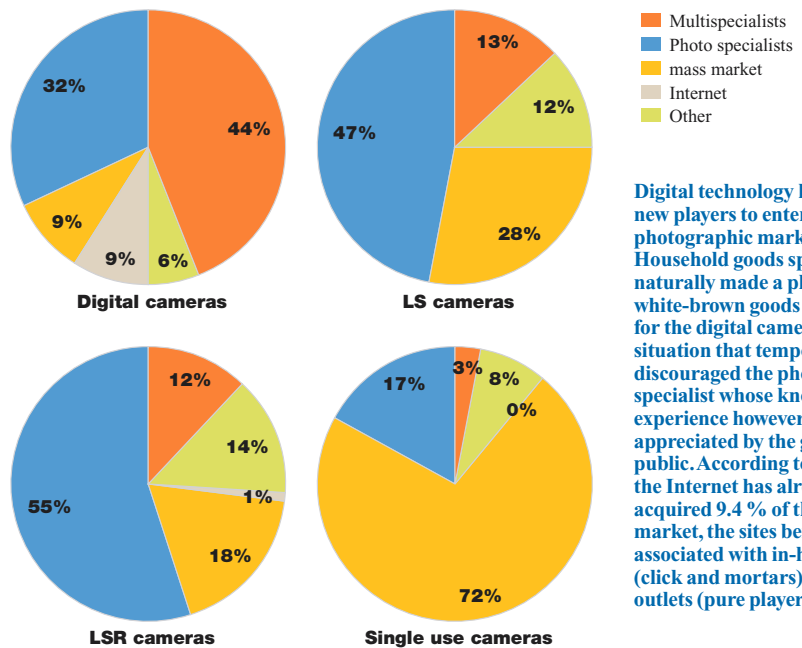
Multi specialists are the overall winners from the digital market increase

- ▶ Digital convergence favours the multi specialist.
- ▶ Photographic specialists dominate the market in value terms.
- ▶ Major distribution chains has not met the challenge of the technical requirements of digital photography.
- ▶ The telephone services network is ready for the arrival of telephone-cameras.

In 2002, photographic specialists remained ahead of the networks in sales of photographic products in France and were the obvious contacts for consumers in search of information on digital cameras. They faced stiff competition from the multi specialist and the entire general public electronics network, which covets this sector. They held 42 % of the market in value terms on digital camera sales, although they lost sales of about 5.4 % in 2002. The multi specialist (major distribution chains) progressed over the same period by 7.8 % in volume and a little less in value terms. The position of the photographic specialist was also strengthened for film-based cameras (up 2 %) at 65 % market share, according to GfK. Strong growth in digital ranges helped the company turnover despite the reduction in the sale of film-based cameras and the erosion of over-the-counter work. Companies with white-brown goods brands entered the photographic market in 1999 and in 2002 digital camera were displayed to the general public in household goods departments. The convergence of IT sales counters with pocket computers and telephone ancillaries accelerated the

Distribution circuits in relation to equipment type

(Source:API/Crédoc)



Digital technology has enabled new players to enter the photographic market. Household goods specialists naturally made a place the white-brown goods departments for the digital camera, a situation that temporarily discouraged the photographic specialist whose knowledge and experience however, are still appreciated by the general public. According to the Crédoc, the Internet has already acquired 9.4 % of the camera market, the sites being associated with in-house brands (click and mortars) or are sales outlets (pure players).

trend. The loss of 4.1 % market share by the micro IT specialist network is a sign of the change in consumer behaviour.

A novel way of buying

The arrival of digital cameras is tending to increase competitiveness. Sales demonstrate the trend of consumers to use the distribution circuits offering a wide choice of related product groups (household goods specialists) and on-line sales. This development is accompanied by a more thorough search for information since the technological aspects of digital require a certain degree of familiarisation and comprehension. Advertising, advice from a friend and additional information on the Internet are the three most used means by which consumers obtain information before making a purchase.

FROM AN ENQUIRY BY CRÉDOC/API - SEPT. 2002

Reducing skills separation transforms the profession

- ▶ Digital photo-taking is necessitated by financial considerations.
- ▶ Digital is encouraging a reduction in skills separation in picture production.
- ▶ Professionals are concentrating on creation.
- ▶ The sale of pictures on-line is becoming generalised.

The sudden availability of digital solutions has quite seriously rocked the economic equilibrium of the professional photographer. By simplifying the requirement for photographic skills in a business context, the digital camera has made the professional photographer irrelevant. Companies are seeing the purchase of a digital camera as a way of making savings on photographic services. The reduction in skills separation is a real advantage for the vigour of the picture market. However, it eliminates the professional photographer when there is no requirement for added value in creative terms. Thus, photographers have been concentrating on the creative field over the last few years and specifically in 2002.

Studios count the costs

Photographic studios, which were quick to take advantage of ultra modern photographic techniques, must now look at the balance sheet. In 2002, they gave more thought to investment policy, agencies sometimes using film-based photo-taking for set poses. At the same time, the popularisation of twin-lens digitals

has enabled advertising and design agencies to produce pack-shots cheaply for catalogues, a move that has deprived the studios of a significant workload.

Globalisation or Personalisation

The increase in on-line photo sales through multinational picture outlets (Getty Images, Corbis and Hachette Filipacchi Médias) has forced independent photographers to rise to the challenge of globalisation. Should they work for major international picture suppliers and follow precise artistic guidelines? Or should they

0,8 milliard the turnover generated by professional photography in France (in 2002).

continue to work for themselves in a more individual manner? The options are not straightforward for French photographers with their appreciation of patrimonial rights, giving them an inalienable right to decide the use of their own pictures. Being pragmatic, international companies prefer Ame-

rican law where photographers cede their rights for a set sum. Expatriate agents allow them to take account of the commercial constraints imposed by their customers. Surrounding the photographic act with legislation is forcing press-employed illustrative photographers to take protective measures. Complaints for interfering with picture rights and with private life are increasing. While in 2002 the courts often protected the right of access to information, the danger of drift is far from being excluded. The defensive measure of agencies, even of average size, directly employing legal advisors has become the norm. Because of this situation, major suppliers of on-line pictures "sterilise" their visuals in order to ensure they cannot be attacked. A dramatic change in the photographic profession has resulted. And a new view of the world is visible through the "suit safe" pictures now conveyed by the media.

Jobs in photography

Portrait photographers (mixed)	1 750
Fashion and advertising	3 500
Press	1 450
Publishing	500
Authors	900
Photo-filming	450
Free-lance photographers	850
Illustrative photographers	300
Integrated photographers	300
Local authority photographers	500
Aerial photographers	100
Total	11 000

Para-photographic jobs

Professional Labs	2 400
Agencies	1 400
Studios and decor	200
Stylists	150
Makeup	150
Independents agents	120
Décorators	130
Models	1 500
Hairdressers	150
Assistants	2 400
Total	8 600



The market for photographic art has high growth potential

▶ The price of old photographs has been increasing by 15 % every year for ten years.

▶ The market in photographic art has been made accessible through the Internet.

▶ Unit prices are still undervalued.

World wide turnover from sales of photographic works of art should reach € 60 million according to Artprice.com. Increases in the price of photographic art are continuing (from plus 5 % to plus 20 % a year for seven years with an increase of 145 % since 1997)

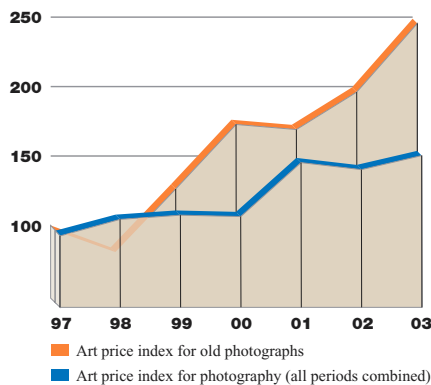
while the number of batches put on sale is also increasing (up 9 % in 2002). Purchasers are becoming ever more selective, proof of the maturity of the market. The easy money of the Internet bubble is no longer relevant; amateurs are concentrating on safer values. The increase in the level of unsold items (48 % in 2002) proves that buyers are refusing average quality photos. Paris Photo, a flagship for art galleries and collectors, received over 40,000 visitors in November 2002, by an increasingly informed public seeking an available art form, both in terms of accessibility and in terms of price. Thus, a feature of the market is the large number of medium value transactions, making it possible for everyone to own a work of art. By contrast, prices paid by investors are soaring: the highest price paid last year for an old photograph was € 817,000. It was paid for a daguerreotype by J.P. Girault of Prangey and sold by Christie's of London on 20th May 2002.

A large format contemporary work signed by Andréas Gursky also made a new record, selling for € 238,000 at the beginning of the year.

up 145 %
the increase in the price of photographic art over seven years according to Artprice.com.

Developpement in the world market for photographic art

(Index : base 100 in 1997 - Source Artprice.com)



When the Internet bubble burst the market for art photography to suffer for long. It has continued its development (increasing by 5 to 20 % a year), collectors being attracted by the accessibility of the works.

Art for everyone

Photography is part of every day life and for the young generation it provides an exceptional opportunity for personal creativity. Conscious of the cultural challenge, public authorities are encouraging and assisting such initiatives by supporting flagship institutions (the European House of Photography and the Photographic Heritage Mission), and opening new

exhibition centres (three rooms devoted to photography at the "Musée d'Orsay" opened in 2002 and the "Orangerie" in Paris in 2004), while the Ministry of Culture, through the Plastic Arts Delegation, is supporting the acquisition photographic works through a policy designed to enrich the cultural heritage of France.

Major participants* cultural photographs

Institutions	10
Photographics museums and collections	11
Photographic centres and associations	11
Clubs, groups and federations	3
Permanent exhibition centres (photographic galleries and public centres)	35
Major annual events	22
Grants and private donations	21
Publishing	23
Specialist press	11
Specialist bookshops	13

* From The Practical Guide to Photography in France (updated).

Employment statistics* de l'emploi in the culture sector

Museums and art centres	1.000
Festival organisation	50
Galleries	50
Art editors	100
Map and poster editors	100
Photographic press	30
Independent iconography	20
Training	500
Total	1.850

* From an assessment following an enquiry conducted among professionals. Other than in the private sector the direct employment associated with this activity is difficult to analyse accurately: the staff of museums and institutions are not concerned only with photography. Their primary task is the diffusion and promotion of art in general. These figures then are the result of an assessment.

France in the forefront with the digital service infrastructure

▶ French industry, a leader in photographic services automation.

▶ France, first European supplier of photographic paper.

▶ Highly competitive despite the increase in employment costs.

▶ Recognition supported by picture processing software.

The French photographic industry has the expert skills required for the products of the future. Its ability to export half its production and to have a world industrial policy shows its exceptional competitiveness despite additional costs engendered by the statutory 35-hour working week and new laws covering night work. By exporting massively, some of the major companies in the photographic industry are helping to balance the trade. French industrial activity covers all areas of modern photography: automated photo-taking and photographic printing, digital minilabs, telecommunication software, photosensitive film and paper, filters, holdalls, tripods, special lenses, albums, frames, projector screens, studio lighting, lens cleaning products, chemical products, lab accessories and finally, software packages.

Industrial tools + Hi-Tech software

With high production of photosensitive emulsion coating (on film and paper), the French photographic flagship activity bears witness to the strong competition among industria-

lists operating on French soil. It is also a sign of considerable high-tech expertise. The same degree of expertise is applied to the development of software packages for improving picture acquisition and restoration (digital cameras, telephone-cameras, video projectors and printers). Companies producing high resolution micro optical systems for cell phones here are also numbered among the world's best.

Long term development is a priority

French industrialists, meeting in a GIE Recycling Collective under the aegis of the French Federation of Image Industries, ensured that 14.4 million Single Use devices were collected and reused during 2002. This was 68 % of the SU sold in 2001. All 40 industrial film processing labs took part in this operation with a recycling score running at over 92 %. The same effort was made by the minilab network, which passed on 30 % of the Single Use devices given to them for processing for recycling (matching the 2001 level). This operation, totally managed by the industry itself, received the official backing in 1999 of the authorities for its environmental protection action. In all, since being set up, the GIE Recycling Collective has ensured the collection and recycling of 120 million "disposables" to which can be added 200 tons of batteries from the flash incorporated model in 2002.

Jobs reducing

Changes in the products available, and also the reorganisation of the manufacturing process, has led to a reduction in the number of employees in most large companies. Anticipated for several years, (by ad hoc provisions), these departures have not adversely affected com-

10,000 staff work for photographic manufacturers in France.

pany results and have taken place without employee conflict. For their marketing and logistics requirements, in parent companies and sales subsidiaries, manufacturers employ over 6,000 staff. This figure varies little, their structures having adapted to the constraints of the global economy for many years.

Industrial photo production in France

Production films and photographic equipment made in France (In value HT - Source FFII and INSEE)

1998	0.91 billion €
1999	0.95 billion €
2000	0.88 billion €
2001	0.86 billion €
2002	0.84 billion €

Commercial exchanges

Exports of photographic products manufactured in France (Source FFII and INSEE)

1998	46.0%
1999	46.5%
2000	46.7%
2001	46.0%
2002	45.5%

Photographic film

Imports*	0.49 billion €
Exports**	0.48 billion €

Chemical products for photography

Imports	1 billion €
Exports	0.98 billion €

* Imports and exports of photosensitive products for colour and black and white continuous tone photographic production (excluding film for photosensitive measuring, X-ray, and graphic arts).

** Including exports and re-exports.

France, a balanced market for Europe

- ▶ European consumers endorse digital photography.
- ▶ Single Use : the French exception astonishes and attracts Europe.
- ▶ France, second consumer of film-based cameras in Europe.
- ▶ The North European country in the forefront of digital photography.

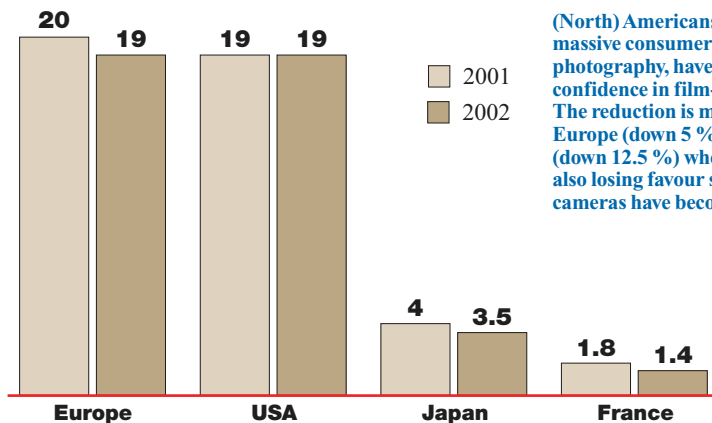
In digital photography, the disparity in equipment between nations revealed by Epci and GfK Marketing Services figures, is not only a matter of the particular behaviour of photographic consumers, but is also related to the degree to which they adapt to new technology – computers and Internet. Suddenly, sales follow from the rate at which the public becomes equipped in this technology. North Europeans, well equipped and well served by high output Internet, have served to clear the way and are ahead of countries further south. France, while behind in

terms of household micro computing (34 % of households at end 2002), is making up for this delay with the highest growth rate in digital camera demand. The country is perceived by manufacturers as offering the greatest potential in 2003. And as a corollary to this "delay", there was a smaller fall off in film-based sales in 2002: the French are going over to total digital more slowly than their European neighbours. They are refusing to do so even, with the loyalty they have to "disposables".

776 million films and SU were sold according to Epci in Europe in 2002.

Sales of film-based cameras

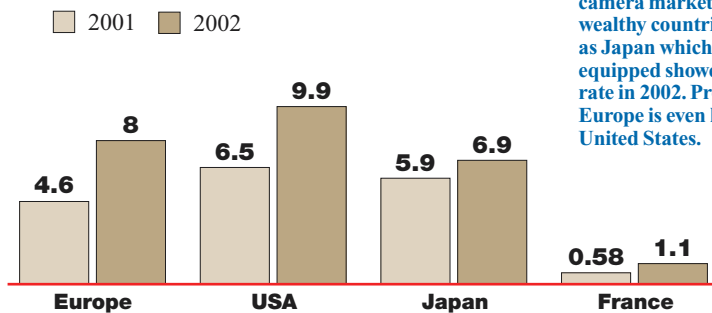
(In million units - Source GfK and SIPEC pour les French figures)



(North) Americans, while being massive consumers of digital photography, have retained confidence in film-based cameras. The reduction is much lower in Europe (down 5 %) than in Japan (down 12.5 %) where the Single Use is also losing favour since telephone-cameras have become popular.

Digital camera sales

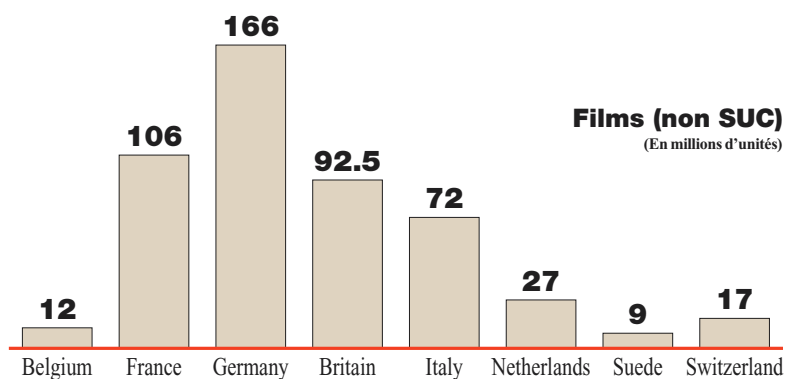
(in million units - Source GfK and SIPEC for french figures)



In France growth in the digital camera market is the highest of all wealthy countries. Countries such as Japan which are already largely equipped showed a slower growth rate in 2002. Progression in Europe is even higher than in the United States.

Photographic consumption in eight European countries belonging to EPCI**

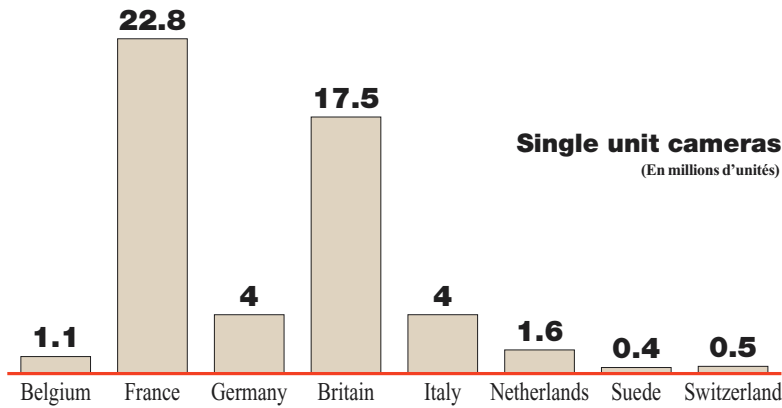
(Source : EPCI)



Films (non SUC)
(En millions d'unités)

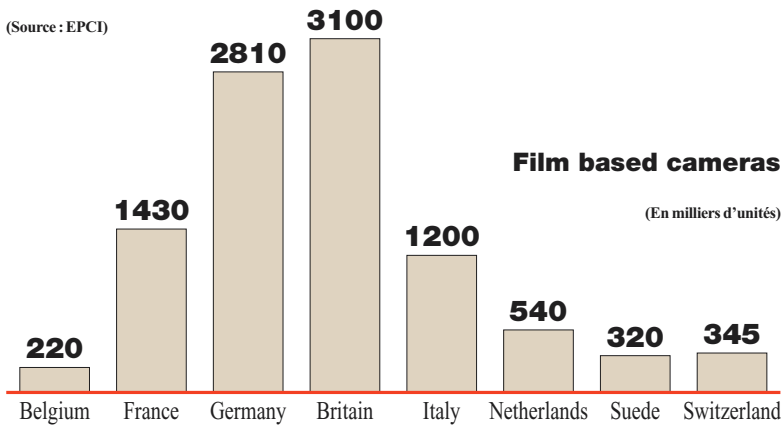
Germany led the consumption of traditional photography with an average of two films purchased per head in 2002. In Sweden only half that number was sold. Half a billion films were used in the eight countries belonging to Epci. In total, European 760 million films were sold leading to the sale of over 22 billion printed photographs.

(Source : EPCI)



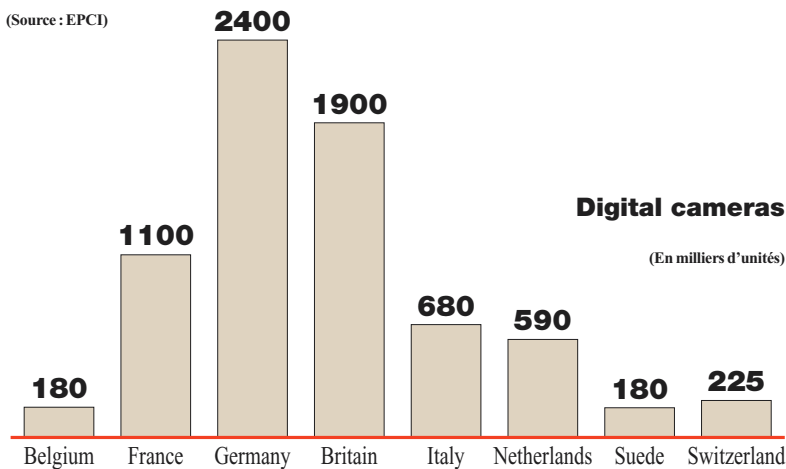
France leads European countries for Single Use sales with one unit per head per year, three times greater than the European average (and eight times more than in Germany). The ease of use, aiding photo-taking spontaneity, is an important criterion for the French public, which with its use of film-based photography in 2002 (2.2 films or SU a year) is just behind the Swiss with 2.4 and just before Germany with 2.

(Source : EPCI)



The fall in sales of film-based cameras is less apparent in France than in Northern European countries. This delay in conversion by the French public, related to the lower level of computing equipment, (only 34 % of households) stimulated the sale of Single Use, the public ensuring lasting souvenirs of happy times by using the easiest of photo-taking techniques.

(Source : EPCI)



The Dutch, English and Germans bought on average nearly twice as many digital cameras as the French in 2002 (32 cameras per thousand compared with 18 in France). The high correlation between domestic Internet connection and the wish to possess a digital camera may explain this phenomenon. The sensitivity of the German public to high-tech products places them traditionally first in line for adopting any new technology.

Photographic jobs in Europe

EPCI Members	Manufacturer	Photofinishing	Distribution	Professional photographers	Art & culture	Total
Belgium	6 100	1 400	4 500	900	250	13 150
France	10 000	6 000	19 500	18 000	1 800	55 800
Germany	17 500	10 800	23 000	22 000	2 300	75 600
Britain	4 000	14 000	15 000	17 500	1 800	52 300
Italy*	3 500	3 500	27 000	20 000	1 000	55 000
Netherlands*	2 600	1 250	3 000	5 000	50	11 900
Switzerland	430	2 000	2 800	3 200	2 600	11 030
Total	35 130	38 950	94 800	86 600	9 800	274 780

The seven Epci member countries employ more than 265,000 people in jobs directly related to the photographic industry. This figure is reducing slightly, mergers and reorganisations linked with changes in the market accounting for the change. The strengthening of off-line and on-line are compensating for this job loss with marketing, customer services management and ICT (Information and Communication Technology) having the wind behind them.

* chiffres 2001

Pictures : a strategic challenge for the economy

The boom in digital photography is not only a matter of technology. By adding to the stock of analog photographic equipment, digital products are opening the sector to a new dimension in the business of pictures that will soon to be strengthened by convergence.

In the current tense international situation with a morose economy, the general public photographic sector has bounced back as the 3 % increase in turnover has shown. The attractiveness of digital cameras, the array of paper reproduction services using digital files, the increasing importance of the multi-specialist are all factors that contribute to this advance. This dynamism will gain strength in 2003 despite the significant drop in demand for film-based cameras as sales are exceeded for the first time by digital. The complementary nature of the technology that today assists the sector in managing this change, will be ever more important. For consumers, the habit of using traditional photography will not be easily abandoned. The growth in Single Use will continue in France, while the twin-lens film-based camera will remain a symbol of excellence among expert enthusiasts. In terms of infrastructure, the strengthening of the digital minilab network and the arrival of

high productivity tools for film processing will enable service providers to accelerate their conversion to multi-channel. The industrial production of quality photographic prints from all picture sources (digital and analog) became possible in 2002. With the rise in availability of telephone-cameras in 2003, and the setting up of cordless downloading terminals, the increase in exposure input channels will invigorate service operations. From printing on film-based paper to centralised storage and including albums, a concept that enables virtual albums to be created and printed and to be accessible via Internet by the members of a particular group. A whole range of services is now available to meet new consumer needs and to create more added value from pictures. A new era in the history of photography begins today against a backdrop of digital convergence.

up 3 %
the estimated growth
in 2002 for the general
public sector or a turnover
of € 3,2 billion inc. VAT.

Key statistics in 2002

Demand

Turnover inc. VAT : € 3,2 billion

CAMERAS	in units	changes
Twin-lens 135 and APS	194 000	- 12 %
Compacts 135 and APS	1 228 000	- 23 %
Digital cameras	1 100 000	+ 87 %
Medium format cameras	640	- 17 %
Total cameras	2 523 000	+ 5 %
Lenses	305 000	- 9 %
Flashes	48 000	- 13 %
FILMS AND SINGLE USE	en millions d'unités	évolution
Films-negative colour 135 (excluding SU)	84,6	- 8,3 %
Films-black & white	3,2	- 18,5 %
Films-APS	12,7	- 6,8 %
Films-reversal colour 135	2,6	- 22,5 %
Single Use	22,8	+ 7,5 %
Other film (110, 126, disc)	2,3	- 2,6 %
Total (films and SU)	128,2	- 5,5 %
FILM PROCESSING WORK (1 st PRINT RUN)	in million units	changes
Industrial film processing	77	- 4,6 %
Minilab	36,2	-
PHOTO PRINTING SURFACE USED	in million square meters	changes
Paper - film-based	69	- 1,3 %
Paper - ink jet (formats ≤A4)	5,4	+ 26 %

Sources : Sipec (appareils), SNISI (films, PAP et papier photo), SENSE (supports d'enregistrement), SFISIN (papiers jet d'encre), SETP, SEPIM, GfK (valeurs et Image Market (emplois)).

Employment

Total : 55 800 jobs

Photographic equipment distribution	19 500
including specialists	15 500
Services	6 000
including film processing labs (40 sites)	4 400
Professional photography	18 000
including para-photographic jobs	8 600
Art & culture	1 850
Industry	10 000

Abbreviations

FFII	Fédération française des industries de l'image (www.federation-image.fr).
GEPPRA	Groupeement des entreprises de la photographie rapide (www.gepra.fr).
GNLPI	Groupeement national des laboratoires professionnels de l'image.
SEPIM	Syndicat des équipements photographiques et de l'image.
SETP	Syndicat des entrepreneurs de travaux photographiques.
SFICIN	Syndicat des fabricants et importateurs de consommables d'impression numérique.
SNISI	Syndicat national des industries de supports d'image.
SNSE	Syndicat national des supports d'enregistrement.
SIPEC	Syndicat des entreprises de commerce international de matériels photo-vidéo (www.sipec.org).

Acknowledgements

We would like to thank all those who helped in the collection of this data, in particular the Sipec and professional organisations under the aegis of the French Federation of Image Industries. and GfK Marketing Services which allowed us to publish data from their research.

Methodology

Consumer data published in this document, unless otherwise stated, comprise the sales effected by the brands operating in the distribution network (sell-in). They were supplied by the major French business organisations united under the aegis of French Federation of Image Industries (FFII) and the International Commercial Companies Union for Photographic, Cinema and Video Materials (SIPEC).

Distribution data is drawn from the photographic panel of GfK Marketing Services France. Where judgements are made on the basis of this collated data they are specifically stated.

Editor Jacques Hémon

Editor's secretariat

Coline Sallois

Sylvie de la Passardière

Artwork/exe. Vincent Pelletier

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