

exploitation rights as well as new technological applications. Commercial rights can be divided among different parties by geographic market, time period, distribution medium, language, and other factors. The approximate size of the libraries of industry respondents participating in the Los Angeles hearing is shown in Figure 4.

Studio Respondent	Approximate Number of Film Titles
Disney	260 features, 467 cartoons and live-action shorts (includes Buena Vista, Touchstone and Hollywood Pictures)
MGM	1800 feature titles and additional shorts (includes United Artists and post-1986 MGM)
Paramount	1000 features
Republic	1400 features, 1500 cartoons and shorts, 52 serials
Turner	3350 features, 2200 shorts, 700 cartoons (primarily pre-1986 MGM, RKO, and pre-1950 Warner Bros.)
Sony	Over 3000 features, shorts, and serials (primarily Columbia)
Twentieth Century Fox	4000 features plus shorts and serials
Universal	2300 features, 156 serials, 1636 shorts and cartoons
Warner Bros.	2000 features

Figure 4: Film Libraries of Studio Respondents<sup>47</sup>

Since the beginning of the "home video era" around 1980, most studios have come to recognize the potential long-term value of their film libraries and some have embarked on ambitious "asset protection" programs. Paramount is a case in point. In the last five years it has spent over \$35 million inspecting its negatives, audio tracks and color separations, doing film repair, and printing new preservation materials. In 1990 it opened a new \$11-million archives building, with low-humidity cold vaults for preprint and color materials. Paramount stores second master printing copies in an underground facility in Pennsylvania and tracks its 750,000 items worldwide through an automated inventory system. By investing in the physical care of its collections, the studio expects

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<sup>47</sup> As reported in studio interviews, submissions, and testimony. The count excludes television programming.