

The Autumn 2001 issue of Diffusion is a few days late because we absolutely wanted to present Bjørn Erichsen, the new director of the Television Department appointed by the Administrative Council on 28 September. He joins Jean Stock, the new secretary general who took office on 1 October, and the recently appointed directors (Operations and Radio) and the Legal and Technical directors already in place.

Other points of interest are articles on the magnificent reaction of the Eurovision service to the 11 September attacks, and on the admission of RTS (Serbia) and RTVCG (Montenegro) as a joint active member serving the Republic of Yugoslavia.

The last few months have seen the snowballing of what some call trash TV and others call reality TV. Big Brother, Survivor and their offspring have taken over our screens, programme guides, the gutter press and have even made the front page of certain broadsheets.

This is an opportunity for Diffusion to trace the origins of this phenomenon and ask ourselves whether reality TV is here to stay or whether it is just a passing phase, as would appear to be the case if we are to judge from the plummeting audience ratings. Is voyeurism going out of style?

This special edition has been compiled, in particular, with help from the French broadcasting authority CSA and BBC Online\*.

PS: On the front cover, Jean-Bernard Münch (left) hands over to Jean Stock.

\* La Lettre du CSA <sup>1</sup>s 140 and 141 and <http://www.bbc.co.uk/>

<b>EBU: management team complete</b>	<b>2</b>
<b>Big Brother – an international phenomenon</b>	<b>6</b>
<b>Genesis, reactions</b>	<b>10</b>
<b>Pleasing the masses or the ecstasy of democracy: Loft Story</b>	
<i>Daniel Bougnoux, Professor, Stendhal University, Grenoble</i>	<b>17</b>
<b>Switzerland: pseudo Big Brother</b>	
<i>Interview with Raymond Vouillamoz, Programme Director, TSR</i>	<b>19</b>
<b>The Trench</b>	
<i>Interview with Dick Colhurst, Producer, BBC</i>	<b>22</b>
<b>11 September 2001</b>	
<i>Tony Naets, Head of News, EBU</i>	<b>26</b>
<b>Yugoslavia: turning a corner?</b>	
<i>Rida Attarashany, Media Officer, EBU</i>	<b>28</b>
<b>Television, education and e-Europe</b>	<b>34</b>
<b>Intercultural Group: diversity</b>	
<i>Inger Etzler, Mosaik, SVT</i>	<b>37</b>
<b>Eurovision 2002</b>	
<i>Christine Marchal, Eurovision Song Contest Coordinator, EBU</i>	<b>40</b>
<b>Public service: performs well in a competitive TV market</b>	
<i>Prof. Robert G. Picard, Turku, Finland</i>	<b>42</b>
<b>Dancing with radio drama</b>	
<i>Jeremy Mortimer, Former Chair of EBU Radio Drama Project Group</i>	<b>44</b>
<b>Eurovision goes global</b>	
<i>Paolo Pusterla, Head of Marketing Service, EBU</i>	<b>46</b>
<b>IBC 2001</b>	
<i>Philip Laven, Director of Technical Department, EBU</i>	<b>50</b>
<b>Documentation and archives</b>	
<i>Georges Leclercq, Archivist, Project Manager, EBU Brussels Office</i>	<b>52</b>
<b>The digital news flow</b>	
<i>Niklas Krantz, Project Manager, SVT</i>	<b>55</b>
<b>EGTA</b>	
<i>Michel Grégoire, Secretary General, EGTA</i>	<b>59</b>
<b>CMRTV: the barometer</b>	
<i>Guillaume Chenevière, Head of World Radio Television Council</i>	<b>61</b>
<b>Prix Jeunesse International 2001</b>	
<i>Ursula von Zallinger, Secretary General</i>	<b>64</b>
<b>Prix Italia 2001</b>	
<i>Carlo Sartori, Secretary General</i>	<b>66</b>

Jean-Bernard

## Münch

Arne Wessberg  
President, EBU

At the end of the EBU's General Assembly in Madrid\*, EBU President Arne Wessberg paid tribute to the "outstanding work" of Jean-Bernard Münch as secretary general.

With the professionalism that is his hallmark, Jean-Bernard presented us yesterday his own assessment of how the Union has evolved since he took office on 1 January 1990. It is, I am sure you agree, a remarkable record of what has been a period of impressive change and development in our Union.

Let me just single out a few highlights:

- the integration of the OIRT members following the disintegration of the Communist bloc;
- transfer of the Operations and

Technical departments from Brussels;

- full-scale reorganization of the Permanent Services following the Hayek report and radical changes in human resources policy;
- significant increases in productivity complemented by savings, tariff cuts and reimbursements to members;
- multiplication of radio, television and news activity;
- creation of a Brussels lobbying office, a Strategic Information

Service, and an effective Communications service.

I could go on.

With the able assistance of committed colleagues, Jean-Bernard has transformed the EBU into a successful and dynamic organization that is pro-active, transparent and cost-effective.

Which takes me to Jean-Bernard the man.

According to Régis de Kalbermatten, who worked with Jean-Bernard at the TSR before serving as Jean-Bernard's predecessor as secretary general of the EBU, "Jean-Bernard took his work seriously, but he didn't take himself seriously. His position didn't go to his head."

I am personally very grateful for Jean-Bernard's support, advice and presence during the last year.

\* Madrid, 7 July 2001



Bjørn Erichsen has been appointed Director of the TV Department by the 110th Administrative Council of the EBU\*.

Arne Wessberg, president of the EBU declared that “the diversity of experiences and the leading talents of Mr Erichsen in the field of TV as well as his professional skills fit with the profile of the ideal person for the job. His long experience of the TV world is certain to be an asset to the Permanent Services.”

Bjørn Erichsen, who will take up his position on 1 January 2002, stated “We need to innovate in new programme formats and I think it is time to set up ‘universities of format development’ so that television channels can gain inspiration from each other and benefit from other channels’ innovations”. He continued, “We should also develop a database of interactive formats for members. Public service broadcasters will have to face major challenges in the digital age when commercial issues occupy a

significant place. However, EBU members have enormous collective potential and comprise by far the largest pool of talent which is our richness and our strength.”

Currently, 52-year-old Dane Bjørn Erichsen is managing director of DR TV (Denmark), member of the Executive Board of DR, and responsible for DR 1, DR 2, DR Online, and DR Interactive, the DR organization that produces iTV, eTV, text TV, mobile platforms and online.

After obtaining a Masters in History from Copenhagen University, Mr Erichsen embarked on his professional career as teacher of economics, history and political science (1972–1991). From 1981 to 1991 he was a programme producer with DR TV (educational programmes, feature programmes, travel

programmes, current affairs and prime-time political talk-shows). Prior to this, from 1991 to 1996, he was the founder and principal of the European Film College in Copenhagen, an international film and TV school offering education for young talents and for the professional media world.

Bjørn Erichsen is also chairman of the Board of Nordvision and Nordmagi Ltd.

This nomination completes the renewal of the EBU management team and follows the appointment of a new secretary general and directors of Operations and Radio earlier this summer. The former Director of Television, Gaetano Stucchi, left the EBU in June 2001.

\* *Geneva, 28 September 2001*

# Erichsen

Bjørn

## The EBU hosted a dinner\* in honour of Jean-Bernard Münch and Henri Pérez to mark their departure.

During the dinner, Arne Wessberg paid tribute to the activities of the outgoing secretary general and his impressive career with the EBU. In the EBU president's view, the departing secretary general had always displayed "exceptional qualities in his way of approaching challenges: he did not merely react, of course, but also tried to influence developments in a proactive manner, to influence the direction of events, to modify the environment".

Emphasizing the loyalty and professionalism of Jean-Bernard Münch that he had witnessed since the late 1980s, Arne Wessberg was at pains once again to thank the EBU secretary general – as he had done in Madrid – for his work while with the EBU, putting at the disposal of

the members his labours, his wisdom and his energy right to the end of his professional career, and also for his support, his presence and his counsel throughout the past year.

Replying to the president, Jean-Bernard Münch spoke of twelve "marvellous years spent in a context of permanent challenge", in an EBU that had undergone "formidable change".

"These past years have proven", he stressed, "that the public service – which some said was on its last legs – is still as strong as ever. Twelve years ago", he added, "we had our doubts; today, we are still here – and in twelve years from now our successors may still be doubting but they will do so from a position of strength".

It fell to Xavier Gouyou-Beauchamps, former EBU vice-president, to speak in honour of the departing director of operations, qualifying Henri Pérez as "a valiant soldier of French television and of the EBU".

Recalling that, as a *polytechnicien* he had been at the core of the structures of television in France, in both the technical and management fields, Xavier Gouyou-Beauchamps highlighted the comprehensive experience of Henri Pérez: engineering, programming, management, labour relations, sport, news – experience that he had brought to the EBU as director of television in 1988.

The former vice-president observed that Henri Pérez was identified with the "most spectacular transformation in the modernization of the EBU: its partial conversion into an enterprise through his management of operations, bringing innovation and renewal". He added that Henri Pérez exercised that rare combination of intelligence and skill, symbolizing everything one could look for in a friend: tolerance, open-mindedness, straightforwardness and friendliness.



# Depa



Top: left to right: Jean-Bernard Münch and Arne Wessberg  
Bottom: left to right: Henri Pérez and Xavier Gouyou-Beauchamps

Henri Pérez recalled how he had always been fascinated by television, in which he had stayed all his working life, before being attracted by the social mission of the public service: “to inform, to educate, to entertain”.

Recalling that he had come to the EBU for, he thought, just a few years – perhaps four or five – to “gain some international experience of television management”, he explained that he had decided to stay longer, with the reforms of 1995, to take on responsibility for the Operations Directorate which presented a major challenge: “to create an enterprise and attempt to ensure the coexistence within the EBU of enterprise and economic performance alongside a spirit of co-operation and solidarity”.

Henri Pérez hoped that his successor would enjoy real autonomy, which would be essential for the efficiency of Operations, and he hoped that the EBU, now “at a crossroads”, would rediscover the spirit of its founding fathers and a form of cohesion between the members.

\* 27 September 2001, Cologny, Switzerland

# rtures

# Big Brother international

*Big Brother* is the first European reality show format to make a major impact.

Originally a Dutch programme produced by Endemol, it took *Big Brother* less than two years to implant itself in a whole host of countries. At the heart of it is a simple enough concept: nine candidates confined to a house with no contact of any kind with the outside world, filmed 24 hours a day and subject, of course, to a gradual elimination process. A novel programme format based on a few principles: multiple slots in the schedule designed to win viewer loyalty, massive hype, an unprecedented elimination process, as well as a gradual and elaborate build up of activities.

Launched in September 1999 and classified initially as a ‘docu-soap’ characterized by a primitive form of ‘fictionalization’ of real life (anonymous

individuals talking directly to the camera are filmed over several episodes in the context of an individual or collective experience), the programme was adapted as it moved from one country to another over the seasons and has undergone a general shift towards the genres of entertainment and fiction.

Channels developed variations on the theme but the ‘exotic’ setting and the candidate elimination – in some cases with the participation of the public – remained a constant. Ultimately, according to Robert Thomson, director of the Television Studies Centre at the University of Syracuse (USA), the phenomenon transcended its fad status and is now “a genre in its own right, like soap operas or the medical or legal series”.

With successive adaptations, the format was developed to the point where it became an efficient,

well-paced programme capable of commanding viewer interest for up to two months at a time.

In all the territories analyzed, with the sole exception of the United Kingdom, the screening of *Big Brother* follows the same pattern: a daily 30-minute programme is broadcast in an early evening slot, while a live weekly prime time show is devoted to the elimination of participants. In the UK the daily programme is scheduled later, at 2300 hours, although the live programme is split in two parts, one of which is during prime time.

## Declinations

In terms of divergent *Big Brother* tie-ins, two approaches were noted: multi-support delivery, and exploitation of the brand in other programmes.

In the Netherlands, Germany, Australia and the USA there are no cable or satellite channels reserved specially for the programme. The public is able to follow the antics of the participants 24 hours a day solely on the internet. In Italy, by contrast, a dedicated pay channel was set up for continuous coverage, while Spain had two satellite channels devoted to this. In the UK, *Big Brother* was

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## phenomenon

in its second season before it found a home in the E4 satellite channel which screened the programme 21 hours a day.

In the Anglophone countries, the original *Big Brother* title was retained. Some of the Latin countries that did not go with the original English title opted instead for a literal translation: *Il Grande Fratello* in Italy and *Gran Hermano* in Spain. However, all territories have re-used the 'brand' in several programmes. In the Netherlands and Germany, numerous programmes were made about the participants, covering their lives, families and friends. In the UK, *Big Brother* was exploited in four peripheral programmes, ranging from an investigation of the different versions around the world and how the programme is made to the standard coverage of the post-show lives of eliminated participants. In Italy many dedicated shows were produced to highlight key dates such as the anniversary of the first full month in the house.

### Eliminations

In the original programme, eliminations took place every two weeks, the participants designating two candidates for elimination in the

'confessional'. The candidates with the most 'votes' were classed as 'leavers', and the public then voted to eliminate one of them. This process was also adopted in Germany and in Italy.

In this regard, there is one constant feature in all countries: the purpose of the in-house nominations and the public vote is to eliminate one of the inhabitants of the house – never to choose those who are to remain.

### Ordinary lives

The first season of *Big Brother* in the Netherlands brought together participants of ordinary appearance, free of stereotypes and in most cases within the 30–35 years age bracket. The group featured no exceptionally attractive ladies, no particularly handsome men – nor was anyone especially repulsive. All the candidates led quiet lives, were married, some with children. Gradually, however, the selection process shifted to include candidates with stronger profiles, in the belief that this would arouse greater public interest.

In the first versions of *Big Brother*, particularly in the Netherlands and the USA, the activities imposed on the candidates were noteworthy for

being straightforward and often puerile. Thus, the Dutch viewers witnessed candidates making paper flowers or moulding putty, while the Americans were treated to the spectacle of candidates assembling giant jigsaw puzzles.

### Entertainment

Initially, *Big Brother* boasted rather inactive candidates, whiling away their time, often asleep. Discussions between the co-lodgers, often very long, were at the heart of the programme. In this phase, the programme was devoid of any stage-managed features: it simply showed the repetitive and often tedious daily lives of nine people.

In most countries, except Italy and Australia where the programme reached the screens more recently, the show was the product of a somewhat rudimentary editing of sequences as selected by the producer. The overall rhythm was slow and the subsequent sensationalist drive was missing: no host, minimal information, no '*and now back to the studio*' quips.

Recent adaptations of *Big Brother*, however, have tended to move away from the original concept and have attempted to maximize the pro-



gramme's audience share by offering a storyline, entertainment, emotions – in short, more sensationalism! Two techniques are used to this end: changes to the rules of the game and direct influence by the producers.

Changes to the rules of the game have been introduced in almost all countries, from season to season if not from one week to the next. There remains only a core of rules that is common to all versions of the show.

## Evolution

The basic setting – a house, a swimming pool, more-or-less modern furniture and a hen-house is a common feature in all the various versions of *Big Brother*. In the USA, however, the hen-house was replaced with a basketball court.

In all countries, cameras are installed in the toilets as a safety precaution. These pictures are not intended for inclusion in the programmes but are there to prevent suicide or self-mutilation attempts.

In all countries, any potential romantic liaisons between candidates are exploited to the full: kisses and caresses are prominently featured, although scenes of physical love, while systematically suggested (often as bodies moving under the sheets) are never shown explicitly on the terrestrial channels. Certain countries, such as Germany and the Netherlands, build up such scenes with suggestive music.

Along the same lines, when a Spanish candidate hit his girlfriend, or a British one received threats from two of his co-lodgers, the picture was interrupted on the internet. Violent excesses by the participants, which tend to draw the audiences, are used for promotional purposes but not aired on the terrestrial channels.

To increase viewer interest the producers in some countries, including the Netherlands, have modified some of the original rules – in particular those governing the elimination of candidates, changed the profile for participants and made the living conditions of participants more difficult.

As the series progressed, the eliminations were carried out at shorter intervals: first fortnightly, then weekly, and finally even twice a week.

## Mutiny

In Spain, after the show's third day, the participants decided to gang up on *Big Brother* by boycotting the in-house elimination process. They all named each other the same number of times so that the producer could not determine who were the three 'leavers', rendering the public the sole referee for evictions.

In an attempt to remedy the poor programme dynamics during the first season, producers in the Netherlands and in the USA offered a sum of money to candidates who wanted to leave the house so they could be replaced by other, more motivated ones. While two Dutch candidates quit the experience in this way, all the American candidates declined the offer.

## Stereotype

One of the more noteworthy changes has been in the candidates' selection process. Contrary to those used during the show's first season in the Netherlands, the two major criteria now seem to be youth and stereotype.

In several countries the shift from docu-soap towards fiction or entertainment is a result of enforcing this choice. Certain candidates are selected for their

ability to generate a spectacle. This is exemplified by the recent inclusion of a second homosexual candidate in the second season of *Big Brother* in the UK. In the first season, one of the female candidates claimed to be an expert user of a vibrator, open to all forms of physical experience.

Likewise, the second *Big Brother* series in the Netherlands and Germany included candidates with stronger profiles. The German show featured a stripper and a sex industry professional, while in Holland one of the candidates achieved great popularity on account of his murky past. In Australia, this kind of casting was adopted from the first season.

By contrast, some countries such as Spain seem to insist on the diversity of chosen candidates. Eschewing neutrality, the show aims for realism and the very real flab of some candidates (male and female), far from being off-putting, seems to strengthen their credibility.

Other countries, such as Italy, evidently have physical beauty as a criterion for the selection of candidates and while in all countries candidates are not subject to a celibacy clause this is not the case in Spain where the participants in two seasons of *Gran Hermano* were all single.

## Return to basics

A recent trend seems to be a drive for a return to basics as well as more arduous living conditions. In the Netherlands, the second season saw a hardening of both rules and living circumstances. Although the budget available to candidates has been increased significantly, the participants now must cover water and electricity costs in the house. The candidates are



also obliged to maintain the living quarters and repair any damaged objects.

Similarly, in Germany candidates are now not allowed any electrical appliances. Hot water is also limited. Unlike during the first two series, candidates now cannot call freely on the services of a psychologist, with only one visit per week allowed.

This slide towards more difficult conditions is part of a wider tendency. In effect, game-show formats using the formula of a return to a primitive lifestyle abound in many countries, from the Swedish show *Survivor* to the British programmes *Castaway 2000*, *1900 House* or *The Trench*.

In several countries (Germany, Netherlands, UK) the candidates are expected to maintain the vegetable garden, planting and harvesting the

In Germany, starting with the third season, the shower door was removed and candidates were obliged to bathe naked. In the USA, the rules were changed to impose mixed bedrooms.

From season to season the production companies seem keen to strengthen viewer interest by making the participants' lives more active. To this end, the producers intervene in both the programme structure and the broadcasts.

## Influence

In the second UK season but from day one in Germany, *Big Brother* imposed conversational topics that were likely to provoke conflict or lead to confessions from candidates. Along the same lines, German participants were obliged to get up at a specified time in the morning so as to avoid long sleep-ins of little interest to viewers.

is an edited production, giving the producers the ability to fully control the broadcast content. In the USA, for example, all programmes in the first season were previously edited. Once the season had wrapped up, the participants challenged the truthfulness of certain scenes which, taken out of context, no longer corresponded with what had really happened. The participants also stated that the producers had given them pre-written dialogues. Rumours of similar actions in other countries abound, particularly in Italy.

Similarly, there has been a substantial increase in the scenes taken from the 'confessional', especially in Spain and Italy. Candidates are encouraged to vent their spleen, reveal their inner thoughts, and disclose their feelings and views of their often-chaotic relationships with other participants.

Increasingly, the production teams accompany the aired programmes with audiovisual features such as subtitles or running commentary.

In Italy and Australia, for example, programmes feature off-screen observations or on-screen banners to explain scenes with confusing dialogue.

By changing the rules and adapting the daily routine of the participants each production company has, in its own way, tried to influence the participants' behaviour to meet the expectations of viewers who want drama, emotion or intimate revelations.



produce and they must look after the chickens – their only source of eggs. These rules have become tougher with time. In some cases, the surmounting of challenges is linked to an increase in spending money for the candidates involved.

Presented as a reality show, *Big Brother* is in fact turning increasingly to spectacle. The images one sees on the screen are very carefully selected.

Bar for the elimination scenes, terrestrial TV offers very few live pictures and the daily programme



By the end of 2001, *Big Brother* will have been seen in 18 countries and *Survivor* sold in 21 territories!

According to the BBC's internet site, since *Survivor* was first tested in Sweden and *Big Brother* became a hit in Holland, reality-TV shows have taken the world by storm. The *Big Brother* revolution started in Holland with a simple concept – nine volunteers were filmed 24 hours a day for 100 days. It became one of the country's top-rated shows within a month, and drew 15 million viewers for its climax on New Year's Eve 1999.

The first ever series of *Survivor* was called *Expedition Robinson*. It hit Sweden's airwaves in 1997 and was soon a hit. The finale was watched by about half the Swedish population making it one of the most popular programmes in the country's history. *Expedition Robinson* is now in its fourth series.

Its success not only prompted TV stations around the world to buy the

idea but also alerted TV bosses everywhere to the audience-pulling potential of ordinary people fending for themselves in the wilderness.

## Surrealism

TV producers in the States are making their reality TV more and more surreal in the battle for viewer eyes. *Fear Factor*, which started in June, features contestants being dragged along the ground by horses, leaping across moving trucks and letting snakes and rats crawl all over them.

NBC is planning to launch *Destination Space*, which will see ordinary Americans put through their paces at a cosmonaut training facility, with the winner being blasted into space.

Another new show is *Amazing Race*, where 11 pairs must travel around the world to win \$1m. Expect a

# Gene

dramatic spectacle – it’s being produced by Jerry Bruckheimer, the man behind *Pearl Harbor*, *Armageddon* and *Top Gun*.

## Americanization

*Big Brother* and *Survivor* seem tame in comparison. Both were aired last summer – *Survivor* began first, depositing 16 contestants on a South Pacific island in May. Two months later, *Big Brother*’s 10 entrants moved into a house built on a Californian sound stage.

*Survivor*’s top prize was \$1m, whereas *Big Brother* contestants competed for the \$500,000 pot – and *Survivor* triumphed in the ratings.

*Survivor* producer Mark Burnett admitted faking scenes using body doubles – but said: “I couldn’t care less – I’m making great television.”

The show returned for a second, less successful series set in the Australian outback, and a third season from Africa will start later this autumn.

*Big Brother* is also coming back for a new run, which will be more challenging to try and raise interest, according to the CBS network. Other similar American shows

include *Temptation Island*, *Chains of Love*, *Boot Camp* and *The Mole*.

## Ratings battles

In France, protesters besieged the location of the French answer to *Big Brother* three times in one week. They complained that *Loft Story*, where 11 contestants were locked in an apartment in Paris, was crude and sinking to new broadcasting lows. Guards had to use tear gas to repel hundreds of protesters during one attack, and on another occasion police had to stop activists from storming the studio. “Trash TV turns people into idiots,” one placard read.

But the protests only fuelled public interest, and the show won all ratings battles.

In Portugal, reality TV has caused huge controversy, with two channels threatened with action by watchdogs. Two contestants were thrown out of the *Big Brother* house after they were seen having sex. They got married soon after.

The second series of the show ended in late May. It kept the contestants locked up for the longest time of any of the show’s versions around the world – four months.

Rival show *O Bar da TV* (The TV Bar) could be fined for invading the right to privacy. The competitors live in a Lisbon apartment next to their only source of income – a bar, which is open to the public.

## Gastón and Eleonora

In Argentina, two contestants in the Buenos Aires house are getting engaged after just two months of having been locked up together. But a debate is currently raging about whether Gastón and Eleonora are getting engaged for love or merely to boost their chances of winning the show. Many also believe that this is just another way for Gastón to increase his power over rivals in the house.

## Excess

In the Australian version of *Big Brother*, 12 Australians battled it out for the AUS\$250,000 (CHF 217,000) prize in their version of *Big Brother* which wrapped in July. Two men were recently arrested for trying to skydive into the garden of the *Big Brother* house on the Gold Coast. An uncut episode sparked outrage over scenes of full-frontal nudity, bondage displays and tales of group sex – but again, it won the ratings battle.

# ESSIS



Richard Hatch, from *Survivor*, USA



Big Brother, Portugal



Pil walked out, Denmark



Craig Phillips pledged winnings to Joanne Harris, UK

In Denmark, makers of the Danish version of *Big Brother* won a court case that gagged three participants who walked out of the programme. Contestants Pil, Søren and Christian threatened to relay their experiences to the media after leaving the house in April of this year. “They just walked out. They told the media outside the house that they are leaving because they want to destroy the programme,” Mikkel Faurholdt, a spokesman for TV Danmark, told BBC News Online.

In Poland, the show built up to a climax in June and, according to one worker at the British Council in Warsaw, “everybody watches it but nobody admits to it”. The biggest news concerned Karolina and Grzegorz, two contestants who became a couple during their stay. Grzegorz was voted out – and Karolina decided to follow him out of the house on the outskirts of Warsaw of her own accord.

## Award

Italy’s *Big Brother*, called *Grande Fratello* – has stirred strong feelings after winning an award for its cultural value at a prestigious ceremony. “What does *Grande Fratello* have to do with culture?” was the reaction of TV host

Alessandro Cecchi Paone, whose own show was also nominated for the *Telegatto* award. But the Italian take on the show’s format – with 10 contestants in a villa – was a ratings triumph before it ended in December last year.

In the UK, *Survivor* was conceived by Charlie Parsons of the Planet 24 production company but it was not picked up in his home country until it had been a success in Scandinavia and America. “I knew it was the biggest thing that could be on TV here, but I couldn’t persuade anybody to do it,” he said.

The original *Big Brother*, which ended in September 2000, soon became compulsory viewing and the eviction of ‘Nasty’ Nick Bateman – who was portrayed as public enemy number one – kept many hooked.

After 64 days – the show’s shortest run in the world – Liverpoolian Craig Phillips emerged victorious and immediately pledged to give his £70,000 winnings to a friend who needed a vital operation. And now two other contestants – Claire Strutton and Tom McDermott – have revealed they are expecting a baby after a secret five-month romance.

The country got the *Big Brother* bug again in March this year when a week long celebrity version of the show – won by comedian Jack Dee – raised over £500,000 for charity. The second proper *Big Brother* season is now underway.



## Top ten

*Eurodata TV (France) confirmed that Big Brother and Survivor were in the top 10 shows in five countries.*

*Jacques Braun, head of Mediametrie – Eurodata TV said that reality programming had “created a new broadcasting language”. He added that hybrid shows, blending reality and fiction were springing up everywhere and while “the production frenzy is now over, new concepts are emerging using the TV grammar of Big Brother”. In his words, the Netherlands – where Big Brother originated – was the “formats lab for such reality-TV shows”.*

*Eurodata analyzed TV viewing figures of some 1.2bn TV viewers in 64 countries to arrive at these results.*

## Love games

*Temptation Island  
Love Cruise  
Chains of Love*

## Voyeurism

*Big Brother  
The Real World  
Loft Story  
Celebrity Sleepover*

## Adventure

*Amazing Race  
The Mole  
Survivor  
Boot Camp  
Fear Factor  
Spy TV*

## Misc.

*Big Diet  
Making the Band  
Starmakers  
Deine Band*

## Reality-TV shows

# read

## What were the reactions of the regulators?

Six countries – the Netherlands, the United Kingdom, Italy, Spain, Germany and the United States were studied\*. A general pervasiveness of these programmes was noted, especially *Big Brother*, accompanied by the absence of reaction from the regulatory authorities, Portugal being the sole exception.

*Big Brother* generates a great mix of reactions in all countries where it is broadcast. Cases of decisions to modify the rules of the programme as a result of public pressure or regulatory involvement are rare. Reactions in the media and societies of the countries involved, however, have sometimes been very lively.

### Portugal

Only Portugal has seen its audiovisual regulatory body take an official position with respect to *Big Brother*. In the other countries the regulators' reactions have been either non-existent or limited to an assessment of the legal questions posed by the programme, or a general debate on reality show-related issues.

In Portugal, the country's watchdog body AACCS (Alta Autoridade Para a Comunicação Social) first expressed concern over the broadcasting of the programme before issuing an official position:

- in late 1999, prior to the screening of the show's first season, the AACCS examined the effects of reality formats launched in northern Europe;
- a month and a half after the launch of the programme, on 24 October 2000, the public authority issued a communiqué on the question of violation of the right to privacy;
- last May, the AACCS reacted – as did the Secretary of State for Social Communication, against the insertion of extracts from the programme in newscasts – this practice being quite common on one of the channels;

- on 22 May, the AACCS imposed sanctions against both TVI and SIC, the two networks broadcasting reality shows, with fines and a threat of suspension of broadcasts for a period of up to two months:

- 1 the decision against TVI concerned the screening, during a newscast, of pictures of a sexual act between two candidates. According to the AACCS, this scene constituted an infringement of the protection of minors and vulnerable persons;
- 2 the decision against SIC took the form of a warning for presumed violation of ethical and legal criteria: the channel broadcast live a conversation between a participant and her parents who were urging her to quit the programme. The parents said they were shocked by footage from the previous day showing contestants handling condoms and a vibrator, as well as naked participants in the shower. The young lady had requested that the discussion with her parents not be



# ctions

broadcast. Two government ministers wrote jointly to the AACS to denounce “a clear degradation of the fundamental right to privacy”; the SIC risks a fine of Esc 50 million (FF1.6 million) and a suspension of its licence;

- on 7 July 2001, the AACS brought together the presidents of the three Portuguese channels to formalize the creation of a committee for the self-regulation of reality show content. This self-regulation is entrusted to two representatives from each channel. The Committee embarked on its task in June.

The arguments surrounding *Big Brother* and other reality shows have led to a debate about the Portuguese self-regulation system. Points raised included the need to modify the functions of the AACS to render it more effective since under the present system fines are rarely paid and recommendations little observed.

## Other countries

In the Netherlands: no reaction. The Dutch Media Commissariat exercises little control over programme content and is concerned only with the protection of minors, self-regulation being the rule here. Respecting this

principle, and in the absence of demands to curtail the programme, the Media Commissariat has not expressed any opinion regarding *Big Brother*.

In Germany: indirect influence. Arguments about *Big Brother* preceded its airing. Responding to public pressure – including demands for an outright ban – regulators in a number of *Länder* (notably Bavaria and Hess) mandated legal and media experts to give their opinion on the programme content before it was broadcast.

These studies had two aims: to evaluate the degree to which the constitutional principle of human dignity was respected, and to verify the programme’s conformity with the audiovisual laws in force. They led indirectly to one modification to the rules of the game: from day one, the production company allowed the participants one hour of total privacy per day. It may be assumed that this relaxing of the rules was due to pressure from the regulators, even if there was no formal action taken.

In Spain: no reaction. There is no autonomous regulatory body, and there was no direct intervention from either the parliamentary commissions

or the Minister for Communications regarding the content of *Big Brother*.

In Italy: no reaction. None of the responsible authorities have taken a position on the programme.

In the United Kingdom: a debate about the show has raged on the internet. The Independent Television Commission (ITC) has stated that it has received no complaints regarding the programme. Consequently, there has been no official reaction. Nonetheless, the ITC has launched a debate on its own website on the issues surrounding reality shows, posing the following questions in particular: are the candidates exploited? And are they actors or the subjects of the programme? The conclusion was that *Big Brother* is a simple entertainment programme.



In the USA and Australia: there was no reaction from the audiovisual authorities. The mission of the Federal Communications Commis-



sion (FCC) in the USA is market regulation, not to express concern over programme content.

## Public reactions

In most countries, public reactions followed a similar pattern: moral outcry nourished by intellectuals and the Church. In the United Kingdom, one of the candidates in the last series was a schoolteacher: the popular press wasted no time in denouncing her move and declaring it inappropriate considering her role in society.

In Italy, arguments took a political twist with certain intellectuals decrying the excesses of private television. In Germany, the theatre director Christoph Schlingensiefel wrote a satirical piece for the Vienna festival about a number of political refugees confined to a prefabricated building. The spectators were given the option of selecting who should leave the building, and consequently the country...

In the USA and Australia, the airing of *Big Brother* was met with widespread indifference. The only reaction in the USA has come from the participants themselves who organized a full-scale mutiny against the producers. The last six candidates went on strike during the programme

and stated their wish to leave the house at the same time so as to share the winner's prize. The producer refused.

## Competing channels

The reactions of competing channels fall into two categories:

- Many sought to benefit from the programme's impact in terms of audience ratings by inviting candidates onto their own shows, or by frequently referring to them;
- Some launched similar programmes of their own.

Apparently, no competing channel has ever condemned a reality programme of another, except in Portugal where leading channel SIC directly attacked TVI before enduring a counter-attack.

## French position

This international comparison further highlights the singular position of France as regards reality shows. France is the only country not to have picked up the *Big Brother* title. *Loft Story*, meanwhile, is essentially a matchmaking programme, which is not the case elsewhere. Also, the introduction of specific gender elimination (alternately between the

participating boys and girls) is an original feature. So far, *Loft Story* is the *Big Brother* derivative that has moved furthest away from the original concept – a fact that has not stopped the Christian Science Monitor (USA) finding it amusing to see France discovering “with horror that it is no longer the cultural exception of which it has been so proud”.

Meanwhile, reactions to the programme bear witness to a French exception on various other counts:

- France's regulatory body Conseil Supérieur de l'Audiovisuel intervened directly and forced a number of modifications of the rules;
- the media impact has been especially important and influential;
- the debate surrounding the programme has taken the form of an argument about the argument – many more examined the ability of a TV programme to generate reactions of such a violent nature than did the content of the show itself;
- TF1 has protested about the programme aired by rival network M6.

\* *NOTA/Médiamétrie/Eurodata TV*  
Sources: La lettre du CSA

## There was good reason for all the hue and cry surrounding *Loft Story*.

It was like taking a magnifying glass to our television services – and perhaps even our culture – to examine the microcosm of television in the democratic age. Despite the blatant stage-management of the programme and the fact that the participants have little choice but to go along with channel M6's manipulations, reality still comes through and that is what is so interesting about the game – the fact that we get to see what goes on inside. There is something fascinating about *Loft Story*, even though it does not show us anything particularly fascinating, and yet we still watch it.

### Why?

1. *Symbolic breakdown*: the programme offers neither culture nor obvious escapism; the participants are not selected for their looks or for any special knowledge or skill. We feel comfortable with this horizontal

society which has no institutions, no creativity and no God because He has been replaced by us, the viewers, who now reign on high and dispense judgement. What is it that unites this completely idle community? Where content is lacking, relationships tend to become more interesting; the fact that the broadcast offers no historic or symbolic focus means that communication comes to the fore. *Loft Story* sounds the death knell for quality television in favour of unimaginative programmes by resolutely targeting mass audiences in this era of empty existences. In fact, there are several interesting aspects relating to *Loft Story*'s appeal to a mass audience.

The fact that *Loft Story* caused such hysteria is actually linked to the decline of vertical organization within a society propped up by institutions, the state and the family and replaced here by the ecstatic

regard of the contestants' mothers and the banter of the warm-up crowd. The possibility of a future career is no longer an acceptable basis for mediation and we see the participants negotiating short-term projects as soon as they come out. Both on and off set the programme reveals a mixture of smug, foolish behaviour and great cunning. Those values considered to be of importance are *closeness* (a family is being formed, a group of pals), *transparency* (there is not much to hide and in any case mum is watching and providing a live commentary) and *authenticity* (*Loft Story* shows real people, just like you and me). The symbolic breakdown is particularly noticeable in the strikingly impoverished language and the excessive use of certain phrases which the programme's two psychotherapists do nothing to enrich, as their interpretations are only designed to sweeten the tone of the game and to ensure it runs smoothly.


2. *The triumph of imitation or conformism*: to win or simply to get on the show involves sharpening up one's profile. The sleek world of *Loft Story* makes us realize that any major media form can cast its net further by targeting Mr Average. M6 does not aim to provide excellent cultural

## Pleasing the masses or the ecstasy of democracy

# Loft Story

Daniel Bounoux

Professor of Communication Sciences at Stendhal University, Grenoble, Editor-in-Chief of Cahiers de médiologie



and informative programmes but to excel in audience ratings and to do this the channel invests in commerce and communication. In exposing people for what they are – very ordinary people who are proud of being so – since that is what counts and what appeals to the majority, *Loft Story* is taking revenge on behalf of the little people, not ‘the people’ in the sense of the former ideal (when ‘the people’ hypothetically formed part of a historical project and a collective will) nor even the beautiful people, the *jet set*, but individuals in their small bubbles, surrounded by the media goldfish bowl which cuts up and defines society in the way that suits it best. Both on screen and off, the living rooms are similar, with people slouching around chatting, like the two ends of an hour-glass which can be turned upside down without changing the flow of the programme: two worlds looking at one another in a mirror, they are us, we are them – ecstasy and democracy in over-drive!

## Voyeurism

It would therefore seem that the voyeurism of this programme, which has so often been assailed, is based on a desire for recognition

and narcissism. It may be that in other places, in school, at work, on stage, in a stadium, elites are carefully selected and hierarchies constructed, but for the masses these disappear in television. In particular, *Loft Story* puts paid to the idea that you need to be patient and clever to achieve fame. It makes a mockery of the idea that you need to work hard, listen to your parents and get an education, and by doing so it panders to our secret desires.

Yet it would be wrong to reduce the interest in *Loft Story* to viewers’ sheer laziness. Education may instil content, but it provides very little information on how to deal with relationships and contemporary behavioural models. How should these people cope with the *here and now*, with love, desire, living in such close quarters and how to decide between fame and a sense of decency? What should they identify with? With little else to do but control the distance between themselves and the others, the participants become experts in emotional relations. From this

point of view, reality TV provides a school or a substitute family which adolescents can identify with while still being able to distance themselves from it to a certain extent (*Loft Story* has generated a whole host of spin-offs, spoofs and role-play games).

Finally, we should not forget the elimination procedure. By sorting the winners according to their media-specific ability to represent what the average person expects and to capture sympathy, *Loft Story* becomes a training ground from which the channel can reap the benefits later on: it is training the high-flyers of tomorrow. But has not this need to espouse the average and the mundane also become the impending or even inevitable result of the quest for our universal approval? Taken to the extreme, we might even expect the next presidential election to follow the example of *Loft Story* and apply the same criteria. Moreover, this is perhaps why our politicians have refrained from criticizing a game which so cruelly lays bare the democratic process – in other words they themselves have to resort to imitation of their electorate in order to get elected.



It looked like reality TV,  
tasted like reality TV, but  
*Génération 01* was actually  
fiction!

télévision suisse romande



Aired by TSR last summer, this ersatz *Loft Story* (the French version of *Big Brother*) was, in fact, a mere parody of the various programmes already on screen. Promoted as a genuine reality TV programme, with five contestants holed up in a house in Geneva, hidden cameras, physical and psychological tests and a tense atmosphere, it had all the right ingredients. The hoax, the “real fake” from TSR was quickly revealed by the press but actually managed to achieve ratings which are quite respectable and undoubtedly higher than the ratings it could have hoped for with a classic studio debate.

The ambition of the show’s designers was to provide a shock in every episode and thus give viewers pause for thought. As fake reality TV, a game played by actors, the aim of *Génération 01* was to show viewers, initially without them realizing it, the risks of the current trend in reality shows.

### Manipulation

For TSR, the aim was above all to spark off a debate about manipulation and the borderline between fiction and reality and show viewers that they can play an active role in the programmes rather than just that of consumers.

# Pseudo

## Big Brother



## Interview with Raymond Vouillamoz

**Patrick Jaquin:** Are you happy with your *Génération 01* experiment?

**Raymond Vouillamoz:** Fairly. But not so happy with the way we communicated with the press. We didn't tell them it was supposed to be fiction: we pretended it was another *Big Brother* clone. When the press cottoned on, they were quite annoyed – they just didn't understand our aims and objectives. However, in terms of media fallout, I'm confident that ours was an experiment that will be remembered long term.

On the other hand, I am very happy in professional terms to have produced some very cheap TV fiction (three hours for roughly the price of an average television feature film).

**PJ:** So you didn't let the press in on the secret? Didn't you plan to let them discover the hoax while the programme was being aired? Wasn't that part of your communication strategy?

**RV:** No. When we first launched our project, when we were writing the script and shooting, M6 still hadn't screened *Loft Story* and that caused a certain amount of confusion in our communication about our experiment. We did let one weekly publication in on the secret, and left the other newspapers in a state of uncertainty. The first episode was aired on a Saturday; on the Sunday two French-language newspapers that hadn't realized it was fiction stated that TSR had made a bland copy of *Loft Story*, etc.

However, by the Monday *La Tribune de Genève* had made enquiries and

discovered that the people involved were actors. The two newspapers that had been taken in were understandably very cross.

**PJ:** What was your objective?

**RV:** Our aim was actually rather straightforward. The first experiments with reality TV as it is misnamed – and *Loft Story* is an excellent example of this – were actually positive, from the point of view of both ratings and costs, and also as family entertainment.

But what I wanted to show in *Génération 01*, basing it not so much on *Loft Story* but rather on *Big Brother*, was that once audiences start to flag, television channels always try to go one step further. This happened in Germany, where they had obese contestants who had to lose weight, or in the States with people chained together. The whole thing is turning into a Roman circus – so why not go so far as to actually wound or kill people? I may be exaggerating, but our intention with *Génération 01* was to say “watch out, in the wake of a seemingly innocent family programme there might just be an escalation, an attempt by one channel to outdo another, and things can spiral out of control”.

**PJ:** Do you think that by producing reality TV, channels – some of them anyway – have decided to forego their image-building strategy in favour of a ratings strategy? That they are so eager to win ratings that they are prepared to risk making trash TV?

**RV:** I think it's best to qualify both the question and the answer. Each television market is different. For example, in Germany you might have the impression that channels are prepared to totally scrap their image just for ratings. But I'm not sure it's possible to do that in the French-

speaking market, especially in France. The French Broadcasting Authority (Conseil Supérieur de l'Audiovisuel) won't let channels do just anything, and you also have the commercial channels, at least those with French owners such as TF1, who are very concerned about their image and what they represent, almost as much as the public service channels.

Yet, with *Loft Story*, M6 gambled with its image – it gambled but it won. The issue is in knowing whether there should be a repeat performance. I don't know what the future will hold for commercial television if it throws itself body and soul into such experiments. It's a bit like the tabloids and the gutter press that are much more widespread in England and Germany than in France or the other French-speaking countries.

**PJ:** Is that why in France there are more reactions to reality TV such as *Loft Story* from civil society, politicians and sociologists? Is it the French context that explains the stir it caused?

**RV:** There were also reactions from government ministers and bishops in Germany and Italy when the first series of *Big Brother* were launched. Later on, the tide turned everywhere with fewer and fewer adverse reactions to reality television.

Personally, I am against this type of programme for the strongest ethical reasons. I think that fiction, whether in films, literature or television, has a very important role to play in our own lives and in society at large. Showing violence is something I don't feel to be at all harmful; on the contrary, I think it enables us to express the dark side of our characters. Societies where all violence, any glimpse of a bra or gun alike was banished from TV screens – that's the Soviet Union

basically, and we know what kind of society that was.

But the outlet for our frustrations must clearly be through the world of acting. When this real fiction is played by young men and women who are not actors, as was the case in the M6 series, I think there can be confusion in viewers' minds and therefore in society at large about the role of fiction and what can be shown on television. Actors are paid to act: they master a profession to do those things. For the human mind it is dangerous to cross certain boundaries, to make believe something is reality in situations that should in fact only be played by actors.

**PJ:** Marc Tessier, chairman of France Télévision, has announced that he is going to try to propose a charter by the end of the year on reality-television programmes in particular. Do you think that a charter is a solution for public service television?

**RV:** We have talked about it a lot, in the management team and in the programme department, and we are definitely not going to make that type of programme. That would be totally contrary to our type of television, even though we, obviously, need ratings. We need viewers, but not at any price. Having said that, if the EBU or another organization were to come up with a charter, why not?

**PJ:** Is there room for reality TV on public service television?



**RV:** Not in my opinion, no. But in any case, I think this is just a fad.

**PJ:** On the fad question – according to various polls,

apparently the second or third series of *Big Brother* in Germany, the Netherlands and Spain have seen ratings decline. Are we gradually witnessing the end of this type of programme?

**RV:** I believe that, for the time being, it will go even further: *Big Brother* is no longer a hit, so let's go one better, let's make *Very Big Brother*, just a bit trashier. By doing that we start to cut ourselves off from the healthy sections of the general public. The general public demands entertainment and news, not to see people chained together. That's the sort of programme for specialized audiences who don't interest general-interest channels.

So, as the phenomenon fades from the general-interest channels, it could well be re-appearing, in an even more violent form, on the thematic channels. And, indeed, why not? People are free to watch what they like on the thematic channel of their choice.

What struck me during this experiment was the reaction from our viewers who did not understand *Génération 01*. Precisely because we were showing a reality TV derivative, the general public in its wisdom turned its back on our programme, believing we were actually making that sort of television!

The Swiss public is not ready for us to make that type of television. Even though *Loft Story* was a triumph in Switzerland, we nevertheless noticed

in an opinion poll that the greatest admirers and defenders of *Loft Story* did not particularly want to see that type of programme on Swiss public television, the TSR.



# Th

# e Trench

## Interview with Dick Colhurst, Producer, BBC

**Patrick Jaquin:** Can you describe *The Trench*?

**Dick Colhurst:** We are recreating two weeks in the life of the 10th Battalion of the East Yorkshire Regiment. These men came from Hull, a dock town on the east coast of England. Over 20,000 men volunteered in the first six months of the First World War which was an unprecedented level in Britain. This particular battalion was also involved on the first day of the Somme attack, 1 July 1916, which went disastrously wrong for the British. There were 60,000 casualties on that day alone. The first two waves of the attack were absolutely disastrous and it led to the cancellation of the third wave which the regiment should have led as the soldiers were standing on the fire-step of the trench expecting to have to go over the top. For the rest of that summer, these soldiers spent most their time in fairly quiet areas or just training and getting new recruits. But they went back to the front line on 20 October 1916.

In 1916, a cameraman filmed some of the very rare footage that exists. We have images of the battalion marching along the road, and there is a still photo that goes with that from which we can identify most of the men in the picture. We know what

happened to them during the war and what happened to them after. We know these men as real people.

We have recruited 25 volunteers from the same drill hall in which the men of 1914 volunteered. They will be of similar ages, equivalent occupations to those original soldiers. They will be very closely identified with their grandfathers and great-grandfathers from 1914. We are selecting almost randomly in the same way as the First World War army did. We are far more interested in the characters of 1916. We intend to explore their backgrounds as to who they really were, what schools they went to, what happened to them after the war.

On 20 October 2001, 85 years later, we will be taking our men to the recreated trench. They will follow exactly the diary of events that happened to the men of the original regiment based on the events recorded from the regimental war diary, the battalion diaries and personal diaries.

**PJ:** What are the differences between *The Trench* and reality programmes?

**DC:** Unlike a reality show where volunteers are deliberately transformed into characters, our men will

have their anonymity preserved. The viewer will not get to know them, and we will not be highlighting any of the men. We are not selecting TV characters, and our men from Hull will not emerge as characters.

A reality show is completely centred around a group of ordinary people, the characters that emerge, what happens to them, their fights and so on – this is not the case here. In actual fact we are far more interested in the characters of 1916.

*The Trench* is a history project: history is the master, history dictates what we do, we invent nothing, we only do what the historical records show us. What we do get is our men's first-hand experience of what it was like to live in the trenches in 1916. We have a very defined command structure. The British Army is helping us to recruit serving officers to play First World War lieutenants, we are going to have a sergeant and corporal structure of people who are experienced soldiers. The experience that the volunteers will have is of being in the British Army during the First World War and not being in a TV programme. At no time will they ever be directed, we will simply film what happens as they live the exact life of a First World War soldier as laid out in British Army regulations:

from what they ate, the orders they had to follow in a gas attack, to the general standing orders of a day and night in the trenches.

We have interviewed some of the last surviving veterans. If one of them tells you that his boots were terrible, that his feet were constantly wet, what 'trench foot' is, and the misery of the entire experience then that is fascinating in its own right and deeply moving. But if you then follow that with 'modern' people having whale oil rubbed into their feet, desperately trying to get dry socks, you can empathize because you can obviously relate to these modern men.

**PJ: What is the main objective of *The Trench*?**

**DC:** Only a handful of veterans are left to get their stories across. We want to show a modern generation just what their grandfathers, great-grandfathers went through.

My grandfather fought at Ypres and I have been to visit the places where he had been. I also visited the museum at Ypres. It is a very impressive museum and it uses all kinds of techniques to get through to school-age children just what kind of experience it was. It is very, very effective. It is an important part of history, and in the same way as in this country, in France and the rest of Europe the First World War is part of the national curriculum, we think this project is a very interesting way of bringing home to this generation just what kind of experience it was.

**PJ: Without knowing much about *The Trench*, certain press articles have already criticized your programme claiming that it is little above the kind of 'reality TV' that absorbs so much prime time. Do you think these views are unjust and that you have been misunderstood?**

**DC:** Yes, in short. The press chose to call it a reality programme on the basis of next to no information. The series is in no way comparable to programmes like *Survivor* or *Big Brother*. We are using real people – ordinary men that we are recruiting from Hull – yet the project has been mixed up with these types of reality programmes when in fact it's absolutely nothing like that. The definition that reality programmes are about using ordinary members of the public and that it's all about voting people on and off is very narrow. *The Trench* is a documentary project but the press has misinterpreted it as a reality project.

**PJ: Do you think that your project would have seen the light of day if reality TV had not opened all these doors of possibility?**

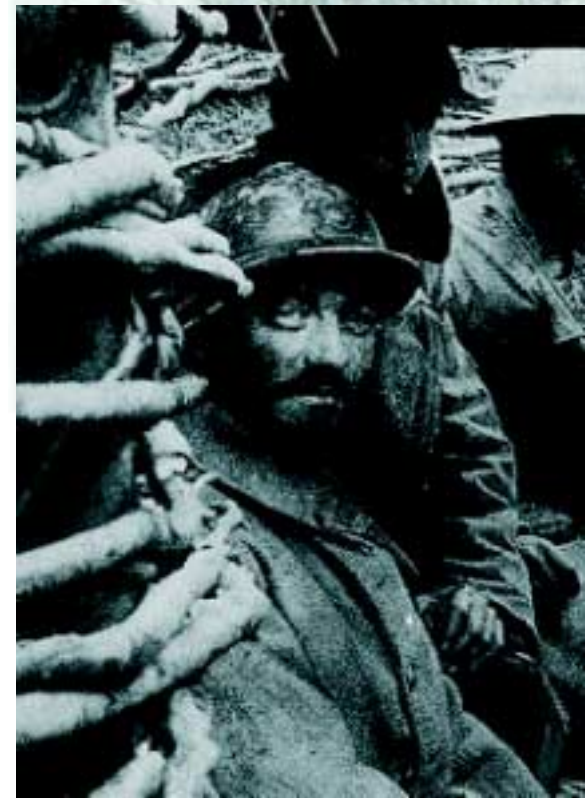
**DC:** I think that probably there has been an evolution: reality TV perhaps grew out of docu-soaps which grew out of more traditional observational documentaries. I think that there is a slight element of that but I think that there are other projects that you could point to that have been closer to this kind of living history experiment. Although we are using real men as volunteers to go and re-live this experience, our focus is fundamentally different. *Big Brother* or *Survivor* stand or fall on the characters of their participants, and psychologists are used to recruit the right kind of people that are wanted for this type of a television game show. We do not select on this kind of basis.

**PJ: What are the motives of the volunteers taking part in this experiment?**

**DC:** I think that people in Britain, France and the rest of Europe are still fascinated by the First World War. They find it incredible that their great-grandfathers could have survived and lived in these terrible conditions. I think there is still a certain element

in modern man that asks whether he could put up with that. I think the volunteers have a personal fascination because we are looking at what happened to the men of Hull in 1916, and here they are: the men of Hull in 2001. They have that connection that I think makes them want to know what it was like.

**PJ: How long will the volunteers be in the trenches?**



**DC:** Between 10 to 14 days, but they will follow a rotation. They will be in a front-line trench for two or three days, they will come out to a reserve area where they can be a bit more relaxed, where they can sleep, etc, and there are times when they will be in barns. They will follow exactly what happened in 1916.

During this period there were three or four fatalities from this battalion. What we hope to do is to pick a time – as close to the hour as possible – when these deaths occurred. We will

film our soldiers going out on night patrol to repair wire. When their time of death comes (and we will know that, they won't), we will simply freeze the frame and tell the viewers that at this point privates Smith and Jones were killed. Off camera we will simply remove those men and take them away, and we will tell those men that they are finished because they were living the lives of Private Smith and Private Jones. We think that after having lived seven days in



the trench they will say "My God, who was he?" and they will be personally motivated to find out as much as they can about the man whose life they were shadowing.

**PJ: Do you plan to make more than one series of *The Trench*?**

**DC:** No. It is a four-part series. I would imagine that is the end of it. You would only go on to do the Trench 2, the Trench 3 if it was only about what the characters were doing. You can make Survivor 2, 3, 4 and Big

Brother 2, 3, 4 because you just get a different bunch of people in. There would be no value in that as we are not really interested in the characters of modern men in *The Trench*. We are simply interested in their reaction to what is happening.

**PJ: Why did you choose to make this programme in northern France?**

**DC:** It is for authenticity. We are putting a huge amount of effort into making this trench, which will be built exactly as per the plans of the Royal Engineers from 1914. The uniforms, everything our men will do will be completely historically accurate. Therefore it just makes sense to take them to this landscape and put them in the same conditions as their great-grandfathers. We are also working with the French archaeological service to make sure that everything is done properly. We are striving for complete historical authenticity. The trenches in Flanders were very different to the trenches in the Somme because of the soil conditions. Whereas there was just appalling mud in Flanders, the Somme is more chalky, with rolling hills – basically, it's very different.

**PJ: An historian commented that the volunteers in *The Trench* will experience under 1% of the full horrors of the war. If this is true, how real is the experience?**

**DC:** We are working with the British Army's top psychiatrist, Lieutenant Colonel Ian Palmer. He is very involved in the entire experience and plans to write a scientific paper afterwards – which again shows that this is not a game show but an historic project in which the army's top psychiatrist is involved. He is very interested in how the men will react.

We are NOT trying to recreate the fear of death. We know that we can't do that. We aren't trying to recreate

the fear of going over the top, attacking pretend enemies, or anything like that. What we are really saying is that the First World War lasted 1,500 days and many of the British regiments were actually only in full contact with the enemy on less than 20 days out of those 1,500. The rest of the time they were being bombarded, there were artillery and sniping deaths.

However, they will experience a lot of similar emotions: the exhaustion, the tiredness, the elation of coming out of the trench and going off into a barn to get warm and dry. Though we can't recreate the same emotions, there will be that similar sense of depression when we tell the men to get their kit together because they are going back to the front line. They will also have a sense of loss if one of their friends is taken away after seven days in these conditions, but obviously not the same sense of loss as if one of their real friends had been killed.

A lot of historians have asked what is the point of what we are doing if we can't recreate the fear factor. When we reply that our interest is in explaining the day-to-day living conditions of these men, they all understand what we are doing.

The perception of the First World War is that you had about a 1% chance of surviving. The truth of the matter is that there was a 13% death rate, out of 8 million men that served, 1 million were killed. This is catastrophic but actually it is very similar to the death rate of British services in the Second World War. There were also many wars where the death rate was a lot higher. This is another point that we want to get across.

*The Trench* will be shown on BBC 2 in spring 2002.

# 11 September

**Tony Naets**  
*Head of News, EBU*

Eurovision news, network services have lived through a fair number of international crises: the war in Kosovo, the siege of Sarajevo, the Gulf War...

None of them really prepared us for what happened on Tuesday, 11 September 2001. The Eurovision news exchanges responded at 12.52 GMT (four minutes after the first plane hit) with a newflash to the report of a fire in the North Tower of the World Trade Center. Like everyone else, the staff in New York, Washington and Geneva watched in disbelief the Eurovision network's live signal and the second plane plowing into the South Tower shortly after 13.00 GMT.

At that point, it was clear that we were dealing with an unimaginable act of violence, confirmed when we received the first pictures of the crash at the Pentagon. Barely an hour

later, telephone communications with New York on the public switched network became impossible.

When there is a major breaking news event in the United States, Washington usually needs to respond to the brunt of broadcasters' requests because that is where most broadcasting organizations have their permanent correspondents. Occasionally, the emphasis shifts to New York when the Washington correspondents chase a story on Wall Street or at the United Nations.

Now there were two major stories in Washington: the attack on the Pentagon and the American

government's reaction to what would be called war on American soil; and in New York the sheer misery of what was happening at the World Trade Center.

## **Freed up capacity**

In a violent world, we also had to face the fact that the largest part of the permanent Eurovision network was committed that night to carry 22 football matches (more were scheduled on the next day, but network resources were released when UEFA cancelled those championship matches).

As a network operator with the specific mission of meeting broadcasters' requirements, additional capacity was required. A short-term lease expanded the Eutelsat W3 capacity of the European contribution network. The four channels that normally provide connectivity between Washington, New York and a selection of European cities were increased to twenty-odd channels. Two of those were used for 72 hours to bring news contributions to the Eurovision news exchange system and the Permanent News Network and the Permanent Events Network were operated full-time and side-by-side.

# September 2001

Capacity was freed up for the reactions that started to pour in from Jerusalem and Moscow – each with four dedicated channels on the Eurovision network.

As the scope of the event became clearer, transportable earth stations moved into Pakistan, to Islamabad and Peshawar. A feed-point was established in Bahrain. A Moscow-based earth station was moved to Tajikistan. One SNG-truck was kept on call in Brussels to shuttle between the European Council and NATO.

## Developments

The Eurovision network could build on its permanent infrastructure, but demand for network facilities accelerated a push into new practices and technology. The bit-rate was lowered for some of the news contribution circuits, so that more channels could be made available within the existing bandwidth.

An MCPC (multiple channel per carrier) service was introduced on some of the satellite capacity between Washington and Europe, so that a single earth station could handle more traffic, and permanent channels could be created for broadcasters who needed them.

But the real response came from the Eurovision staff. As all flights between Europe and the US and Canada were grounded, it was impossible to send additional staff from Europe to either bureau. The staff worked 96 hours, taking catnaps on an office couch or in an adjacent hotel room.

In Geneva, teams were doubled and at times almost tripled, to handle the network traffic, with staff working round the clock.

At the time of writing the news flow had started to ebb. Some of the news items in the exchanges dealt with the

latest fashion shows in Milan or Paris. Ninety-minute sports transmissions muscled back onto a network that had handled thousands of ten-minute news contributions and staff got some time off.

But as the world watches apprehensively, fully aware that this crisis is not over, the Eurovision network is ready to move back into an emergency mode. And although that is the mission, we too hope that it will not be necessary.



© AP Photo/FILE, Ed Bailey

# The media have played an important role in the wars that ravaged the former Yugoslavia.

Television, with its opinion-forming position, was turned into the victim of crude control techniques, turning it into a propaganda tool of powerful manipulation. It first helped create an environment ripe for nationalist war, and was then used to foment the bloody conflicts. The conflict did not spare the media: broadcasting hubs, transmission towers, and journalists – all came under fire and, more often than not, were targeted deliberately.

At the very heart of this, RTS, Serbia's national broadcaster, dubbed 'factory of lies' in the west and 'affectionately' known as The Bastille by the Serbs, had been through some dark days that saw it fall under tight control of the regime. When NATO launched its air campaign against the Federal

Republic of Yugoslavia (FRY), RTS found itself declared a legitimate target – its headquarters in central Belgrade were struck with the loss of 16 lives, and much of its equipment was destroyed. When in turn the old regime was toppled in a public uprising a year later, the RTS building was looted and set on fire. Or, in Belgrade parlance: the Bastille had been stormed.

Following nearly a decade-long absence, RTS and RTCG have rejoined the EBU in July as a group member. Has Yugoslavia's nightmare come to an end?

## The politics of media

The transformation of RTS from regime mouthpiece to genuine public service broadcaster makes almost

daily headlines in Serbia. Aware of the significant role television can play in the regeneration and revitalization of society, many hopeful that the current upheavals surrounding RTS are merely a natural reflection of the tumultuous changes engulfing every part of Serbia's political and social fabric.

But there is no escaping the fact that politics and media continue to be entwined. Most politicians continue to view national media as serving the state rather than the public, and many believe their political future lies in controlling the media.

The recent uproar over the selection of the editor-in-chief of the TV's current affairs and news department – a key position in a politically charged environment – is as good an illustration as any. Two leading candidates went public with tales of political pressure and the nomination of 'suitable' cronies. One candidate – a respected senior anchor with RTS – resigned in protest against editorial meddling by political officials; the second candidate – also a respected journalist and the head of the Union of Independent Journalists – said she

The EBU General Assembly, meeting in Madrid on 6–7 July, admitted Radio Television of Serbia (RTS) and Radio Television of Crna Gora (RTCG, Montenegro) as a full EBU group member. Although constituent members of Yugoslav Radio Television (JRT), a founder member of the EBU in 1950, neither were admitted to the EBU

Rida Attarashany  
Media Officer, EBU

had been told by government officials that the selection was subject to a political consensus. The public rumpus led the director general of RTS to annul the entire competition and announce a new process in September. Meantime, the media flak continues.

Similarly, when the RTS Management Board named a new set of radio editors-in-chief in late July, journalists dissented and the entire newsroom of Radio Belgrade's third channel went on strike in protest against what they said were political appointments. The proposed candidate subsequently withdrew his nomination.

To make matters worse, Serbia is led by a coalition of 18 parties, many of whom have very differing views of what RTS should be, despite pledging to reclaim RTS for the general public and ensure it fulfils its public service remit. How they do this remains to be seen.

Many cynics claim little has changed inside RTS or on TV screens but this is not the case. For a nation that has long been closed off and subject to mind-numbing propaganda, RTS is

making great strides towards explaining the traumatic events of the past decade. In summer 2001, RTS aired the compelling BBC documentary *A Cry From the Grave* about the Srebrenica massacre on the sixth anniversary of the event. Such a screening would have been unthinkable only a few months earlier. The very following day a stormy session of parliament saw opposition politicians calling for heads to roll. RTS has also been instrumental in spreading the truth about the atrocities in Kosovo that led to the NATO campaign. Considering Yugoslavia's recent past, this is indeed brave public service.

### Back on its feet

The engineering staff of RTS have worked hard to re-establish the signal of all three RTS channels by setting-up 8 primary transmitter sites and 250 repeaters in a climate of international isolation and economic boycott. After a suspension of a few months, RTS has also returned to Eutelsat and now broadcasts a 24-hour daily TV and radio schedule on the Hot Bird3 satellite. RTS also became a stakeholder following Eutelsat's recent privatization.

### New legislation?

Elsewhere, a significant development for the future of RTS will be the adoption of the new Serbian media law. By September 2001, a team of experts from the independent Belgrade Media Centre and the Independent Union of Serbian Journalists had submitted seven drafts of the new Broadcasting Act to the Serbian government. Developed in consultation with experts from the European Commission, Council of Europe, UNESCO and others, the proposed bill includes a number of radical innovations for Serbia.

Possibly the most significant of these is the proposed independent regulatory body (Audiovisual Council of Serbia) to govern allocation of frequencies and the like, a much-abused area in the past. In line with European norms, the bill aims to grant media the greatest possible autonomy, away from political or economic control.

The latest proposal, put forward in August 2001, envisages a major transformation of RTS: the new broadcaster would operate two very

following the break-up of Yugoslavia – in particular because Serbia/Montenegro was not recognized by the International Telecommunication Union; this recognition came on 1 June 2001. Here, *Diffusion* looks at the difficulties facing public service broadcasting in Yugoslavia and what the future might hold.

turning a corner?

decentralized nationwide television and radio networks, its principal source of funding would be a licence fee (in addition to proceeds arising from privatization of its third network). The bill recommends that the licence fee be incorporated into the utility bills, thereby guaranteeing its collection. On the other hand, it is recommended that the PSB be exempt from any charges to be introduced by the government for the use of the frequency spectrum, a 'luxury' denied to the commercial broadcasters. Further, the new Serbian public service broadcaster would be entitled to a maximum advertising quota of 10% of its entire airtime, while the quota for commercial broadcasters would be double that. Finally, the expert group also proposed a number of concrete steps to ensure Serbia does not lag behind the rest of Europe where digitization is concerned.

## Reality

Much of this may seem to be rather utopian, considering the difficult situation in which RTS and Serbia find themselves after years of war and isolation. The economic outlook remains bleak despite the injections of donor funds and while Serbia may

represent a significant market with a population of more than 10 million, the spending power is low and advertisers and investors are unlikely to come flocking.

In addition to politics, RTS faces pressing fundamental problems of a different nature. The management has to come up with a solution for the astonishing over-staffing. Although 500 down on last year, the current staffing level of nearly 8,000 is still regarded as excessive.

Major financial support is needed just to restore RTS to its former technical standard. Under the previous regime, RTS equipment was treated as private property and staffers say much of what went 'missing' from RTS would suddenly appear in the control rooms and studios of rival commercial set-ups with close links to the ruling elite. And in Belgrade, RTS suffered the loss of assets when it was attacked on 5 October 2000 – one of the regime's most prominent symbols.

Years of strife have also hit at the heart of the once-impressive RTS archives: due to shortage of tapes, numerous programmes – local and acquisitions – have been erased and

lost. The situation in radio is even more dire due to the decade-long lack of any investment.

## Opposition

In the battle for a share of domestic audiences, RTS is faced with some formidable competition in the shape of the private TV networks that emerged over the past two decades and in a short while – courtesy of the generous flow of cash of their oligarch owners – managed to dominate the spectrum. RTS' central Belgrade buildings were rather modest even before they were half destroyed. By contrast, the major private commercial broadcasters continue to erect lavish state-of-the-art constructions in the city's elite suburbs. The government will soon enact legislation to regulate the wild numbers of electronic media in the country (reportedly more than 750) and bring some order to the spectrum, although the major commercial players are likely to remain untouched by this.

It is safe to assume that RTS' fate will mirror that of Serbia itself. While present conditions may well be difficult, there does seem to be a general awareness of the crucial role



public media will play in the country's immediate future. Political squabbling aside, many are optimistic that things can only get better for RTS. The fact that concrete positive steps forward are finally being taken (e.g. the media law) is in itself encouraging.

## The black mountains

Meanwhile, in Yugoslavia's junior federal unit of Montenegro, RTCG faces a similar set of problems, albeit on a smaller scale.

Servicing a smaller population of just over 650,000, RTCG holds a dominating position in the market. Its first channel commands 65% of the daily audience share, according to a number of independent surveys produced in the year 2000. RTCG's third channel holds the second slot, despite foreign investment in a number of largely entertainment-driven commercial broadcasters (a number of whom also have national coverage). In radio, commercial operators claim the lion's share of the audience.

Politics naturally rears its head. The republic's government harbours ambitions of independence and

secession from Yugoslavia, but Montenegro itself is divided on the issue. RTCG has been accused of toeing the government line and promoting "anti-Yugoslav sentiments". Although once part of a joint transmission system, and both members of the Association of Yugoslav Radio Televisions, de facto links between RTS and RTCG have been down for some time, further fostering the polarization of the FRY's two republics. Earlier this summer, however, co-operation was renewed and physical terrestrial links re-established between the two hubs, following an agreement between the two general directors.

Away from politics, RTCG struggles to fulfil its legal mandate of 60% local output daily, its financial year of 2000 saw it in the red to the tune of US\$3.4 million (including money owed to the Yugoslav Association for the rights to retransmit sporting events). Late last year its workforce of 700 demanded an inquiry into missing funds and mismanagement. Although Montenegro was largely spared during the NATO campaign of 1999, some elements of the RTCG infrastructure were damaged and the general economical decline in the country makes it difficult to press

ahead with any significant technological developments. A problem that RTCG shares with RTS is the need for material assistance to ward off the threat of technical breakdown.

Montenegro preceded Serbia in passing a new public information law that embraced European regulatory standards. The 1998 law's liberal norms led to a welcome boom in the number of broadcasters, although professional journalists have called for further reforms – in particular to the provisions governing the election of the editorial boards of 'State' media, which are appointed by parliamentary parties under the present system. Senior RTCG editors have also called for a full transformation of the broadcaster into a public service entity devoid of political influence.

## The future

Politics will largely dictate what happens next. Media reform and restructuring feature high on the 'to do' lists of the international institutions now involved in the region, and large funds are reportedly being made available towards this effort. Overhauling



DIFFUSION EBU – 2001/4





laws and official practice governing the media is also considered a top priority in the pursuit of long-term stability in the region.

Serbia and Montenegro remain in a state of flux, although democratization and pluralism processes are taking hold and the political establishment seems intent on reconfiguring the media landscape. Both RTS and RTCG will no doubt play a significant role in moving the country forward, but then as Yugoslavia's recent roller-coaster history shows, surprises are still possible.

A popular local adage illustrating the absurdity of the different processes at work in the Balkans goes: *it may well be, but it doesn't have to be*. Many would be ready to apply these words to the world's hopes for Yugoslavia's future development, especially in the media arena. But *it may well be*, this time, that the cynics are wrong.



## Kosovo

*Part of Yugoslavia, the province of Kosovo is under United Nations administration since summer 1999. RTK, the province's public broadcaster, was launched in September of the same year. Thanks to EBU management, it has established itself as a trusted provider of news and source of varied factual and entertainment programming for the people of Kosovo.*

*RTK now broadcasts 11 hours daily terrestrially, with an additional separate four-hour schedule for the RTK satellite service that caters for the Kosovar diaspora. RTK boasts a full range of local programmes (including the province's most popular central news and information bulletin), minority programmes, documentaries, and programmes for children. RTK's commitment to serving all the communities of Kosovo is one key facet of its public service remit.*

*At the start of 2001, a privately-commissioned audience survey gave RTK the lead ahead of its two Kosovo-wide commercial rivals, with 9 out of 10 Kosovars watching every week, and 9 out of 10 saying that RTK is their main source of information. Significantly, 15% of Kosovo's Serbian population were also said to watch RTK during the week, a figure that is set to increase as more minority programming is developed. It is widely held that*

*RTK's two 24-hour stations are among the best performing of the 75 stations in the province.*

*RTK has managed to achieve good progress and development. It faces a number of great challenges such as the coverage of the territory's general election in November 2001. This is set to be an important test of RTK's editorial independence and commitment to fair, balanced and impartial journalism – not easy in such a divided society. Although financial challenges will arise, RTK now enjoys the legal status of the province's public broadcaster and a new TV licence fee system should start delivering stable public funding.*

*RTK is poised to pass under local administration at the end of the EBU's mandate when RTK's Management Board will take on the mantle of responsibilities that were borne by the Union. Addressing the EBU General Assembly in Madrid (July 2001), RTK's Director General Richard Lucas expressed his confidence that the Board will be inheriting "a soundly based and flourishing public broadcaster, a remarkable achievement in the space of just over two years". The EBU will work with the Kosovar management team on the transition arrangements to ensure a smooth hand-over, and is ready to offer advisory support thereafter.*



## Television, education and

# e-EU

Television is expected to play an important role in bridging the 'digital divide'.

Speaking at an EBU seminar\* entitled 'Education and Public Service Broadcasting in the Digital Age', the European Commissioner for the Information Society, Erkki Liikanen, under-scored four significant areas: connectivity, convergence, interoperability and open standards, before going to emphasize that creation, sharing and use of information were the key factors of economic growth that would drive the information society. Television was a unifying feature that must be harnessed in the interests of developing the potential of European citizens.

### Internet

Now that the 'television divide' of the 1950s is a thing of the past, it is important that basic computer and internet skills are promoted in order to ensure that today's societies are not split into "have-nets and have-nots", Liikanen said. Interactive services now available

only through computer networks would soon become available through digital television, which would become "an important element in fighting social exclusion and the digital divide".

The new ways to "fight for eyeballs" could be seen as complementary rather than competing approaches to reach the whole population of a country, Mr Liikanen continued. But interoperability of the various platforms was crucial for convergence to take place. "Open standards are key contributors to interoperability," he said. "They will provide new means of connection to the internet, new interfaces with the mobile world." In this light, he welcomed the development of the multimedia home platform (MHP) standardized by the Digital Video Broadcasting group (DVB).

### Educational tools

Speaking at the same event, Michael Stevenson, director of Factual & Learning at the BBC, said that public service broadcasters, whose programmes are available to virtually everyone at the flick of a switch, have a special role to play in developing *e-learning* for all ages,

\* Helsinki, 15 June 2001: in connection with YLE's 75th birthday and as part of the annual meeting of the EBU Education Programme Group.

# Europe



*Ulla Martikainen-Florath, YLE, president of the EBU's Education Programme Group, and Erkki Liikanen*

from schoolchildren to pensioners. Participants were shown a video illustrating the BBC's use of digital technology to draw people into learning and to bring out the educational potential of programmes, thus making life-long learning a real option for people, especially those whose education stopped when they left school, or sometimes even before.

One of the BBC programmes featured was 'Get Confident' – a seven-hour online 'learning journey' designed to boost self-confidence. Once participants have completed the course, they are likely to have the motivation to undertake further educational journeys. These may start with interest provoked by a mainstream TV programme – a science or

history documentary, a gardening or health show, or even a powerful drama – and continue through online educational content towards an accredited qualification.

'Becoming Webwise', a partnership between the BBC and colleges throughout the UK, is a basic online course in internet skills available on the web and at 1,000 centres around the UK. People passing tests in the course at official centres receive a credit towards a recognized qualification – a first for a BBC course.

Mr Stevenson believes that digital learning can radically alter the experience of education for three reasons:

- it is interactive in a way that TV itself cannot be,
- it can be used individually at school or in the home or community, and
- it has an appeal for the visual generation that conventional education does not have.

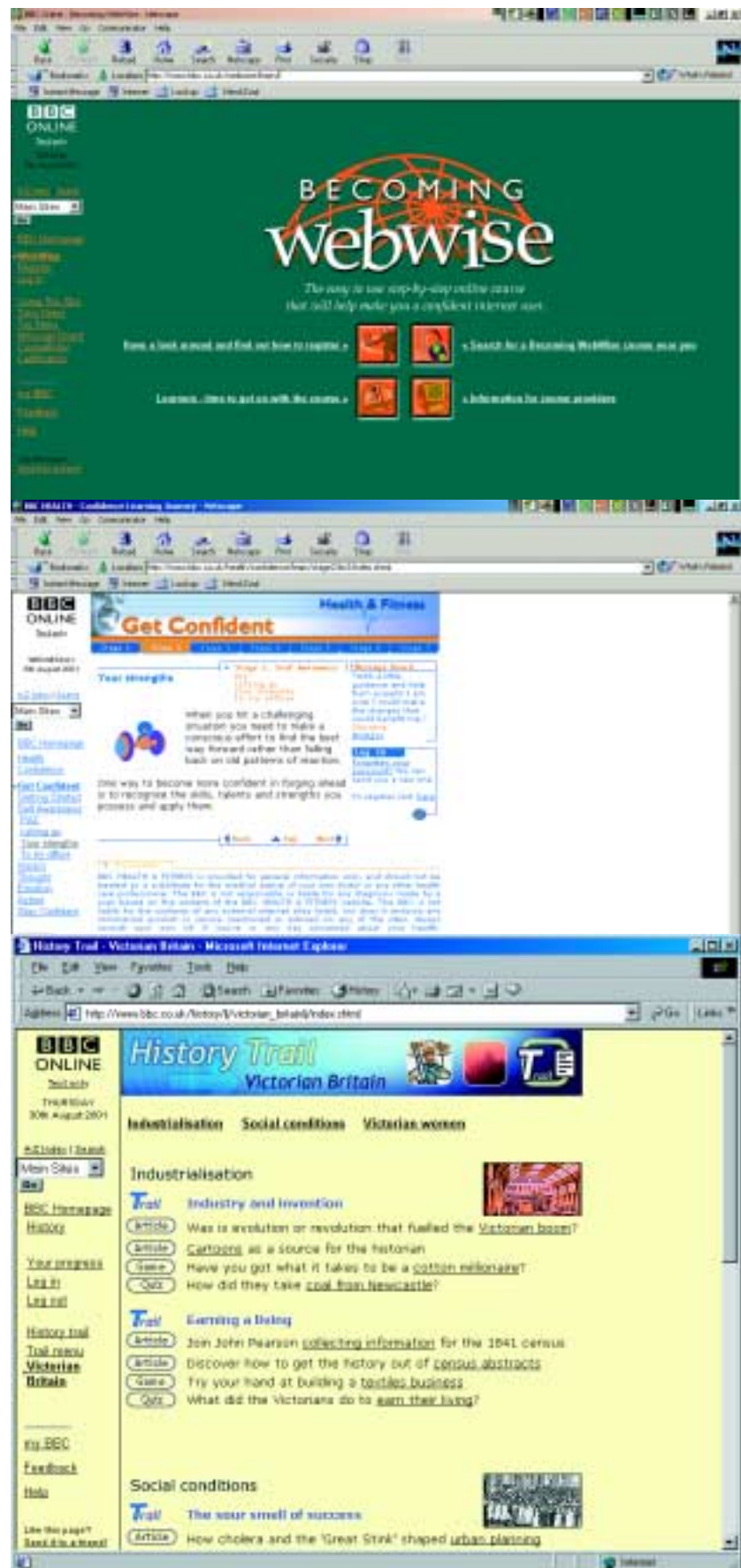
"The learning divide must not be exacerbated by the digital divide," Mr Stevenson said. "That would be cataclysmic."

Early results show that digital learning schemes can indeed help to bridge the learning divide between people who have succeeded in traditional schooling and those who have not. Satisfied 'students' range from the unemployed, working on BBC courses with facilities and support at a local college, to non-qualified workers becoming absorbed in digital television, and retired people with a BBC Learning Centre on their doorstep.

On the schools side, the BBC aims to take a leading role in the development of a digital curriculum for children in the UK – a digital multimedia service supporting all subjects, ages and abilities, designed in consultation with teachers, developed in partnership with other multimedia providers and available by computer or on digital television.

In conclusion, Mr Stevenson recalled that the original mission of the BBC had been to inform, educate and entertain. This role continues today, he said, "and we now have a growing role as a contributor to lifelong learning."

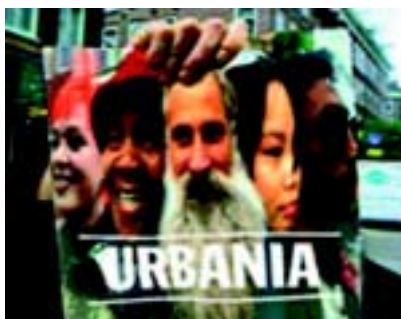
Other speakers at the seminar included Ulla Martikainen-Florath of YLE, chair of the EBU Education Programme Group; Cristina Loglio of RAI, vice-chair of the group; EBU Technical Director Phil Laven; Kenji Kikue, development manager of NHK (Japan); and Ismo Silvo, director of YLE Teema (the first Finnish channel dedicated exclusively to culture, science and education).



## Documentaries have...

...long enjoyed a strong position in the heart of the various EBU activities and those of us inside the business believe this position should become stronger still. For one, the ongoing process of enlargement of the European Union is certain to lead to us all wanting to discover more about each other and about what goes on in our respective countries, the perfect environment for good investigative journalism. Here, the EBU's Intercultural programme Group (IPG) can have a significant role to play.

The IPG, itself a sub-group of the EBU's Documentary Group celebrates its 10th anniversary next year. This is a good time to take stock and also peer into the future. Looking



back, good progress has been made in the past few years. In terms of the Group's core activity, there's been a healthy exchange of current affairs programmes focusing on multi-cultural issues between the Group's 10 or so active members. A confirmation of the importance of the Group's work – if any were needed – came in the shape of an invitation to address the 7th Meeting of the Television Assembly in Nice, France, earlier this year and speak about the issues we deal with, issues that should be of paramount importance to all EBU member broadcasters.

### Diversity is the future

These questions and issues are contemporary and relevant. We all need to assume a greater responsibility for encouraging and ensuring diversity in our organizations and our programmes alike. We must actively encourage our senior executives and editorial staff to pay greater attention to the importance of cultural and social diversity. As I write these words, the news is of race riots in the city of Bradford in England. What is the role

of media in this, what role should it be playing?

As head of SVT's weekly diversity programme *Mosaik*, I receive numerous letters. Some time ago, I received one addressed simply 'for the black man'. In a large organization, it ought to be difficult to find the intended recipient based on that limited amount of information. But it was not. The letter was delivered to my colleague Abdul. Today that task would have been slightly more difficult – two of *Mosaik's* staff are black.

A colleague from Swedish Radio recently told me a story about her black son who one day enquired of her whether all the immigrants were out of work because the Swedes are racist? On another occasion, he called his mother excitedly when he noticed the dark-skinned newscaster Katarina on the screen. Seeing her made him feel recognized and gave him an identity.

This is the future, perhaps the ONLY future; we need to recognize the changes taking place in Europe. Respect is not a given; we all need to reconsider our assessments and values. Democracy must be an ongoing struggle and we must never give up the fight.

## Intercultural Group

# Diversity

Inger Etzler  
*Mosaik, SVT*

## Broadcasters

In 1994 the EBU Programme Committee adopted a declaration on the role of public service broadcasters in a multiracial, multicultural and multi-confessional Europe. This declaration, made seven years ago, was perhaps ahead of its time. Now we must remind ourselves of its substance.

The declaration deals with the role played by public service broadcasters in serving national populations, while also making every effort to reflect the cultural and diverse character of our societies. How we tackle diversity and minorities will play a big role in the coming years, particularly with the Eastern European countries seeking to become members of the EU. As we all know, getting that EU entry ticket is strongly linked to the treatment of minorities, among other things. This is where the EBU comes in – especially considering the critical situation faced by public service broadcasters in many of the Central and Eastern European countries.

Translating good intentions into action will mean the enrichment of our programming. It will also mean us turning to the new Europeans, to the immigrants who feel themselves excluded now because they cannot identify with the national programme output of the broadcasting companies. Yes, many words have been written and spoken but then forgotten.

## The Group

As already mentioned, the Group comprises some 10 national broadcasters as members. The most successful documentary series made within this framework is *City Folk*, which takes a look at people living in big cities. So far, 20 episodes have been broadcast. Numerous inhabitants of Hamburg, Vienna, Stockholm, Tallinn, Cologne and Amsterdam recounted some of their stories. This summer's series will be evaluated in October at the Group's annual meeting in Berlin, running parallel this year to the Prix Europe/Prix Iris awards.

The IPG's task is serious and considerable; multicultural issues need to be especially present on the European television agenda. Europe is changing. Hopefully, special regular multicultural current affairs programmes will gradually disappear, become an anomaly in a time to come when multiracial, multicultural and multi-confessional Europe is seen, heard and mirrored in every single TV and radio programme. Taking the right steps, however, is a balancing act. For the time being, the IPG plays an important role through its own programming, but that contribution could be even greater. The IPG also contributes in its role of pressure group for multicultural issues within our respective organizations.

## EBU in the forefront

This is a plea, and I could not be clearer. The EBU should be at the very forefront, taking on a stronger policy role of updating and raising awareness about the 1994 declaration. Taking initiatives, creating new audiences, giving



Migrapolis, NRK

### Selection of multicultural programmes

**RTBF** (Sindbad) [www.rtf.be/tv/programme/emissions/sindbad](http://www.rtf.be/tv/programme/emissions/sindbad)

**NRK** (Migrapolis) [www.nrk.no/kanal/nrk2/migrapolis](http://www.nrk.no/kanal/nrk2/migrapolis)

**NPS** (Urbania, etc.) [www.nps.nl/urbania](http://www.nps.nl/urbania)

**FR3** (Saga Cités) [www.france3.fr](http://www.france3.fr)

**YLE** (Basaari) [www.yle.fi/tv1/basaari](http://www.yle.fi/tv1/basaari)

**ORF** (Heimat, Fremde Heimat) <http://minorities.orf.at>

**WDR** (Babylon) [www.wdr.de/tv/babylon/](http://www.wdr.de/tv/babylon/)

**SVT** (Mosaik) [www.svt.se/mosaik](http://www.svt.se/mosaik)

Web site: [www.ebu.ch/tvипg](http://www.ebu.ch/tvипg)  
Information: [polak@ebu.ch](mailto:polak@ebu.ch)



Othman Karim and Jonas Allassaad,  
Mosaik

support to all the efforts being made by individuals or groups to overcome racial discrimination, giving voice to the weakest and embracing all citizens in our programming. It is only the public service broadcasters who will be able to do this. And I assure you it's not a heavy duty. This is enrichment, it's stimulation and it's progress. Europe is diverse.

As often, the BBC is a good example to follow. But smaller EBU members are also engaging in their own way. An initiative to raise awareness of multicultural issues was taken up by Eva Hamilton, head of the newly formed department of News and Facts at SVT. I was given the responsibility of launching a project that would include increasing awareness of multiculturalism in the news, arts and current affairs sectors. I arranged seminars, supplied our personnel department with names of journalists of foreign origin, and a university researcher has conducted a study of the main news programmes aimed at determining both the involvement and coverage of immigrants in this particular area. I have also created a database with experts of non-Swedish origin representing various fields of our society, in order to facilitate further research for journalist colleagues. As already stated, the BBC's admirable attention to the question of diversity should be a paradigm, and this database concept was one of their ideas. As Linda Mitchell, head of the Diversity office put it to me once:

immigrants eat, buy cars, hang wallpaper and have pets. The diversity work has to be present, alive and discussed. The awareness of the significance of a diverse society should be a starting point for all programme makers.

## Support at no cost?

Yes, it is possible. Initiatives taken by decision-makers at all levels to inspire and encourage the staff, the producers, reporters and editors to take in diversity would cost nothing. At a time when we all more or less want additional financing for our companies, I believe that the EBU framework offers great opportunities to collaborate, to exchange programmes, to make co-productions and jointly develop new formats. This also inevitably means greater prominence for the Intercultural Programme Group. Finally, I would also like appeal strongly to all EBU members to put in place concrete action plans for increasing cultural diversity in our respective organizations, and to ensure that these then lead to greater diversity in our programming, coupled with the right tools to evaluate and further encourage such progress. And, best of all, it can all be free – well, almost.



Inger Etzler

*We public service broadcasters, noting that freedom of expression, including the freedom of the media, is one of the fundamental conditions of a genuine democratic society, are fully aware of the important role that we have to play in a multiracial, multicultural and multifaith Europe.*

*The existing EBU Statutes stipulate that each member organization must provide a service of national character and importance in its own country. It must serve the entire national population, offering programming for all sections of the population.*

*Therefore it is essential that we make every effort to reflect the cultural, racial and linguistically diverse character of our societies accurately in our programmes and the workforce.*

*We, as broadcasters, should ensure that our services defend the equal rights and dignity of all human beings, reject trivialization of violence and act against xenophobia, racism and destructive nationalism.*

*In concert with the 1993 Vienna Declaration of the Heads of State and Government of the Member States of the Council of Europe, we are concerned at the rise of racism and fascism in Europe and believe it is our duty to combat these attitudes.*

**EBU declaration on the role of public service broadcasters in a multiracial, multicultural and multifaith Europe, adopted by the EBU Television Programme Committee at its 66th meeting in Geneva on 25 and 26 October 1994.**

# Eurovision 2002

**Christine Marchal**

*Eurovision Song Contest Coordinator, EBU*

The next edition of the Eurovision Song Contest will be held on 25 May 2002 in the Saku Suurhall, now under construction in the Tallinn suburb of Rocca al Mare. It will have 7,000 seats.

Members of the Eurovision Song Contest Reference Group visited the site on 18 June 2001 and approved it.

## Admission

On 19 July, the EBU Television Committee approved the proposition of the Reference Group that two additional countries should take part in the Eurovision Song Contest 2002, bringing the number of participants to 24.

The first two countries on the waiting list, in the order of results obtained in the Eurovision Song Contest 2001, were Israel and Portugal. The Permanent Services have received confirmation that Israel wishes to take part in the 2002 contest. As Portugal has now dropped out Latvia, the next country on the waiting list, is to be the 24th participant.

## A new name

The Reference Group was searching for a more common, simple and

shorter name for the contest to be used all over Europe.

The titles *Eurosong* and *Eurovision* were amongst a number of suggestions. The Television Committee chose *Eurovision*.

To accompany the new name, a new contest logo is currently under review.



EUROVISION SONG CONTEST  
ESTONIA 2002

## Participants 2002

Active		
	Country	Organization
1	<i>Estonia</i>	<i>ETV</i>
2	<i>Austria</i>	<i>ORF</i>
3	<i>Belgium</i>	<i>VRT/RTBF</i>
4	<i>Cyprus</i>	<i>CBC</i>
5	<i>Finland</i>	<i>YLE</i>
6	<i>FYR Macedonia</i>	<i>MKRTV</i>
7	<i>Romania</i>	<i>TVR</i>
8	<i>Switzerland</i>	<i>SSR</i>
9	<i>UK</i>	<i>BBC</i>
10	<i>Spain</i>	<i>TVE</i>
11	<i>France</i>	<i>GRF</i>
12	<i>Germany</i>	<i>ARD/NDR</i>
13	<i>Denmark</i>	<i>DR/TV2</i>
14	<i>Greece</i>	<i>ERT</i>
15	<i>Sweden</i>	<i>STR/SVT</i>
16	<i>Slovenia</i>	<i>RTVSLO</i>
17	<i>Malta</i>	<i>PBS</i>
18	<i>Croatia</i>	<i>HRT</i>
19	<i>Turkey</i>	<i>TRT</i>
20	<i>Russia</i>	<i>RTR/ORT</i>
21	<i>Lithuania</i>	<i>LRT</i>
22	<i>Bosnia-Herzegovina</i>	<i>PBSBiH</i>
23	<i>Israel</i>	<i>IBA</i>
24	<i>Latvia</i>	<i>LTV</i>
Associate		
	Country	Organization
25	<i>Portugal</i>	<i>RTP</i>
26	<i>Netherland</i>	<i>NOS</i>
27	<i>Poland</i>	<i>TVP</i>
28	<i>Ireland</i>	<i>RTE</i>
29	<i>Iceland</i>	<i>RUV</i>
30	<i>Norway</i>	<i>NRK</i>



Left to right: Christine Marchal, Eurovision Song Contest Coordinator, Svante Stockselius (SVT), Ruurd Bierman, chairman, Reference Group (NOS), Jürgen Meier Beer (ARD/NDR), Jørgen Ramskov (DR), Misa Molk (RTVSLO); foreground: Aare Urm, chairman (EETV)



# Public service broadcasters (PSBs) within the European Union are performing well in an increasingly competitive television market.

This is the conclusion of a study conducted by our Media Group, which is the largest research and training centre in Europe devoted to economic, financial and managerial aspects of the media.

The study<sup>1</sup> found that PSBs have generally outperformed expectations and continue to maintain market leadership positions in nearly all EU Member States.

The difficulty with assessing the performance of PSBs is that their audiences have declined as commercial television channels multiplied. This numerical decline is the inevitable result of an increase in the numbers of television

channels, it should not be seen as a measure of the effectiveness of PSBs. Unfortunately, it is often used for that purpose.

The study used a performance measurement system taking into account the changes in television markets and concluded that, on the whole, PSBs were overall market leaders everywhere in the EU.

In terms of audience share, PSBs came on top in all but three countries – Denmark, Finland and Greece. Francophone public service broadcasting in Belgium underperformed as well, although this is attributed to the proliferation of channels from neighbouring France.

## Funding sources

As for the impact of sources of income, the study revealed hardly any correlation between performance and funding sources, although a weak dependence between lower levels of state funding and better market performance was noted.

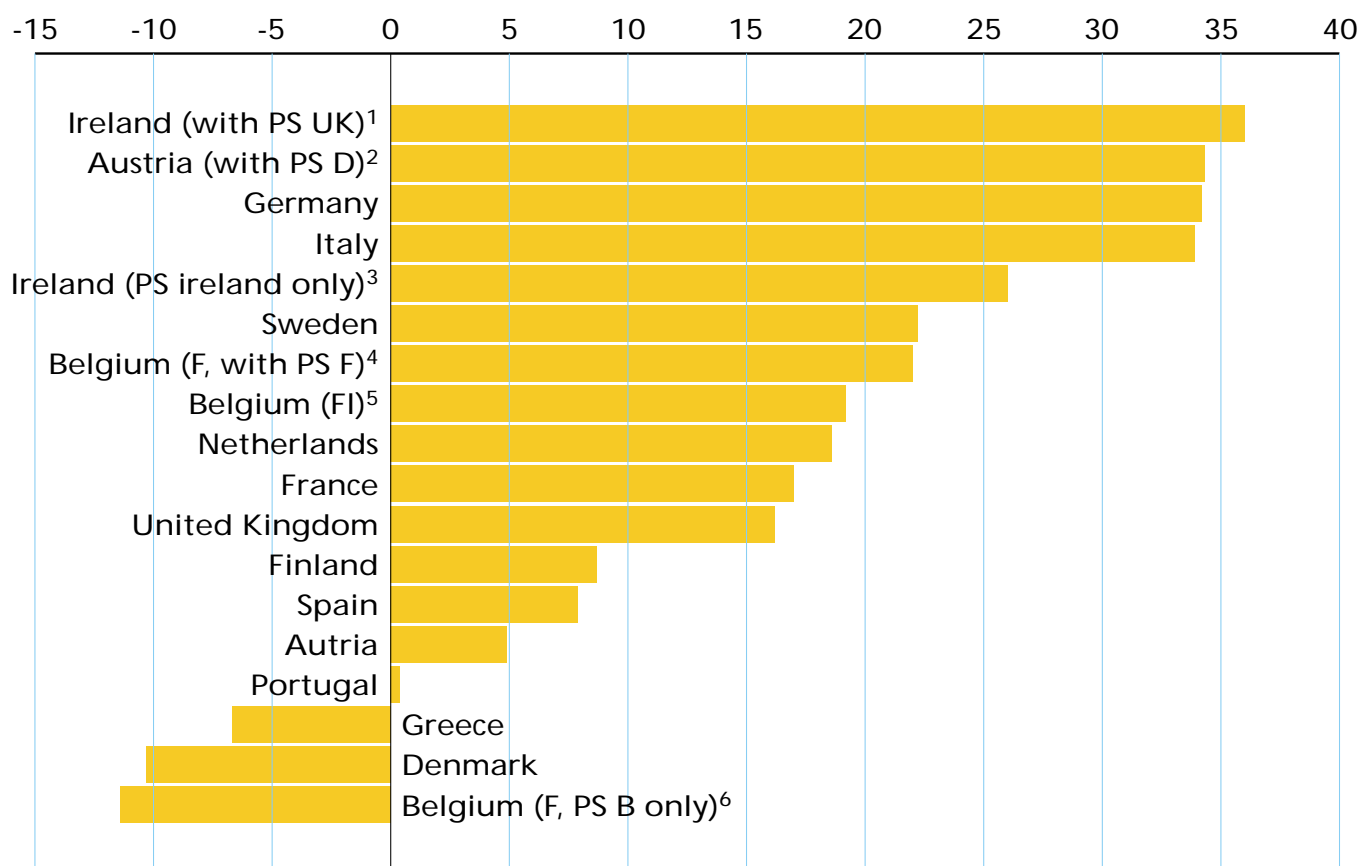
The study data suggested that public service broadcasting is, overall, continuing to play an important role in most European Union countries, and that concerns that it has lost its relevance or position are somewhat overstated. The markets for public service channels have clearly changed and may call for new operational strategies, but it is still far too early to write off public service broadcasting as a social good of the past.

1 *“Audience Economics of European Union Public Service Broadcasters: Assessing Performance in Competitive Markets”*. Available on request from [robert.picard@tukkk.fi](mailto:robert.picard@tukkk.fi) or +358 2 3383 505

## EU Public Service Broadcasters

# perform

Prof. Robert G. Picard  
Media Group, Turku School of Economics and Business Administration, Finland



## Performance of European Public Service Broadcasters

1) Including UK public service broadcasting

2) Including German public broadcasters

3) Including only Irish public service broadcasting

4) French community market, including French public service broadcasting

5) Flemish community market

6) French community market, Belgian public service broadcasting only

The study calculated audience performance based on the number of audience share points above or below the statistically expected share.

# m w e l l

# Dancing

with  
Radio Drama

Jeremy Mortimer

Former Chair of EBU Radio Drama Project Group

## What is the common name for a collection of Radio Drama producers?

Various possibilities suggest themselves to me during the three-day EBU Radio Drama workshop in Bratislava. One of the more polite is 'intensity'. The 50 representatives from 20 countries may not be able to agree on a definition of radio drama, but they certainly share a passion for the medium.

Andreas Ammer, the author of the current EBU radio play commission, *Crashing Aeroplanes*, uses the word 'intensity' to describe the way in which radio drama works on its listeners. They are assailed by something they cannot touch or see; something that plays on the emotions, music-like, but which, unlike music, conveys ideas through language. For Andreas Ammer, the perfect radio play should be a cross between the pop song and opera. Following Andreas Ammer's definition of the radio drama as pop song, some producers talk about aiming to achieve 'Radio Drama to dance to'. Eins Live, the WDR pop

station, is making and broadcasting radio drama for a youth audience (target age 17–22) and is doing so with some considerable success. In Estonia, radio drama producers are giving recorded texts to club DJs and asking them to mix them with music for live broadcast. All across Europe, radio drama producers are trying to encourage broadcasters to experiment with playing short drama pieces on pop music channels. Of course pop songs draw on storytelling (many of the best recent songs, like Eminem's 'Stan', or Shaggy's 'It wasn't me' are effectively short radio dramas), and it may well be that radio drama producers can produce short music-based pieces that develop stories to a greater degree, perhaps even bringing a serial element to a number of pieces played over a day.

Short-form radio drama also has a role to play on the internet. Easy to download, fun to listen to – this should be an aim for all broadcasters

who want to produce something unique for their online sites. In Bratislava we discussed the fact that the technology for making radio drama, for so long the preserve of broadcasters alone, is now almost universally available to anyone with an internet connection through simple editing packages that can be downloaded free of charge. These short pieces that we are encouraging broadcasters to play on their youth channels can actually be made by young producers experimenting at home, or at college. Sound design is now taught at most performing arts and media colleges, and these are the people we need to bring in to the radio industry to take radio drama forward for the next generation.

### Innovation

In the beginning there was the text. In the first half of the 20th century, BBC Radio producers were taught to be suspicious of the freely spoken word, and even documentaries were painstakingly reconstructed in studios with interviewees having to work off scripts constructed from the interviews they had given. In radio drama it was the director's role to bring a script to life, working within a studio, using pre-recorded effects. The Ars Acustica movement was a

deliberate response to the text-based nature of radio drama. Of course, there is still a place for the script in radio drama, but over the last 10 years there has been a significant change in the way that many of us respond to a combination of texts and sounds, and it is vital that producers and directors of radio drama should acknowledge this. All day, everyday, we are exposed to a range of electronic sounds and signals that are constantly being recycled by the media. Pop music, advertising, magazine images, mobile phones, the internet, text messaging, television, recorded announcements, sports commentaries – we live in a world which reverberates with the beat of these sounds, and we are bombarded with the information that they provide. It is only natural that directors working in sound should want to draw on these noises in their work. And against this backdrop, actors' voices recorded in the radio studio can appear artificial and contrived. Found sounds can be an integral part of a play if the actors respond to stimuli in the actual world, rather than the virtual world of the studio. Daniel Wedel, a director from Denmark, playing extracts from his play *Hen Night* showed how actors working in public places, with hidden microphones, could improvise around a series of instructions, some of which would only be revealed to one of the performers. The task of the director in this instance is to carve the structure of the play from recordings, to create a text through a collaborative process rather than starting with a finished script. Editing, or mixing, is truly the art of the 21st century.

## Tradition

So where does this leave the conventional radio play? There is no doubt that a large proportion of the current audience for radio drama (and it is by and large an audience that is over 50 years old) is satisfied

with the familiar sound associated with the genre. The warm and comforting voice recounting a good story, a bit of effective music, some familiar sound effects. The BBC has a daily radio soap opera, *The Archers*, which has just celebrated 50 years on the air. It has something in the region of 5 million listeners each week, and I fully expect it to be on the air for its 70th anniversary. Conventional, text based speech radio provides companionship for its – largely middle-aged – audience, a generation of listeners for whom 'danceable radio drama' would be an anathema.

Much of European radio drama is broadcast on cultural channels. Here, it is the quality of the idea that

Radio as the medium of the spoken word celebrates cultural diversity and provides a means of letting listeners in Belfast, Bonn and Budapest recognize the differences and similarities of their cultural experience. Over the last 10 years, the EBU Radio Drama Project Group has helped to effect an exchange of radio plays across Europe through the Cultural Cycles programme, and to bring some of the best European writers to a broad audience through the EBU radio drama commission.

Following the Bratislava workshop there are some new faces on the EBU Project Group, and there is a long list of new and imaginative ideas for exchange programmes and co-commissions. I am quite confident from this point at



should come first, before any consideration of the sound of the piece. Radio is often the only medium to present classic texts, and this is a vital part of radio's cultural contribution within and across national or linguistic boundaries.

the start of a new century that radio drama is here to stay – as a medium of entertainment, or as a medium of ideas, or possibly as something to dance to. So long as a group of radio drama producers somewhere have the passion and disagree about their work, that work will make itself heard.

# Eurovision goes

Paolo Pusterla  
Head of Marketing Service, EBU



# Global



The EBU's Eurovision network, the world's largest provider of international transmission services of live sports and news events has now extended its reach by adding Central and South America to its coverage of the Americas, the result of acquiring a permanent lease of 18 MHz on PanAmSat's PAS9 satellite.

This lease completes the recent expansion of the Eurovision network globally and comes about a year and a half after the lease of a full 36 MHz transponder over Asiasat 2, covering the whole Australasian region.

## Objectives

The increased globalization of Eurovision will serve to accomplish a number of goals, including increasing traffic volumes across the network, providing EBU members and the broadcasting community in general with more services at the most competitive rates and with the largest possible coverage. Greater volumes inevitably bring about more attractive rates.

Eurovision's expansion will also enable it to meet competition in offering to both broadcasters and sports federations the so-called 'one stop shopping' for global distribution of news and sports events, guaranteeing in addition better integrity of the service and end-to-end quality.

Finally, this growth positions the Eurovision operations as a global player, recognized in different regions of the world as a reliable and quality service provider, one that also meets the requirements of local broadcasters.

In Asia, this has already been achieved and further expansion plans are envisaged for the next few years. A Singapore-based EBU co-ordination office has been established to assist member broadcasters in the backhauling of their local production as well as in the set up of special operations. Of particular note is the successful distribution of European sports feeds in the Asian region: the national Italian, Spanish and Dutch football leagues, as well as numerous international matches of European clubs and national teams

are carried over the EBU's Asiasat capacity. Many of Asia's major broadcasters such as CCTV, NHK, and Hong Kong Cable are today using the EBU to receive high quality sports transmissions as well as news reports from their foreign correspondents.

Instrumental to this traffic development over the Asian continent has been Eurovision's ability to collect the video feeds over Europe and retransmit them over Asiasat via a facility hosted by the Cypriot member of the EBU, CBC in Nicosia, Cyprus. This facility, which is connected permanently to the Eurovision Control Centre in Geneva using a dedicated terrestrial line, was upgraded recently and will soon be in a position to transmit up to five television feeds simultaneously towards Asia and similarly towards Europe. In just over one year, the good co-operation between Eurovision and CBC has allowed for traffic volume to double and for the venture to reach financial break-even in 2001.

## Possibilities

Separately, Eurovision has also been identifying other geographic expansion opportunities, notably targeting the trans-Atlantic marketplace for distribution of news and sports feeds over the Americas.

Eurovision's latest infrastructure addition is 18 MHz on the mid-Atlantic orbiting PanAmSat PAS9 satellite, providing coverage of the whole North, Central and South America as well as a large portion of Western Europe. This will cater for the direct-feed needs from the Americas to Europe of EBU members receiving contributions from correspondents, as well as for carriage of specials, such as sporting events, including the forthcoming Winter Olympics of Salt Lake City (February 2002). Additionally, the developed service will open up new

opportunities for Eurovision, notably enabling the network to develop export traffic towards the Americas of European news and sports events pictures.

The new set-up, which effectively came into place last May, is now beginning to generate momentum thanks to the regular distribution of European football events in Brazil, as well as the popular Formula 1 racing. Numerous North American sports federations are also looking at the distribution of their productions across the Americas and Europe.

## PAS9

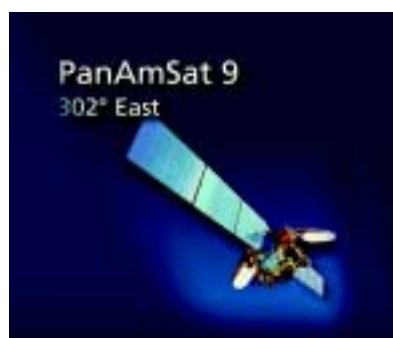
The PAS9 service provision is similar to that of Asiasat 2. It offers a permanent 'turnaround' capability as well as standard conversion (PAL to NTSC and vice versa) hosted at Retelevision's teleport in Arganda, near Madrid in Spain. The facility currently provides two simultaneous transmissions over PAS9 but this can be immediately extended, upon request, to four simultaneous transmissions. Regrettably, the advantages of the PAS9 lease were made most obvious during the September terrorist attacks in the USA, given that direct access to the satellite is available at the new EBU premises in Washington. It has complemented well the already existing TTC service for backhauling members' productions in North America.

The addition of PAS9 rounds off, in effect, a global map of permanent satellite infrastructure that is a necessary condition to generate economies of scale in the Eurovision operations and to offer increased global exposure to European content and events. Sub-Saharan and Austral Africa

remains the only region not yet covered through a permanent lease of infrastructure by Eurovision. Plans are currently under examination to eventually proceed with leasing a capacity over the black continent, although this is not expected to happen before next year.

The future will see Eurovision positioned as a leading global service provider for broadcasters, offering high quality standards for carriage of the world's most interesting news and sports events.

With such networking capability, further adapted for the different platforms and formats that are already (or will be) available to distribute information, and with a closer integration with content generation and/or repackaging, Eurovision can look forward to a commanding role in the provision of competitive and high quality services of video distribution globally.



# IBC 2001

**Philip Laven**

*Director of Technical Department, EBU*

## The International Broadcasting Convention (IBC)\* allows the broadcasting community to assess the latest technical developments and trends.

IBC combines a large exhibition of broadcasting technology with a comprehensive conference. IBC cannot match the vast exhibition space offered by NAB in Las Vegas or, indeed, the number of products launched at NAB. However, the exhibits at NAB tend to focus on North American preoccupations (such as HDTV) that are not necessarily of the greatest interest to delegates from other parts of the world. Furthermore, the IBC conference sessions (panel sessions, workshops and formal paper sessions) are generally judged to be much better than those offered by NAB.

One of the 'hot' topics at IBC 2001 was interactive television,

particularly the widespread adoption of the DVB-MHP Applications Programming Interface (API). The exhibition included numerous impressive demonstrations of interactive TV applications using DVB-MHP, whilst speakers in several conference sessions confirmed the strategic importance of DVB-MHP as an open standard.

### Open standards

From the perspective of EBU members, open standards are very important because they allow EBU members to compete on the basis of content, rather than technology. Many of the pioneers in digital TV were pay-TV operators who wanted to prevent their customers

transferring to services offered by their competitors. They tried to achieve this objective by selecting technical standards that were different to those used by other broadcasters. This deliberate lack of interoperability is obviously not in the best interests of the public. Interestingly, some pay-TV broadcasters have recently recognized that interoperability and open standards have many longer-term advantages. For example, open standards increase competition between manufacturers, who gain the economies of scale due to mass markets, thus allowing consumers to benefit from lower prices of digital TV receivers or set-top boxes.

The issue of interoperability in interactive TV must be addressed at the earliest possible stage: it is no good broadcasters producing interactive applications to operate alongside traditional audio and video material if the interactive content is inaccessible by much of the potential audience (e.g. if different APIs are used by satellite, cable and terrestrial transmissions). Such fragmentation of the audience is disastrous because the interactive applications need to be re-written (at great expense) to operate with different APIs. Recent agreements to adopt DVB-MHP in the Nordic countries and in



The EBU Village this year commanded a stand of some 230m<sup>2</sup> and was host to a number of EBU members. In addition to EBU Communications and the Eurovision network's marketing service, the EBU Village was also the IBC home of YLE, RAI, IRT and BBC Technology, as well as DigiTAG and the P-Meta demonstration. As forecast, the International Broadcasting Convention and Exhibition 2001 in Amsterdam was hit by the aftermath of the terrorist attacks in the US. According to official IBC figures, total attendance was around 36,000, a 20% drop on last year, with many US attendees failing to make it to Amsterdam, although only a small number of stands remained vacant for the exhibition.

Germany demonstrate that such problems can be solved, but it is necessary to have the active support of all players in the broadcasting value chain.

### Error messages

In recent years, IBC has attracted new exhibitors from the computer and software industries. The arrival of these new suppliers was generally welcomed because they offered an interesting alternative to the traditional relatively large manufacturers of broadcasting hardware. The computer industry is characterized by its 'can do' spirit, but conversely it often makes unrealizable promises about performance (so-called 'vapourware'). In recent years, there has been a growing sense of disillusionment amongst broadcasters because many of the new suppliers have little or no knowledge of the requirements of broadcasters. Some simply try to sell equipment designed for office applications, modified to carry the high data rates need for audio and video signals. Whilst users of office computers generally accept that they must wait a few seconds for a word processor document to open, such delays are unacceptable in the broadcast production environment. A sur-

prising number of the exhibits at IBC 2001 'crashed' or showed error messages, thus raising concerns about the reliability of software used in the latest generation of broadcast production equipment. It is worth noting that, due to the bursting of the 'internet bubble', many computer-based companies were not present either at NAB or IBC. Let us hope that the really innovative companies survive and prosper!

\* IBC, every September in Amsterdam.



**DVB**  
Digital Video  
Broadcasting

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## The idea for a European affairs documentation centre at the Brussels Office dates from 1997.

With the importance of electronic documentation and the rise of the internet, we felt the need for computer and telematics facilities and a comprehensive database. As similar needs existed at the Permanent Services in Geneva we decided to set up a document database shared by the whole organization.

Defining the system was a long, drawn-out process, as each department had its own specific activities, different ways of working, and its own requirements for use. All departments produce working documents and reports for their meetings and for specialized groups: these are the main sources of internal EBU documents. It is indispensable to archive and classify them and

provide centralized and secure access to them over the internet.

### Indexing system

The Legal Department, the EBU Brussels Office and the Strategic Information Service also handle a large quantity of outside documentation that requires long-term retention. In addition to a chronological filing system, and one for the various groups and assemblies, these three sectors need a thematic indexing system enabling users to find a document on a specific subject or by searching for the particular institution which published it: European Commission, European Council, World Intellectual Property Organization, and so on.

These specifications, among others, led us to select an electronic document management system that has the advantage of including a database and a full-text search engine. Documents are therefore archived at two levels: the document itself, as a computer file, as well as a descriptive sheet of metadata with various fields or structured criteria (title, author, date, etc.).

Defining how best to search for the information needed without making it excessively complicated to enter the metadata is one of the major challenges of this type of project. Exhaustive metadata enable various combinations of search criteria to be used to find data but make the system very heavy to manage. On the other hand, poor metadata prevents users from finding specific information in a specialized field. Each group of users must therefore define the most relevant criteria for its particular sector.

To meet this range of different needs, one standard metadata form was created to enable internal EBU documents to be managed and another detailed metadata form to enable the legal and strategic

## New EBU database for

# documentation

Georges Leclercq  
*Archivist, Project Manager, EBU Brussels Office*

documentation to be managed with greater precision.

The documents are classified in collections which correspond to the EBU organization chart: General Secretariat, Legal Department, Technical Department, Television Department, Radio Department, Operations Department, and Finance & Administration Department.

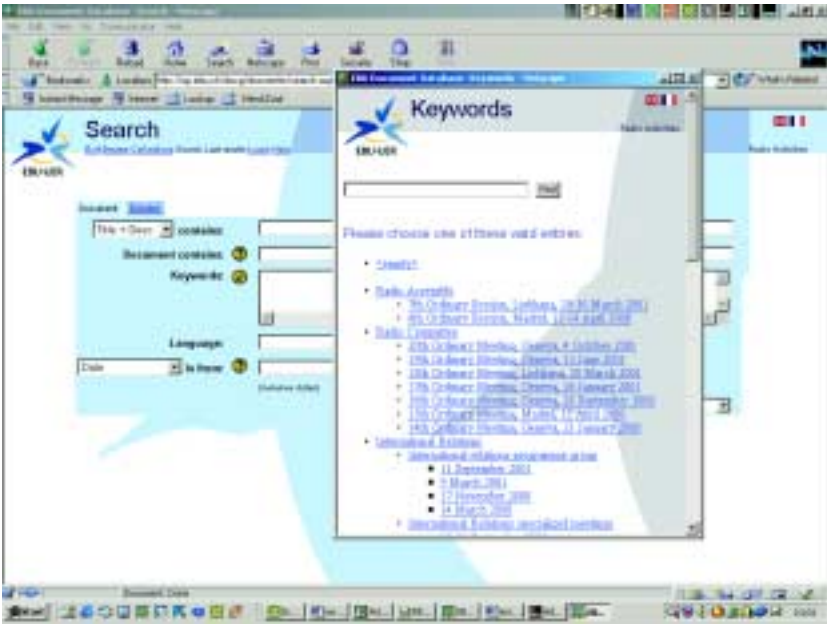
The EBU's terms of reference included various levels of security and access rights depending on the type of document and user, and the need to co-ordinate the French and English versions.

The EBU's working documents and reports also have an inherent quality that can make it hard work converting them completely into electronic

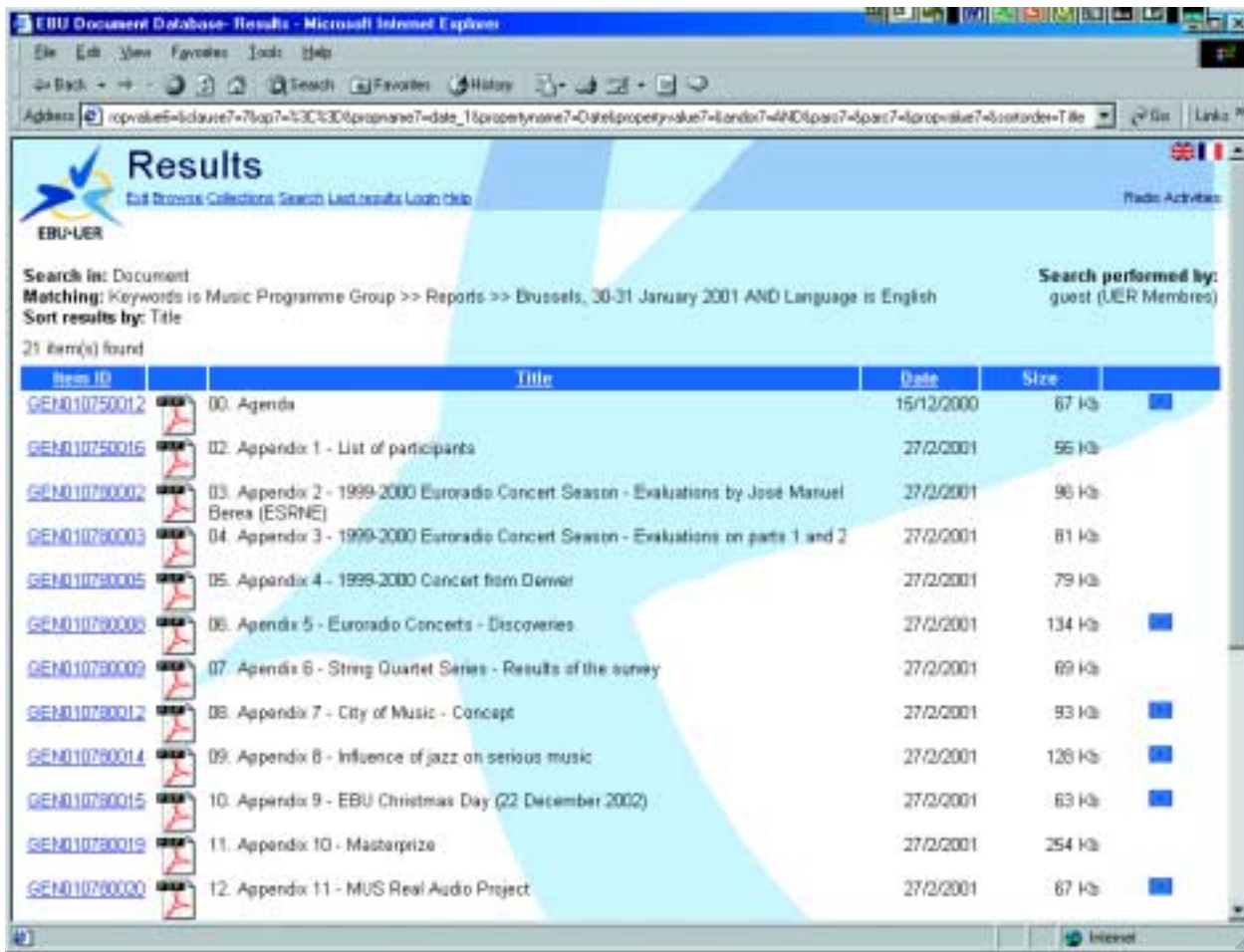
format. They are on a variety of platforms (electronic file, paper copy, fax) and formats (word processor, spreadsheet program, graphics, etc.) not to mention that we often do not have the original. Paper documents must be digitalized and all the various elements must be consolidated in a single file so that a complete reference document is available. We chose Adobe's PDF (portable document format) because it enables all source formats to be integrated maintaining the page layout of the original. Additionally, PDF can be read by anyone using Acrobat Reader software, available for download free of charge on the internet.

**1999, 2000, 2001**

The first version of the document database was installed in the Legal Department and the Brussels Office in 1999. The quantity of documents produced and stored in this sector quickly made the database a working tool in daily use. Whether EBU staff were looking for a European Parliament report on a draft directive from the Commission or EBU comments on the report during a



# ation and archives



meeting of the Legal Committee's Europe Group, these documents are available in electronic format in the document database on the EBU's intranet.

In 2000, all other EBU departments were integrated into the database in the form of specific collections into which they enter working documents or reports of their assemblies and working groups. Different departments currently use the database in a variety of ways. The Radio Department, for example, seized the opportunity to centralize the documents for all its various activities. The Technical Department uses it to store reports from Assembly and Committee meetings while other working documents are kept in a restricted-access part of the EBU's internet site. The Television Department stores working documents and reports of the

Television Assembly and Committee. The Operations Department will be storing documents of its working groups and the *Eurovision Code of Practices*, the paper version of which has become obsolete.

Standardizing the administrative procedures of highly independent sectors is always a challenge, but that is what we have to do by the end of 2001 to make the database the central reference library for all EBU official documents. This type of tool, owing to its horizontal deployment, encourages the sharing of information and increases overall efficiency. It is a particularly welcome help for all those whose work crosses the boundaries of several sectors of activity.

### Confidentiality

Access to this database for the community of EBU members via the

internet is up and running technically but requires major precautions to maintain the confidentiality of certain information in a very competitive environment. Internet access to certain parts of the database will be provided gradually depending on the needs and wishes of the departments and their working groups. The Radio Department has already made its collection widely available to members via a restricted-access part of the EBU internet site (the EBU lounge). The General Secretariat, the Legal Department and the Finance Department are, on the other hand, obliged to have more restrictions on the information they handle. Here, the members are for the time being invited to apply for access directly to the departments concerned. With regards to EU information, members may ask the EBU Brussels Office to provide them with any document in the database.

# The digital news flow

Niklas Krantz  
Project Manager,  
SVT

By the end of the year, Swedish Television (SVT) will have digitized all of its news production in Stockholm and in most of its regional centres.

The unique design of the system, based on the experiences of the two-year-old digital news channel SVT24 is the combination of our own know-how and technology from the leading broadcast and computer companies.

The idea is to bring internet technology into broadcast production thereby dramatically cutting costs and improving performance. It is possible today to handle news broadcast quality (DVCPRO) through an intranet in an efficient way, which generally means faster than real time. The actual rate can in fact be more than real time six fold, or indeed slower than real time, for example when the internet is used to feed broadcast video to SVT from around the world or vice versa. It makes us independent of real time transfers, and makes it possible for a Media Asset Management system to cut away a lot of routine work and reduce costs at the station.

When SVT24 was launched in March 1999 we already knew that Avid Mediaserver, the heart of the system, was going to be a dead end. Avid had merged with Techtronix in the meantime and had opted to give up video servers in favour of their former rivals – profiles. Their

decision was motivated by business plans and not in any way a result of the failure of the technology – Mediaserver had proved itself quite a good machine.

What we had to deal with was a browser system that never worked and a Broadcast Control System that never reached the required level of stability. We also had to write our own play-out control for the Basy/iNews system: Hawrys, but we did note that the media server client – the NewsCutter – worked very well for news production.

### Success

Our trials and tribulations came to an end eventually and the media server system was working as planned, with two components in our project achieving far greater success than we ever dared hope.

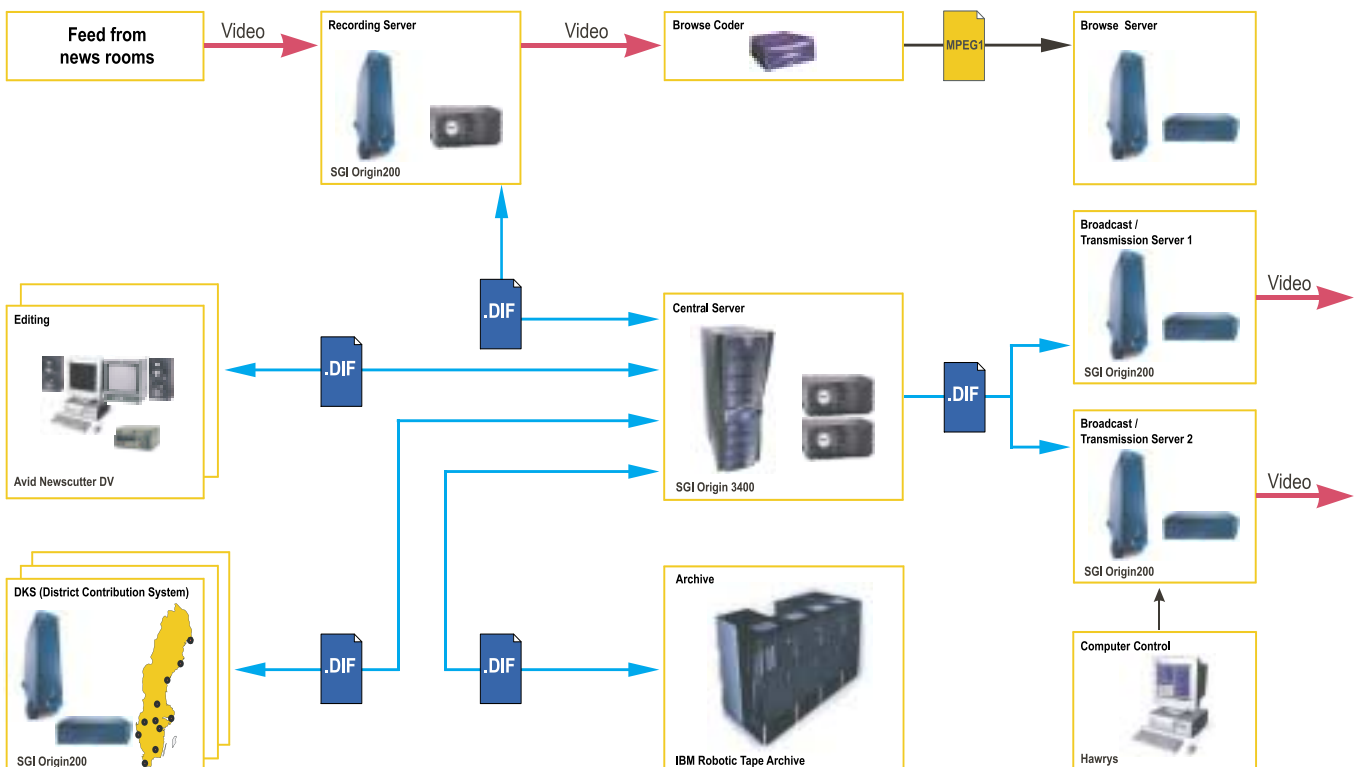
The first of these was the DKS, the district contribution system (or Distrikts Kontributions Systemet in Swedish). We wanted to record the

local news programmes in 10 regions and send the material to Stockholm for use in SVT24. We transformed our radio link system to a Wide Area Network, an intranet covering all of Sweden with a 34 Mb/sec capacity. In every region, including Stockholm, we placed a totally new product we had come across – Silicon Graphics’ VST (later the Media Server). It was their standard Origin 200 computer, equipped with video cards for DVCPRO. It used the standard file format .dif, one of two existing standards for broadcast quality, along with Apple’s Quicktime.

Now we could transfer video files using the regular internet file transport protocol, ftp. Since DVCPRO runs on 25 Mb/sec we could transfer the files just a little faster than it took to play them out in real time. On our 100 baseT, connections were three times real time, while on the Gigabit backbone they were six to seven times that. On the other hand, when CNN sent

a .dif file via ftp over the internet to Atlanta, it took around 15–20 times as long to transfer as it took to play out. Two minutes took half an hour, but you only needed a few mouse clicks to make it happen. And the transfer was free, because the internet connection costs are not based on usage but rather on a fixed price.

Since the servers used the SGI version of the standard operating system UNIX (Irix), they were very easy to control. We were able to write simple scripts that recorded and then transferred the broadcasts at specified times and we found we could also use our own play-out control, Hawrys, to run the regional newscasts from the servers we already bought. And if the regional stations stored their reports in the SGI server, it meant that they were ready for play out, but also that the material could be accessed from Stockholm with a click of the mouse long before it went to air in the region. That was very useful although it was necessary to introduce a policy for Stockholm to



obtain permission before broadcasting any of the items.

In the Växjö region in central Sweden, they also connected an Mpeg 1 PC browse-quality encoder to the SGI server. The browse video was stored in a Kasenna Mediabase, a streaming video server that allowed all users to watch the recorded story. In fact, everybody in the whole of Sweden could watch Växjö's stories. Later they discovered that the other regions could transfer their .dif files to Växjö to get them Mpeg encoded. After a while the encoder and server were moved to the network centre in Stockholm.

The other success was the IBM robotic tape archive – eight racks with data storage tape housing over 6000 hours of .dif files. At first we wanted to store the Avid OMF files but after a few tests, we had to bypass the Avid and opted to play all new stories out of the Media Server and recorded them on a DKS server instead. We then archived the .dif files from the SGI, which worked without a problem. At the same time, a browse copy of the story was created, something Avid had failed to implement in their system. We could also use the SGI server to put the stories on air, as a back up if the Avid Media Server failed.

The users searched and retrieved the archived stories through a simple web interface. After browsing the video, you were only a click away from retrieving the video back on the SGI server. We began to use the same interface for the transfers between the regions and Stockholm. And once the regions started to use the SGIs as on-air servers we were able to also archive their stories in the same way as SVT24, over the 34 Mb/sec network. This was another useful thing we hadn't planned but got almost for free.

This was our situation at the beginning of 2000 when we first

started plans for the total digitization of the news operations at SVT in Stockholm. We first looked at numerous off-the-shelf solutions but they all turned out to be less efficient than what we already had, and much more expensive.

It was then that we decided to launch the HOJ project. Our system was named after its three SVT designers: Henrik Andersson, responsible for the DKS revolution at SVT as well as software programmer of the H-mux via which it was possible to control any serial device using the TCP/IP network; Olle Soprani in Växjö who had implemented the DKS play-out and the browse system; and John Glimberg who wrote the Hawrys play-out control and a lot of scripts for controlling the .dif traffic in the DKS system. These are SVT's three digital musketeers without whom there would be no non-real time video networking at Swedish Television.

Another brick in the HOJ wall was the .dif export and import from the NewsCutter. In transferring files from a NewsCutter to the SGI, we could see that the Avids used the same DVCPRO format as SGI for the video but that the sound was different. Avid had separate sound files whereas .dif specified embedded sound.

It took two years of creative discussions with Avid, combined with placing orders on some NewsCutters, before we got Difcon, the software that today allows NewsCutter DV and Unity to export and import .dif files. This is also something that Panasonic Quickcutter/Newsbyte and Fasts Purple can do.

The HOJ architecture was based on an Ethernet network, with 100 baseT for clients and a Gigabit backbone. The heart of the system is the Central Server, a big file server with an extensive capacity to receive and send .dif files. This SGI Origin 3400 will only handle video file

transfers but it will not be able to play out any. The play-out comes from twin SGI Media Servers playing out the same material simultaneously. In case of failure, servers can be switched on the fly without a need to 'rewind the tape'. As material is stored in the Central Server, it is also copied out to all other play-out servers thus giving us multiple potential play-out sources. Ingest, meanwhile, is done on another SGI server. A scheduling tool we jointly developed with a Swedish consultant controls it. Recorded files are also immediately transferred to the Central Server.

The main input into our system will be from tape – Beta SP or DVCPRO. It will be done in the editing suite by editing from tape directly into the timeline in the NewsCutter. We wanted to avoid any pre-editing digitization costing both money and time. The finished news story is then exported to the Central Server using the Difcon.

All ingested video and edited stories will be encoded to browse and archived on the robotic tape system, even before they are sent to air. All regional stories will of course be cached on the Central Server before they are archived so that they are immediately available to air in Stockholm.

Most of this is already in production today. We are now waiting for Sony to complete 5 brand new digital control rooms, 14 editing suites, and a media managing room. In addition, there will be 25 editing stations for journalists. The whole system is expected to go to air from the new building in the autumn.

Today, the whole workflow is kept together with sets of programmes and scripts. But we also want a Media Asset Management system to control everything happening in the system and to make it possible for journalists to find their material quickly and easily.

We did some tests with Media360, a system that could do nearly everything we wanted, except transfer video faster than real time over the network, something we have been doing for two years now with DKS and the IBM Archive. IBM competed against Media360 at CNN to build a media asset system, so we contacted them to propose a system for us. They are now enhancing our current robotic tape archive, turning it into a full-blown media management system, based on the information in the Avstar/iNews newsroom system.

In English, HOJ doesn't quite roll off the tongue so we are naming our joint system with IBN Newsflow since it is built around the workflow you find in the newsroom of any European national broadcast company.

The new system will make it possible for the user to search for metadata and key frames in feeds,

browse the archives and ingested material as well as do fast browse edits on every journalist's PC desktop. It will bring together all the various parts of our growing network into a powerful news machine. Our goal is to render the technical operation so simple that the journalists' energy is fully dedicated to their creativity. It will be fun to be a Newsflow journalist.

The recipe is simple: always try to have alternatives and only use standard components (a standard TCP/IP network, a standard file format, .dif [also .dv or .imx later], standard servers and editing equipment). The video servers can be SGI or Panasonic, the Central Server can be any UNIX device, while the hard disk editors can be Panasonic, Fast or Avid. Control rooms and matrixes are from Sony, but could also be any broadcast brand.

We just do not like to be dependent on any one manufacturer for our future.

## Contact

niklas.krantz@svt.se  
+46 708 84 77 37



Although indispensable, collaboration between programmers and advertisers is often a delicate balance.

It raises questions within television channels and often causes tensions that require diffusing in order to prevent programmes and advertising income from being affected. The European Group of Television Advertising (EGTA) has devoted its upcoming thematic debates on 15 and 16 November to this difficult dialogue.

The dialogue is difficult, essentially, because it is based on a paradox: the channels ask their advertising sales companies or departments to generate maximum revenue while granting minimum visibility; on the other hand advertisers want maximum space for as little as possible. The advertising sales people must constantly act as mediators between these two contradictory extremes of logic.

EGTA wants to gather an equal number of programme and advertising people, so access to this seminar-debate will consequently be open to advertising sales companies and the TV channels they represent. During the seminar, the sales companies will explain their needs and wishes as well as the dictating demands of the market. The programmers, on the other hand, will attempt to provide cultural arguments and pass on what they consider to be viewers' expectations.

### Working together

So how do these two worlds work together? What information do they exchange? What compromises must they reach in order to optimize both advertising income and audience satisfaction? These questions affect all broadcasters, public or private, who sell airtime or carry sponsorship messages. The main objective is not to examine the difference between the status of either group or debate the existence of 'public service remits' but rather to concentrate on the relations between the programming people and the advertising sales companies and departments.

Programmes  
and advertising:

a difficult  
dialogue?

Michel Grégoire  
Secretary General, EGTA



This is why this seminar will attempt to cover the many facets of these delicate relations by debating five major topics:

- Programme financing and defining the advertising offer: advertising revenue objectives identified by channels and their sales departments; the role of broadcasters in setting rates; determining the place and scope of advertising breaks in the programme schedule; programme sponsorship; monitoring competitor programming etc.
- Financing sports broadcasts: sponsorship; reaching an agreement when negotiating broadcasting rights and defining advertising benefits etc.
- Negotiating the inclusion of new types of advertising: handling product placement; the reaction of programmers to split screens; virtual advertising; barter proposals etc.
- Consistency between programme content and advertising content: game shows and contests meeting commercial and cultural demands; internal regulations and restrictions imposed by broadcasters on advertising

content; financial responsibility when a campaign is refused etc.

- Building the image of the channel and the sales department: self-promotion; harmonizing the image projected by the channel and its sales department etc.

The debates should help participants reach acceptable compromises that will not only respect the quality of the programmes but also enable all parties to increase the effectiveness of the solutions offered to advertisers and ensure they are well-received by viewers. We hope these debates will encourage greater co-operation and a better understanding between these 'inescapable' partners, to their mutual benefit.

## Contact

*Caroline Hanin*  
*European Group of Television*  
*Advertising*  
*Tel.: +32 2 290 31 31*  
*communication@egta.com*

WRTVC

# Barometer



*Guillaume Chenevière*

## Interview

**Diffusion:** Now that you are head of the World Radio Television Council, what are your plans?

**Guillaume Chenevière:** Pierre Juneau, the founder and former chairman of Radio Canada and President of the CRTC, the Canadian regulator of broadcasting standards felt that it was absolutely vital – in view of the globalization trend currently affecting broadcasting, to have a world movement rooted in civil society to

defend the interests of public service broadcasting (PSB), since governments do change positions and broadcasters inevitably protect their own interests – which are often economic. Civil society is the only true judge, although that of the industrialized world tends not to be interested in broadcasting, while in developing countries civil society is just not very active.

Not only was my predecessor right, his idea has proved to be visionary. Regrettably, he was unable to find the funds to realize his ambition, even though he did receive support from UNESCO and, occasionally, from broadcasters such as Radio Canada and the Swiss Broadcasting Corporation, SRG SSR idée suisse, among others.

Today, the Council's objective is to gain independent status, by obtaining financing from non-broadcasting sources and to establish and develop a network which will become a genuine review instrument for broadcasting – monitoring and lobbying in favour of PSB when either governments or political-economic circumstances threaten to restrict or interfere with it. In the developing countries, we need to support and encourage efforts being made in PSB; in countries where

the public service is losing ground we need to raise the alarm and increase awareness of this situation.

We believe it is very important to act immediately because the new era of digital broadcasting risks throwing both clients and suppliers together in one big marketplace where there is a belief that there will be no need for regulation. This view is, unfortunately, completely unfounded although it is already widespread both in Europe, where there are some very worrying trends, and to an even greater extent in the rest of the world.

Allow me to illustrate: the World Bank recently sponsored a study of broadcasting in 70 countries. This study, conducted by Harvard University, applied only two criteria when attempting to define broadcasters: either they are commercial and, by definition, free or that they have the support and protection of the State and must show it allegiance – and therefore should be eradicated.

The study does not even touch upon the concept of PSB, it is simply not considered to be relevant.

When we talk to Americans about PSB (and we know the extent to

# WRTVC

which globalization often signifies Americanization), this is an alien concept that makes no sense to them. On the other hand, in many of the developing countries in Africa and Asia, one of the aspects most essential for human development is access to information, with broadcasting as the main source. It is clear that the development of genuine PSB, free of State and commercial interests, represents a considerable challenge – yet this is our aim.

**Diffusion: Do you think that the concept of public service broadcasting is disappearing from the audiovisual landscape?**

**GC:** Yes, absolutely. If we wish to develop a global measuring instrument, we will have to develop certain criteria and these will not be identical in all regions of the world. They may be based on the same underlying aims, but they will have varying degrees of sophistication.

In the developed countries where new types of media, interactive broadcasting and the internet are making great strides, we need to think about how we can evaluate PSB. One theory which is gaining ground is that it is better to look at individual programmes rather than measuring the overall performance of a television channel. I personally do not subscribe to this theory although it does pose some interesting questions. Is it really

possible to measure the performance of a television channel by evaluating its various programmes or indeed the producers of these programmes and giving them a specific number of ‘public service points’?

It may be that in the future we will have to use methods of this type to convince people of the essential role played by PSB. We face no problems when discussing this problem with those who are convinced that the public service contributes to social development and democracy in general. However, to persuade those who are not as convinced we need to use new approaches and ideas. This is why I am so keen to work not only with broadcasters, to define criteria acceptable for them, but also with independent marketing and research organizations as this would give us greater credibility with governmental and semi-commercial organizations. Civil society alone – already a difficult concept to define – is not enough. We need to find neutral resources to support our objective of establishing a measuring instrument otherwise it will never be credible.

**Diffusion: What platforms do you intend to use to convey this message in favour of the public service?**

**GC:** Mainly large international communication conferences. The idea is to make our mark during the forthcoming important summit meeting on social communication to be held in Geneva. My concern is

*The World Radio and Television Council (WRTVC) was founded in 1997 by Pierre Juneau and supports the specific values and services of public broadcasting in dealings with broadcasters, governments and regulation authorities. The council's main mandate is to promote the concept of public service in broadcasting programming and communications, to strengthen this concept where it is threatened, and to help introduce this concept where it does not exist.*

*The WRTVC carries out its activities both globally and nationally and collaborates with any national or international institution connected with the field of broadcasting. The council maintains ties with regional and international intergovernmental organizations, in particular with UNESCO.*

*On March 2001, the WRTVC chose a new chairman, Guillaume Chenevière (former director of Télévision Suisse Romande), as well as a new secretary general, Micheline Vaillancourt (general director of TV Regional and Corporate Affairs, CBC French TV, and vice-chairwoman of the Conseil international des radios et des télévisions d'expression française – CIRTEF).*

that content will not feature much on the agenda, with most discussions being of a technical nature. I believe that we will have to remind people that social communication should actually be serving society.

#### Diffusion: Which world region would you give priority to?

GC: Priority should be given to developing countries where there is a very serious lack of objective information. Europe is one part of the world where PSB is doing best. However there is no doubt that the USA and North America in general represent a formidable challenge: if we cannot convince this region of the importance of our cause, there is a serious risk that we will not be able to get our message across elsewhere. I am hoping to work with various foundations in this region.

I also hope that a country such as Switzerland, where I come from, will be sensitive to the potential role for a neutral region which is not involved in the many ideological battles going on. A country like this will be able to present and defend the cause of communication. An independent and authoritative venue makes an excellent location for a measuring instrument.

#### Diffusion: Can the EBU and its sister associations in other parts of the world help you to get your message across?

GC: There was a time when public service broadcasters were suspicious

of civil society initiatives. They feared that they would be put under too much pressure because, of course, civil society also encompasses lawyers and educators, groups that are not always prepared to accept the professional reality of the situation. PSB is always a compromise between philosophical ambitions and pragmatic realities... Today, with the world's public service broadcasters under threat, I hope assistance from the EBU will be forthcoming as we try to develop objective support criteria that would benefit its members, but which would, of course, vary according to culture, region, social development and the state of democracy.

One example is the currently ongoing debate in Switzerland about the new broadcasting law – the current

system applied within SSR SRG idée suisse is based on civil justice. For CHF10 a year, every Swiss citizen who pays a licence fee can become a member of the organization which appoints and monitors the work of the executives at SSR SRG idée suisse. However, according to the government, this system is too weak and should be replaced by a government-appointed regulatory body. This is an extraordinary step in the wrong direction! It is claimed that the present system is too weak and that the members of the public involved are not qualified to decide, but who better than the members of civil society can decide what society wants! No government-appointed body, however qualified, could ever be more suitable than the end-users themselves!

#### Diffusion: You mentioned UNESCO. Are you lobbying with this organization?

GC: UNESCO and the World Radio and Television Council have been co-operative right from the start. UNESCO supports us but does not have enormous resources to use in this area. Moreover, if we want to create an efficient measuring instrument, afford to pay people who supply information and check the reliability of this information, wherever it may come from in the world, we will need to have considerable funds. So we cannot rely solely on UNESCO. However, we do hope to continue our close co-operation with UNESCO in the future.



Prix

# Jeunesse

Ursula von Zallinger  
*Secretary General*

International 2002

A look back – a look into the future!



2002 will mark the 20th edition of the Prix Jeunesse International\* competition founded with the creation of the Prix Jeunesse Foundation, and subsequently held on alternate years.

The early days of Prix Jeunesse were those of black and white television and aunties telling stories to kids. By the early 1970s, the aunties retired, black and white turned into colour and one day the Americans came up with a new target audience: the pre-schoolers. *Sesame Street* travelled the planet, and our world – that of children's TV – grew larger.

Prix Jeunesse was never merely a competition, where one might win a prize to place on the shelf. Partnership was the key.

The EBU, the ABU, URTNA, the CBA, the AIBD, the FES, the Goethe-Institut Inter Nationes, UNICEF and UNESCO, are amongst some of its most active supporters. Some of these relations date back to the early days, some are more recent, but all represent the conviction that contributing to a healthy media environment for the young – worldwide – is critical to bringing up future generations ready for the challenges of tomorrow.

These heroic statements screen a huge amount of practical work, hands-on training, establishing new contacts, launching co-productions, discussing regional Prix Jeunesse festivals. In short, trying to keep the spirit alive and building a world-embracing community of those who care for kids.

## A travel agency

During its non-festival years, the Prix Jeunesse office becomes a veritable travel agency for its nomadic festival, the Prix Jeunesse Suitcase, passing on the principles of the Prix from one festival to another.

Initially, only winners and runners-up involved. Today, every screening is a tailor-made workshop, a short course on production processes and font of practical ideas, whether about low-budget formats, new types of animation, short dramas or documentaries.

2001 was a particularly busy year for the Suitcase. Over 95 producers, scriptwriters, parents, and members of a UNICEF youth club attended a two-day Suitcase presentation in Seoul intended to find “effective means to improve children’s programmes in Korea”. The participants bemoaned “a lack of diversity in subjects in Korea but [the Koreans] were willing to bring about changes. Koreans are ready to take children’s programmes much more seriously, and to seek ways to develop, improve and advance new programmes.”

Similar feedback was received following Suitcase presentations in Quito, Montevideo, Amsterdam, Stockholm, Bangkok, Damascus, Cairo, São Paulo, Bogota, Santiago de Chile, and Mexico.

## Changes in 2002

The 2002 Prix Jeunesse International promises some changes. We have retained the best features of the

festival while ‘tweaking’ some aspects to adjust to the ever-changing media landscape.

The ‘hot and the new’ of the next event is the contest language. Like most other major festivals, Prix Jeunesse has decided to run the screenings in English. The change mainly affects contest entries, which will have to be dubbed or subtitled in English. The move is a natural one, as almost 80% of last year’s entries were already subtitled or dubbed. Plenary meetings will still be translated simultaneously into English, German, French and Spanish, and the group discussions will be moderated by both bi- and tri-lingual children’s media experts.

## Future generations

Looking ahead to the future of Prix Jeunesse, we have already commenced the important process of involving a new generation of young producers and programme executives. They, like their predecessors, are discovering that the festival is actually the most creative, critical and constructive workshop in children’s TV.

They learn how to understand different cultures and mentalities; how to identify programmes that can be ‘exported’ to different countries, while appreciating those that work only where they were made. They learn how to ask important questions: “even if I don’t like it, what would a child think” – in short, how to think globally while carefully preserving the local.



## The Rules

*Participating organizations are nationwide terrestrial, cable and international satellite broadcasters.*

*Entry time is 60 minutes. If a broadcaster enters both its own and an independent production, the total entry time is extended to 80 minutes.*

*Entries must be either produced in-house, home-commissioned or co-produced.*

## Categories

1. Up to 6 years Fiction
2. Up to 6 years Non-Fiction
3. 6–11 years Fiction
4. 6–11 years Non-Fiction
5. 11–15 years Fiction
6. 11–15 years Non-Fiction
7. 6–15 years Entertainment

*Finalists are chosen by an international nomination committee.*

*Winners are selected by all participants.*

*Deadlines: for entry sheets: 25 January 2002; for finalist documents: 25 March 2002; for participants: 30 April 2002*

*A web prize will be awarded to one children’s programme or a portal site operated by a broadcaster.*

*The award ceremony will be on 11 June 2002.*

*\* 5 to 11 June 2002*

*More information:  
[www.prixjeunesse.de](http://www.prixjeunesse.de)*

# Prix Italia

Carlo Sartori  
Secretary General

2001

The international press has given Prix Italia a prominent place both in specialist sector publications and in general interest reportage. The Prix even made the front page of the Washington Post for having Walter Cronkite as its guest of honour. The 53rd edition of the festival has been a great success.

## 2002

Many Italian cities have already offered to host the 2002 edition. For foreign visitors, visiting a different city every time gives the festival added value, whereas a permanent location would help from the organization point of view. A decision will be made by December.

As for the Cardine and Granarolo special prizes, the sponsors have already confirmed they are ready to follow Prix Italia, even in the change of cities.

Finally, the NATPE (National Association of Television Programme Executives) summit exchange agreement is a noteworthy achievement. We shall soon have young Italians training in American TV production companies and a group of Americans on a similar scheme in Italy and elsewhere in Europe.

## A novelty

The title of president passes from James Graham, president for the past two years, to Frank Dieter Freiling, controller of international affairs for ZDF, Germany.

## The winners 2001

### TV DRAMA

#### Single Drama:

BBC / United Kingdom **Care**

#### Mini series and Serials:

DR / Denmark

**Worth fighting for – The Serbian Dane – Political Thriller**

### TV PERFORMING ARTS

RAI / Italy **La Traviata à Paris**

### TV DOCUMENTARY

#### Current Affairs:

SVT / Sweden **Heritage for Sale**

#### Cultural:

YLE / Finland

**Rooms of Shadow and Light**

### RADIO DOCUMENTARY

#### Current Affairs:

ARD / Germany

**My son the Nazi – Scenes of a Family on Lower Bavaria**

#### Cultural:

SRF / France **A Star named**

**Absinthe – Chernobyl**

### RADIO DRAMA

#### Single Plays:

RAI Radio 3 / Italy **Dhulan The Bride**

### RADIO MUSIC

YLE / Finland **Borderscapes**

### WEB

#### News and currents affairs:

RAI / Italy **www.rai.it/news**

RAI news

#### Culture and society:

Channel 4 / UK **www.channel4.com/**

**blackhistorymap**

Black and Asian History Map

#### Arts and drama:

CBC/SRC / Canada

**www.120seconds.com**

### GRANAROLO SPECIAL PRIZE

ZDF / Germany **The Return**

### CARDINE SPECIAL PRIZE

#### Documentary:

NOS / Netherlands

**One Bank, Two Worlds**

RAI UNDA Award / Italy

**Global Economic Review**

STV / The Slovak Republic

**Krajinka or "Landscape"**

### RAI-FAO SPECIAL AWARD

**Together we can:** South Africa's

Youth against AIDS – SABC (South Africa)

## October

**GENEVA 15**  
27th Meeting of the Television Committee

**MAINZ 15-17**  
Meeting of Sports Group

**LONDON 18-19**  
93rd Ordinary Session of the Legal Committee

**GENEVA 19**  
Plenary Meeting of Intercultural Group

**GENEVA 22**  
1st Meeting of the International Broadcasting Project Group

**GENEVA 23-24**  
12th Radio Sports Programme Group Meeting

**GENEVA 26**  
Finance Group Meeting

**GENEVA 29-30**  
ACE (Assembly of Euroradio Contact Engineers)

**GENEVA 30-31**  
BMC Annual Specialized Meeting – FORECAST 2001

## November

**GENEVA 13-14**  
3rd Specialized Meeting of International Broadcasting

**VIENNA 15-16**  
EBU Seminar: Building Marketing Strategy

**GENEVA 16**  
SIS Workshop: The Multi-Platform Game – Who Wants to Play?

**GENEVA 19-20**  
Multimedia Forum

**GENEVA 21**  
Copyright Group of the Legal Committee

**AMSTERDAM 22-2/12**  
International Documentary Filmfestival Amsterdam (IDFA)

**CRACOW 23-25**  
Annual Youth Programme Experts' Meeting

**GENEVA 25**  
Plenary Meeting of Documentary Group

**GENEVA 26-28**  
EBU Seminar: Networks

**GENEVA 29-30**  
109th Meeting of the Administrative Council

## December

**PARIS 6-7**  
International Relations Programme Group: Seminar – Music: Programme Exchanges and Legal Aspects

**KARLSRUHE 8-11**  
EBU International Seminar on School and Adult TV, Basel-Karlsruhe Festival 2001 on Educational Television and Multimedia

**LONDON 13-14**  
Ars Acustica Workshop

## January

**GENEVA 14-16**  
TTI Team Meeting

**ROTTERDAM 23-3/2**  
International Film Festival Rotterdam

**GENEVA 25**  
28th Meeting of the Television Committee

**SALZBURG 29-30**  
Music Programme Group

**GENEVA 29-31**  
Annual PMC Seminar on Production Technology: Towards IT-based Production in Television

## February

**GENEVA 5-6**  
23rd Meeting of Technical Committee

**GENEVA 6-7**  
42nd BTPEG PG Meeting

**GENEVA 7**  
Finance Group Meeting

**BRUGES 21-23**  
Folk Music Workshop

## March

**NEW YORK 16**  
Metropolitan Opera

**GENEVA 25-26**  
TTI Team Meeting

## April

**GENEVA 3-4**  
43rd BTPEG PG Meeting

**BUDAPEST 3-6**  
8th Meeting of the Television Assembly

**LAS VEGAS 6-11**  
NAB 2002: The Convergence Marketplace

**TUNIS 11-12**  
94th Ordinary Session of the Legal Committee

**ISTANBUL 17-19**  
21st Ordinary Meeting of the Radio Committee (17) and 8th Ordinary Session of the Radio Assembly (18-19)

**MONTREUX 23-28**  
42nd Montreux Golden Rose Festival

**GENEVA 25**  
Finance Group Meeting

**VIENNA 27-28**  
Music & Dance Plenary Meeting – New Technologies Workshop

**GENEVA 29-30**  
Eurotravel Planning

## MHP, open standards

The president of the European Broadcasting Union, Arne Wessberg, the European Commissioner for the Information Society, Erkki Liikanen, and the Chairman of the Cooperative of Public Broadcasting Organisations in Germany (ARD), Fritz Pleitgen declared their support of digital television's migration to MHP (Multimedia Home Platform) based on open standards.



*“Digital television will provide viewers with a wealth of programmes and new interactive services. It facilitates access to the information society for all households to avoid a digital divide in our societies,”* declared Arne Wessberg. Appealing to European industry he said, *“As President of the EBU, I should like to encourage European industry to look at initiatives such as NorDig as a role model for a voluntary industry-led memorandum of understanding to pave the way for a successful migration to MHP on national, regional or even European scale.”*

## Monte Carlo

Arne Wessberg has been appointed as a member of the Honorary Committee of the Monte Carlo Television Festival. The 42nd edition will be held in Monaco 1–6 July 2002.

## EuroNews France

According to MediaCabSat, the new survey published on 28 August shows that every week 4,041,300 viewers watched the channel, which represents 35.6% of the total population of French cable and satellite viewers. The average time spent watching EuroNews is 13 minutes, which increases to 15 minutes for those working in management.

News EuroNews EuroNews Euro

## TSR

After the launch of TSR's new digital production centre, August saw the roll-out of the new digitized news programmes.



The newsroom, with all staff (editorial and technical personnel) on the same premises, is now located around a central audio and video server and a news-management system and is adjacent to the studio where the news bulletins are presented. The production chain of this integrated newsroom is a veritable multimedia factory, feeding the lunchtime and evening editions, together with the special news bulletins, the business news magazine and the online news (tsr.ch).

This has also been accompanied by a change of the channel's graphic guidelines.

## EuroNews Moscow

For the first time since its launch in 1993, EuroNews will be broadcast 24 hours a day to Moscow and surrounding regions on a terrestrial frequency. The licence has been awarded by the Russian Ministry of Communications to RTR, EuroNews' partner in the production of the Russian version of EuroNews.

EuroNews will be launched on this frequency before the end of the year. The Russian version of EuroNews has been broadcast since 17 September 2001 on all Moscow cable networks and on Russia's only satellite platform, NTV+ as well as the pan-European satellite Eutelsat Hot Bird 5. In addition, since 2 October EuroNews is broadcast terrestrially for 12 hours each day on the Kultura Channel frequency which reaches over 5 million homes.

ws EuroNews EuroNews EuroNe

## Thomas Gruber

succeeds Albert Scharf as director general of Bayerischer Rundfunk. The Broadcasting Council has elected him for a five-year term of office starting on 1 January 2002.

Thomas Gruber (58) began his career at Bayerischer Rundfunk in 1981 as assistant to the television director before moving to the family and series programme sector. In 1986 he was appointed head of the director general's office. In 1990 Gruber became head of the Franken Studios in Nuremberg and at the same time held the position of chairman of the Television and Radio Directorate. From 1995 he was radio director at Bayerischer Rundfunk and in 1995 and 1996 he was chairman of the ARD Radio Committee.



## Erik Bettermann

57, became the new director general of the Deutsche Welle on 1 October. He has been a member of the Deutsche Welle Administrative Board since 1994. The forthcoming move from Cologne to Bonn, planned for mid-2002, is another step in Deutsche Welle's policy to modernize its broadcasts using digital technology.