

*New millennium, new century, new President, new team?*

*No, not really because although this may be a symbolic time of transition, the EBU has had an eye to its future for some time now. Having said that, with its new team on board, the EBU will be well-prepared for a difficult future, facing both pitfalls and challenges in the new world of media created by digital technology; a world totally transformed by a revolutionary means of communication.*

*Faced with these technologies, public service broadcasting has not become outmoded but rather it is more necessary than ever as a guarantor of plurality, diversity and the free circulation of information.*

*In this edition of Diffusion, Arne Wessberg, the new president of the EBU, outlines his plans for the future of the organization and Vice-Presidents Michèle Cotta, Boris Bergant, Klaus Berg and Roberto Zaccaria add their views to the debate.*

*A tribute to outgoing President Albert Scharf by Xavier Gouyou-Beauchamps, a final look back at the Sydney Olympics, details of the latest Eurosonic projects, Europe and the stability pact are just some of the subjects covered in this edition which will undoubtedly make very interesting reading.*

*And, as we are in January, it is not too late for me and the whole of the Diffusion team to wish you all the best for an excellent year in 2001!*

*Patrick Jaquin  
Editor-in-chief*

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# Historic



During the Administrative Council meeting the President receives a souvenir.



*“You have always been interested in the members and what they represent, in their culture and politics, and in the diversity of European history. You have arranged for the General Assembly to be held in different parts of Europe.*

*Your knowledge of the members’ history, culture, art, music, literature and sports is extensive. This has been comforting to members. We have felt that we belong to a Union whose aim is to strengthen our position and this has helped us to fulfill our obligations.*



Albert Scharf is made Honorary President and receives a standing ovation from the Council.

*This is the legacy that you have left us, and a legacy that we will preserve. I hope that you feel reassured by this fact and that in the future you will look at the EBU with pride. On behalf of the Administrative Council, I am privileged to bestow upon you the title of Honorary President of the EBU.”*

It was with these words that Arne Wessberg concluded the 107<sup>th</sup> session of the Administrative Council held in Geneva on Thursday 30 November and Friday 1 December 2000. Following his speech the members gave the outgoing President a standing ovation.



Toasts made by Albert Scharf and Jean-Bernard Münch during the evening.

The recruitment process has been launched to replace Jean-Bernard Münch, Secretary General, Thomas Alexanderson, Director of the Radio

Department, Gaetano Stucchi Director of the Television Department and Henri Pérez, Director of Operations. The new secretary general and directors will take up their posts in the summer.

A year ago, the Administrative Council extended the Secretary General's current six-year contract by 12 months, to March 2002, with a view to ensuring continuity during a year of change in the departments of Radio, Television and Operations.

However, the President-elect (Arne Wessberg) and Mr Münch have now agreed that it would be more logical for the new Secretary General to be chosen in time for him or her to be involved in selecting the new Directors and building a new team.

The Administrative Council has therefore convened an extraordinary general meeting on 16 March 2001 to nominate the new Secretary General. The three new directors will be nominated during the ordinary session of the Administrative Council in May 2001.

An official dinner was held on the evening of 30 November during which Xavier Gouyou-Beauchamps again paid tribute to Albert Scharf on behalf of everyone at the EBU for his 18 years as President. Xavier Gouyou-Beauchamps is himself standing down from the EBU Vice-Presidency after eight years of service.

The four Vice-Presidents for 2001 and 2002 are Michèle Cotta, Director General of France 2 (France), Boris Bergant, Deputy Director General of RTVSLO (Slovenia), Klaus Berg, Director General of ARD/Hessischer Rundfunk (Germany) and Roberto Zaccaria, President of RAI (Italy).



*The design (loosely based on the work of René Magritte) of the card signed by the Council members and presented to Albert Scharf.*



*Standing: Boris Bergant, Arne Wessberg, Roberto Zaccaria, Jean-Bernard Münch. Seated: Xavier Gouyou-Beauchamps, Albert Scharf and Michèle Cotta.*

# To Alber

**Xavier Gouyou-Beauchamps**  
President, GRF

*"I've been given the opportunity to pay tribute to you. But I was urged to be brief, which is no easy task when you are the subject.*

*As EBU members, we all owe you a debt of gratitude. You have guided the EBU with outstanding skill as it has adapted to the many important changes affecting the world of radio and television.*

*It is thanks to you that the EBU has been able to adapt to the new ways in which public service radio and television must operate in today's competitive climate.*

*It is thanks to you that the EBU was able to react to the historic turning point which the collapse of the Berlin Wall and the Iron Curtain represented, by opening up the Union to members in countries in Central and Eastern Europe.*

*It is thanks to you that the EBU has been able to contend with the questions raised about the legitimacy and funding of public service radio and television.*

*It is thanks to you that the EBU has been able to cope with the increasingly fierce competition in the sphere of sports rights, and we know that you played a decisive role in the securing of the new exemption.*

*As I said already in Lucerne, you exemplify and embody the EBU. The Union has been extremely fortunate*

# t Scharf

*to have you as its President. It is losing a great President, indeed I think I can say on the basis of what I know of the EBU's history, the best President it has ever had. Your departure after 18 years' service will leave a great void.*

*I have perhaps exhausted my listeners, but certainly not my subject. I do not want anyone to be able to say of Albert Scharf what you yourself recently said, if I am not mistaken, at the United Nations Forum: "Everything has been said, but not by everyone." It is not by chance that I have given other people, Arne for instance, the opportunity to say things which will have been said by nobody else. But only I can speak to you of my friendship.*

*I shall soon have been working at your side for more than 10 years, and you have taught me a great deal – even if it will no longer be of much use to me – about listening to others and about conducting and chairing discussions. I have been, and remain, awed by your understanding of situations and people, your culture, your breadth and clarity of vision and your ability to look ahead.*

*Nobody will forget your style, your bonhomie or your pipe. And talking of your pipe, I fear your departure may herald a takeover by the non-smokers!*



*That pipe epitomises your calmness which from time to time gives way to flashes of humour – or ill humour – just as your pipe gives off its puffs of smoke. I've been told that, when you were Chairman of the Legal Committee, one of its members fell asleep and woke up to find himself being photographed by another member. He appealed to you asking: "Do you permit the taking of photographs in session?" To which you replied: "No, of course not, no more than I permit sleeping in session!"*

*You displayed this poise, style and self-assurance to such good effect during the General Assembly meeting we held at the Vatican that, during the audience with the Pope, it was he who seemed to be intimidated.*



*I have been part of your team, which was an honour and a pleasure for me. And I am leaving at the same time as you. Which is by no means to my credit. I won't say like the Cocteau character: "These mysteries are beyond us. Let's pretend we arranged them." But I do claim that it was a privilege and that I have been the beneficiary.*

*I have another privilege, and that is to share with you a love of the Burgundy region and of burgundy wine. So I hope to see you soon in Seaulieu."*

# PresiC

Arne Wessberg, Director General of Yleisradio (YLE), Finland, succeeded Albert Scharf as President of the EBU on 1 January 2001. He gave the following interview to *Diffusion* before taking office.

What does the EBU represent for you?

First of all it stands for the ideal of public service broadcasting, as it has stood in the past and will stand in the future. Secondly, it represents the combined strength of public broadcasters both in speaking out on behalf of us and in securing rights we deem to be important. Thirdly, it is an expression of cooperation and solidarity among the members.

What do you say to people who say public service broadcasting is outmoded or old-fashioned?

The remit of public broadcasting is certainly not out of date. Public broadcasting is as important today as it has ever been in the past. Sometimes the way we express ideas or run our organizations might be a little old-fashioned because there is insufficient pressure to increase our efficiency. But this is changing.

How did you enter broadcasting and arrive at your current position?

By chance – or fate. Life is unpredictable, and you seize the opportunities that come your way. I first appeared on television as an actor, in the late 1960s. That ended

# dent

my acting career, and I went into making programmes about the economy – the subject I had studied at university. Then I went into current affairs. After a spell of three years outside YLE I returned first as controller of TV1, then as controller of TV2, and then from 1994 as director general. So I started in programming and slipped into management.

## Do you miss programme-making?

I try to tell myself that I miss programmes but I wonder if I would be able to make programmes today. People should stick to what they are employed for and not believe they can suddenly jump into programming from a management position.

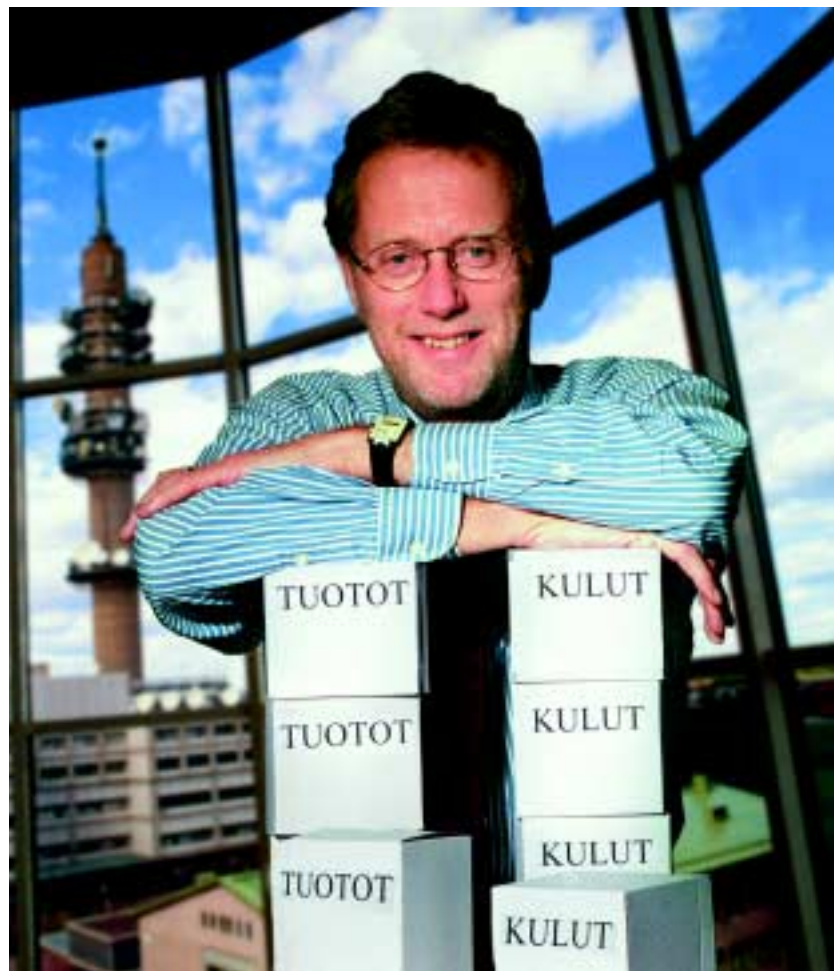
## When did you first come into contact with the EBU?

In the 1970s, when I was a journalist, EBU news exchanges affected my programmes and I took part in some meetings. But I first became involved on a more regular basis in the very early 1980s when I took part in meetings of what was then the Programme Committee, as controller of TV1.

## Why did you seek election as EBU President?

Again it is more a question of fate or destiny. I was there at the right time, and I was willing to do the job and stand for what is required.

Will it be hard to hold together so many broadcasters in very different circumstances?



Arne Wessberg

© Jyrki Valkama

That will certainly be a challenge, especially as there are trends that are taking the members even further apart. But we hope to detect issues around which we can gather and be stronger than before – together. My task, together with other members and the Permanent Services, is to identify elements that are essential to all of us and to concentrate more on them.

#### What might such elements be?

For example, the belief that the Union as such is a strong voice for public broadcasters, both internationally and nationally, and that we learn from each other by being together. That we achieve better results for our viewers and listeners through cooperation, through joint acquisition, and through the exchange of programmes. That it is much more effective for us to speak together, rather than separately, on behalf of public broadcasters in Brussels. In short: that the whole is greater than the sum of the parts.

#### What challenges does the EBU face in coming years?

Many of the challenges are internal: how to keep us together, how to convince the members that the benefits are greater than what they pay for membership in terms of money and time, and so on. These are formidable tasks for the Permanent Services. Externally, we must face up to the converging media possibilities. How can we as public broadcasters use our strength in a situation we do not yet understand fully? How can we adapt, secure our position, be proactive and influence developments? We cannot continue to be simply a radio and television operator. Of course, radio and TV will remain important, but we need to find operational ways to tackle technologies like the Internet. We are entering a different kind of world, but I believe that we will manage the

transition through the flexible use of the talent working in the member organizations and in Geneva within the Permanent Services.

#### What would you like to change?

Change should reflect developments in the operational environment or the fact that the people you rely on are working in a different kind of relationship. Changes in structures or reporting lines are less important than having a flexible structure that can adapt to needs you cannot identify today. Talent that is working for radio, for example, could be a huge talent in the Internet world, and so on. We can't simply add talent when we have a new problem. So we have to find a way of operating in the organization which reflects that and tries to ensure that we are using our in-house talent as well as possible. We have to avoid very rigid organizational structures and try to find different ways of operating.

#### Can the EBU learn from working methods applied at YLE?

At YLE we have been trying to define platforms of knowledge or skills and then to ensure that these are used throughout the company instead of just in one sector. I hope the EBU will try to develop in this way, from a more traditional, rigid style of organization to a more 'matrix' style of working.

#### You will take office at the EBU the day after relinquishing the presidency of Eurosport to Bert de Graeve. What will be the future relationship between the EBU and Eurosport?

Cooperation will be very important. From the EBU's point of view, Eurosport contributes much to the acquisition of sports rights – money-wise, exposure-wise and so on. It is clearly an asset to have Eurosport within the EBU family rather than outside.

#### What would you like to say to Albert Scharf as you prepare to fill his shoes?

Albert's shoes cannot be filled. I shall have to create a different pair. Albert's career at the EBU and in public broadcasting has been exceptional. You can only admire how he has been able to handle his own job while at the same time presiding over a Union undergoing such huge changes. When he started there was not much commercial competition. Today the landscape is totally different and yet the EBU is still alive, strong, and respected. The technology has changed totally since he became president 18 years ago. And he also presided over the incorporation of the members from central and eastern Europe. He has been an outstanding President of the EBU who has made a huge contribution to public broadcasting and European society.

#### Do public service broadcasters have the same mission now as in 1950?

What we stand for has remained the same. Nothing that has happened in the past 50 years would indicate that other systems can provide what we do in information, in entertainment and especially in the fields of education and culture. The task is to interpret the mission over time in a way that makes our programmes important and relevant to our audiences of today.



# Measure

for measure

**Michèle Cotta**

*Director General, France 2*

Since when have middle-aged housewives ruled the world?

A few weeks ago a new audience measuring device was introduced in France. This digital-age audiometer can also calculate ratings for the new cable and satellite channels.

The most noticeable result of this new survey is that France 2 and France 3 are not suffering from the same decreasing audience figures as those experienced by the private 'tabloid television' channels. Good news for those who believe there is a bright future for authentic general-interest television.

## The verdict

All of the terrestrial broadcasters were apprehensive about the verdict of the poll – how had the traditional channels fared against the new television products of the digital era such as pay-TV channels, pay-per-view services and theme channels? In France, nearly four million households, or one viewer in six, subscribe to a cable or satellite pay-TV channel (other than Canal Plus). So what would the barometer indicate? Changeable or stormy weather approaching perhaps?

For the public service channels the barometer showed itself to be set fair.

The initial forecast was hardly favourable, with general-interest

television receiving a bad press in political circles, advertising agencies, newspapers and from the man in the street. As the predominant format of mainstream commercial channels, this type of television, which goes back to the pioneering days of broadcasting, does not improve its image by modernizing its approach.

Yet it retains an incomparable influence, through its major discovery or fiction productions, its news coverage, its immediacy and its sensitivity to the major trends of our time... It has something for everyone, and remains unrivalled as a window on the world, that same window which filled the first television viewers with such wonder.

## Segmentation?

The supporters of a pure, unsullied public service television have achieved little. As is so often the case, they are being forced to look elsewhere – and even further afield – for edifying examples which, though remarkable, are far-distant from reality. They quote the educational integration programmes of the US cultural channel PBS, set up 30 years ago on the initiative of President Lyndon B. Johnson; or the heavy encyclopaedic programmes produced without any consideration for ratings by our Japanese colleagues at NHK.

In their opinion, it would seem that the vocation of public service television is to put more spirit into the overall broadcasting offer rather than encouraging the greatest number

of viewers, young and old, city dwellers and countryfolk, intellectuals and the working population, to watch their programmes.

The trend is towards segmentation.

Young people want fast-food TV, the Stéradent<sup>(1)</sup> generation want the classic staples, city-dwellers want sitcoms, countryfolk want light entertainment, for intellectuals there must quite simply be debate on the future of the debate, and for the people of France as a whole, when they come home tired at the end of a hard day's work,



there must be sport, action or comedy films.

This marketing strategy is actually not as naïve or inept as it may appear from the list above. It has enabled us to launch over 100 subscription and pay-per-view channels devoted to sport and film, and theme channels on some quite surprising subjects such as motoring, hunting and fishing, travel, shopping, horse-riding, women (seen either in the light of *Crotchet Fantasy Magazine*<sup>(2)</sup> or the stars of X-rated movies), video games, children, repeats of classic series, shows, programmes for France's overseas territories, 24-hour news... the list goes on and on. Obviously I am quoting at random here from the many channels available to any subscriber with

a remote control and the means to pay.

## Resources and talent

The paradox is only too clear. I believe that if France 2 and France 3 are better at resisting the trend than the commercial private channels, it is not because they disregard the diversity of interest. On the contrary, it is because they are devoting more effort, resources and talent to this than other channels. Here, I am talking about broadcasters whose editorial line policy is fixated on the idea that the middle-aged housewife rules the broadcasting world. And this is a world full of cultural channels which are too limited in scope and pay-TV channels intoxicated by their heady success...

The public service general-interest channels are on a roll because they know both how to respond to every issue and how to be more innovative than the others. Here are some examples of subjects covered in reports and debates broadcast during prime time on France 2.

In *Envoyé Spécial* [Special correspondent], an in-depth news feature programme: on 2 November, *À armes égales* (women in the army), *États-Unis : erreurs capitales* (capital

punishment in the USA), *Chasseurs de tempêtes* (sea rescue); on 9 November, *Servantes du sexe* (a sect in India), *Pétroliers du sang* (the trade in human blood), *Une femme d'influence* (Hillary Clinton); on 16 November, *les Bas-fonds de Moscou* (rubbish tips around Moscow); *Les Barreaux dans la tête* (the mental state of prisoners), *Innocents de guerre* (the story of Siamese twins in Vietnam). In *Jour après jour* [Day after day], a programme which debates social issues: on 20 November, *The day I revealed my homosexuality to my family and friends* and on 4 December, *Growing up with a rare illness: courage at an early age*.

We are listening to the world; ascertaining who our supporters are; giving thought to the issues of the day and being moved. We are not just sharing images on the screen, but also moments of enthusiasm or indignation – and we share them with everyone, irrespective of age, sex, or social standing. This is the future of public service television – a new humanistic approach, in touch with changes in public opinion but not simply following fashion. We need to live together, watch together and laugh together.

Because to laugh is proper to the man. (And woman).

(1) dental fixture and cleaner

(2) magazine including patterns, articles, crochet basics, etc.

## Public television

# in Italy

**Roberto Zaccaria**  
*President, RAI*

RAI faces the challenges of acquiring new markets and the need to overhaul the organization.

Realizing that the amount of resources available to general interest television is in a state of irreversible decline, RAI felt that it would be useful to implement a two-pronged strategy: to acquire new markets, and to tailor its organization to this end.

Whilst Parliament is deliberating the new proprietorship structure of RAI, replacing IRI (RAI's shareholder which is currently in liquidation) with a foundation, RAI's management has been working on the conditions for creating a holding company that will be able to work with traditional media as well as new media.

### New media

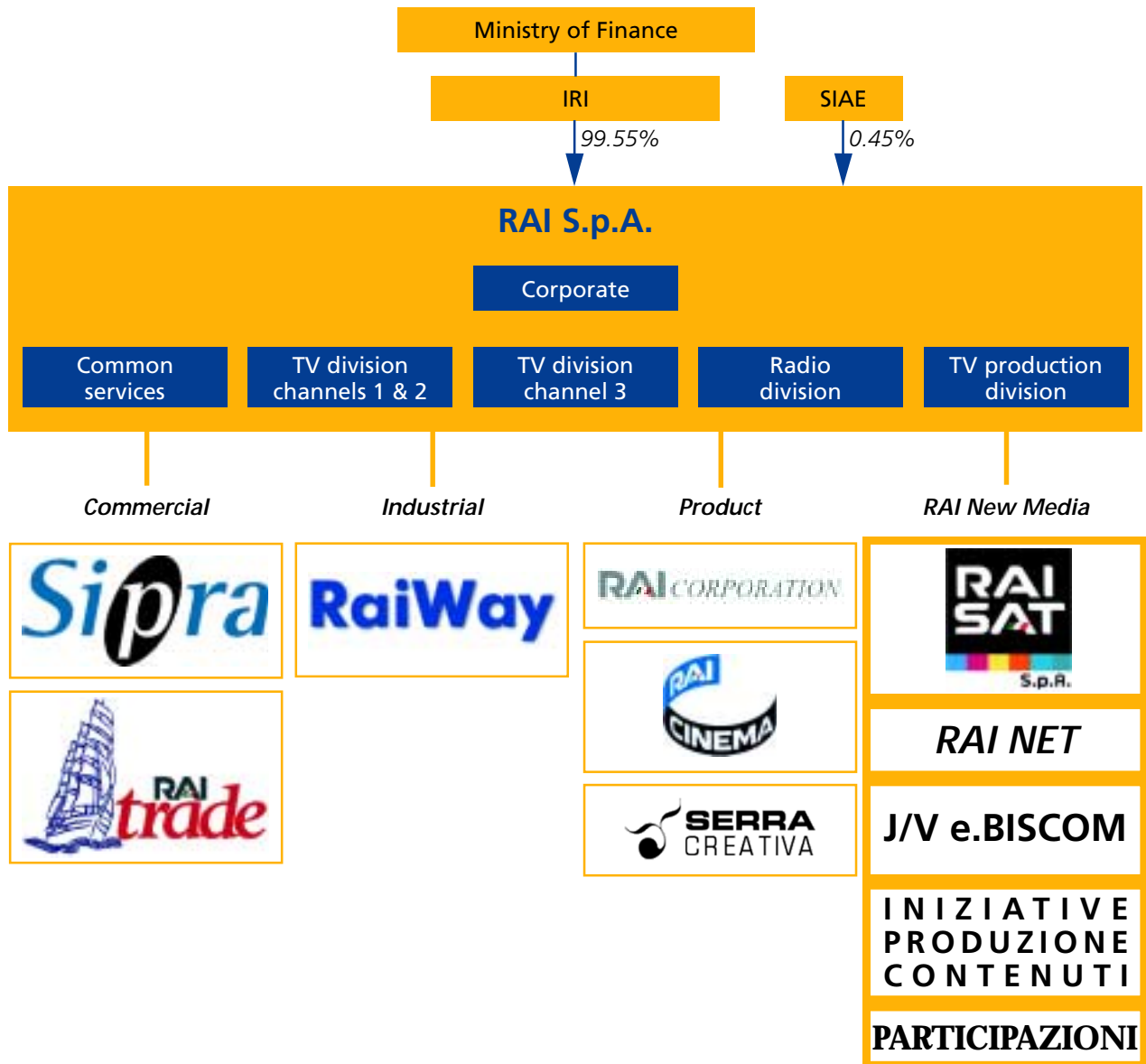
The Italian market is characterized by the almost total absence of a cable television distribution network. Only 60,000–70,000 homes are currently served by an operator using the cable

network belonging to Telecom Italia's former Socrates project. The rise in the number of satellite television receivers, which account for the majority of individual installations in use, and a very old average housing stock is heightening local loop access problems in Italy. In order to cater for the majority of households in large Italian towns and cities, provisional alternatives to cable are therefore being considered (terrestrial digital TV, local wireless loop, ADSL, second and third generation cellular telephony).

Recently, the possibility of installing a broadband fibre optic network able to broadcast interactive TV programmes has been mooted.

A Memorandum of Understanding for the supply of broadband computer services was recently concluded with e-Biscom, a distribution company and technological leader in the sector, which operates in Milan and in a number of large towns in north-west Italy.

RAI then decided to jointly found with e-Biscom a TV-on-demand distribution company for a number of Italian towns. This agreement permits the creation of a company (60% RAI, 40% e-Biscom) in which RAI has the responsibility for providing the programmes.



## Digital satellite platform

RAI's first sphere of action using digital technology was digital satellite rebroadcasting.

In Italy there has been a very sharp increase in digital satellite television. Satellite dishes now account for 14% of the home market, namely 2,650,000 homes of which 2,050,000 have a digital decoder, with an annual growth rate of 44% over the past five years.

Three clear thematic channel broadcasts, financed from licence fee revenues, have been gradually put into

place. They are required to fulfill the public service broadcasting mandate under the new distribution system.

After concluding an agreement with the Canal Plus Group, RAI created RAISAT S.p.A. to manage from the start six pay-TV channels for the classical D+ digital bouquet.

## Non-encrypted

RAI offers three clear satellite digital television broadcasting channels: RAI News 24, RAI Sport Satellite and RAI Educational, and two remote learning channels: RAI Nettuno Sat 1 and 2. The RAI digital transponders on Hot Bird 2 and Eutelsat

also broadcast the following clear programmes:

- three RAI general interest channels, UNO, DUE and TRE;
- all the RAI radio programmes (a total of seven);
- the Chamber of Deputies channel;
- SAT 2000 and Telepace.

The clear digital bouquet therefore comprises 11 television channels and a number of radio channels.

RAI's clear digital channels are financed from licence fee revenues and by a small contribution from advertising income (particularly RAI Sport Sat).

## Pay-TV

RAISAT, which is 95% RAI-controlled, provides an initial bouquet of six channels to the TELEPIU'/D+ digital pay-TV platform (controlled by Canal Plus, in which RAI currently owns 1% of the share capital). The six RAISAT Gambero Rosso (cooking), ALBUM (RAI archives), ART, CINEMA, RAGAZZI (youth) and SHOW channels constitute a major part of the basic D+ digital bouquet.

RAISAT is now studying the possibility of adding new thematic channels (over the next few months

a fiction channel will be introduced on a trial basis).

An agreement in the form of a joint venture was recently signed with the Rizzoli Corriere della Sera (RCS) publishing group (which has a 5% interest in RAISAT). The purpose is to supply new programmes for the D+ platform and for the RAI Sport Sat clear channel.

RAISAT financing comes solely from the sale of its productions to the Italian Canal Plus Group digital platform and from advertising. In turn, RAISAT pays RAI for the use of its rights (archive materials, etc.) and

for its production and distribution services (RAI WAY).

## Terrestrial digital

RAI WAY is the transmitter and broadcaster of radio, TV and telecommunications signals.

Terrestrial digital television will be adopted by several European countries in the near future (two to three years).

Great Britain, Spain and Sweden have already brought their networks into service, and all broadcasters interested in the new transmission system are currently experimenting with DTT.

The plans for the new service, where they exist, make provision in the bouquets for a mixture of public service programmes, commercial programmes, subscriptions to pay-TV and PPV demand services. It is expected that analogue broadcasts will stop between 2008 and 2015, but this might vary depending upon the date on which the DTT services are launched. In countries where digital cable or satellite platforms (Germany, the Netherlands, Belgium, etc.) are highly developed, DTT will play a complementary role, at least in the short-term. Italy's intention is to adopt the regulations over the coming months.

RAI and RAI WAY are now in a position to implement the first experimental phase of the DTT service. This will reach about 20% of the Italian population (four million homes, or 12 million people) for two digital multiplexes at the end of the first year as from the go-ahead date for building the new installations required.

DTT will make it possible to broadcast important interactive TV services to users, in addition to traditional TV channels both encrypted and clear, without requiring any specific work on the

## Digital satellite TV: new channels

**Pay-TV**



To come

**Rai Sat Fiction**  
**Rai Sat Italian Style**

**Free-to-air**



Sport Channel  
Inter Channel  
Roma Channel



# Quality and Self-reg

**Boris Bergant**

*Deputy Director General, RTVSLO*

I reveal nothing new by repeating the fact that public service broadcasting in its present form is at a crossroads which will probably determine its future.

Since the lifting of its monopoly the question of whether public service broadcasting should continue to exist is asked more or less openly. These questions have arisen mainly due to the fact that technological progress affects not only information, entertainment, culture and education, but also by the potential for electronic media to be commercially exploited in a field where market competition is developing.

A public and pluralist broadcasting system that is open to all opinions and sectors of society is the biggest and most influential of mass mediums. Many people regard public service broadcasting not only as an impediment on market forces, but as a system which mars their view on how society should be regulated. Public broadcasting is the last bastion of truth and creativity: it protects from the dictates of money. For the time being it is also the only protection we have against any potential abuse of power by politicians (regardless of whether or not they have been democratically elected). In commercial broadcasting, political influence coupled with money is even more dangerous.

## Licence fee

Questions about the viability of the current European public service

# Regulation

broadcasting system – which is mainly funded by the licence fee – takes on a completely new dimension when confronted with the potential of multimedia. New interpretations of 'broadcasting' are appearing, but these are over-enthusiastic; there has not been sufficient analysis of the potential of technology, nor of the social effects of this imprudent euphoria.

If we wish democracy and creative spirit to survive, we cannot turn information, culture and education into mere merchandise governed exclusively by market forces. In the future, somebody will have to ensure a public, universally accessible, balanced and impartial media.

Governments, political parties and State administrations cannot abandon this responsibility. Yet, as concerns the media, it is pretty obvious that often these institutions are not able to resist the temptation to exercise undue control and try to take charge in ways that are intolerable. It is therefore desirable that transparency and democracy prevail both in the State and in broadcasting. It is the reaction of the people that will indicate whether political power is legitimate and democratic: if courage is needed to make a public appearance then there is reason to question the concept of democracy.

For this and other reasons that are too long to go into here, even the most democratic societies have not achieved an ideal level of freedom for the press nor have they ensured the existence and survival of public service broadcasting.

## The Union

The EBU can contribute a great deal to the consolidation and expansion of public service broadcasting. It was not so long ago that the EBU was considered a predominantly technical service; a network for the exchange of news and the collective negotiation of sports rights. At best it was considered an agency which had avoided, as much as possible, difficult issues caused by complex and diverse strategic interests, and the heritage its members. I am convinced that the EBU is much more than this and that it will survive – however painful it may be – even if it were to lose its prime position in the negotiation of sports rights.

Recently, owing to the emergence of dual broadcasting and the consolidation of cross-border standardization in the field of broadcasting (EU Directives, agreements by the Council of Europe), there has been a need for comprehensive and unified cross-border lobbying for public

service broadcasters. Over the past few years the EBU has proved to be successful in this and it is likely that this will remain one of its strategic tasks in the future.

It is a pleasure to see that the EBU has successfully adapted to the needs and requirements of new members in Central and Eastern Europe. Some of these members have already successfully completed a very demanding transition towards public service broadcasting whilst for others it is still an ongoing process. Defining and regulating public broadcasting is as important here as it is elsewhere in Western Europe. In some countries, these problems are even greater as certain forms of capitalism, now abandoned in Western Europe, are being introduced and accompanied by unsound policies which result from a shaky political base.

## Impartiality

We are pleased to see that eastern European EBU members have agreed to support a pluralist and balanced public service broadcasting model in an effort to be accepted both politically and socially. By doing so, it is becoming more and more obvious that nobody is better or worse, superior or subordinate. Each case is different and therefore

there is no reason for anybody to be haughty.

The EBU's efforts to introduce true public service broadcasting in Bosnia and Herzegovina, and in Kosovo are worthy. It re-affirms its values and standards during difficult times. Now is the moment to offer the hand of cooperation and to give full support to our colleagues in Serbia and Montenegro by impartially helping them with their far from simple task of establishing democracy.

Due to the developments and technological demands in the years to come, public service broadcasting will

be faced with new challenges and the need to introduce or amend legislation and regulations.

The experience of the last 15 years has shown that deregulation is better than regulation. Every action acts as a trigger and creates a chain of events. However a minimum legal framework must exist if there is to be stability and development.

The basic mission of public service broadcasting can be discussed at length, but what remains undisputed is that it cannot and does not exist without viewers and listeners. This means that it is the quality of our programmes that will determine our fate. We have to be better, more reliable and persistent, as well as more technologically attractive and versatile in terms of content than our competitors. There are many ways to reach these goals, but the decisive

factor is the uniting of power and experience through the EBU.

For the time being the question of self-regulation has still not been thoroughly examined. Overall, deregulation demands the strengthening of professional standards and ethics by public service broadcasters. This will be the main distinction between public service and other players in the market. It might be the decisive advantage in the battle for the future.

This year, RTV Slovenia has adopted professional and ethical standards based on well-established, western models. Examining these deontological questions and finding common answers may be a unifying factor and a basis for the well-being of public service broadcasting.



rtv  
slo

## Regional broadcasting and

# European identity

**Klaus Berg**

*Director General, Hessischer Rundfunk*

For some time, attempts to identify a European culture and sub-divide Europe in administrative terms have been described as the creation of a 'Europe of regions'.

The formation of vast institutions like the European Union and, to an even greater extent, the increasing globalization of the economy and communication technology appear to be reinforcing our need to identify with smaller regional entities. It is, of course, possible to be a regional patriot, the citizen of a nation and a cosmopolitan at the same time. What is important is the ability to combine the various identification processes in a coherent vision of the world without any one particular identity, such as nationality, dominating to the detriment of the others. As it is rare for people to experience an event directly either at national or international level, it is very

important for the media to provide objective information from and for the regions. However, the way in which broadcasters live up to this responsibility depends to a great extent on how they are organized, both nationally and internationally.

In comparison with the rest of Europe, the German broadcasting model appears very complex. The existence of commercial channels alongside public service organizations has resulted in what is commonly known as the 'dual system', and this is also distinguished by numerous regional differences. Even the national commercial TV channels and regional radio stations offer regional and local programmes, although these are comparatively poor in terms of real news. In the past, local news was mainly the domain of non-commercial radio stations. However, in recent years the creation of a chain of television stations in cities has shown that the principle 'all business is local' no longer seems to apply only to the printed media.

### **ARD**

In Germany, the largest broadcasting system providing regional coverage both nationally and internationally is that of ARD (Arbeitsgemeinschaft der öffentlich-rechtlichen Rund-

funkanstalten der Bundesrepublik Deutschland, or the Association of Public Service Broadcasting Organizations of the Federal Republic of Germany). It consists of 10 regional organizations at federal state level producing one national television channel, eight regional TV programmes and over 50 radio programmes between them. Although the main broadcasting zones do not always follow the territorial boundaries of the 16 federal states, the diversity of this system bears witness to a lively federal approach. No other organization has such a dense network of correspondents both in and outside Germany and in the various regions and no other group of broadcasters is capable of reaching as much of the population as ARD. The success of a crime series such as *Tatort* [Scene of the crime], broadcast on the first German television channel, is chiefly due to the local flavour given to each episode by the broadcaster producing it and the regional colour of the area where the action takes place. Whether filmed in Duisburg or the Swabian mountains the localities are immediately recognizable, providing proof that the series is not simply standardized output.

The anchoring of regional organizations in their territory is very important for the credibility and authenticity of the programmes. All news and a good many fiction programmes have a regional element and an identifiable origin. With the news, the local flavour is a good way of checking the source of information, to establish where it comes from, thereby making it easier for the audience to categorize the news in terms of area and factual content. However, some media professionals and even some members of the public fear that regional news encourages provincialism. Aside from the unfounded arrogance of this judgement – after all, there are backwaters everywhere, even in cities – this use of the word ‘provincial’ as a criticism

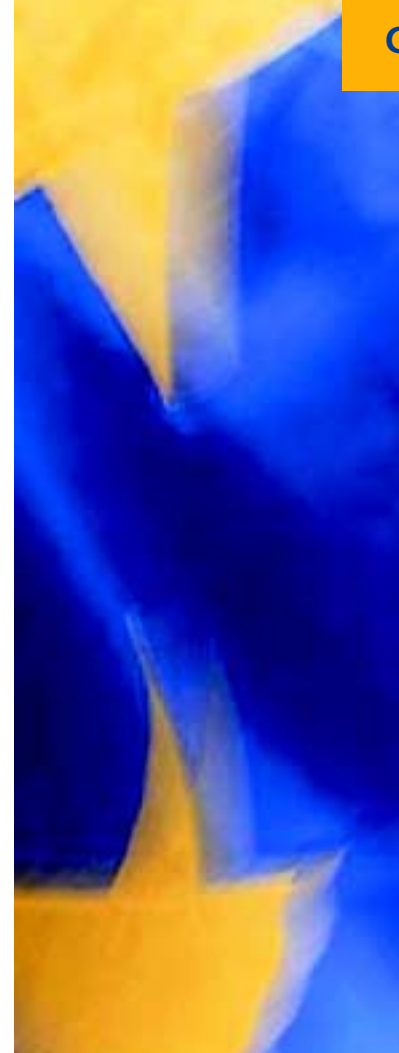
can only be justified where there is a blatant lack of journalistic professionalism. Provincialism *per se* does not exist. Although a place may seem small or a person interviewed may seem insignificant, it all depends on the way in which the individual example is linked to the universal and to the issue in question. And a smaller broadcasting zone results in increased exchanges between the media and the public.

## Regionalization

A significant proportion of regional news consists of contributions which attempt to explain the influence of ‘centralized policy’ on the inhabitants of a given broadcasting zone. This type of regionalization is a legitimate journalistic resource. As long as a regional news programme does not simply reproduce information on a new European ruling on the labelling of foodstuffs, but includes the opinion of the local supermarket cashier or that of the local farmer who sells his products directly onto the market, then it is fulfilling an important mission. A good regional or local report is particularly useful for a local audience as it provides the names and addresses of contacts, such as the regional consumer information centre or a regional specialist which might be given on air during a call-in programme.

## Unique proposition

Public opinion polls indicate that regional reporting is considered to be one of the key roles of ARD’s regional organizations and makes an essential contribution to their legitimacy and special quality. In this case, the regional element is the ‘unique selling proposition’. Rules apply here which are similar to those of the European Union’s subsidiarity principle, according to which the Community can take action only if and in so far as the objectives of proposed action cannot be sufficiently achieved at regional or national level and can



therefore, by reason of the scale or effects of the proposed action, be better achieved by the Community. In the world of media, this principle is valid both at an institutional and a thematic level: media organizations do not have to broadcast on a European scale to deal adequately with European themes. In fact, quite the opposite is true. For example, the programme HR2 broadcasts an ‘audio sculpture’ entitled *A day in Europe*, a series of acoustic portraits depicting various places in Europe over a 24-hour period, from the first morning prayer in a monastery to a street of shops at lunch-time and the evening atmosphere on a beach. Audiences were even given the chance to listen to the programme live at two churches in the federal state of Hesse. Programmes of this type are much more effective in encouraging European awareness than the many news programmes which do little more than trot out the European Commission’s press releases.

European identity is not formed by replacing existing identities, but by supplementing and integrating a number of identities at different

levels. In the media, integration is a two-way process. On the one hand, items of national or supranational importance are translated for the benefit of people with a particular cultural background and related to their environment. On the other hand, these people's 'basic' needs are expressed by the media to enable them to attract the attention of more centralized bodies, 'the powers that be', such as governments, the executive boards of companies and the European Commission. The fact that national and regional media digest European themes to make them more comprehensible and coherent for their target audiences is a great help in establishing a form of European identity. The extent to which it is difficult to bring together two different journalistic cultures in a single channel is illustrated in both the organizational structures and the acceptance by the public of the European cultural channel ARTE. Gone are the days, even at national level, when integration meant as many people as possible watching the same

television programme in the evenings and discussing it the next day. In today's world of media plurality, integration now means that the media serves different target groups according to their needs and cultural origins. And whatever language or broadcasting zone it is designed for, this media offer must be produced to appropriate journalistic standards.

### A pluralistic approach

The considerable importance placed on regional identity became particularly apparent when the new federal states were founded following German reunification. Although the broadcasting zones of the new regional broadcasting organizations do not correspond to the boundaries of Germany's federal states, as in the western part of the country, studios have gradually opened in the major cities to create specific ranges of programmes which help give each broadcasting zone its own cultural identity. Like cooperative federalism at the political level, media federalism

and the obligation to take a pluralistic approach have proved to be a powerful protection against any tendency towards centralization or state control.

The public service status of the regional broadcasters protects them against seizure by the State or domination by pressure groups or other powerful interests, particularly financial. Funding through licence fees also guarantees financial and programming independence because most of the regional broadcasting organizations are self-supporting on the basis of the licence fee income earned in their broadcasting zone. The recent debate on the funding of the international service, Deutsche Welle, demonstrated that funding through licence fees is much more effective than the granting of public funds by the State. Funding through taxation creates dependency on political powers. Yet from a programme point of view, the situation is hardly any better when the funding comes solely from



advertising, in that the broadcaster is then dependent on financial interests and thinks of the public in terms of consumer categories rather than according to its diverse cultural requirements.

Since the introduction of the dual system and the advent of commercial broadcasting, debates on media policy have often criticized not only the public service status of broadcasters but also the diversified federal structure of regional broadcasters, claiming that this is an obsolete and inefficient form of organization. These criticisms, for the most part expressed by pressure groups, usually ignore the specific nature of the services provided by the broadcasters, such as regional news coverage, full, critical information and cultural reporting for those categories of the population who are interested. Commercial broadcasters systematically exclude everything which might frighten off their advertisers or go against the cultural and political mainstream.

### Fast food vs. haute cuisine

To make a simple comparison, commercial broadcasters offer fast

food, while the regional broadcasters favour local cuisine – a healthy and balanced diet, which always tries to provide an element of haute cuisine. The difference between the restaurant sector and that of the media lies in the fact that regional public service broadcasters also offer their sophisticated menus, including the haute cuisine, at lower prices, and those on a low wage do not even have to pay the licence fee. The licence fee costs less than a subscription to a newspaper and the price-quality ratio is infinitely superior to that of the bouquet offered by a pay-TV station. Although enthusiasts of the pure market economy tend to forget, experience has shown that the market does not create quality and journalistic diversity but simply increased uniformity. A process of concentration is currently taking place at European and international level, the dangers of which are just as great as those of state interventionism. We are seeing the formation of multimedia conglomerates whose only concern is to broadcast their programmes cheaply on the largest possible number of channels in order to maximise advertising revenues.

The attractive idea of a 'Europe of regions' is being reduced to its

simplest form in the programmes produced and broadcast for the international market by the likes of Bertelsmann and Berlusconi, Murdoch and Disney. Of course, we could find something of a European identity in the fact that young people from Catania to Cardiff and Bilbao to Budapest are using multimedia to download the same video clip and have the same summer hit playing on their radios. An internationalized pop culture can have its positive side if we see this type of standardization as a rudimentary basis for international understanding. But nothing can replace a media reality which is a product of its cultural environment. We are not talking about folklore, but about embracing one's own origins and being aware of the problems in one's own backyard, two prerequisites which need to be met before there can be any possibility of identifying with larger political and geographical units. Ensuring a well-defined sense of cosmopolitanism whose roots go deep at regional level still requires effective public service broadcasting along the lines of ARD's regional model.





“We’ve done without television for 60 years...

and we could very well do without it for 60 more!” declared the International Olympic Committee (IOC) President Avery Brudage back in 1956. It is true that up until 1956 television had a very limited role to play in the Games.

### First pictures

The first television pictures were produced at the 1936 Olympic Games, experimentally and with just three cameras, one of which was transmitting live... when there was enough light!

Just 162,000 viewers were able to follow this event.

The first rights agreement was concluded for the London Games in 1948. After bitter negotiations, the BBC agreed to pay 1,000 guineas, the present-day equivalent of US\$ 3,000. It is rumoured that the BBC claimed financial difficulties in an attempt to reduce the amount of money it finally agreed to pay. Yet the organizers never actually cashed the cheque. And that’s one thing that has never happened since!

The first live coverage of the Winter Games was provided in Cortina in 1956. By the time the Rome Games came around in 1960, 18 channels

# Olympics

the EBU  
goes for gold

**Wilfried Verlinde**

*Head of TV Sports Programme Division, EBU*

were broadcasting the event live. In 1964 the Tokyo Olympics were broadcast by deferred relay and 1968 saw the first coverage of the event in colour.

## Rights

Since 1948 not only have the cheques always been cashed, but the amounts involved have shot up exponentially.

Negotiations for television rights are conducted by the IOC with input from the organizers, or at least this has been the case up until now.

In 1996, the EBU signed an agreement for the Eurovision rights of the Olympic Games from 2000 to 2008 worth US\$ 1,445,360,000, and this offer was accepted despite a much higher bid (US\$ 2,000,000,000, i.e. 38% more) from Rupert Murdoch, the pay-TV magnate.

Juan-Antonio Samaranch played a major role in attributing the Games to the EBU and refusing an offer which was highly attractive to certain members of the IOC.

## The EBU advantage

The EBU has always shown a high level of professionalism and is considered to be the best guarantor

for the promotion of the Olympic Movement. But above all the EBU brings the Games to the whole population of Europe.

To make his investment pay-off Murdoch would have had to sell the rights to pay-TV channels or private channels covering only part of the European population. This was unacceptable for the IOC which opted for the EBU to ensure that Europe's viewers could receive free-to-air TV coverage. The EBU consequently guaranteed the IOC that it would ensure the best coverage of the Games and for this reason sub-licence agreements were permitted, provided they were not detrimental to this guarantee.

In the past EBU members usually had no more than one channel on which to broadcast the Games and this forced them to make heart-rending choices. Nowadays, thanks to digitalization, there is a broader range of opportunities so in future we can expect much greater coverage of the Games.

In the case of Sydney, some of our members signed sub-licence agreements with their national competitors, thus enabling them to follow the competitions of certain disciplines in their entirety. This was the case for Italy and Spain.

## The cost for members

Getting the rights is great... but who foots the bill?

This difficult decision is taken by the EBU Administrative Council which approves a cost-sharing scheme drawn up by the Permanent Services taking account of various factors such as population size and per capita GNP. However, the five larger countries, the United Kingdom, France, Germany, Italy and Spain still put up at least 70% of the total amount.

When it came to sharing out the rights for the Sydney Olympics – and for the first time in the history of the EBU – one member refused to pay its share. The Belgian channels withdrew their offer. Only after much negotiation did VRT agree to provide limited coverage for the Games in exchange for a reduced share of the costs. RTBF simply withdrew.

The sums involved have now become extremely high and EBU members are increasingly faced with difficult choices: should they invest in a fortnight-long event or is it better to screen a cyclical event which brings viewers back regularly, such as the Champions League which has 33 days of matches over a whole season?

### Worldwide rights for the Summer Olympic Games in US\$

1960 Rome	1,178,257
1964 Tokyo	1,577,778
1968 Mexico	9,750,000
1972 Munich	17,792,000
1976 Montreal	34,862,200
1980 Moscow	101,000,000
1984 Los Angeles	287,000,000
1988 Seoul	403,000,000
1992 Barcelona	636,000,000
1996 Atlanta	898,200,000
2000 Sydney	1,331,600,000
2004 Athens	1,497,500,000
2008 ?	1,714,700,000



## The competitions

For years now there has been talk of reducing the number of Olympic competitions, yet in actual fact the opposite is happening: there are more sports disciplines and more types of events. This year in Sydney, for instance, triathlon, women's wrestling and taekwondo were added to the list. This obviously has repercussions on the number of competition hours and, consequently, the programme offer because all the competitions are covered.

The Sydney Games were by far the largest operation ever handled by Eurovision. Not only was the number of competition hours the highest ever (3,400 in Sydney compared to 2,800 in Barcelona in 1992), but the demand for transmissions was much greater. The number of media accreditations also shot up (more than 4,000 for Sydney; compared to 2,400 for Barcelona in 1992 and 2,700 for Atlanta in 1996).

## Production

The IOC awards the Games to an Organizing Committee which acts as host broadcaster. This committee can take charge of broadcasting or can entrust it to a broadcaster after a call for tender. In Sydney the host broadcaster, SOBO (Sydney Olympic Broadcasting Organization), was an integral part of SOCOG (Sydney Organizing Committee for the Olympic Games).

Its job included producing the multilateral signal, installing facilities at the venues, coordinating the requirements of rightsholders, and setting up the International Broadcasting Centre (IBC).

Since the host broadcaster itself often does not have all the necessary staff and production facilities it calls on other broadcasters specialized in covering this type of event for assistance. In Australia the following

organizations contributed production assistance: YLE, BBC, TVE, SSR/SRG, MTV (Hungary), RTBF/VRT, TV2 (Denmark), CT, RTE, TVP, RTR, RTVSLO.

The multilateral signal is the most important part of the television channels' coverage. For some EBU members this signal is sufficient, whereas others provide a good deal of additional unilateral coverage, with cameras in the stadiums for the sole purpose of following their national athletes.

## Operations Group

3,400 hours of competitions means more than 200 hours of material produced for a maximum of 15 hours per day, making it almost impossible to choose.

This is the role of the Operations Group which is part of the EBU

Operations Management. With a staff of six reporting to Fernando Pardo this group handles the preparations for all major events such as the Olympics and, up to 1998, the World Football Cup. During the Games this group was increased to 156 people.

The group handles all technical matters, accreditations, accommodation, transport, insurance, and tax issues, but its main job is to compile this massive flow of pictures.

On five channels the group assembles the major events likely to be of interest to almost all members. Besides athletics, swimming and gymnastics which are transmitted in their entirety, there is space for all the finals in all disciplines. In addition, the group has five 'shared' unilateral channels used for transmitting competitions which, theoretically, would only interest those countries with athletes



competing, such as a handball team playing in a qualifying round.

In addition, the Operations Group compiles two daily programmes of highlights from all the competitions.

Up to a certain point, we could say that this group's role is shrinking as more and more channels are making

their own product at the event. Nine members operated an exclusive circuit in Barcelona in 1992; 11 did so in Atlanta; and 22 in Sydney. Larger members such as the BBC receive all the competitions currently being held directly in their own enclosures of the IBC and record them on 35 video recorders specially intended for this purpose.

This was just a brief rundown of the Olympic Games from an EBU perspective. A lot more could be said, especially about the important role the athletes have to play! I must admit that it would be rather difficult to hold the Games without them.



*The Sydney Games was the most ambitious operation ever for the Eurovision network, providing the broadcasters of every European country with the signals for total coverage of the event.*

*To achieve this, Eurovision set up an Operations Group at the IBC in Sydney manned by 156 staff.*

*This group transmitted coverage of the Games on 32 channels via five satellites, 22 of which were specially designed for individual members, i.e. three times as many as eight years ago. The pictures were transmitted from Australia to Cyprus on the AsiaSat 2 satellite and from Cyprus they were routed on the Eutelsat W3 satellite to the permanent Eurovision network. This network comprised 55 fixed earth stations located in Europe, on islands in the Atlantic, in North Africa, the Persian Gulf and Central Asia.*

Technical

# challenging

**Alain Poullard***Engineer, Operations Department, EBU*

Flying colours for the EBU at the Sydney Olympics, an appointment made long in advance.

It took more than two years of studies and negotiations between the Operations Department, telecom operators and broadcasters to set up the facilities to enable video and audio transmissions from Australia to Europe. At the same time, negotiations were conducted with digital equipment suppliers for the purchase of encoders, modulators, and receivers. And the final stages of the operation consisted of installing this equipment in the International Broadcasting Centre (IBC) with the

*Despatch**Control room*

# ges



Entrance of IBC

support of the Operations Group based in Madrid, and supervising the smooth running of the whole operation, in liaison with the Australian and European operators, and the EVC and Planning Service in Geneva.

## Requirements

The Sydney Olympics was probably the most widely covered sports event in Europe in the past few years despite the unfavourable time difference, and 345 multilateral transmissions were made for over 50,000 minutes of coverage. Owing to the nature of the event transmission facilities had to be of the highest technical quality and totally secure.

Members' programme services had asked the EBU to supply five multilateral circuits and four unilateral circuits. The multilaterals were allocated to live transmissions of events and distributed in Europe to all members with holding rights. The unilaterals had to be booked in advance at the EBU booking office in Sydney or the Network Planning Service in Geneva.

Given the media significance of the event, many members also decided to set up one or more permanent video and audio circuits between the IBC

in Sydney and their studios in Europe. Almost all EBU members asked the Operations Department to provide video and audio circuits, which shows they recognize the division's know-how when it comes to setting up a network worldwide and wanted to benefit from the advantages, in terms of price and security, of a group booking with satellite operators.

## Studies

We studied the choice of space capacity, the transmit facilities in Australia, the receive facilities in Europe and the interfaces with the Eurovision network. Depending on requirements, the Operations Department looked for available space capacity taking into account the following criteria:

- footprint (a single hop between Australia and Europe);
- C band on transmission (no climatic interference);
- C or Ku on reception;

- satellite diversification (for security reasons).

AsiaSat 2 is visible from Sydney and received in eastern Europe (Cyprus). It has worldwide capacity and can therefore be used from Australia to Europe and vice versa. The other satellites visible from Perth in Western Australia covered practically all of western Europe.

## Reception

To guarantee the smooth operation of digital channels and compensate for the fact that most European operators do not have enough digital receivers, the EBU provided them with the IRDs needed to receive and decode the various channels.

On account of certain footprint characteristics, the Operations Department looked into what facilities were needed in Europe to route the signals from the satellite receive points to the EBU network on

## Four satellites were short-listed:

Asiasat 2	: 2 x 36 MHz	1 x 18 MHz
NSS/IS 703 57°	: 1 x 18 MHz	
IS 704 66°	: 3 x 72 MHz	1 x 36 MHz
IS 804 64°	: 2 x 72 MHz	1 x 36 MHz 1x 18 MHz

the W3 satellite and the studios of the members requesting exclusive circuits.

The receive points were chosen on the basis of a variety of criteria: satellite footprint, existing receive facilities, equipment security, and access to the EBU network and/or for members.

Five programmes transmitted via Asiasat 2 were received in Cyprus by CyTA and CyBC and turned around to the W3 satellite. The programmes transmitted on IS 704 and 804 were received and routed from the following stations: Arganda (Retevision), Fucino (Telespazio), Bercenay (France Telecom), Fuchsstadt (Deutsche Telekom), Dubna (RSCC), Nittedal (Telenor), Helsinki (YLE), and Odense/Copenhagen (DR, TV2).

The programme transmitted on NSS 703 was directly received by the BBC in London.

## Eurovision network

Most of the signals received by these stations had to be routed to the broadcasters. The solutions chosen were either to re-inject the signal to the Eurovision network (W3 satellite) for the multilaterals and unilaterals mainly from the receive stations, or



*In the Olympic stadium*

from the nearest CNTC, by terrestrial fibre network for exclusive programmes.

## Negotiations

We negotiated space capacity with Intelsat signatories Telstra, Deutsche Telekom, Telenor, Telespazio and British Telecom in the customary way (contracts for Intelsat half-transponders). The EBU's capacity on Asiasat 2, NSS 703 and Eutelsat was leased directly from the operators.

Two digital equipment suppliers were short-listed: Tandberg for the SCPC channel and Barco for the MCPC channels. A third supplier, Newtec, was chosen for DVB-standard modulators.

## Operational stage

For the installation in the IBC, the Operations Department asked the

Operations Group to pre-cable the bays in which the equipment (encoders, decoders, monitors, etc.) would be installed and prepare the connections. The division organized the distribution of the equipment to the various users: 36 encoders, 30 modulators, 40 decoders and receivers, to mention only the main equipment shipped to Australia and various places in Europe. The whole installation was run round-the-clock from 7 September to 2 October 2000. As supervisor, the duty engineer at the IBC in Sydney was in contact with the three Australian transmit stations (IBC, Sydney Teleport and Perth) and the EVC in Geneva where all reports came in from European users (satellite operators and broadcasters).

Thanks to this particularly reliable operation, no interruptions were reported by the Australians and despite the highly complex logistics few incidents were reported in Europe.



*TV commentators' cabin*

To quote President Samaranch of the International Olympic Committee (IOC), we could say that the Sydney Olympics were “the best ever” ...



...but that would be too easy and it would reinforce the cliché that each new Olympic Games outdoes the last. But were the Sydney Games actually the best ever?

This is not such an easy question to answer. One thing that is certain is that broadcasters see the situation entirely differently from everyone else involved in the Games. I would therefore like to analyze the Sydney Olympics from EBU members' point of view in a positive light, yet offering as much constructive criticism as possible in order to help improve the quality of future Games. It may well be that not all EBU members share my opinion, but based on our experiences 'down under' I believe that I speak for the majority.

To keep it as simple as possible, I have covered those points which are usually of most interest to broadcasters during the Olympics:

- quality of television coverage
- accommodation
- transport
- the International Broadcasting Centre (IBC)

Let us now look at these four points in detail.

### Television coverage

Television coverage does not just relate to the footage provided by the host television broadcaster. It must also include the competition

# Best ever

**Fernando Pardo**  
Head of Sports Operations, EBU



timetable, changes to the schedule, the information provided and the broadcasting facilities at the Olympic venues.

From a professional point of view, the coverage was excellent and gave us some of the high points of the Games, showing the athletes' triumphs and disappointments without being too subjective. On the rare occasions when we had to point out problems, the host broadcaster proved very receptive to our constructive criticism and tried, as far as possible, to put things right. For some sports, although the television coverage was good, external factors made the work of the commentators more complicated. This was the case with the cycling competitions, especially the qualifying rounds against the clock. The lack of on-screen data made it particularly difficult for commen-

tators, who are used to receiving reliable information at top international competitions, to provide a proper commentary on the trials. Similarly, the lack of an information system for the commentators in basketball, a sport where statistics are very important, made life particularly difficult for the journalists.

However, these minor details cannot and must not undermine the splendid work done by SOBO (Sydney Olympic Broadcasting Organization), the organization responsible for producing the television signal. It should also not be forgotten that a large number of EBU-member television corporations participated in the work of this organization, contributing their experience and know-how. All in all, the television coverage of the Games was one of the best provided in recent years.

A further point of criticism was the fact that those in charge of SOCOG (Sydney Organizing Committee for the Olympic Games) kept changing the schedule. There were constant changes – and not just before the Games but even after they were under way – causing problems for the heads of sport in EBU member organizations. This point should be given serious consideration by the IOC and its radio and television committee to avoid any hitches during the next Winter and Summer Olympics.

The commentators experienced some problems caused by the way in which the commentary booths were constructed. Perhaps this was because for the first time ever the Summer Olympics took place in the winter of the southern hemisphere? Admittedly, the weather was quite mild, but there were – more often than usual for



Summer Olympics – periods of bad weather and rain. Although some sites offered protection from the sun, there was no protection against the rain, leaving our commentators exposed to the elements. This is another point to be borne in mind for the next Olympics.

The INFO 2000 information system worked well, as it should have done for the Atlanta Games where its malfunction caused a great many headaches and problems for all the broadcasters.

Finally, it should be pointed out that the concentration of events in the Olympic Park greatly facilitated the task of the commentators, technical personnel and reporters and meant they did not have to travel around too much.

## Accommodation

This was one of the most satisfactory aspects of the Games in Sydney. Although prices were high, as during the last Olympics, the media village proved to be very useful. Not only did it enable the members to have all their staff in one place instead of being scattered all over the city, but the catering facilities were also quite good. As for hotels, the general impression was that they were good quality and there were few complaints regarding the standard of service. Some people, particularly those accommodated in the city centre, were quite a distance from the Olympic Park and found that they

wasted a considerable amount of time in transit. However, overall the accommodation was exceptionally good.

## Transport

Mixed feelings were expressed as regards transport. In some areas, such as the whole of the northern part of Sydney, the transport system was almost non-existent and the service inadequate. However, in the media village the transport system was very efficient. Thanks to a train service linking the Olympic Park with the city centre, there were no serious problems. On the other hand, some EBU members whose crews were accommodated in the suburbs of Parramatta and North Ryde had to organize their own transport, incurring additional costs. But overall, in contrast to the situation in Atlanta, the transport problems were minor.

## IBC

The IBC was one of the best in recent Olympic history. It was very well located, close to the Olympic Park, and offered easy access. The internal facilities were top-quality, both from a technical and logistical point of view. The problems of the wooden

cutlery which was totally unsuitable for cutting up meat and the expensive meal prices at the beginning of the Games were quickly resolved and everything went very smoothly from then on.

While wishing to remain objective, I personally felt that these Games were really magnificent. But at the end of the day, it is up to each individual to decide whether they were 'the best ever'.



## A Charter for

# Media f

**Nicola Frank**

*European Affairs Adviser, EBU Brussels*

## What next?

Almost exactly one year after the Stability Pact for South Eastern Europe had been declared, the Charter for Media Freedom was adopted in Thessaloniki on 8 June 2000 by the so-called 'Regional Table', the ministerial meeting of the Stability Pact.

In June 1999 more than 40 partners had declared to strengthen the countries of South Eastern Europe "in their efforts to foster peace, democracy, respect for human rights and economic prosperity in order to achieve stability in the whole region". Although the idea for the Stability Pact arose before the Kosovo conflict, these events certainly acted as a catalyst for its adoption.

The partners of the Stability Pact are states and organizations: the EU Member States and the European Commission, the countries of the region and their neighbours (Albania, Bosnia-Herzegovina, Bulgaria, Croatia, the Former Yugoslav Republic of Macedonia, Hungary, Romania, Slovenia and Turkey), members of the G8 (USA, Canada, Japan and Russia), Norway and Switzerland, international organizations (UN, OSCE, Council of Europe, UNHCR, Nato, OECD, WEU), international financial institutions (World Bank, Inter-

national Monetary Fund, European Bank for Reconstruction and Development and the European Investment Bank) as well as regional groupings for stability and growth in South Eastern Europe (such as the Royaumont Process). The headquarters of the Special Co-ordinator of the Stability Pact, Bodo Hombach from Germany, are in Brussels.

It is important to understand that the Stability Pact is not a new international organization and does not have its own financial resources. It tries to set priorities for economic reconstruction, development and cooperation in the region and to coordinate the donors' efforts. But the donors maintain their own priorities and financing procedures so that coordination remains difficult. In order to give some visibility to the Stability Pact's efforts, in March 2000 the so-called 'Quick Start Package' of about 200 projects (including 33 media projects) was identified and donors pledged approximately €2.4 billion to finance them.

Three Working Tables operate under the Regional Table, dealing with democratisation and human rights, economic reconstruction and security issues. Within the first Working Table a media task force was established. Sponsored by the UK and chaired by

# freedom

## in South Eastern Europe

Peter Dun from the Foreign and Commonwealth Office, the Media Task Force finally agreed on the Charter of Media Freedom after long and difficult discussions. The EBU was invited to participate in the work of the task force and contributed to the drafting of the Charter.

The Charter reaffirms the principles of freedom of expression, independent media and free flow of information as laid down in international conventions and agreements including those of the UN, Unesco, the OSCE and the Council of Europe. The governments in the region commit themselves to implementing a number of measures. These include ensuring an appropriate legal framework for public service broadcasters and facilitating the establishment of independent broadcasting regulatory bodies.

It was recognized that yet another declaration of good will is not enough, so the Media Task Force adopted an action plan to implement the Charter. It includes an obligation for governments in the region to officially publish the Charter by 31 July 2000 and to promote its principles. National contact points should have been established and working groups of media

professionals set up by the end of September.

Although the government representatives approved the action plan they did not show great enthusiasm in putting the different measures into practice.

It was agreed that the working groups should be independent of governments. International media organizations, such as the EBU and the International Federation of Journalists with membership in almost all countries of the region, proposed the names of media professionals to be part of the initial working groups. The idea was to get the process started as quickly as possible so that the working groups could prepare country-specific work plans and prepare regional projects for funding relating to all the aspects of the Charter, including legal aspects, education and training as well as media ethics. The UK government in particular showed support to this approach but in July they withdrew from the chairmanship of the Media Task Force and the process has been put on hold.

EBU members' representatives who had been proposed to be part of the working groups showed great interest in getting involved. It is to be hoped

that with the appointment of the new chairman at the end of October, the former Agence France Press president Claude Moisy, the process will get moving. In addition, an executive secretary to service the Media Task Force has been appointed. Mark Thompson, a journalist and media expert of the region should become the driving force of the implementation of the media charter. We trust that, as declared in the action plan, he will draw on the expertise and resources of relevant professional associations, such as the EBU.



# Charter

## for media freedom

The participating States of the Stability Pact for South Eastern Europe, drawing on the valuable preparatory work done within the framework of the Royaumont Process for the elaboration of this Charter for Media Freedom;

hoping that the whole area, including the FRY, will soon be included in the Stability Pact and will implement the principles of this Charter;

recognizing that lasting peace in the region based on stable democracies is crucial for peace in Europe in the 21st century; acknowledge that freedom of the media, free flow of information and ideas and open discussion, without the interference of public authorities, play a fundamental role in the development of free, stable and democratic societies; are prerequisites for the establishment of mutual understanding and good relations among states and their peoples; and deserve the full support of interested governments and organizations;

reaffirm their adherence to the principles of freedom of expression, the media and free flow of information as laid down in Article 19 of the Universal Declaration on Human Rights, the International Covenant on Civil and Political Rights, OSCE principles and commitments and, as applicable, Article 10 of the European Convention on Human Rights and Fundamental Freedoms and case law related thereto, and other international conventions and agreements including those of Unesco and the Council of Europe; emphasize



that the promotion of mutual respect, cooperation, stability and democracy requires respect for the interests, values and cultures of all communities in the region and for international commitments relating to democracy, human rights, fundamental freedoms and the rule of law; consider that there is a need for a more active and better informed public debate in order to achieve the objectives of peace, stability and mutual understanding that underpin the Stability Pact; believe that cooperation among media professionals from the region contributes to enhancing mutual confidence and reducing the risk of tension in South Eastern Europe;

The Participating States of the Stability Pact, and the interested parties and organizations associated with the Pact, will endeavour to cooperate to protect freedom of expression and encourage observation and implementation of the following principles in the region.

The Governments in the region will:

- 1 defend and promote freedom of expression, information and comment and act in accordance with the rule of law and international commitments relating to the above freedoms;
- 2 keep under review media and other relevant laws, including defamation laws, and take steps to identify and remove obstacles to media freedom and to the exercise of independent journalism, consistent with international standards and commitments, including removal of powers of censorship or suppression of the press or radio and TV programmes;
- 3 encourage and actively support the development of pluralistic and accessible electronic and printed media which are professional and independent, and encourage the development of regional co-operation schemes to facilitate the flow of information;
- 4 facilitate the ability of media organizations to control their own means of production and distribution; recognizing that economic independence has a central role to play in the development and maintenance of free and pluralistic media;
- 5 remove by democratic process obstacles to free access to sources of information and facilitate the unimpeded flow of information;
- 6 recognize that the public interest is served by the right of journalists to protect their sources of information; any restrictions to this right must serve a legitimate interest in a democratic society and must be narrowly defined by law;
- 7 support the development of media networks which facilitate the free flow of information between neighbouring states and which bring journalists together, in particular through the exchange of young journalists;
- 8 ensure an appropriate legal framework for Public Service Broadcasters and state news agencies, which should serve the interests of the public and not the parties in power or special interest groups;
- 9 facilitate the establishment of independent broadcasting regulatory bodies, where they do not already exist, charged with implementing the internationally recognized standards of transparency and accountable administration of broadcasting;
- 10 recognize the key role of media professionals in matters of media ethics and support self-regulation and the establishment of appropriate structures independent of government in order to encourage professionalism, high quality and diversity in broadcasting and publishing. These structures should inter alia set standards and deal with complaints;
- 11 promote tolerance by facilitating access to the media for persons belonging to minorities;
- 12 apply, or where necessary enact, laws relating to the use of the media to incite unlawful acts of racism, xenophobia or violence. Such laws should be narrowly and clearly defined, requiring a direct connection between the incitement and an unlawful act;
- 13 give every encouragement to the media to promote the highest standards of professional journalism and to facilitate sources of independent and diverse information and opinion;
- 14 encourage media professionals in the region to develop their own code of ethics, taking into account standards developed by independent media organizations of democratic societies and principles and norms enshrined in international law and practice. These codes should take into consideration the special circumstances of the region and the need to respect human rights and minority rights.
- 15 encourage the independent media bodies referred to above to develop and apply standards appropriate to open and democratic societies, respecting fair business practices and political impartiality as well as international agreements on intellectual property rights.

# Euroso

**Laurent Pavia**

*Eurosonic Negotiator, EBU*

Eurosonic becomes a major player on the international music scene.



Already involved in the major European festivals and events (Benicassim, Roskilde, Transmusicales, etc.), the EBU's Eurosonic unit set up a year ago by Damien Chalaud was still not well known by recording firms, artists and even sometimes radio broadcasters. Now, however, Eurosonic is negotiating the broadcast rights for over 70 affiliated radio stations and is developing an acquisition policy for concerts in styles as varied as pop, rock, rap, world music or even electronic music. Next January, the Eurosonic Festival at the annual showcase for new bands in Groningen (Netherlands) will make it possible for EBU Members to select and 'sponsor' up-and-coming acts hoping to become the next Oasis.

## Music and talk

In the past few months, Eurosonic has made available interviews of artists who have just released an album. Here again, it is necessary not only to have intuition and to know the market well but also to take the initiative with recording companies and convince them that going via the EBU is the best way to promote their artists. Nonetheless, Eurosonic is far from being dependent on record labels since its editorial choices are determined first and foremost by how it can best serve Member organ-

# mic

an indispensable partner

izations. By remaining abreast of the latest events or even anticipating them, Eurosonic enables its partner stations to plan special days centred around an artist or to choose excerpts from interviews to complement a specific concert. This is a real plus for some radio stations which have no possibility of obtaining an interview with Sade or Björk or having access to Madonna's new album a few days before its worldwide release.

## In touch with music

Whether it is a famous artist or young talent, from pop to rap, Eurosonic is there to help all of its partner stations. At the moment, the pop, rock and rap offers are extremely successful, to the detriment of electronic music, but that can all change tomorrow. Eurosonic shows that it is vital to keep in close touch with the world of music, to keep one ear to the ground, sometimes be ahead of the game, but also be able to discern what is sure to be popular.

With its two hours a week of various offers (concerts, DJ sessions, interviews, pre-release albums, etc.), Eurosonic does not intend to be just a programme supplier. In future, one of the Eurosonic team's wishes is to create, along with its partner radio

## Interviews, CD pre-releases and DJ Mix negotiated by the Eurosonic Unit since September 2000

Artist	Music Style	Record Company	Broadcast date	Radio Stations Ordering
<b>Madonna</b>				
– New Album Pre-release	Pop	Warner	14/09/2000	19
<b>Robbie Williams</b> – Interviews	Pop	Universal	29/09/2000	15
<b>Björk</b> – Press conference	Pop	Universal	04/10/2000	14
<b>Everlast</b>				
– New Album Pre-release	Rap	P.L.A.S and	05/10/2000	11
– Interview	Rap	Musikvertrieb	05/10/2000	13
<b>Sisqò</b> – Interview	Rap	Universal	16/10/2000	08
<b>David Holmes</b> – Interview	Dance/Electronic	Universal	16/10/2000	12
<b>Limp Bizkit</b> – Interview	Rock/Metal	Universal	18/10/2000	16
<b>Coldplay</b> – Interview	Pop/Indie	EMI	18/10/2000	11
<b>Mark Knopfler</b> – Interview	Pop/Rock	Universal	26/10/2000	10
<b>Yukihiko Fukutomi</b>				
– DJ set	Dance/Electronic	Phunk Promotion	02/11/2000	12
<b>U2</b> – Interview, Presentation of the album tracks by <i>The Edge and Radio session</i>	Pop/Rock	Universal	09/11/2000	14
<b>All Saints</b> – Interview	Pop/R&B	Warner	14/11/2000	07
<b>Patti Smith</b> – Interview	Pop/Rock	BMG	17/11/2000	Pending
<b>Melanie B</b> – Interview	Pop	Virgin	17/11/2000	Pending
<b>Lionel Richie</b> – Interview	Pop/Soul	Universal	17/11/2000	Pending
<b>David Gray</b> – Interview	Pop/Indie	Warner	21/11/2000	Pending
<b>Vanessa Paradis</b> – Interview	Pop	Universal	21/11/2000	Pending
<b>Offspring</b> – Interview	Rock	Sony	24/11/2000	Pending
<b>Fatboy Slim</b> – Interview	Dance/Big Beat	Sony	24/11/2000	Pending
<b>Toni Braxton</b> – Interview	Pop/R&B	BMG	24/11/2000	Pending
<b>Kylie Minogue</b> – Interview	Pop	EMI	01/12/2000	Pending
<b>Sade</b> – Interview	Pop	Sony	to be confirmed	Pending
<b>Blur</b> – Interview	Pop/Rock	EMI	to be confirmed	Pending

stations, a genuine production unit with exclusive projects. For that to happen, the EBU's Eurosonic unit

needs to make itself known among the various players on the contemporary popular music scene.



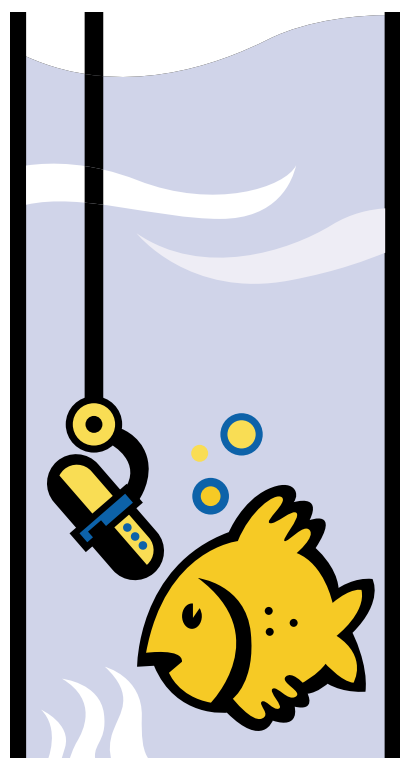
"Dancer in the dark"

# Ars Ac

**José Iges**

Coordinator of *Ars Acustica*, Director of *Ars Sonora*, RNE

The idea of acoustic art for radio has been around ever since the medium first came into existence.



Figures such as the composer Kurt Weill, one of the creators of the concept, who was closely involved in the launch of radio in Germany; the engineer Maurice Vinot, who, under the pen-name of Gabriel Germinet, wrote the play *Mare-moto*, which was first awarded a prize and then banned by French radio; and the Spanish writer Ramón Gómez de la Serna or Marinetti, who was the father of Futurism. All realized the artistic possibilities offered by radio. They saw an aesthetic quality in the new relations which this media – and the trickle-down effect of its technology – could establish with society. We are all familiar with the *War of the Worlds* episode. This not only identified the possibilities of radio as a creator of parallel reality, but also illustrated the potential offered by all future electronic media.

These and other precedents contributed to the founding of *Ars Acustica* by experts in this field in November 1989. Prior to this, there had been other episodes such as the redefinition of the radio play at the end of the 1960s, to which Klaus Schöning contributed so much through his production work and theoretical activity at WDR's Cologne-based Studio Akustische Kunst, before going on to become the group's first coordinator between 1990 and 1993. Then there were the meetings of sound artists and experts at Matera (RAI's Rassegna AUDIOBOX organized by Pinotto Fava) between 1986 and 1990 which helped to establish guidelines for *Ars Acustica* and an excellent framework for cooperation. During their 1990 meeting at the EBU in Geneva, the founder members officially chose the group's name and defined its three areas of common activity as the promotion, broadcasting and (co-)production of radio arts.

This forum for broadcasting and exchange gave rise to *Propositions d'écoute*, selections of works produced by member radio stations, and the stations have now been presenting the more international aspect of their productions almost every year since 1991. The works

# acustica

## a brief history of radio arts

have also been recorded as a CD compilation (1991) and a double CD (1994) issued by the EBU. More recently, *Propositions d'écoute* (1999–2000) has been broadcast via the EBU satellite, with works produced by ORF, Radio France (France-Culture), SRC (Chaîne Culturelle), ABC from Sydney, DeutschlandRadio, SWR, VPRO/NPS and RNE (Radio Clásica).

### New dimension

Some of the group's members are real 'heavyweights' in the field, such as

Klaus Schöning (WDR), Pinotto Fava (RAI), Heidi Grundmann (ORF) – coordinator between 1993 and 1998, Pertti Salomaa (YLE) – now sadly deceased –, Alain Trutat (SRF), Andrew McLennan (ABC) and Ivana Stefanovic (JRT Belgrade). Other members include Brian Hogdson and Matt Thompson (BBC), Helen Thorington (New American Radio), René Farabet (SRF), Ilana Zuckerman (KOL Israel), Pekka Siren and Hannu Karisto (YLE), Igor Likar (Radio-televizija Slovenija), Manfred Mixner (SFB), Berndt R. Berndtsson (SR),

Dmitri Nikolaev (Moscow's Radio Ostankino) and Mario Gauthier (SRC in Montreal). More recently, some organizations have left and new experts have joined our ranks: Armeno Alberts (VPRO/NPS), Götz Naleppa (DLR), Elisabeth Zimmermann (ORF), Peter Kristiansen (DR), Hans-Burkhardt Schlichting (SWR), Wolfgang Korb (Saarländischer Rundfunk), Sabine Breitsameter (independent) and colleagues from Hungary and the Czech Republic.





Since its inception, Ars Acustica has been attempting to bring a new dimension to radio. There have been several initiatives, which began with the programmes of Rassegna AUDIOBOX: *Beyond Radio* (BBC, London, 1992), *Ciudades Invisibles* [Invisible cities] (RNE, Madrid, 1992) and *Wings of Sound* (YLE, Helsinki, 1993), all of which have developed radio art in the form of concerts, performances, installations, conferences and so on. Under the coordination of Heidi Grundmann, Ars Acustica's activities have focused more closely on electronic communication networks, using not only standard, analogue telephone lines but also ISDN lines and, in particular, the Internet. More recent

projects include *Horizontal Radio* (1995) and *Rivers & Bridges* (1996), the latter using a satellite channel provided by the EBU.

However, it is important to emphasize that Ars Acustica's work would never have been possible without the participation of the experts and the friendly links which have been established between the members of the group. The work of the group has been described in a series of feature programmes such as *Atelier de Création Radiophonique* (France-Culture, SRF), *Espace du Son* (Chaîne Culturelle, SRC), *Kunstradio* (ORF), *Lydmuren* (DR), AUDIOBOX (RAI) – which has unfortunately now disappeared –, *Studio Akustische*

*Kunst* (WDR), *The Listening Room* (ABC), *Supplement* (VPRO/NPS) and *Ars Sonora* (RNE Radio Clásica), to name but a few.

In addition to the individual projects being organized by each of the members and the possibility of co-productions and recruitment of new colleagues, the group plans in the future to focus on the aesthetic and technical aspects of radio art, by attempting to improve quality and the development process and by using the latest sound and telecommunications technology. We will also adopt a strategy to help us plan joint projects which the EBU will be able to offer to its active and associate radio members.

Public service rises  
to the

# multimedia

**Sylvain Lafrance**

*Vice-President and Head of New Media, French Radio-Canada*

challenge

Radio-Canada has long been aware of the potentially disruptive effects which the digital explosion could have on public service radio.

In 1996, Radio-Canada's French-speaking service demonstrated its desire to exploit the potential of the Internet by becoming the first French-speaking public radio service in Canada and worldwide to begin streaming its programmes on the web. Admittedly, this action was prompted more by curiosity than anything else. But what is more noticeable is the continuing uncertainty about how integrated components and multimedia applications have influenced the way in which traditional radio is conceived, produced and marketed in today's new media environment.

It was against this background that we held the second international colloquium 'Reflections on radio in the era of convergence' in Ottawa in October. This event provided an opportunity for experienced researchers such as Dominique Wolton, Philippe Breton, Derrick de Kerckhove and Jean-Claude Guédon, as well as for Radio France, represented by its president, Jean-Marie Cavada, and Radio-Canada, to set out their views on how radio must adapt to the changes taking place in technological environments while ensuring it remains relevant and up to date.

## Challenges

If we look at the dominant trends in the way consumers relate to the traditional media, it is clear that we are seeing the emergence of increasingly active, committed, selective and even interactive media consumption. The opportunity a) to listen to a given programme at any time we like b) to customize content and c) to access it from so-called 'mobile' technologies is not only becoming an increasingly common behavioural pattern but is also proving to be the preferred method for creating a new type of relationship between consumers and media. As representative of a distinctly different domain to that of commercial radio, public service radio remains very enthusiastic about the challenges posed by technological innovation. The difference is that it is obliged to adopt a fundamentally critical stance to counteract the claims of the technology buffs for whom the very

existence of new technology justifies its immediate application. There is a risk that such an approach will destroy the close relationship between public service radio and its listeners and break down the fundamental intimacy which makes radio the ultimate media in terms of closeness, companionship and words.

## Unavoidable

In attempting find a balance between respect of public radio's fundamental mission and the ambiguous notion of 'modernity' we find ourselves constantly grappling with an identity crisis – and there are a wide range of scenarios and strategies available for solving this. Even if the recommended methods vary according to the situation and nature of the programmes in question, the fact remains that transmitting our content, or at least some of it, on digital platforms has become so essential that we cannot afford to ignore it.

Changes in media consumption practices are forcing us to find ways of increasing the relevance, usefulness and shelf-life of our content beyond the customary slots in our scheduling. New technology is enabling radio to reinvent itself. It is now possible to transform our output into stock, thereby converting our raw material into micro-elements compatible with the increase in customized services on public digital platforms, the most obvious example being the services offered on demand.

A large number of techno-prophets are predicting the disappearance of the traditional mass media as we know it. It is not the first time that they have predicted the demise of radio yet once again, and there are strong signs that their prediction will be proved wrong. In our opinion, the widespread creation of radio sites on the Internet should not be perceived as a substitute, but rather as a variety of complementary channels in



Radio-Canada



addition to those we have been producing in traditional radio for over 60 years. The 5,000-odd self-service radio stations currently attracting listeners on the Internet are entirely different from public service radio in its present form. Without wishing to detract from these radios which, to all appearances, are successfully satisfying certain needs and expectations, they are characterized mainly by theme music programmes, occasionally embellished with general news catering for regional markets. This type of radio offer is primarily utilitarian in nature and encourages fragmentation of listening patterns. With its sterilized, compartmentalized, de-humanized and largely soulless content, it is the epitome of a mechanized cultural industry.

### Common good

As these radios proliferate, public service radio continues to develop in another direction, respecting the

public parentage at its origin. At Radio-Canada, we are keeping general-interest radio firmly on track, catering for the many rather than the few. It is community radio, which is distinctly different and entirely fulfils its role as an intermediary in the development of independent critical thought. Canadian public service radio understands that it is much more than a mere cog in the information wheel. The greatest service it can offer society is to manage the mass of information confronting our listeners on a daily basis, be perceived as a beacon of reference and offer opinions which are free of any commercial considerations. A strictly business-free zone for the common good.

Over the next year, French Radio-Canada will increase its efforts to go global, boost regional services and develop domestic talent. To achieve these objectives, we intend to exploit the best of what the new technologies

have to offer, in order to play a key role in the development of the Francophone heritage. Risk, exploration and innovation are three recurring themes which highlight the importance of energizing political, social and cultural life and making public service radio a forum for debate on the preoccupations of the day. Whether broadcast by terrestrial relay or computer networks, public service radio must continue to function as a medium for reference, analysis and education in anticipation of the major changes taking place in our lifetime. After all, it is possibly one of the last defences against complete privatization of the collective imagination.



*Since 1998, Sylvain Lafrance has been vice-president of Radio-Canada's French-language service, la Radio française.*

*In addition, in December 1999, Mr Lafrance became head of new media for Radio-Canada's French and English-language public service radio and television. This sector includes the Internet sites of the Canadian public radio and television service whose pages are some of the most frequently visited in the country.*

*Since 1998, he has been chairman of the radio committee for CIRTEF (the international council for French-speaking radio and television) and vice-president of the community of French-speaking public radios (CRPLF).*

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## Eurovision Grand Prix

## Young Musicians

**Katharina von Flotow***Head of Music and Documentary,  
TV Department, EBU*

Twenty-four EBU members participated in this year's competition for Young Musicians held in Bergen, Norway, which was broadcast live to over five million viewers all over Europe.

Both the Eurovision Grand Prix for Young Musicians and Young Dancers are enjoying great success and is proof of public service broadcasters' continuing commitment to culture and art in its programming.

Conceived by the EBU Music Group in 1982, the first Eurovision Grand Prix for Young Musicians took place in Manchester. Since then it has become an important musical event which has served as a launching pad for many young classical musicians' careers. Past winners include Julian Rachlin of Austria who won in 1988 and has since become the youngest soloist with the Vienna Philharmonic

Orchestra and the British winner of the 1994 competition, Nathalie Klein, who now has a career with both the Royal and London Philharmonic orchestras. The Eurovision Grand Prix for Young Dancers was launched in 1985. Attracting over 20 young performers of both modern and classical dance, it has become an important showcase for young European talent. Many winners and participants have gone on to successful careers.

**The best**

These prestigious prizes now take place on an alternating yearly basis

and attract some of Europe's finest and most talented young classical musicians and modern and classical dancers, aged between 15 and 21. The competitions are staged in some of Europe's most famous venues and beautiful cities. This year's competition took place in the Grieg



© Ireneta Sobieszczyk

Antonio Carmena San José, 1<sup>st</sup> Prize, Gdansk, 1997



# icians and Dancers

Concert Hall in Bergen, European City of Culture 2000. Past locations have included the Opéra de Lyons in 1999 and the Vienna Konzerthaus in 1998. Next year's Young Dancer's competition will be held at the prestigious Royal Opera House in London.

Participating members put forward their best musicians and dancers who have been selected through national level competitions. Once at the Eurovision Grand Prix, they will have to successfully negotiate a preliminary round if they are to reach the final. Each year there is an overall winner, but second and third prizes are also awarded and each successful candidate receives not only a trophy but also a cash prize. Yet for the winners, and indeed for all the participants, the importance of taking part in the Eurovision competitions cannot only be measured in prizes. It offers a chance for every participant to compete at the highest level and to perform before a large audience spread across Europe. Bob Lockyer, the executive producer of next year's Young Dancers in London remarked, "For me such events must be fun – taking part is more important than winning – and I hope that this is the atmosphere we will have in London next summer." The late Sir Yehudi Menuhin, who was president of the

1998 jury, confirmed another important facet of the competitions: "I believe that the Eurovision Grand Prix for Young Musicians and Dancers do bring much talent to the attention of the public."

## Growing success

Not only this, but the number of Europeans tuning in to the competitions has been steadily rising. The finals are broadcast throughout Europe, from RTR Kultura to TVE, and together they have a 10 million strong audience.

It is not just public interest that has been growing. The participation of EBU members is up from 18 members in 1996 to a record of 24 for this year. Particularly noteworthy for the EBU is the increased participation of its central and eastern European members: Hungary, Latvia, Poland, Russia, Slovakia and Estonia all took part in the 2000 competition. This year's winners included two participants from Central and Eastern Europe. Poland produced its first winner in the form of 12-year-old prodigy Stanislaw Drzewiecki, second place went to Timo-Veikko Valve of Finland, while Russian pianist Nikolai Tokarev was placed third. Arild

Erikstad, head of music at Norway's NRK, host of the 2000 competition, underlined the importance of the competition, "I think that a competition like this is very important for presenting the high quality of young musicians in eastern and central European countries."

What has contributed to its growing success? A lot of work has been done by the EBU Music Bureau and the host broadcasters to renew the format and the attractiveness of the programmes. The programme has been shortened and on-stage commentary has been significantly reduced. The jury is always made up of internationally renowned personalities. Past juries have included such members as Sir Yehudi Menuhin, the famous violinist and conductor and Boris Eifman, director of the St Petersburg Ballet who presided over the 1999 Young Dancers competition.

The jurors not only ensure the high quality of the competitions but also believe in the ability of these competitions to encourage and support young performers. Maya Plisetskaya, president of the 1997 Young Dancers jury said: "I can think of no greater contribution towards the future of music and dance than the support of emerging artists. For the last 19 years, the Eurovision Grand Prix [competitions] have encouraged the finest young musicians and dancers in Europe to reach their full potential before their peers and a television audience of millions."

## The future

What does the future hold for the Grand Prix competitions? The EBU and its members hope to build on their continuing success with the aim of improving the competitions still further. New technology will make its entry. The BBC will for the first time be broadcasting the programme on the BBC digital channel BBC Knowledge

as well as the terrestrial BBC2. Executive producer for the 2001 Young Dancers competition Bob Lockyer hopes to see in future competitions a celebration of youth and hope. "What I would like to see... in both Young Musicians and Young Dancers are young people performing living works by living people, people like them who are looking forward into this new millennium", and the result being "a more eclectic choice of music and better programmes". The problem of making a music competition a good television programme is also being addressed. As Arild Erikstad said, "it is not only a TV production, it is also a music competition – and both parts are important".

In a climate where music and dance programmes, indeed cultural programmes in general, get little airing on television, these competitions provide the members of the EBU with the opportunity to bring music and dance to a large pan-European audience. What better way

## The winners

1. **Stanislaw DRZEWIECKI,**  
Poland, piano
2. **Timo-Veikko VALVE,**  
Finland, cello
3. **Nikolai TOKAREV,**  
Russia, piano

than through competitions featuring young talent, the stars of the future, where the suspense of the competition is mixed with beautiful music and dance of all kinds, from all over Europe.

© Juliusz Maltarczyński



Stanislaw Drzewiecki, 1<sup>st</sup> Prize, Bergen, 2000

## The Jury 2000

*President: Esa-Pekka Salonen, Finland*

*Michael Collins, clarinet, United Kingdom*

*Boris Kuschnir, violin, Austria*

*Michael Thompson, horn, United Kingdom*

*Lief Ove Andsnes, piano, Norway*

*Evelyn Glennie, percussion, Scotland*

*Beata Schanda, Hungary*



The jury congratulates Nikolai Tokarev

# Living Archives

**Roberto Olla**

*Chairman, EBU Interdisciplinary Archives Group*

*Producer, RAI*

Archives are not *just* archives and we must decide what should happen to our archives in the near future and in years to come.

Archives play an important role in the social and cultural life of our countries. Their future is a matter which concerns all of us, particularly the members of the EBU.

We have always believed that archive materials accumulated over the decades are a valuable resource. We are fortunate in that our organizations have tapes covering the life's work of many of our colleagues. We know that our archives could potentially be big business. And that our archives are part of our history and culture.

Moreover, the EBU has stressed – through the work of its internal archives group – that archives play a strategic and central role in business plans and network programming. The group identified archive digitalization i.e. the preserving and accessing of archives by digitalization, as a priority.

“There are new challenges,” wrote the internal archives group in the State of Play Report (July 2000). Challenges such as a lack of resources and the need to create more links between existing EBU bodies. The report stated that more projects would have to be set up and more work done to preserve footage and other material. Probably one of the best ways to do this is to improve archive-based production and this

would also be another way to offer new services.

A year ago, the EBU formed the Digital Strategy Group. One of the first of its many functions was to provide strategic information and objectives. Subsequently, the Digital Strategy Group re-affirmed that the issue of archives had to be given top priority and the Administrative Council supported this by creating the Archives Content Group.

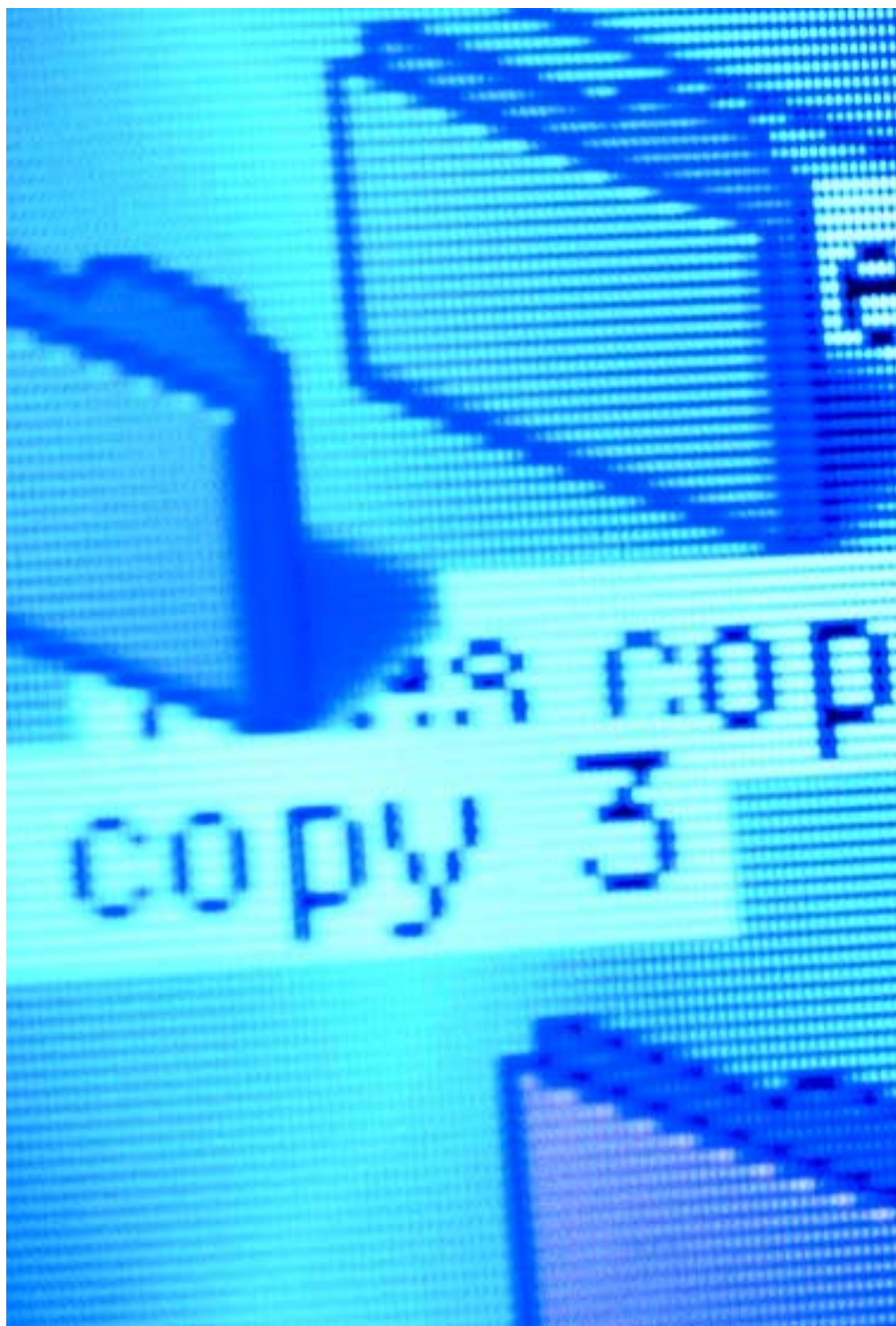
The first meeting of the Archives Content Group was on 10 November 2000 in Geneva. It was a brainstorming session attended by 40 delegates representing 29 organizations from 20 countries, and a number of EBU departments (legal, technical, radio and television). At this first session, the delegates discussed the definition of archives and their importance.

As suggested by the internal group, the agenda of the Archives Content Group included metadata, preservation of material, technical and legal issues, work on future radio archives, copyright problems and the feasibility of establishing an audiovisual archive at European level. At the end of the discussions, a long 'shopping list' was drawn up of all the items to be included on the Group's next agenda.

## Future

The meeting of the Archives Content Group showed that it is impossible to remain impassive on the subject of archives when faced with all the associated legal, technical and financial problems. "We can't allow archive materials to die, unused and unseen," said Bob Collins, chairman of the EBU Television Committee, and one of three keynote speakers, when he opened the meeting.

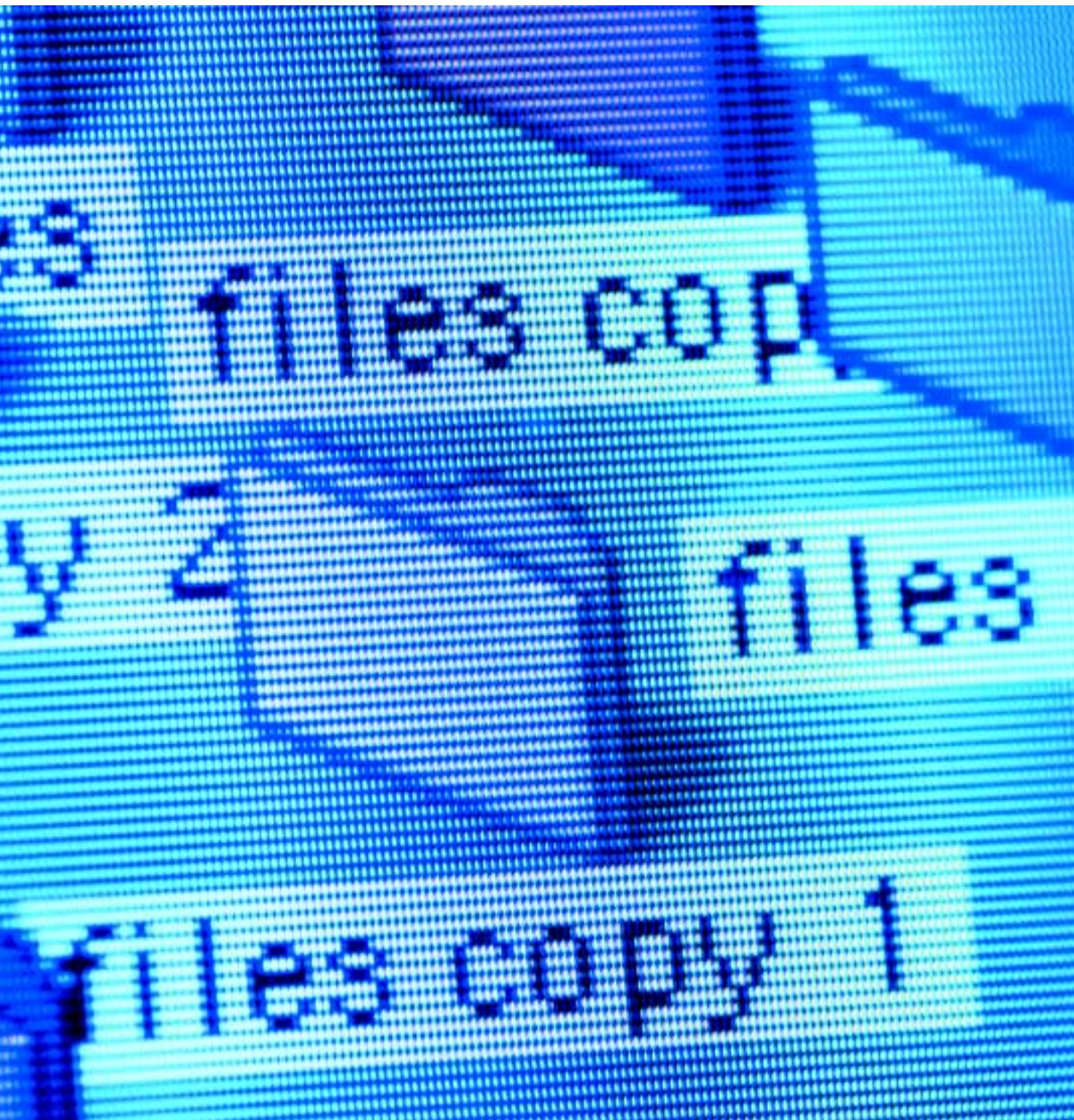
To have a clear vision of the future of television archives, we first need to



understand our own history and the past and present roles of our organizations. This will help us to understand our future roles and our duties as public broadcasters. Christian Nissen, chairman of the EBU Digital Strategy Group demonstrated this in his synthesis of

the strategic choices available for managing archives.

But these are difficult choices to make. As Michèle Cotta, EBU vice-president and director-general of France 2 has pointed out, the history and role of the Institut National de



l'Audiovisuel (INA) in France is symbolic of the archive problem in Europe. How can we resolve the problems which French companies have with this huge central archive? And for which productions in the archive? Moreover, what about the work that still needs to be done on

copyright? This must be identified and given priority on the agenda of the Archives Content Group.

The Group approved two main objectives which were presented by Gaetano Stucchi, director of the EBU Television Department. The first

involves improving links and contacts with other administrative and official bodies and organizations, e.g. FIAT/ISTA (the global organization for archives), ETU, fiction film archives, and others. This project, coordinated by Bjarne Grevsgarde (NRK), is investigating the need for closer ties

with the various members' archives in order to improve awareness of common problems and to communicate more effectively on the subject of new projects and proposals. The second, which I am coordinating, concerns the development of new, original and also experimental projects for the production of archive-based programmes. Such projects may well become co-productions and help the exchange of archive material between members. Archives, essential to news services and productions based 100% on archive material, are not only a niche but a very important sector of the business, especially if you consider the fact that it is one of the easiest products to put on the Internet. This project also aims to link new users with self-financing schemes.

## Tools of the century

Nowadays Europe is experiencing an epochal flow of immigration from poor countries. Masses of people cross borders and although they may be laden down with problems they still retain their dignity. How can we expect our children to understand these immigrants if they do not have a point of reference with the past and if we do not show them that our own forefathers could just as well have been immigrants from Austria, Ireland, Greece or Italy?

Teachers and students tell us that they have to study the twentieth century using the tools of this century. This means, in the first instance, motion pictures and audiotapes. But our

children are also the first generation to be born in the Internet era where a spirit of freedom prevails. It does not matter whether or not this concept is true – which is probably not the case judging by the invasion of all sorts of advertising on the Internet. However, what matters is that the main users of the Internet, our children, think that it must be free.

Our role is not to fill the Internet with pre-made television programmes, but to offer our children the possibility of making their own programmes using TV archive material in a creative way and using the Internet as a tool.

If we take the example of the Second World War, there are two kinds of history. There is 'official' history and another type of history based on individual experience. On a general level, history is much the same for everybody, but at a more local level, history will change from town to town, from neighbourhood to neighbourhood and from school to school.

It is at this level that teachers and students ask us to let them be archive detectives, to be able to express themselves in the language of film, to have the freedom to create while studying. They ask us for 'unfinished' programmes which they can work on. Let us allow them to research and we will see how much they are able to learn and to remember.

Our archives are not just archives and are not just for us. We are public and national broadcasters and we must

manage archives in the interests of the audience. Our archives cannot remain accessible only to broadcasters. Let us take an example from the educational world where there are already projects underway, such as the Italian 'Mosaico' project. Mosaico encourages teachers to use the Internet to ask for special educational programmes which RAI then sends to schools by satellite.

## New users

We need new users for our own archives and the Internet is the right place to find them. It is common these days to hear phrases such as: "Surfing on the net I found...", or "I was researching on the Internet and I saw...". To the new generation, Internet means research. Children and young people take pleasure in research by using the Internet. We must build on this advantage: the Internet is research and archives are research. We must embrace and encourage the will to explore.

We are talking about millions of potential new archive users and the possibility of many self-financing projects. If we can develop new projects for new users, the word 'archives' will no longer be an old and dusty word – archives will simply be the future.



# Eurotravel

**Daniel Favre**, *Chairman Eurotravel, SRG/SSR*  
**Dietmar Kopitz**, *EBU*

The increasing volume of road traffic information requires ever more efficient coordination between the various parties.

Eurotravel 2000 wants to promote free access to information for all travellers.

New technologies are developing very fast: car radios equipped with RDS, receivers with RDS-TMC (traffic information on a display screen or relayed by voice synthesizer), DAB receivers, messages, road maps, radio programme sequences on the Internet, interactive in-car navigation systems, development of traffic and travel information (TTI) services via mobile telephones, the list goes on and on...

This field has now entered the age of multimedia, making it necessary to adapt to the new needs of road-users and those travelling by public transport.

In 1960, EBU broadcasters started producing road traffic information. Over the past 20 years, the Eurotravel conferences have encouraged the development of relations between police forces, automobile associations and the road transport authorities. Nowadays the various European bodies, including the European Union and the European Conference of Ministers of Transport, all have a major role to play. The average European spends six years of his life in transit and traffic congestion costs society €32 billion every year.

Against this background, it is vital that content can keep pace with the new delivery mechanisms. Not only must broadcasters provide accurate and up to date TTI on all available channels, but this information must also be coherent and, as far as possible, delivered in the user's language. Many broadcasters already have a great deal of experience in meeting these challenges, particularly as regards gathering information from a wide range of sources, verifying facts and formatting messages for which they have to assume editorial responsibility.

Competition is increasing between the public service providers and commercial organizations. The new services are profit-generating

# Level 2000

## New challenges

activities and, as such, they are attractive to a number of parties, including mobile phone operators. Public service broadcasters need to pool their efforts and the Eurotravel 2000 Conference offered the ideal opportunity to discuss this.

### Anniversary

Twenty years ago, the first Eurotravel conference was held at the EBU's headquarters in Geneva and the very same venue was used for the 2000 conference.

Originally, the need for meetings of this kind was brought about by a renewed interest in radio during the 1960s and the creation of service programmes. The volume of road traffic was growing fast and the abolition of customs formalities at borders encouraged tourists to discover Europe. This is why in June 1974, the EBU's Radio Committee gave the go-ahead for the creation of a working group on traffic and travel information. The group's task was to improve cooperation between broadcasters and standardize the vocabulary and structure of messages, a structure which is still in use today. Thus Eurotravel was born!

To make progress, we had to involve other partners in our vision, such as

the police, automobile clubs and the major European organizations working in this field.

With the arrival of new technologies the pace quickened and one meeting every four years was no longer enough, so it was arranged that Eurotravel would be held once every two years.

A number of milestones have marked the path travelled by Eurotravel so far, including the creation of codes for language-independent message elements to overcome the language barrier. The result was a catalogue in seven languages, edited with some difficulty, featuring the first ever 'event' list.

### New technology

The EBU has initiated many new technical developments along the way. The ARI system was operational right from the early seventies, well before the arrival of the RDS-TA function 10 years later. RDS was a success and in 1987 the European Conference of Ministers of Transport adopted a resolution asking each country to use RDS-TMC. This system was also presented at the Eurotravel Conference in 1988. Another novelty presented at the same conference was DAB (Digital Audio



## Challenges of new technologies

*RDS-TMC is an optional feature of the Radio Data System (RDS) developed for FM broadcasting. TMC stands for 'Traffic Message Channel'.*

*The RDS-TMC feature was developed about 15 years ago with massive funding from the European Commission. The aim was to create a language-independent TTI data broadcast service that would be available to all European citizens. To date, the industry has failed to offer attractively-priced receivers to the public, and service providers – often commercial organizations – have so far failed to provide pan-European coverage.*

*The technology now makes it possible to achieve the original objective. The disadvantage is that the TTI service is for road traffic only and involves maintaining a location database. The receiver must use the same database as the service provider, meaning that some form of link has to be established between the two, which is not so easy in practice.*

*The TPEG (Transport Protocol Experts Group) has been working within the EBU since 1997 to develop a new ISO/CEN standard for the transmission of traffic and travel information on digital broadcast systems such as DAB, DVB and the Internet. The TPEG coding is independent of the bearer system and builds extensively on experience gained in the development of RDS-TMC for FM broadcasting, without having the limitations of that system and, specifically, without the need to use location code numbers in the road network.*

*The development of the TPEG specifications involves more than 60 organizations and companies on the European scale. Fourteen of them, from six EU countries, have committed themselves to the EU-funded TPEG project scheduled to run from 2000 to 2003. The main objective is to test and validate the TPEG data stream on the DAB broadcast network and the Internet with specially developed receivers from the industry. A pre-operational TPEG service, launched in 1999 by the BBC, is already being offered on DAB and the Internet.*

*Rather than being limited to road traffic messages, TPEG will support a number of different TTI applications covering all modes of transport (trains, trams, buses, ferries, flight arrivals and departures). Many TTI experts believe that TPEG is the most innovative technology in traffic and travel information broadcasting. It can be used on a wide range of receivers, from simple models without a map database to more complex ones such as navigation systems.*

Broadcasting), which was also mentioned in the Resolutions made at Stresa in 1992.

At the Aalborg meeting in 1996, Eurotravel focused on strengthening links with the European Commission and car-radio manufacturers. By this time road traffic information was no longer just being broadcast as part of ordinary radio schedules. The number of information sources was increasing and complicating the development of new broadcasting systems.

The most recent meeting of Eurotravel in Namur some 18 months ago confirmed this tendency, with a great many demonstrations and workshops to test new ideas and give prominence to the notions of multimedia and multimodal systems for traffic information generally. This scenario was repeated at Eurotravel 2000.

The question is, how we can meet the needs of *all* travellers? The solution would appear to be a system that brings together both the public service and commercial organizations.

Eurotravel has always set store by the quality of the message content. After all, it is not enough to have the links and the technology, the messages



VDO Car Communication. Fictive TPEG

© ADAC



ADAC's Roland Winkler explains how these tests were carried out.

themselves have to be comprehensible and authentic and the sources must be reliable and regular. In other words, in the interests of car-users and travellers, broadcasters must bear editorial responsibility for their information on a daily basis.

## 102 delegates

The conference was attended by 102 delegates, 33 of whom represented the broadcast sector. Other large sectors represented were manufacturers, transport road authorities, road traffic information centres, automobile clubs and the European Commission.

In his opening address, Jean-Bernard Münch, secretary general of the EBU, said that advocating and developing open standards would help to ensure that in the future quality broadcasting remains accessible to the public at large, and not just to those sections of the

population who can afford to pay a high price for it.

Philip Laven, director of the EBU technical department, took the opportunity of the conference to explain EBU policy on TTI:

Basic services (i.e. rapid, accurate information about events such as accidents, train cancellations and congestion of road networks) should remain available free of charge to the public. TTI broadcasts should have widespread geographical coverage, rather than being confined to densely-populated areas. International 'hand-over' of the TTI programme is essential: the ultimate goal should be Europe-wide services. All TTI services should conform to European standards, the use of open, non-proprietary systems (to allow for competitive products) is advocated and TTI services should be language-independent. TTI services should be able to cope with the requirements of multi-modal travel and it should

be possible to use them on different types of receiver, such as car radio, in-car navigation systems, teletext, TV, World Wide Web, etc. Given that broadcasters provide free-to-air services for the benefit of the public, they should receive TTI source data free of charge.

According to Philip Laven, users are already eagerly awaiting the next generation of multimedia TTI services. Standardization is only 25% of the battle. Implementation is a much greater challenge. The time taken for new products to get established on the market should not be underestimated: RDS got there eventually, and TPEG also looks like it will be a winner!

Willy Maes, representing the directorate responsible for the information society at the European Commission, highlighted the support given to 21 different projects through the 4<sup>th</sup> Framework Programme. In the future, the EU will encourage the



coordination of TTI by developing an appropriate legislative framework. Under the 5<sup>th</sup> Framework Programme the EU will most probably support the testing and validation of TPEG.

## RDS-TMC

For those broadcasters committed to providing the RDS-TMC service, the situation remains very disappointing. By 2005 there will be no more than 5.75 million car navigation systems installed in vehicles, mostly RDS-TMC. And this only represents the top end of the market. Mass-produced, double front-ended, cheap, voice-synthesized TMC radios are still not reaching the market, nor are they even being promised yet by many of the manufacturers.

During Eurotravel 2000, results were presented of the EU-funded SERTI project to examine operation of the RDS-TMC service. Tests carried out with the cooperation of some 1000 professional drivers in the cross-border regions of France, Switzerland, Italy, Spain and Germany clearly showed that the SERTI project had accelerated national implementation plans for RDS-TMC in all those countries involved.

It was further explained that digital maps, coupled with RDS-TMC, provided a really dynamic TTI service. Even though there are still very few in-car navigation systems and the product is still a long way from being mass marketed, it may well be that at some point in the future this type of installation will become as common as car radios are now.

The German Automobile Club ADAC had investigated the pros and cons of in-car navigation systems. This organization recently tested 11 in-car navigation systems and concluded that the main obstacle to market take-up was still the high price of the unit. However, there was widespread optimism that sooner or later the

## Audience research shows that:

*81% of those asked use a car (either as a driver or passenger); 78% of these people listen to traffic bulletins on a regular basis; 22% never listen (source: SRG/SSR, Switzerland).*

*In the UK, 78% of those asked expect the BBC to offer a free-to-air TTI service.*

*In the UK, 47% of those asked showed interest in a device which could relay traffic and travel reports onto a small screen in their car.*

*26% of UK respondents would be prepared to pay for an improved traffic and travel service.*

*The BBC services considered by the public to be 'very important' were: national news (86%), local news (89%), weather reports (82%), traffic news (78%), sports news (42%) and business news (35%).*

*BBC audience ratings for TTI on a scale from 5 (highest) to 1 (lowest) were radio (3.8), TV (3.1), teletext (2.8), Internet (1.6).*

*88% of Stockholm's motorists who listen to the radio in their car in the mornings choose a public service channel and 58% of them listen to TTI.*

*When Südwest Rundfunk asked people what information they would like to receive on their car radio, the responses were: road traffic info (90%), news (71%), parking info (67%), weather (76%), local news (55%).*

Information taken from the presentation by Dan Wright (BBC), member of the EBU TTI Strategy Team.

price would drop and more and more cars would be equipped with a navigation system from new by the manufacturer, causing the product to really take off. Outside rush hour, navigation systems really do help improve the traffic situation.

An EU representative talked about the safety issues related to installing and operating all these new communication devices in vehicles, and about how the Commission is seeking an agreement on standards to improve safety for the driver.

A mobile telephone operator declared that by the end of 2005 there would be over one billion mobile phone users worldwide, mainly using GSM and UMTS. Telephone operators aim to provide considerable added-value

to the services available on mobile phone networks, and it will also be possible to use mobile phones to receive DAB and DVB.

A commercial operator of RDS-TMC in the Netherlands made a very controversial proposal. He suggested that in the long-term the Traffic Information Centres should be privatized and auctioned off to commercial TTI operators. In his opinion, if this was not done, the TMC would never operate as a commercial service generating revenues and as a result it would probably fail!

Johnny Beerling, chairman of the RDS Forum, disagreed with this and Timothy Hilgenberg (BBC Travel News) responded that this was a

short-sighted viewpoint – moreover, listeners already expect TTI to be a multimodal service. A TTI service provider would therefore always have to collect and edit information from multiple sources and not just from one national TIC. Mr Hilgenberg advocated the development of a two-tier system with free basic data and paying services offering added value for those who want more detail.

## Services for everyone

Lutz Franke from Südwest Rundfunk returned to the theme of 'TTI services for everyone' in respect of radio broadcasting. He quoted the President of the European Parliament, Nicole Fontaine, who had stated that public service broadcasting is a value and not just a product. Südwest Rundfunk's objective was to offer services free-to-air for everyone without having to constantly worry about generating profits.

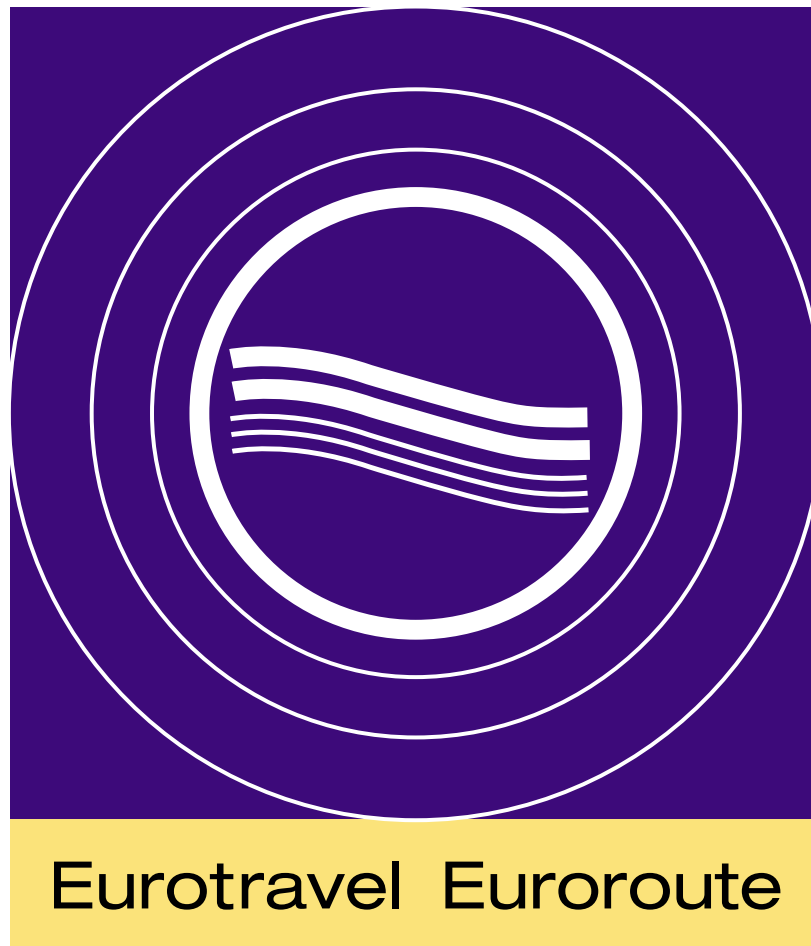
Ulf Broberg explained that for Swedish Radio it was important to develop one large database of information collected from multiple sources. The aim, both now and in the future, was to provide accurate, relevant, high-quality spoken TTI and data services for all citizens, whether at home or on the move.

Timothy Hilgenberg gave his vision of TPEG and described the way in which the BBC is already using the service. Dan Wright (also BBC Travel News) gave a presentation of the business model for free-to-air TPEG service provision. He demonstrated that, based on audience research, there was scope for providing the basic services free of charge and value-added information could then be offered on a subscription basis to those requiring more detailed and personalized information.



© ADAC

*The ADAC test vehicle for navigational systems.*



## RESOLUTIONS Eurotravel 2000

**Top-quality pan-European TTI services remain a high priority objective:** the traveller can now easily cover long distances, crossing several national borders within a 24-hour period.

**All parties in the TTI information chain should increase cross-border information exchanges, to support the needs of the traveller.**

**All parties in the TTI information chain must continue to strive for language-independent TTI services:** In a 'Europe without borders' data-delivered TTI services offer the best opportunities for language-independence; RDS-TMC is already doing well in this area and TPEG will also provide language-independence.

TTI services must offer high-quality information:

**Content** – must be informative and easily comprehensible

**Speed of delivery** – rapid information supply, requiring analysis of 'developing situations'

**Sources** – additional sources, e.g. traffic observation cameras, may also be used.

**TTI service providers should commit to providing TTI services 24 hours a day, 365 days a year, everywhere!** Peak-time only, services will no longer meet the requirements of the end-user. Services focusing on cities can no longer supply the information needs of the long-distance traveller.

**TTI services, delivered by FM radio, should be made available in all major tunnels (exceeding 1km) – GSM is not an option:** RDS-TMC should be implemented to achieve TTI language-independent emergency messages and spoken emergency announcements should be available in several (relevant) languages. Development of DAB-delivered TTI services should now be included in budget calculations for future tunnel upgrades (see Resolutions of the EBU TTI Safety in Tunnels Workshop, for additional detail).

**Consumer equipment manufacturers are requested to make even more RDS-TMC and DAB products available in particular lower-priced and TMC-only receivers!**

Although manufacturers are already developing and selling in-car navigation systems, the price range is still too high for the majority of travellers.

**Service providers are requested to develop RDS-TMC location database availability, making the supply to the end-user much more obvious.**

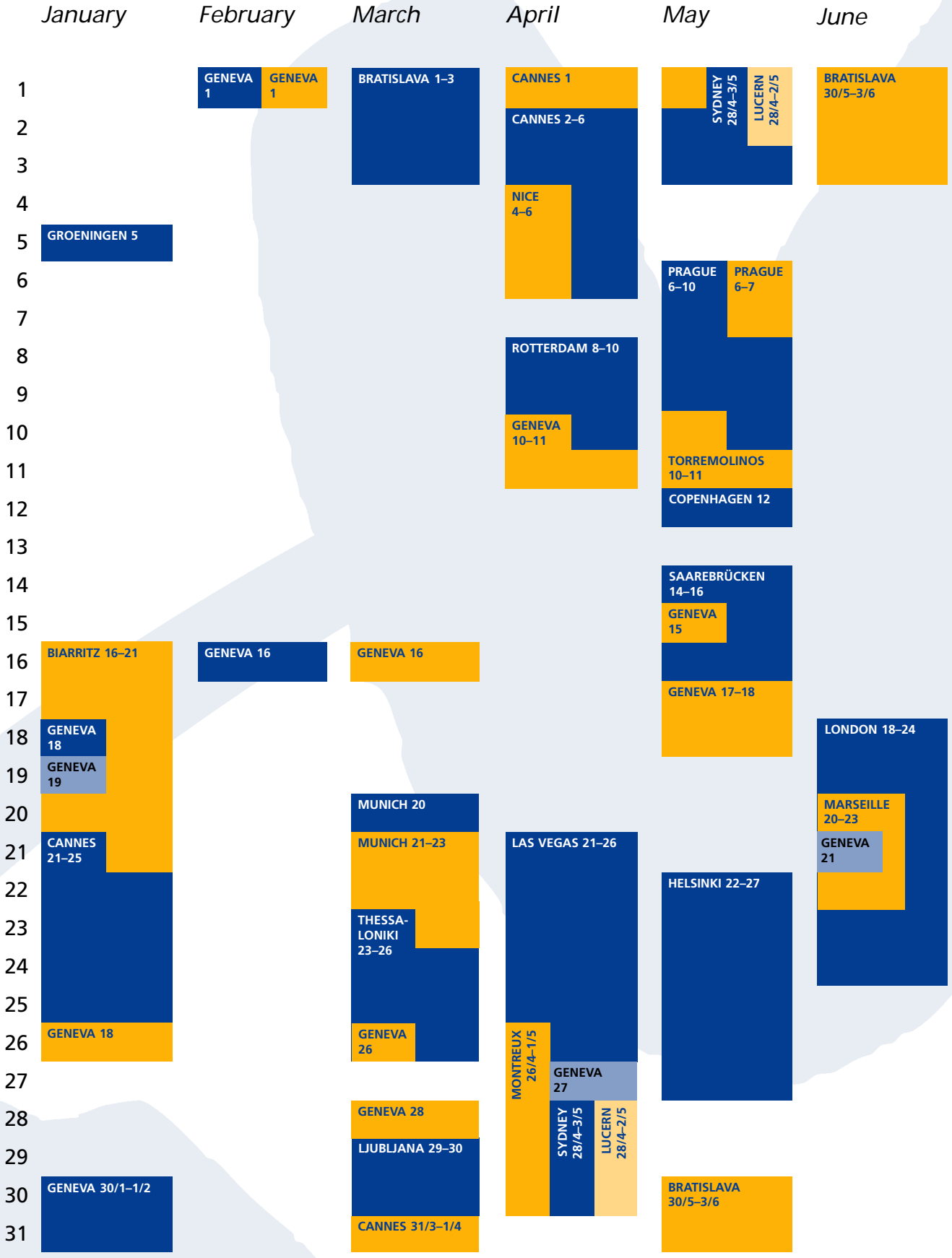
**The main task for all those involved in the TTI information chain (the European Commission, broadcasters and manufacturers):** to educate and inform end-users of the benefits of TTI services; to encourage usage, to minimize the technology issues and maximize the content/service advantages; to highlight the language-independence of data-delivered TTI when travelling in another language area, greatly contributing to road safety.

**The parties in the TTI information chain recognize the importance of the car industry choosing telematic systems which can supply TTI services to the end-user.** The car industry is requested to cooperate with the TTI parties to help educate all end-users about the advantages of pan-European data-delivered TTI services.

**The parties in the TTI information chain recognize the importance of new technologies and in particular the work being undertaken in the WAP Forum.** The hope is that TPEG applications could be delivered via WAP (as well as other methods).

**As a minimum, public sector TTI content to public service broadcasters should continue to be 'protected' from source supply charges.** Public sector broadcasting must continue to supply TTI services using a number of delivery technologies free of charge to the end-user.

**In view of the many fora (e.g. GATS Forum, RDS Forum, TMC Forum, WAP Forum, WorldDAB Forum, etc.) covering the potential delivery technologies for TTI services, it is recognized that specific attention is not yet being given to TTI services.** It is hoped that a TTI Forum can be set up to develop a European and global view on TTI service issues and establish a set of 'requirements' for other bodies, to ensure that TTI services are successfully integrated into suitable delivery channels, where appropriate.



**January****GROENINGEN 5**

Eurosonic 2001, the European Showcase Festival

**BIARRITZ 16–21**

FIPA (International Audiovisual Programmes Festival)

**GENEVA 18**24<sup>th</sup> Meeting of the Television Committee**GENEVA 19**19<sup>th</sup> Meeting of the Technical Committee**CANNES 21–25**

MIDEM

**GENEVA 26**17<sup>th</sup> Ordinary Meeting of the Radio Committee**GENEVA 30/1 – 1/2**

EBU Seminar on Production Technology

**February****GENEVA 1**

Meeting of the Europe Group of the Legal Committee

**GENEVA 16**

Finance Group Meeting

**March****BRATISLAVA, 1–3**

Youth Programming Conference

**GENEVA 16**

EBU Extraordinary Meeting of the Administrative Council

**MUNICH 20**20<sup>th</sup> Meeting of the Technical Committee**MUNICH 21–23**7<sup>th</sup> Meeting of the Technical Assembly**THESSALONIKI 23–26**3<sup>rd</sup> World Summit on Media for Children**GENEVA 26**

Euroradio Summer Festivals

**GENEVA 28**18<sup>th</sup> Ordinary Meeting of the Radio Committee**LJUBLJANA 29–30**7<sup>th</sup> Ordinary Meeting of the Radio Assembly**CANNES 31/3–1/4**

MIPDOC (Documentary Programme Screenings)

**April****CANNES 2–6**

MIPTV (International TV Programme Market)

**NICE 4–6**25<sup>th</sup> Meeting of the Television Committee & 7<sup>th</sup> Meeting of the Television Assembly**ROTTERDAM 8–10**

Rotterdam Market

**GENEVA 10–11**92<sup>nd</sup> Ordinary Session of the Legal Committee**LAS VEGAS 21–26**

NAB 2001

**MONTREUX 26/4–1/5**41<sup>st</sup> Golden Rose Festival of Montreux**GENEVA, 27**

Finance Group Meeting

**LUCERN 28/4–2/5**34<sup>th</sup> Annual GEAR Conference**SYDNEY 28/4–3/5**

International Features Conference

**May****PRAGUE 6–7**

Plenary Meeting of the EBU Music and Dance Experts Group

**PRAGUE 6–10**

Golden Prague Festival

**TORREMOLINOS 10–11**

Rencontre de Torremolinos

**COPENHAGEN 12**46<sup>th</sup> Eurovision Song Contest**SAAREBRÜCKEN 14–16**

EBU Exchange of Magazine Items for Young Children

**GENEVA 15**

Euroradio Opera Season

**GENEVA 17–18**108<sup>th</sup> Meeting of the Administrative Council**HELSINKI 22–27**14<sup>th</sup> European Television Festival of Religious Programmes**BRATISLAVA 30/5–3/06**

Radio Drama Workshop

**June****LONDON 18–24**

Eurovision Grand Prix for Young Dancers

**MARSEILLE 20–23**12<sup>th</sup> Sunny Side of the Doc- (International Documentary Market)**GENEVA 21**21<sup>st</sup> Meeting of the Technical Committee /  
26<sup>th</sup> Meeting of the Television Committee



## Golden Ring

The Olympic Golden Ring Awards, organized by the International Olympic Committee, awarded EBU/Eurosport's *Olympic Magazine*\* a Bronze trophy for the outstanding quality of its profile on Alexandre Popov, the Russian swimming champion.

The Olympic Golden Ring Awards is an international television competition to promote the best television sports broadcast of the Olympics.

\* broadcast on the third Thursday of every month at approx. 18:00 CET.

## Reading matter

Jean-Noël Dibie, France Télévision's director of international development has just published a book entitled *Entre l'enclume et le marteau. Le service public de la télévision dans l'Union européenne* [Between the devil and the deep blue sea – public service television in the European Union].

In this work, which contains a wealth of information on the history of public service television, Jean-Noël Dibie underlines the need to be aware of the vital role which public service broadcasting has to play as the guarantor of cultural diversity, a cornerstone of democratic society.

Published by *harmonia mundi*.  
Price €19.51

## eurovision.org

The World Intellectual Property Organization (WIPO) issued a decision in favour of the EBU concerning the ownership of the domain name 'eurovision.org'.

A Turkish company (Domain 4 sale) which had registered the domain name, without authorization, refused to transfer the registration to the EBU on a voluntary basis. The initial content of the Turkish website referred to the 2000 Eurovision Song Contest, but it became apparent from the subsequent correspondence between the EBU and the domain name owner that the primary purpose of the registration was to sell the name to the EBU (or any other interested party) at a substantial profit.

Since the WIPO decision represents an important recognition of the high reputation of the Eurovision trademark, you may find it useful in any (future) dispute concerning *national* Eurovision domain names.

## EURO 2004

The EBU and the UEFA signed a contract for the television rights of the EURO 2004 European Football Championship finals, which will be held in Portugal. The contract, worth CHF 800 million, was signed at UEFA headquarters in Nyon, Switzerland, by EBU President Albert Scharf, EBU Secretary General Jean-Bernard Münch and UEFA President Lennart Johansson. The agreement guarantees live coverage of the 31 final round matches of EURO 2004 in all Euro-

## Geneva-Europe Prize

The Geneva-Europe Grand Prize for Television Scenarios (CHF10,000) was awarded to Carole Giacobbi of France for her TV drama *Anna in Corsica*.

The Grand Prize is awarded every year by the European Alliance for Television and Culture (EATC) for the best television drama script written by a newcomer that has already been produced for TV. The international jury was composed of fiction/drama professionals from France 2 (France), ZDF (Germany), NRK (Norway), NOS (Netherlands) and TSR (Switzerland).

An innovation this year is a special prize for France 2, the broadcaster that produced the winning film. This additional prize was introduced with the aim of encouraging the broadcasters to continue their support of new talent and gives financial support for the development of another fiction project by a newcomer.

pean countries, on free-to-air television. The price reflects the importance of a realistic and fair income for European football balanced with the importance of broad television access.

President Scharf said the contract is "an important signal for the market that free-to-air television, serving the whole of society, is essential for the future." It was Mr Scharf's last official engagement as EBU President.



Albert Scharf, Lennart Johansson and Jean-Bernard Münch