

This 1999-2000 Winter edition sees the launch of a new graphic presentation for Diffusion, a sober, modern style aimed at giving priority to the information inside.

EBU members have just managed to acquire the broadcasting rights for the European Football Championships in 2004, and you will have no trouble guessing, from our cover, that the dossier presented in this edition is devoted to sport and its relationship to television and the new media.

It includes the current topics covered at the last Sportel in Monte Carlo and provides insights into the cost of broadcasting rights, prime TV sports, the role of sports federations and clubs in relation to the media, the intrusion of the Internet in sports stadiums, virtual advertising and a commentary on the relationship between sports and television. The range of articles sometimes provide contradictory views of a sector in full expansion.

Diffusion is also opening its pages to a variety of articles such as the new role of information ombudsmen, the 51st Prix Italia, the Prix Genève-Europe. We also report on Europe by Satellite, the European Union's news agency, and an article from Africa will enable you to learn about children's radio in Burkina Faso.

The whole Diffusion team wishes you all the best for an excellent year in 2000.

*Patrick Jaquin
Editor-in-Chief*

Dossier SPORTS

UEFA 2004	3
The inflationary spiral in the cost of TV transmission rights	4
Interview Richard Bunn, Controller of Sports, EBU	
TF1, a private general-interest channel, takes a look at sport	7
<i>Etienne Mougeotte, Director General, TF1</i>	
Digital convergence: an opportunity for broadcasters	10
<i>Philippe Levrier, President TeleVision Radio Services 98</i>	
Television in sport. What future?	13
<i>Jacques Blociszewski, Journalist</i>	
Italy: Football and news	15
<i>Maria Cristina Sandor, Sports Rights Acquisition Service, RAI</i>	
Record-breaking sports 1998-99	17
<i>Jacques Braun, International Director, Médiamétrie</i>	
Sports events on TV: The facts and the trends	19
<i>Kate Proctor, Director, Sports Marketing Surveys</i>	
Television/Internet: competition, convergence?	22
<i>Patrick Jaquin</i>	
Virtual advertising, do we need legislation?	24
Interview Damien Barilko, SYMAH VISION	
Television	
The ombudsman a sign of the times?	31
Interview Didier Epelbaum, France 2	
Europe by Satellite	36
Interview Diederik Bangert, Editor-in-Chief, EbS	
Geneva-Europe Prizes	40
<i>Lynne Polak, TV Department EBU</i>	
Radio	
"Millennium European Radio Days"	42
<i>Vlado Senica, RTVSLO</i>	
Burkina Faso: The children's radio	43
<i>François Zongo, Programme Manager, Burkina Association for the Surviving of Childhood (ABSE)</i>	
Newsbriefs	44
Prix Italia : Keeping with the times	46
Interview Carlo Sartori, Secretary General	

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2004

EBU/UEFA

The European Broadcasting Union hailed its success in winning the rights to broadcast the 2004 European football championship as a victory for viewers. The competition will take place in Portugal.

"The EBU is delighted to have won the contract. Our members found it very hard to muster the necessary financial resources but they considered it essential in order to ensure that the widest possible audience will be able to watch the matches on free-to-air television."

UEFA's decision today is a tribute to the quality and range of coverage offered by the EBU to the widest possible audience, on free-to-air television, and another welcome recognition that money is not the only important factor."

*Jean-Bernard Münch
EBU Secretary-General*

Although the EBU has a long record of broadcasting the world's top football competitions, including the World Cup, there had been stiff competition for the contract from sports agencies with links to pay-television channels.

In 1996, the world football association FIFA broke a longstanding tradition of cooperation with the EBU by selling the rights to the 2002 and 2006 World Cup competitions to ISL/Kirch. As a result, many matches in those events will be screened only on pay-television.

The International Olympic Committee has sold the EBU the broadcasting rights to all Olympic Games until the year 2008, preferring to work in partnership with the EBU rather than accept far higher bids from other quarters.

HOW

Did the inflationary spiral in the cost of TV transmission rights for sports events finally reach its ceiling at the latest Sportel?

Public service television stations are doomed to pay exorbitant sums in order to continue covering major events, but will they be able to keep up the pace for much longer, or will they be forced to make painful choices for their public service mission?

Even if conventional distributors are showing signs of being willing to mark a pause in the bidding race, are we not heading for a new explosion in prices, provoked by the new multimedia upsurge? Is the multiplicity of offers detrimental to the audience for TV sport and its profitability? Is sport on television being trivialized? These are some of the topical questions to which Richard Bunn, EBU Controller of Sports, replies, against the background of the turnover of the sports “business”: 1% of the gross world product!

Interview

Patrick Jaquin: We are currently seeing a huge rise in the cost of sports rights. Will these costs eventually signal the death of sport on television? **Etienne Mougeotte, Director General of TFI, says he thinks we have crossed the line. Do you agree with him?**

Richard Bunn: I do not share that view, no. Unfortunately, I don't think that we know what the limit is for football, because there will always be somebody who will be prepared to pay that extra amount for reasons that may not be entirely commercial. If we look at the history of sport and television recently, we see that new channels have come along and invested very heavily in sport at a very high price in order to establish their image, their audience and their identity throughout the national territory. For example, RTL in Germany with tennis, SAT1 and TM3 in Germany with football, Sky in the

UK with football. Canal+ in France sold itself on being the channel for films and sport. The buyer of sports rights may be part of a bigger commercial group in which the cost is part of a much larger strategy. It's therefore difficult to know what the limit is and at which point everybody starts to run away.

PJ: In fact, the cost of transmission rights is not necessarily covered by advertising alone?

RB: Exactly. Whereas Etienne Mougeotte's concern is whether he can have enough sponsorship and sell enough advertising on his channel to pay for the costs of his programme, the other major players in the market do not have such a “simple” way of financing their programming. They see it in a different way, in terms of other activities, multimedia, position in the market, investment in cable, digital, etc. Many factors are now determining why people are going for the high profile sports.

PJ: So the already astronomical costs for the FIFA World Cup could for example continue to increase?

RB: What is interesting about the World Cup is that the price paid at the time was considered to be very

far

high. The arrangement with FIFA foresees profit-sharing beyond a certain level. The sellers are now motivated by making a profit not only for FIFA but also for themselves and selling this product at a very, very high price to companies that are prepared to pay such a high price. Where it will end I don't know, but the interests of money have been put before the promotion of football.

PJ: It would appear that the price to be paid for the Olympic Games is stabilizing following the explosion of the early 1990s. Do you think this trend will continue?

RB: What is important about the IOC contract, which the EBU has until 2008, is that we agreed with the President, Juan Antonio Samaranch, that the payment would reflect the market for the Olympics in 2000 in Sydney and 2002 in Salt Lake City. Thereafter, there would be a steady increase that would reflect inflation in order to ensure the IOC's long-term expectations. The premise was that, though there may be occasions when the sky is the limit, once we have reached the limit there could be a downward curve which would be damaging ultimately for the sporting movement.

PJ: Will the same thing happen with athletics?

RB: It is difficult to say, especially after the death of the President of the International Amateur Athletics Federation. Primo Nebiolo believed very strongly in making sure that major events were seen by the widest possible audience, which is one of the reasons why the EBU has a contract with the IAAF. I hope, and I believe, that his successor will have the same view.

PJ: There appears to be a trend on television towards concentrating on two main sports: football and Formula 1. Could this eventually "kill off" smaller sports such as judo and fencing?

RB: The reality of the sports market is that it is now a market. What matters most are the ratings, the audience. Broadcasters have discovered, not surprisingly, that the audience is most attracted to football which is a national sport; motor racing has a specific appeal, and there are then perhaps one or two other sports that hold the interest of a significant audience. I think that the important thing for national public service broadcasters is that they do not lose sight of their responsibilities to show other sports. If you take EBU members, they show more than just two or three sports. Broadcasters with a more commercial activity and with one channel will show a lot of high profile, high rating sport but the other broadcasters show anywhere up to 60 different sports a year. I think this is a responsibility which public service broadcasters recognize and which they are clearly willing to accept in terms of satisfying minority interests in sport and interest in minority sports.

PJ: Can public service television hold its own against the constantly rising cost of sports rights, especially for football?

RB: Everybody, including pay-TV, will have to make choices. If you are a pay-TV operator your choice will be for that sport that attracts and keeps subscribers: this happens to be football. Therefore, pay-TV will invest a lot in football. National broadcasters on the other hand cannot afford to lose all football matches. Questions will be asked, such as "Why do we have this national broadcaster if it can't give us the basic services which we consider our due?" I think that choices will have to be made which could be eventually to the detriment of smaller sports because the money-cake is not limitless.

PJ: Is there too much sport on television at the moment?

RB: I think not. Generalist channels are being more selective in the sports that they are showing, whereas in major markets and on a pan-European basis through Eurosport, thematic sports channels are catering to the demands of the sports fan, and there are an awful lot of sports fans in the world.

3,285,660,000



PJ: Nevertheless, some studies, like the one that appears in the dossier, show that in the UK, even though there is a much larger sports offer on television than in the past, viewers are now watching less sport than before.

RB: Let's see where the offer is coming from. On national channels, the amount of time devoted to sport has stayed fairly constant. What has happened in the UK is that BSkyB has created three dedicated sports channels. In terms of the number of hours therefore there is an enormous leap but at the same time the audience size is fairly constant overall. However, for major events there is a big audience that is prepared to sit in front of the television and watch the event.

PJ: At the moment, as we saw at Sportel, there is more and more talk about relations between sport and the Internet. Does the EBU have any thoughts on this?

RB: We are obviously concerned about the impact of any other means of distribution which threatens the exclusivity for which we are paying expensive rights. However, I believe that the Internet is going to take some time to develop as a means of distribution, because the quality of the picture is not yet good enough to attract the audience. There is also the question of exclusivity. I am sure that those two issues will eventually be resolved, but not for quite a few years. Personally, I think that the Internet as such is going to have a bigger attraction in other areas than just being a distributor of television pictures.

PJ: What other problems threaten sports on television?

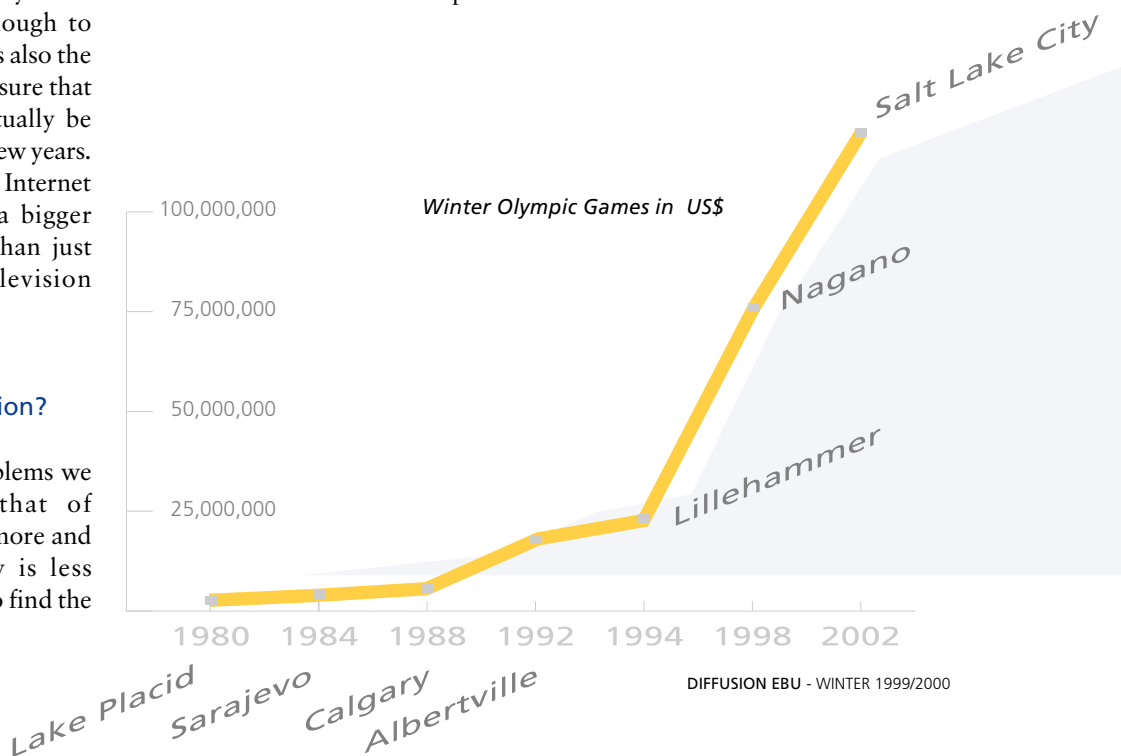
RB: One of the biggest problems we are going to have is that of production. It is becoming more and more difficult, as money is less available, for broadcasters to find the

means of ensuring quality production or producing events in which they have little interest. Sports federations will have to discuss more closely with broadcasters how they organize their calendar, how they organize their events, where they stage them, what they expect from the broadcasters. If they carry on without consulting individual broadcasters and the EBU, we are going to find more and more occasions when events will be staged and the organizer will have to pay the cost of production. This may lead not only to there being less money available for sport to develop, but equally the quality of production may make it difficult to ensure the maximum promotion of the event.

PJ: Will television continue to use a wide range of production techniques and facilities to broadcast sports?

RB: The question has to be addressed as to what the viewer gains from the extra information provided, for example, by showing the same incident from five different camera angles in slow motion. It is difficult to suggest to a broadcaster who is responsible as host broadcaster and producer of the international signal of a major event to do it less well or with fewer cameras than the one who did it the time before. Perhaps the

point has to be considered whether we could not improve the product by working more closely with the federation to ensure that the event is structured and organized to show the sport to the viewer in the most comprehensible and exciting way.



Given the diversity and segmentation of the sports programmes market, what attitude should private general-interest channels adopt in terms of choice, general economics and priorities?

From the point of view of a market leader such as TF1, there are five points which need to be taken into account in looking for pointers to the way ahead.



General-interest non-encrypted channels funded by advertising are living media, in contrast with theme channels and most of the channels carried by cable and satellite, which are merely vectors for conveying pictures.

As event-based media, the major general-interest channels cannot do without sporting events, which reflect a positive social reality and are spectacles capable of attracting a large audience. General-interest channels cannot exist without sports.

The mission of major general-interest channels, such as TF1, is to offer viewers a varied choice of the most popular programmes, and at the same time to give advertisers and sponsors the advertising opportunities they need.

Private general-interest channels are under the double obligation of

satisfying both viewers and advertisers, and the demands of these two interest groups do not necessarily mesh.

On the major general-interest channels, sports – with the exception of really important events involving the national team or national champions – tends to divide up the audience.

Sporting events are of considerably less interest to women (and this includes younger women) than to men.

Men / women

The moment a sports programme comes on, the majority of women viewers switch channels to find a programme more to their liking.

It will be objected that this was not the case with the Football World Cup final, broadcast by TF1 on 8 July 1998, but this was an exception, involving the national team playing in Paris.

On the whole, sport broadcasts attract men but are a turn-off for women.

A fourth point that general-interest channels funded by advertising need to take into account is a consequence of the above. To fund sports programmes, we depend mainly on advertisers or sponsors wanting to target men. This sets an obvious limit

Through

Sports rights go

Etienne MOUGEOTTE
Director General, TF1

on the time a general-interest channel of this kind can devote to sporting events, as most advertisers give priority to targeting women, particularly women under fifty, who tend not to be interested in sports programmes.

The chosen events must therefore arouse a lot of interest and create a real sense of occasion. Also, the cost of these events to the channel must be matched by the income the channel hopes to generate from them.

Pointers to the way ahead

Where channels funded by advertising (and pay-TV channels) are concerned, there is a right price for the rights to broadcasting sporting events. There must be a limit to the price inflation we have seen over the last ten years, and in France the ceiling has now been reached.

Let us take two examples:

The cost of the rights to the Europeans Nations Championship has increased fivefold between 1992 and the year 2000. There is now talk of them doubling again between 2000 and 2004.

Then, in one night in June 1999, the rights to the French football

championship were multiplied by a factor of three!

There is of course an explanation for these sudden dramatic rises. In the French case, it is the ruthless struggle between the digital pay-TV operators: Canal Plus and TPS.

But there is a financial cap on this kind of inflation: the ability of pay-TV broadcasters and free-access channels to pay such high prices.

I think this limit is now being reached in France.

Take the example of the Olympic Games in Sydney: not only has the cost of the rights increased excessively, but the time difference between Australia and France is such that programmes will have to be broadcast during the night or very early in the morning.

It is quite obvious that an athletics final, however riveting, broadcast at 7 a.m. Paris time, is not going to attract a large audience, and therefore will not generate a great deal of advertising revenue.

Another pointer. Some sporting events can only be broadcast in Europe on free-access channels. It is inconceivable that the Football World Cup would be broadcast exclusively

by a pay-TV operator in France, and this is certainly also true of Germany, Italy, Spain and the United Kingdom!

This is a cultural factor, deriving from a specifically European way of thinking. In any case, European regulations are being drafted which set out, country by country, a list of major sporting events which must be broadcast on a non-encrypted channel.

A pay-TV ghetto

This is also in the interest of sports promoters. A sport broadcast exclusively by a pay-TV operator would effectively be withdrawing into a ghetto, and this would prevent it from becoming, or remaining, a sport with widespread popular appeal. At the present time boxing, for example, is in danger of falling into this trap.

A further pointer. It is now obvious that, where sporting events are concerned, pay-TV operators and free-access television broadcasters tend to complement one another. Let us take two examples:

In football, TF1 and Canal Plus share the Champions League equally between them. Canal Plus broadcasts on Tuesday evenings, TF1 on Wednesday evenings.

the ro

TF1 and Canal Plus also agreed to share the broadcasting of the Rugby World Cup matches. TF1 broadcast the final, one semi-final, two quarter-finals and all the matches involving the French team; Canal Plus broadcast all the other matches.

This natural complementarity between pay-TV operators and free-access broadcasters also means that they are not in head-on competition when it comes to purchasing rights. This factor will obviously help to stabilise the cost of rights and bring an end to the rocketing inflation we have been seeing.

Finally, in future will the major European general-interest channels (particularly those of continental Europe) restrict themselves to broadcasting a few major sports to the exclusion of others?

Football, rugby, Formula 1 and cycling continue to be the big draws, and perhaps we can add tennis – with increasing reservations – and major international athletics competitions. The other sports – skiing, winter sports, swimming, team games (other than football and rugby), volleyball, handball, basketball, not to mention wrestling, judo and fencing, are unlikely to enjoy much coverage on the general-interest channels in the foreseeable future.

Nevertheless, we shall have to keep an eye on adventurous sports, winter sports and motor-cycling, which – out of prime time – may well attract a younger audience.

There then is my summary of the situation, and some pointers to the place of sporting events on the major private general-interest channels.

The realism of this approach does not inhibit me from concluding on an optimistic note with a return to my opening remarks:

- The major private general-interest channels cannot manage without sport, given the place it occupies in the social and cultural life of European countries, and the fact that major sporting competitions are spectacular, special occasions.

- Similarly, the major sports cannot manage without exposure on the mass-audience free-access channels, lest they cut themselves off from their popular roots.

I would conclude that the marriage of convenience between sport and the major in-clear channels is transformed into a love match every time a sporting event is elevated to the level of popular spectacle.



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of

digital Convergence

Philippe LEVRIER
President, TeleVision Radio Services 98

The information society is developing day by day before our very eyes, borne along by the creative energy of digital convergence.

But do not be deceived by the word convergence: it does not mean standardization, the merging of all the media into one, a hypermedia that will absorb all the rest. Rather, convergence is leading to a fruitful plurality, an amazing diversity of machines and functions.

Just as DNA, the molecular basis of life, produces an extraordinary variety of living species, the digital language now common to different types of communications equipment is engendering a multitude of technological species.

What landmarks can we use to guide us through this technological jungle?

It is possible to distinguish three major categories of digital technologies.

The first consists of “quantity” technologies, what we might call “conduits”.

The second category is more concerned with quality: the technologies which seek to improve the fidelity of the messages they replicate.

Finally, the third category is concerned with relationships: technologies which refine and clarify the link between content producer and consumer.

In the last fifteen years, we have seen exponential growth in the capacities of the “conduits”. Cable and satellite have multiplied the number of channels, and digital compression has

further accentuated this trend. But the “baby boom” in capacity is nearing its end. Despite appearances, terrestrial digital broadcasting, which is set to come into its own in the next decade, does not belong to the “quantity” category. After all, adding a further 30 channels when there are already 500 is not particularly revolutionary.

Return of the phone

On the other hand, the telephone will soon be back in the technological race. Thanks to high-speed modems (ADSL) for copper wires and the up-and-coming generation of mobile phones (UMTS = Universal Mobile Telephony System), this venerable invention is going to experience a new lease on life, and will soon be conveying multi-media content and even “broadcast” quality images.

Bringing yet another source of images into households already saturated with audiovisual material may not amount to a miracle. But what could fundamentally change the state of play with broadband Internet is that these images could be different for each household, corresponding to the personal requirements of the viewer.

In this respect, Internet-via-TV, the likely star performer in the next few

urgence

years, belongs more to the third – relational – category of technologies than to the “quantity” category.

The second – quality – category has for many years stimulated the imagination of researchers. The history of communications techniques is a long succession of efforts to improve and perfect the resemblance between the representation of a thing and the reality of it as directly experienced by the senses.

High Definition, with the large flat screens the technique requires, seemed to be looming on the horizon. But, like a mirage in the desert, its promise has still not been fulfilled. It will establish itself gradually, in certain niches of the market.

The truth is that the European DVB standard represents a sustainable optimum, and the level of sound and visual quality it ensures is likely to satisfy viewers for a long time to come.

Behaviour

New developments in the field of quality will occur elsewhere, in the domain of equipment for recording, storing and reproducing pictures. With DVD, and soon a hard disc integrated into the television set itself, preserved material will soon be just as good as fresh produce – for the first time in the history of television. This is bound to lead to changes in the way people watch and consume television programmes.

After all, it is in the way people consume communication – in the nature of the relationship between the supplier of audiovisual products and the viewer – that technological progress will bring about the most far-reaching changes in the coming decade.

Interactive television and the high-speed Internet will be the two star performers of this new era.

Sport: first and foremost

Viewers will be wanting more than straightforward spectacle, and this development will have serious repercussions for many television genres, first and foremost the broadcasting of sporting events. More informative, more explanatory, more geared to participation, the presentation of sport on television will have to include many more angles and dimensions if it is to continue to command a large audience.

In other words, the audiovisual communication of tomorrow will have to conform to the new economic rules governing the production of goods and services. After the age of craftsmanship, when each item was produced as a one-off for a single customer, came the age of mass production, on which this century’s wealth was built. But now we see a new economic paradigm emerging: mass production is still with us, but the products have to be matched to the needs and tastes of smaller and smaller market segments, right down to the lone individual.

Who is best placed to take this new direction? Broadcasters, telecommunications operators, the old information technology businesses, or the new Internet companies?

Will the tried and tested law (particularly in the transport sector) whereby technological change brings about the demise of existing performers and the emergence of new ones apply to the new interactive multi-media industry?

If they are to survive, broadcasters will have to grasp the opportunity offered by digital broadcasting, using traditional methods of transmission. It is not the role of terrestrial broadcasters to introduce digital technology to television; the cable and satellite companies are doing that already.

But terrestrial digital television is just right for the era of interactive television and multi-media for all, including the viewer who is satisfied with the basic product, in the clear and free of charge.

By encouraging the installation of digital television in all households, traditional broadcasters will gain the opportunity to offer interactive services, to remain competitive, and to retain their favoured position with the general public. In so doing, they can successfully resist the vigorous competition that will come from the new players of the information century.

Currently President of TVRS 98 (Television Radio Services), host broadcaster of the 1998 World Football Cup, Philippe Levrier was Director General of France 3 from 1997 to June 1999. Before that, he was Director General of TDF from 1989 to 1995. P. Levrier is the author of a report on digital, terrestrial television which was commissioned by the French government and published in May 1996.



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Future

Jacques Blociszewski
Journalist

tv in sport

Increasingly, television is transforming sport into pure spectacle. The way the industry is shaping sport to make it fit its own requirements is distancing us more and more from real sport and sporting culture.

We are witnessing a whole series of abuses: the systematic use of close-ups and slow-motion replays, emotionalism, virtual advertising, the temptation in football to base refereeing decisions on play-backs, pressure on sports to change their rules. And the viewing public is nearing saturation, literally bombarded with “events” which are really non-events, like the Champions’ League, which is

scheduled up to twice a week...

All this is leading to a kind of genetically modified sport, and it is no longer certain that television can control the consequences of such a development.

In forgetting that sport is not just spectacle, that it has an identity of its own, is not the television industry doing itself a disservice, killing the goose that lays the golden egg?

Cut off from its roots, televised sport – the extraordinary success of which is not necessarily everlasting – loses the magic of a collectively experienced event and could well dissolve into a ridiculous fascination with pure technique, a video game, virtual reality.

As well as “What future for sport on television?” (title of the most recent SPORTEL symposium held in Monaco), it seems to me that we should be considering the more important question of “What future for television in sport?”

“What future for sport on television?” What struck me about the formulation of the topic for debate was that it so accurately reflected the idea held by most people, whether consciously or not, that sport is now totally dependent on television.

The fact is that the television industry thinks it can do what it likes with sport, without having to countenance any resistance – except perhaps when it comes to financial bargaining.

My alternative question – “What future for sport on television?” – was a deliberate attempt to reverse this common assumption, to see things in a different light: television’s power over sport might not last for ever, and

TV in sport

future

the television industry would do well to take stock of the current situation.

What exactly is the industry doing to sport? What price is sport – and also television – paying for being “formatted” to conform with the imperatives of television?

Is television not in danger of destroying the very thing that enables it to make enormous profits, and would it not be wise to treat sport as something other than raw material it can manipulate at will?

Could not television show sport a little respect, for instance, which is not the case at present (and unfortunately precious few of the governing bodies concerned are doing much to ensure such respect)? Or at least – let’s not ask too much! – could not television manage the golden goose of televised sport with a little more finesse?

The answers given by several of the speakers to the question “What future for television in sport?” showed that the problem is to some extent understood by sportsmen and women and their representatives, but is not understood at all by the television industry. I have a strong suspicion that television companies do not even want to have to be bothered with such awkward questions, intent as they are on making the biggest possible short-term profit out of sport.

Is television still capable of forming relationships with sport that are not based exclusively on money? Despite record audiences – though there are already signs that unpleasant surprises may lie ahead – will television be able to continue to construct and deconstruct sport with impunity, continue to mould the sporting clay into a product which reduces sport to mere spectacle?

The present blind tendency to maximize profit – and reduce sport to the level of virtual reality or a video game – seems to have got out of control, and television could end up losing the sporting manna in one way or another: either because people get tired of it, and/or because new dealers in multimedia and virtual reality appear on the scene and make an even better job of exploiting a brand of sport that is cut off from its roots, dematerialized and reduced to the single dimension of an advertising game.

Developments in televised sport are not just of concern to the television industry, sports bodies and the viewing public. They are also highly revealing of our relationship with reality and the way we see the world. This is a matter of the greatest economic and political, cultural and philosophical importance.

Jacques Blociszewski is responsible for research into new technologies in Paris, and is President of Rencontres internationales de Lure (an association concerned with research in the field of visual communication). He has already written articles about the relationship between sport and television for Le Monde diplomatique, Le Monde, Les Dossiers de l’audiovisuel (INA, La Documentation française).

Italy

Football and news

Maria Cristina Sandor
Sports Rights Acquisition Service, RAI

In August 1999, the Lega Calcio (Italian football league) issued particularly restrictive regulations regarding radio/TV news access to championship matches during the 1999-2000 season.



Seeing their news access severely restricted in this way, the local broadcasters represented by the Federazione Radio Televisioni (FRT) and the Radiotelevisioni Europee Associate (REA) appealed to politicians and the Autorità per le Garanzie nelle Comunicazioni to defend freedom of expression and the free circulation of information.

On 29 November 1999, the Lega Calcio had to amend its regulations, taking account of the mediation proposal put forward by the Autorità per le Garanzie nelle Comunicazioni aimed at safeguarding the editorial freedom of local broadcasters. The restrictive nature of the contested regulations is of course the result of the Lega Calcio and the clubs claiming

the right to the commercial exploitation of football matches, with the aim of maximizing the profits made by releasing exclusive transmission rights in order to recoup the enormous sums invested in organizing these sports events.

It is now recognized that the organizers' legitimate right to defend their private interests should only concern the football match as an entertainment, and not the freedom of news access for radio and television.

The Constitution

Although this constitutes progress compared with the original version, the regulations still subject local broadcasters to annoying rules for obtaining Lega Calcio accreditations, which do not in any case grant automatic access to installations as this right is granted only by the host club and depends on stadium capacity. So more thought needs to be given to

the concept of the right to news access and the circulation of ideas, as laid down in Article 21 of the Italian constitution: "Everyone has the right to freely express his or her own ideas in speech and writing and by all other means of circulation. The press must not be subject to any authorization or censorship..."

RAI-Lega Calcio

RAI has signed a contract with the Lega Calcio in order to acquire exclusive transmission rights for football matches in the first and second divisions of the Italian championship during the 1999-2000 and 2000-2001 seasons. It has accepted that local broadcasters may exercise the right to news access by transmitting extracts of games and interviews if they have not already signed exclusivity contracts with the Lega Calcio or local football teams for transmission of championship matches.

These regulations do not undermine the exercise of RAI's national rights since the local broadcasters are authorized to transmit their news items only in their own coverage area.

In accordance with the new version of the regulations obtained after the local broadcasters' complaints, on each match day of the first or second



divisions of the championship (series A and B), local radio stations are authorized to transmit news items within their news bulletins, and are entitled to a 3-minute slot every 15 minutes of playing time, up to a maximum of three slots for each half of the match. Television channels are authorized to transmit news items and recordings (for which authorization has been obtained beforehand) by deferred relay as part of news bulletins broadcast after 20:30 (for matches beginning before 15:00) or after 24:00 (for matches played in the evening). These pictures must not exceed a total duration of 3 minutes per match day, or 4 minutes if more

than one match of general interest is played in the area served by the TV channel in question. Local TV services may also transmit pictures until midnight on the day following the matches concerned. These transmissions may be made only as part of TV news bulletins.

Interviews

Local radio and TV services may only conduct interviews in the stadium press rooms 20 minutes after the end of the match, and they undertake to occupy the places allocated to them in the press stand or other reserved area depending on the stadium's capacity. They may not leave the press stand during the match to make recordings or interviews (except at half-time), and may not occupy public areas or the pitch.

TV channels may not transmit deferred-relay interviews before 20:30 (in the case of matches played

in the afternoon) or before 24:00 for evening matches.

The contested regulations prohibited local radio stations from setting up any link with the stadium before, during or after matches, whether by telephone or by any other technical means, for the purpose of transmitting commentaries, reports and interviews. This ban has also been lifted.

Summary of the contested regulations

Radio and picture

The right to news access is limited to a total of 3 minutes for each match day. Local broadcasters may not make any live commentary.

TV channels authorized to record matches may use their recordings only as deferred relays in news bulletins not broadcast before 20:30 (matches played before 16:00) or before 24:00 (matches played in the late afternoon or evening). These TV pictures may not be transmitted more than three times, until 15:00 the following day.

Interviews

Interviews of players or club managers can take place only in press rooms, only 20 minutes after the end of matches, and may not be transmitted by deferred relay before 20:30 or before 24:00).

Local broadcasters are not entitled to interview spectators in the stadium, or to make recordings in the grandstand, the press stand or in areas reserved for the public. They are also banned from interviewing players, club managers before or during matches or at half-time, from leaving the places allocated to them before the teams and officials have reached the dressing rooms, and even from setting up any link with the stadium in order to transmit live interviews once the match is over.

Release of material

Local broadcasters are not entitled, either before, during or after the end of matches, to set up any link with the stadium for the transmission, by whatever means, of commentaries, reports and interviews. The same applies in the case of links with other broadcasters for the purpose of any live or deferred-relay transmission, even if the other broadcasters belong to the same group. There is also a ban on using TV recordings, as well as radio commentaries and interviews, made using technical means other than radio and television (e.g. the Internet), and on releasing to third parties – even free of charge – any recordings connected with the matches for use in their programme schedules.

Record

Jacques Braun

International Director, Médiamétrie; Coordinator, Eurodata-TV

sports

1998 was a year of football, a variety of other sports, and ratings successes. Football had the best sports ratings of the year in 36 of the 52 countries studied by Médiamétrie in Europe, the Americas, Asia, Africa, and the Middle East.

But in the same period, the Superbowl final was viewed by 76 million Americans, the tennis ratings exploded in Chile thanks to Rios, basketball was a hit in Greece, as was ice-hockey in the Czech Republic, and many other sports were attracting large numbers of viewers like Formula 1 in Finland due to Mika Hakkinen.

Over the past few years football has become the most watched television sport throughout the world, whether we are talking about the Copa America, the World Cup, EuroFoot, or the Champions' League. The 1999 Copa America final had an audience of 23.2% of adult viewers in Rio, Brazil. The World Cup final attracted 23.9% in 1998.

The qualification matches for EuroFoot 2000 screened in prime time and featuring the national team have also attracted large audiences up to now (16.5% average adult audience in Spain, 20.3% in Italy, 19.3% in France). These ratings allow us to predict levels for EuroFoot 2000

comparable with those for the World Cup in some countries. When the Champions' League was broadcast on TM3 in Germany it may not have managed the ratings achieved on RTL but it enabled the channel to achieve ratings much higher than its average (6.6% audience and 17.6% market share for the Bayern-Eindhoven match on 15 September 1999, while the average market share for the channel was for example 0.8% in June 1999). The "event" effect of major football fixtures once again had an important influence on ratings.

Winning formula

Formula 1 World Championships have also been a cohesive event over the past few years in many countries. The participation of Mika Hakkinen had a clear impact on audience ratings in Finland. The first 12 Grand Prix competitions of the 1999 season, for example, achieved an average market share of 77% on MTV3. Of the seven countries analysed (Finland, Italy, Brazil, Germany, Hungary, France,

UK), six achieved an average market share of more than 40% for the same 12 events.

The 1995 World Rugby Cup final was seen by 12% and 9.9% of adults respectively in the UK and in France. The 1999 event achieved an average audience in France of 27.0% and a market share of 79.6%!

Preferences and differences

In our report 1998: "A Year of Sport in the World" which catalogues the highest audience figures for all sports fixtures in 1998, national preferences and differences when it comes to sport remain striking. Australian-rules football is number one in Melbourne; American football in the USA; while rugby achieves the four highest sports ratings in New Zealand for that year. The Commonwealth Games gained ground in Asia with some of the highest audience figures in Malaysia, New Zealand and Australia.

Record ratings expected for the World Cup were achieved. In addition to the record European ratings, a large number of viewers in Latin America and Asia followed the matches, despite the time difference.

The World Cup represents almost half of the events in the 52 top-ten

The

Kate Proctor

Director, Sports Marketing Surveys

classifications of this report. The national championships and the other international football competitions are also well represented in these classifications (Champions' League in Greece, national championship in Portugal, etc.). These high ratings prove once again the value of national and international sporting events, such as the World Rugby Cup in France.

Today, there are some major trends one of which is: the proliferation of television channels has dramatically increased the volume of sports coverage available to the consumer. If we take the UK as an example, sports coverage over the last 5 years has gone up by more than 300%!

The sports offer on BBC 1 is up just 17% in 5 years. BBC2 is up 19%, and ITV up just 12%. Channel Four has jumped onto the sports bandwagon, increasing its coverage by almost 50% in 5 years. Channel 5 which didn't even exist 5 years ago broadcast some 1,300 hours of sports coverage last year.

In 5 years, Eurosport has increased its coverage by 180%... that's some 4000 hours MORE sports broadcast in 1998 compared to 5 years ago.

With 3 specialist channels today, SKY broadcasts over 19,000 hours of sports coverage into the UK each year. To put that into perspective that's 809 days worth of wall-to-wall sports coverage 24 hours a day – or in terms of French “35 hours” working weeks, that's over 10 years of TV viewing!

Crucially, the percentage of sports coverage broadcast on freely

EURODATA TV, an international database of broadcasting and audience statistics on TV programmes was founded by

MEDIAMETRIE, the French ratings system operator.

Tel : 33.1.47.58.97.30.

Fax : 33.1.47.58.64.24.

E-mail : eurodatatv@mediametrie.fr

http://www.eurodatatv.com

trends

and the facts

accessible, national, terrestrial channels is just 15% today. Or, to look at it from a different angle, 85% of all TV sports coverage in the UK today is broadcast on cable or satellite channels.

The fact is, we are living through a TV revolution. But what, if any, are the resulting trends? Is the increase in TV outlets helping or hindering the development of new sports disciplines? What is the consequence for highly popular and established sports events? Has the quality of sports TV coverage improved or suffered?

Is there a benefit to sports sponsors? And what does it all mean for the consumer?

Are people actually watching more sports? Do they enjoy watching more now than before?

We can see some interesting trends developing by looking at a UK tracking survey which measures the number of people claiming to enjoy watching sports on television over the last decade. On the assumption that those who claim NOT to enjoy watching, don't watch, this means that we are really looking at the number of people who watch sports on TV.

As can be seen, over the past 10 years the number of people claiming to

enjoy watching these different sports disciplines on TV has varied differently for each sport.

In the winners category: soccer has increased its following by 3.4 million or 25%, rugby has increased its following by 500,000 people or 8% with a peak in 1995 for the Rugby World Cup.

However, in the losers category: athletics has lost 2.7 million or 16% of its followers, cricket has lost 2.1 million or 20% of its followers, golf has lost 1.8 million or 17% of its followers and, tennis has lost 2.4 million or 18% of its followers.

So what has happened?

On balance, among these sports, television has lost more sports viewers than it's gained. So, despite a 300% increase in the sports offer on TV, there appears to be fewer people who enjoy watching sports on TV today.

With a choice of multiple channels broadcasting sports programming simultaneously, sports TV viewers have naturally become more selective. Today, people can choose to watch what really interests them, not just whatever happens to be on!

However, the choice offered to the consumer is not a straightforward one. As we've just seen, in the UK, 85% of sports TV coverage is now broadcast on TV satellite and cable channels with restricted access. This means that whereas in the past the consumer just switched on the TV and watched what was available, today he has the option of defining the actual programming available to him by defining the channels to which he will have access. Thus he is, in fact, faced with 2 levels of choice:

To which channels (programming) does he wish to have access? Of the sports programming available on the channels to which he has access, what does he want to watch?

The first level of choice requires the

TV coverage in the UK, in number of hours

	BBC1	BBC2	ITV	CH4	CH5 1,2,3	Sky Sport	Eurosport	TOTAL
1993	615	866	473	541	00	2555	2250	7301
1998	720	1027	528	802	1289	19418	6306	30094
% Change	17	19	12	48	s/o	660	180	312

consumer to think about what he wants to watch ahead of time. Thus he must plan ahead. He must equip himself with the material he needs to watch. AND, crucially, he must spend extra money in order to watch what he wants to.

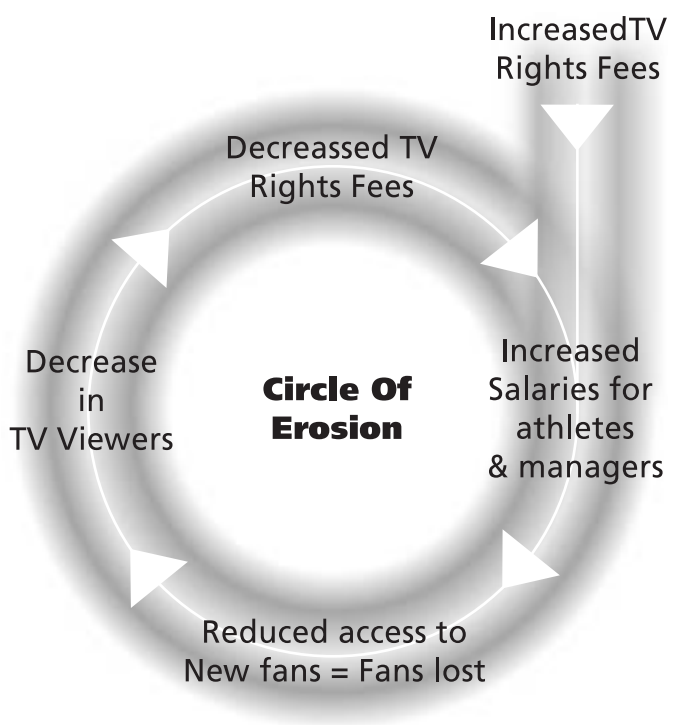
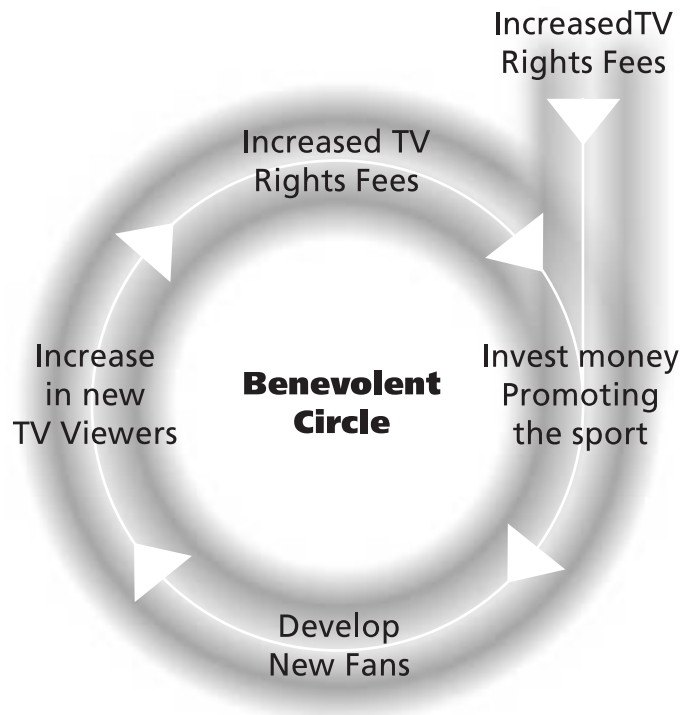
Audiences : deeper but narrower

So, he may have MORE choice, but he also has to make MORE effort to watch the sports he wants. What was a passive choice yesterday has become an active one today. Quite naturally, it is really only the dedicated fan who will make the active effort.

The consequence of this terms of sports TV viewing it is that today viewers tend to spend MORE time watching sports they are really devoted to, and LESS time watching those for which they only have a marginal interest.

This being the case, what are the implications for of this for event organisers? Sports Federations? Sports broadcasters? Sports sponsors? TV advertisers?

Focusing on just one of these issues: The Sports Federations/Event Owners, we see that they have overwhelmingly benefited from the



Year	Athletics	Cricket	Football	Golf	Rugby	Tennis
88/89	16.5	10.6	13.1	10.4	6.5	13.4
89/90	16.2	10.5	13.8	10.6	6.9	13.4
90/91	15.3	10.1	14.7	10.5	7.0	12.5
91/92	15.4	10.6	14.6	10.2	7.7	12.6
92/93	15.3	10.4	14.5	9.9	7.9	12.1
93/94	15.8	10.1	14.5	10.1	7.9	12.5
94/95	15.0	9.9	14.6	9.1	8.2	11.7
95/96	14.0	9.8	14.3	9.1	9.2	11.3
96/97	13.8	9.2	14.7	8.8	7.7	11.2
97/98 (est.)	13.5	9.0	15.6	8.6	7.4	10.9
98/99 (proj.)	13.8	8.5	16.4	8.6	7.0	11.0

Number of adults (in millions) claiming to enjoy watching sports on TV in the UK

increase in the number of TV channels. With more channels competing for sports events rights, the ‘big’ sports have been better able to negotiate higher rights fees. And, for the federations of ‘smaller’ sports, more airtime has meant that their sports can now benefit from TV exposure today which was never available to them in the past.

However, no matter how much more TV channels may guarantee more airtime, more airtime is no guarantee of increased exposure for sports events. With more choice than ever before, there is a tendency towards “Deeper - Narrower” sports TV viewing and this tendency is exaggerated further still when a sports event is broadcast on a restricted access channel which overwhelmingly attracts viewers who are already core fans.

But does this matter? Well, if only the dedicated fan is watching, invariably this means narrower exposure for a sport or a sports event outside of its core fan base; in other words, less exposure to potential TV viewers and

potential participants. Over time, restricted access to tomorrow’s fans and participants can result in the slow but steady erosion of the very thing that keeps sports alive – the fan base itself.

This is clearly a major consideration for Federations and Event Owners. However, Federations and Event Owners still have a choice: and an increasingly crucial one. We believe in the opportunity and the need for federations to direct, at least a part of, the higher TV rights fees they may have generated by moving onto restricted access channels, towards long-term grass roots development programmes for their sports.

This investment creates a “Benevolent Circle” which we believe will guarantee the continued development and growth of sports. The unappealing alternative is the “Circle of Erosion”...

For some years now we have worked with the International Tennis Federation and more recently with the

USTA. There is very clear evidence that this approach works. It certainly makes an interesting case study for other sports.

The effect of ‘deeper-narrower’ viewing on sports sponsors, advertisers and broadcasters is more complex, often largely financial, and usually very specific to each particular event, case or party involved.

Television/Internet Comp

Patrick Jaquin

As a result of spending more and more time in front of their computer screens, Internet surfers are spending considerably less time in front of the TV screen.

It is not yet feasible to watch a sports event live on a computer screen, but thanks to the increased capacity of “pipelines” and processors, this probably will be possible before long, and with the added attraction of interactivity. Are we likely to see a “marriage of convenience” between television, the Internet and telecommunications? Or is what lies ahead a battle between the computer and the TV set? Or will there be a merger of content?

In any case, foreseeable developments will profoundly change filming methods and the format of sports coverage and retransmissions. For the time being, netcams offer only one

picture which is updated at regular intervals on the site the surfer visits. At the Roland-Garros tennis tournament in France, several of these small cameras provided snapshots of the matches along with the scores. On the other hand, back in 1998, the official Internet site of the NBA 98 was already offering supporters a choice between the various cameras covering the venue.

Television currently can offer close-ups which give the viewer the impression of actually being at the helm of a racing yacht in the middle of the Atlantic or perched on the cross-bar of a football goal. These

shots are eminently suitable for the small video window of the computer connected to the Internet.

In the future, digital compression will make it possible to send several signals down the same telephone wire. Hence the transmission of a range of data for a single match: the match live, slow-motion replays, interviews, results, and statistics on the teams playing. Storage and the creation of files, with video footage, are added pluses for the Internet, as is the possibility of chatting live, from one’s home, with a player or other sports personality.

“Sports sites” of this sort are being developed and would seem to have good prospects: a billion hits were recorded on the World Football Cup organizing committee’s site between 10 June and 12 July 1998, as opposed to 650 million on the Nagano Olympic Games site only five months earlier.

In the future the Internet will be able to offer pictures round the clock, seven days a week, and cover sports events that are not often shown on TV as they are not of interest to the general public. But will the Internet really be able to transmit pictures that can compete with television one day soon? Some people evidently think

etition

convergence?

so, including Bill Gates of Microsoft, who invested in the English Premier League football championship.

The technology has not yet been perfected. Access speeds for the general public are not yet sufficient to ensure good quality video pictures. The bit rate would have to be increased from 64 kbit/s to somewhere between 2 and 10

megabit/s to guarantee picture quality, not to mention the size of bandwidth that would be required!

Other technical factors are essential for high-speed wideband connection. Progress in computer applications and telecommunications must keep pace if the Internet is to compete with television, particularly since the small screen – which is in fact becoming

larger and larger – will have other advantages when it switches to digital: easier and quicker access, integration of computer facilities. There is therefore every chance that we are heading for an alliance of reason rather than an open battle.

Do you want your pint in front
of the TV or the PC?



Virtual advertising

Virtual advertising is being used more and more frequently for sports events on television.



This electronic system replaces the advertising billboards at the venue or inserts new advertising directly into the on-screen picture. Currently, legislation in this matter is vague because laws on advertising and on broadcasting are open to different interpretations and cause doubts about the very legality of this type of advertising which has on occasion been used without the knowledge of broadcasters which, in other instances, have had no choice but to accept it if they wanted to broadcast the event at all.

Because of such incidents, media and advertising legislation has to be supplemented. Some countries are trying to draw up a clear legal

framework which is specific and appropriate, and sports federations are preparing regulations on certain competitions. Virtual advertising ought to be used in a balanced way to remain socially acceptable and satisfactory for the viewer. To achieve this, certain rules would appear necessary.

A few ideas

For instance, the programme quality and the perception of the venue must not be altered and the advertising ought only to be inserted during the event on surfaces customarily used for posting advertising at the venue, without the creation of virtual advertising bubbles or balloons.

In addition, the visibility of the action or the representation should not be hindered by this new technique.

It goes without saying that virtual advertising must not be used for products or services which are banned in television advertising in the country of the organization broadcasting the event.

Responsibility

Broadcasters must be able to maintain editorial control over their programmes and the signal they are transmitting. The consent of the broadcasters holding transmission rights must be obtained beforehand to ensure that no virtual advertising is inserted into the signal without their knowledge by the event organizer or any other body, and of course no virtual advertising must be inserted without the prior consent of the event organizer; nor must it breach the contracts concluded with the event's advertisers or sponsors.

Finally, viewers must be warned that a programme contains virtual advertising, for which purpose broadcasters must make sure they themselves are kept informed.

*Picture:
Perimeter boards multifeed insertion*

Advertising

do we need legislation?



Team logo insertion

Interview

Diffusion: Has the process, the system, been perfected from the technical point of view?

Damien Barilko, Symah Vision: Yes. We have mounted more than 200 operations, and the system has been installed in Russia, New Zealand, Australia, South Africa, Greece and Spain, where it operates live every week. The EPSIS system is the most impressive from the technical point of view as it offers a whole range of different scenarios depending on the type of client: treatment of the uplink signal for event organizers and promoters, treatment of the downlink signal for live transmission, real-time tracking and deferred insertion for post-production requirements, etc.

EPSIS is the only technology that has so far demonstrated in real time the possibility of treating the billboards around the pitch, and generating insertions tailored to the broadcasting country.

D: What can be produced on the TV screen or the computer screen for the Internet?

DB: Symah can work with all the technical scenarios, and the result on the screen depends on the customer's

requirements and creativity. Generally speaking, the insertions present a virtual object inserted into a real scene, and the object can differ according to the broadcasting region. The applications are manifold: advertising (virtual sponsorship) or enhancement of the sports event being viewed (score, off-side lines, goal lines, etc.). This latter application has enormous potential for development in that it boosts the value of the sports event and thus of the TV rights for all involved.

On the Internet, the virtual message in the video can be tailored to the user.

D: How many virtual advertising operations have you carried out, and for which TV channels or countries?

DB: 215 operations, in over 50 countries, including: Italy, Germany, Greece, Spain, Australia, New Zealand, South Africa and 45 other African countries.

Interview

Damien Barilko
Symah Vision



3D animations

D: Do you think that virtual advertising will dominate in the years ahead, and that legislation will be adapted to this new formula?

DB: From the legal point of view it is clear that the situation is changing more and more significantly. For this reason a year ago we set up the Virtual Imaging Association (VIA) to bring together the main players on the virtual market. The VIA's task is to make European MPs and decision-makers aware of the technology's value for the world of sport and to get things (and mentalities!!) moving!

For example, we have broadcast in Germany, which is a conservative country in this respect, and received no complaints.

Similarly, we inserted the Coca-Cola logo in the 64 World Cup matches, outside of playing time, without receiving any reprimand from either FIFA or the 45 countries involved. And here emphasis should be placed on the role of those major players in the TV sports world, the federations and rightsholders, which are also doing a great deal to get things moving, now that they are aware of the value our technology can represent for their business. Thus, FIFA is preparing a code of conduct

in this area, as are a fair number of national associations of distributors.

So everything would seem to indicate that we shall be able to extend the use of the technology in the future, and at last put this new tool at the disposal of the professionals of the TV sports world.

D: In which countries do you encounter the most legal difficulties?

DB: In France and Germany – these are more or less the only two.

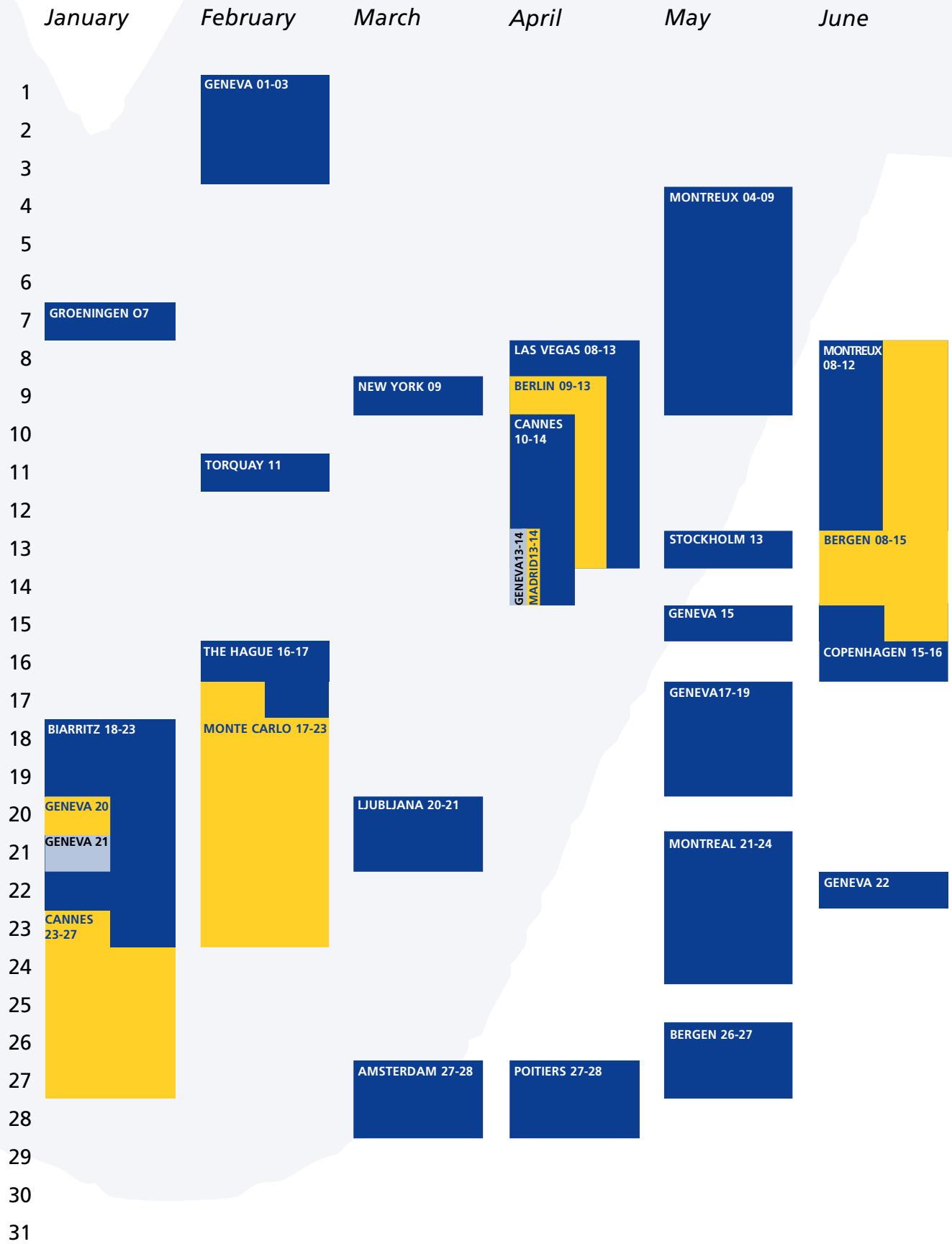
D: What is, in your view, the future of virtual advertising in the world of sports advertising?

DB: We have worked for years with the aim of one day being able to offer advertisers a system which is 100% virtual and commercialized by the traditional players (channels or sports marketing agencies). Today, virtual advertising is already functioning very well in conjunction with conventional billboards, and has demonstrated its added value on traditional media, notably in terms of creativity, reactivity or segmentation of the message according to regions.

Damien BARILKO
Marketing-Communication Manager

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France

email : dbarilko@epsis.com
<http://www.epsis.com>



January

NOTES

GROENINGEN 07 JANUARY
Eurosonic Festival

BIARRITZ 18-23 JANUARY
FIPA

GENEVA 20 JANUARY
21st Meeting of the Television Committee

GENEVA 21 JANUARY
14th Ordinary Meeting of the Radio Committee

CANNES 23-27 JANUARY
MIDEM

February

GENEVA 1-3 FEBRUARY
Seminar - Server-based
architectures: The management challenge

TORQUAY 11 FEBRUARY
Meeting of the EBU Presidency

THE HAGUE 16-17 FEBRUARY
16th Meeting of the EBU Technical Committee

MONTE CARLO 17-23 FEBRUARY
Television Festival and Market

March

NEW YORK 09 MARCH
ARM Group Conference

LJUBLJANA 20-21 MARCH
Euroclassic-Notturmo

AMSTERDAM 27-28 MARCH
DVB 2000

April

LAS VEGAS 8-13 APRIL
NAB

BERLIN 9-13 APRIL
26th International Features Conference

CANNES 10-14 APRIL
MIP-TV

GENEVA 13-14 APRIL
90th Ordinary Session of the Legal Committee

MADRID 13-14 APRIL
6th Ordinary Session of the Radio Assembly

POITIERS 27-28 APRIL
6th Meeting of the EBU Technical Assembly

May

MONTREUX 4-9 MAY
Rose d'Or Festival

STOCKHOLM 13 MAY
45th Eurovision Song Contest

GENEVA 15 MAY
Euroradio Summer Festivals

GENEVA 17 MAY
Seminar: Music & New Technology

GENEVA 18-19 MAY
Specialized Meeting of Music Experts

MONTREAL 21-24 MAY
Conference on International Broadcasting

BERGEN 26-27 MAY
Euroradio Big Band

June

MONTREUX 8-12 JUNE
Technical Symposium

BERGEN 8-15 JUNE
10th Eurovision Grand Prix for Young Musicians

COPENHAGEN 15-16 JUNE
Euroradio Users' Group

GENEVA 22 JUNE
23rd Meeting of the Television Committee

The Ombudsman

a sign of the times?

An ombudsman handles complaints and attempts to find mutually satisfactory solutions.

A news ombudsman receives and investigates complaints from newspaper readers or listeners or viewers of radio and television stations about accuracy, fairness, balance and good taste in news coverage. He or she recommends appropriate remedies or responses to correct or clarify news reports.

The first ombudsman was appointed in Sweden 191 years ago, in 1809, to handle citizens' complaints about the government. In the media, it is relatively speaking a new idea. The Asahi Shimbun in Tokyo established a committee in 1922 to receive and investigate reader complaints. Another mass circulation Tokyo paper, The Yomiuri Shimbun, set up a staff committee in 1938 to monitor the paper's quality. The first newspaper ombudsman in the U.S. was appointed in June 1967 in Louisville, Kentucky, to serve readers of The Courier-Journal and The

Louisville Times. The first Canadian appointment - at The Toronto Star - was in 1972.

News ombudsmen today are found throughout North and South America, Europe, and parts of the Middle East and Asia.

Audiovisual

Broadcasters have an ombudsman to improve the quality of news reporting, to help his or her news provider to become more accessible and accountable to readers or audience members and, thus, to become more credible to increase the awareness of its news professionals about the public's concerns to save time for publishers and senior editors, or broadcasters and news directors, by channelling complaints and other inquiries to one responsible individual and to resolve some complaints that might otherwise be sent to attorneys and become costly lawsuits.

How do they work?

No two ombudsmen work exactly alike. But typically, they monitor news and feature columns, photography and other graphic materials for fairness, accuracy and balance. They bring substandard items to the attention of the appropriate members of the news staff.

They investigate and reply to comments and complaints concerning published or broadcast news and feature material. They obtain explanations from editors and other staff members for readers, viewers or listeners.

Some supervise the preparation of corrections or even have a programme that addresses viewers' complaints (see the interview with Didier Epelbaum). Others write internal newsletters about readers' views and complaints. Many news ombudsmen write regular columns that deal with issues of broad public interest, or with specific grievances. Where appropriate, columns may criticize, explain or praise.

Other ombudsmen initiate or coordinate public forums or reader advisory boards in an effort to connect more closely with readers, viewers or listeners. Many speak before various public and private groups to help explain media practices. Some send accuracy questionnaires to persons whose names have appeared in news stories and ask for comments.

But in any event, news ombudsmen generally function in an advisory capacity only, not as disciplinarians.

FRANCE

*Didier Epelbaum, News Ombudsman,
France 2
Phone: 33 1 56 22 49 33
E-mail: mediateurinfo@france2.fr*

*Genevieve Guicheney, Ombudsman
Phone: 33 1 56 22 75 55
Fax: 33 1 56 22 73 67
E-mail:
genevieve.guicheney@france2.fr or
genevieve.guicheney@france3.fr*

*Marc Francioli News Ombudsman,
France 3
Phone: 33 1 56 22 76 43
E-mail: mediateurinfo@france3.fr*

To explain

An ombudsman helps to explain the news-gathering process to the public, a process that often is mysterious and, therefore, suspect to many readers, listeners or viewers.

Having a contact person can help overcome the belief that news media are aloof, arrogant or insensitive to concerns of the public and generally inaccessible to average citizens.

BBC

The BBC's Programme Complaints Unit considers serious programme complaints that are in writing and which suggest a specific and serious breach in the programme standards set out in the BBC Producers' Guidelines relating to the BBC's domestic, licence-funded public broadcasting and online services.

The Unit will investigate it impartially and recommend appropriate redress. If a complaint does not

fall within its remit or, for example, covers such subjects as BBC policy, schedule changes, technical standards or matters of personal preference, the PCU will forward it to the relevant area of the BBC for a response.

The results of PCU findings are published in quarterly Programme Complaints Bulletins under these headings: fairness and accuracy (unfair treatment of the complainant, bias, intrusiveness and factual inaccuracy); taste and standards (poor taste, bad language, sexual conduct, violence, racism, sexism and offence to religious feelings.

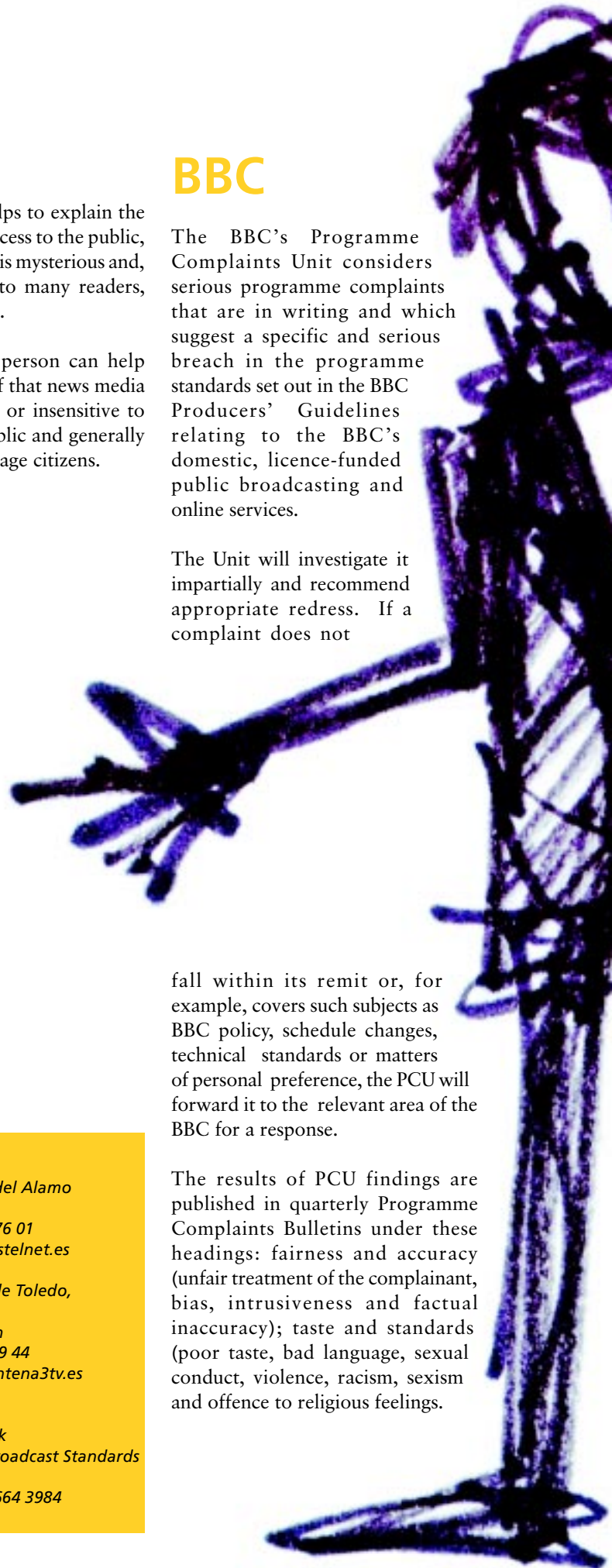
SPAIN

*Patricio Gutierrez del Alamo
CanalSurRadio
Phone: 34 95 560 76 01
E-mail: afmillan@sistelnet.es*

*Consuelo Alvarez de Toledo,
Ombudsman
Antena 3 Television
Phone: 34 91 623 09 44
E-mail: calvarez@antena3tv.es*

NEW YORK

*David C. McCormick
Senior Producer, Broadcast Standards
NBC News
Telephone: 1 212 664 3984*



Serious complaint involving TV, radio or online licence funded services:

Mr Fraser Steel, Head of Programme Complaints, PCU, BBC Broadcasting House, London W1A 1AA.

unfair treatment or infringement of privacy and also the broadcast portrayal of violence, sex and matters of taste and decency.

It is an independent, statutory body with a remit to consider and adjudicate complaints about all broadcasting within the UK, including the BBC, commercial broadcasters, satellite and cable services.

Address : The Broadcasting Standard Commission, The Sanctuary, London, SW1P 3JS.

BSC website : www.bsc.org.uk

BBC World Service and World Service online:
The Chief Executive, BBC World Service, Bush House, The Strand, London WC2B 4PH.

Appeals

If the plaintiff is unhappy with the PCU's decision she or he may ask the Governors' Programme Complaints Appeals Committee to review it.

If an individual or a group is directly affected by a programme the Independent Broadcasting Standards Commission can also be contacted. The BSC considers complaints about

ZDF

All letters/phone calls addressed to ZDF with requests for information and video tapes, programme information as well as complaints (also simple ones like: I don't approve of the long hair of the presenter, etc.) are answered by the "Zuschauer Redaktion" - audience service unit.

Serious programme complaints after transmission have to be sent to ZDF in writing (directly to the unit/department involved or to the Zuschauerredaktion) and are answered by the directorate involved (not the unit itself) eg. Editor-in-Chief for news and sports issues and other news and current affairs related complaints; Programme Director for TV movies, shows, documentaries; Technical Director for transmission problems etc.

If a viewer addresses the Television Council directly with a serious complaint such as racism, unfair treatment, violence, matter of taste and infringement of privacy (approx. 80-100 a year), their letter is answered directly by the Head of the TV Council and the Director General. In very serious cases, the matter is discussed during one of the meetings of the TV Council's subgroup.

Every written complaint is answered as laid down in the Television State Treaty.

Complaints to the TV Council are not published individually but are compiled and appear in the Annual Report of the TV Council.

ZDF
Zuschauerredaktion
55100 Mainz
E-mail: info@zdf.de

Organization of news ombudsmen:
www5.infi.net/ono/

Interview

Didier Epelbaum
France 2

“Viewers miss nothing - or almost nothing” says Didier Epelbaum.

For the ombudsman of the France 2 news service, appointed in 1997, professional blunders have major repercussions on journalists’ credibility. All ombudsmen, whether in Europe or in the USA, report that most letters are devoted to minor inaccuracies and these have become the major factor in viewers’ mistrust of journalists.

DIFFUSION: What conclusions can you draw after more than 50 programmes?

Didier Epelbaum: “We are finally being listened to,” that’s the comment I most often hear from viewers. So first and foremost we are meeting a need that existed for viewers to express themselves and find an answer to their questions. But sometimes people confuse me with the ombudsman of the French government, and people ask me for all sorts of other information.

D: How many letters to you receive?

DE: On average I receive somewhere between 20 and 30 letters a day, 60% of them by e-mail. The current record stands for June 1999 during the war in Kosovo when I received 42 e-mail messages in one day. However, it must be said that there are few “spokespersons”, few petitions, few people prepared to write in.

D: What are the topics that come up most often?

DE: The questions are very closely related to the news of course, but often focus on violence or war, but also urban violence. Our postbag is often highly impassioned and





emotional and so therefore often contradictory. It doesn't only express opinions on television but often speaks of society's ills and reflects concern and confusion in the face of the spectacle of the world as shown on television.

As regards the post we received during the war in Kosovo, we can detect a very strong mistrust of journalists in general and those on television in particular in terms of their independence from the political powers that be.

D: How do you choose letters and how do you organize your programme?

DE: The programme is broadcast on Saturdays from 13:15 to 13:35. As regards the postbag there are qualitative and representative criteria. Clarity is always a decisive criterion in our choice even when a letter is representative of a trend in reactions.

A letter – especially when it is unique – must be clear, very interesting and pertinent if it is to be chosen or else it must contain arguments representing a common opinion as was the case for Kosovo.

Viewers air their views live either by telephone, if they live too far away, or in the studio. We then show the footage concerned and the journalist justifies or explains why he chose to show those pictures. He may also admit that he made a mistake.

Sometimes journalists find it difficult to accept being called into question or criticized in what they feel to be an exaggerated way, although most will go along with it. Attitudes also change over time. But it has to be said that they are the only television journalists to criticize themselves in public.

In addition, I have a role to play in redistributing information to the editorial staff or in seminars when the

editorial management asks for a summary of viewers' reactions. The French Société des Journalistes has also organized meetings to find out public reactions to television news bulletins.

Every month I publish a newsletter which summarizes the main reactions sent in by viewers.

"On the eight o'clock news on 2 August you mentioned a heatwave in 'Chicago, the capital of Illinois'..." (the capital is in fact Springfield)

"Would it be possible to have journalists follow refresher courses run by competent linguists who could teach them about the most glaring mistakes... Can we hope for an improvement in the pidgin we are customarily served up and which is to French what rap is to Mozart."

"I pay so I have a right to demand information rather than brainwashing."

"Tell the truth without adopting the speech of the dictators: say 'massacre', don't say 'ethnic cleansing'!"

Europe

Diederik Bangert
Editor-in-Chief, EbS

by

Europe by Satellite (EbS), the European Union's televised news agency, is a service providing EU-related material to media professionals working for television channels, radio stations and institutions. EbS can be accessed directly by local, regional, national, European and international bodies, in the Union, the Mediterranean region, and Central and Eastern Europe.

EbS offers live transmissions, raw images and finished programmes relating to EU events and European integration. By providing this service free of charge and free of rights (an average of 16 hours on weekdays and occasionally on Sundays), the European Commission and European Parliament hope to facilitate the work of the media in covering European



Satellite

© E.C. Lambiotte C.



Romano Prodi and the media

affairs. By offering the widest possible choice of audiovisual material, EbS encourages the production of informative, educational programmes about the European Union.

EbS is intended for radio and television broadcasters, without seeking to interfere in their editorial choices. The chief events in the public life of the European Union are broadcast live, in particular press conferences, plenary sessions of the European Parliament, open meetings of the Council of Ministers, judgments of the Court of Justice, and major events in the life of other institutions. Most of these events are broadcast in the original language with simultaneous translation, as far as possible in the eleven community languages. EbS is the first and only regular audiovisual service working with twelve audio channels.

There are also live interactive briefings: multilingual televised

broadcasts in which journalists from all over the world put questions to representatives of the EU who have been invited to the EbS studios.

The institutional life of the European Union is also illustrated by unedited news pictures with natural sound (summaries of the day's events – arrivals, meetings, round table discussions), preceded or followed by video stockshots illustrating the topics covered in the day's meetings.

EbS also transmits programmes produced by television channels about the process of European integration. These documents can be used by other broadcasters, providing they credit the source. Every week, EbS receives productions from producers or isolated stations (like Demain! or Internews), or from organizations such as CIRCOM Régional, the European association of regional television broadcasters, or CMCA (Centre Méditerranéen de Communication Audiovisuelle), a grouping of television broadcasters from countries bordering the Mediterranean

Details of all these transmissions, together with the twelve audio channels, the programme schedule, descriptions of the unedited material and the scripts of the exchanged

programmes are available on the EbS web site:

<http://europa.eu.int/comm/dg10/ebs/index.html>

EbS provides a service for the media, not directly to the general public. The agency does not compete with, but complements, existing services. Television agencies, such as Reuters, and theme channels, like Euronews or Phoenix, would now find it difficult to do without the services EbS offers.

EbS radio exchanges

Since the beginning of the year, EbS has been retransmitting radio programmes on the process of European integration, produced by independent broadcasters exercising their own editorial responsibility. These programmes are transmitted on the audio channels of the EbS transponder, when there are no live transmissions on the twelve audio channels. The first radio exchanges have been programmes from or about South-East Europe, providing additional opportunities for these programmes to be heard by people who have emigrated from the former Yugoslavia to other parts of Europe.

EbS

Some achievements

EbS has noted an improvement in EU coverage on the part of agencies and television channels. Their staff, freed from the need to shoot basic pictures, such as “handshakes”, can concentrate on interviews. In addition, the televised coverage in Great Britain of the launch of the Euro was more positive than in the print media thanks to the quality of the pictures supplied by EbS. And finally, when the occasion demands, EbS can provide pictures for the EBU.

EbS provides information and encourages dialogue on important topics (live interactive programmes on enlargement of the EU in conjunction with the media of applicant countries), and helps reduce the production costs of radio and television broadcasters covering European affairs – a particularly important point for broadcasters working with modest budgets.



The technical details for receiving EbS

<i>Satellite:</i>	<i>EUTELSAT HOT BIRD</i>
<i>Orbital position:</i>	<i>13° East</i>
<i>Receive frequency:</i>	<i>12,47550 GHz</i>
<i>Polarisation:</i>	<i>horizontal</i>
<i>Footprint:</i>	<i>Widebeam</i>
<i>Symbol rate:</i>	<i>27,500Mbauds</i>
<i>FEC:</i>	<i>3/4</i>
<i>Decoder card:</i>	<i>not required</i>

Interview

Diederik Bangert
Editor-in-Chief, EbS

DIFFUSION: Does EbS compete with the EBU?

Diederik Bangert: No, Europe by Satellite specializes in the coverage of Community affairs. It complements the services offered by the EBU. So we often cover subjects which are only of interest to one channel or just one country, such as the Ukrainian Foreign Minister's visit to the Commission.

Besides, the Commission's broadcasting service, of which EbS is a part, has long been a partner of the EBU. The EVN is one of the main distribution channels for news items produced by the unit which were previously distributed on cassette to correspondents locally.

However, as regional, local and private television stations started developing, an increasing number of non-EBU broadcasters had no access to this material, although they would have been interested. This became increasingly the case after the fall of the Berlin Wall when broadcasters in central and eastern Europe got in touch with us. So, we decided in 1994 to launch a satellite service.

And demand keeps growing. The two initial distribution channels (cassettes and EVN) carried on developing even

after EbS was launched. For example in 1997 the EBU created EUN (EU news exchange) which offers special news coverage on the European Union.

D: What are your relations with the EBU at this time?

DB: Distributing images via EbS, EVN and EUN is not the only service the Commission's broadcasting service offers. It also manages audiovisual archives, provides technical assistance and offers advice to the other Community institutions that do not have their own broadcasting services. For example we often collaborate with the EBU in preparing coverage of the European Council meetings and use EBU services during these events.

So at one and the same time we are customers, partners and suppliers of the EBU:

- customers when we lease links;
- suppliers because sometimes we can offer the EBU a signal, such as when Yasser Arafat visited Luxembourg shortly after RTL had withdrawn from the EBU;
- partners during major events such as European Council meetings.

D: Is EbS a propaganda tool?

DB: We cannot be a propaganda tool since we provide rough footage, leaving television stations total freedom as to editing, commentary and presentation. What we aim to do is to make Europe visible and help fuel the debate in public opinion.

D: What projects do you have?

DB: We plan to develop projects to meet expectations in certain specific sectors, such as education or parliamentary activities. In this we should like to collaborate with the EBU, to set up exchanges of educational programmes and coverage of parliamentary work (plenary meetings, commissions, hearings, etc.). This would also give us the opportunity to reflect on the best ways to develop European information.

Geneva

Lynne Polak
TV Department, EBU

On 22 November in Geneva, Kees Vlaanderen of the Netherlands was awarded the European Grand Prize for TV Scenarios for "Jacob's Desire". "The European Grand Prize for TV Scenarios" is attributed annually for the best European TV script written by a newcomer. 43 year old Kees Vlaanderen has been working since 1981 as director and author in theatre and radio, "Jacob's Desire" is his first TV script.



Kees Vlaanderen

This story of the effects of the rigid, puritanical atmosphere of a narrow-minded Dutch village was received with great controversy when it was broadcast by NOS, the public service broadcaster.

The Geneva-Europe Prizes, which consist of the European Grand Prize for TV Scenarios and the European Bursaries for TV Drama Writing, were constituted in 1987 to stimulate the growth of a broadcasting culture specific to Europe and, at the same time, to promote the spread of original ideas and foster their embodiment in European television productions.

The Prizes, initiated by the EBU, are organized by the European Alliance for Television and Culture (EATC), an association formed with the aim of organizing and financing television

creation, with the support of the Geneva authorities, European institutions and various sponsors.

European Grand Prize

The Grand Prize consists of a monetary award of 10,000 Swiss francs together with assistance provided by the EATC to dispatch the prize-winning production to all participating television organizations so as to encourage them to acquire and broadcast the film. European promotion of the production is also supported, in particular through the funding of subtitling or dubbing.

The 1999 finalists were Alexandru Maftai and Lucian Georgescu (Romania) for "Keep an eye on happiness", Rasvan Popescu (Romania) for "War in the kitchen", François Marzal (Switzerland) for "Beware of the dogs" and Anne Gjafferi and Claire Wolniewicz (France) for "Acte manqué".



"Jacob's Desire"

Europe

Prizes

European Bursaries

The European Bursaries for TV Drama Writing, numbering not more than ten, are awarded every two years. Broadcasting organizations must submit an original synopsis for a television fiction. The bursaries consist of a monetary award of 15,000 Swiss francs paid to the author in stages during the writing process, in close collaboration with the broadcaster that nominated the entrant.

The European Bursaries:

Maurice Boutot (France) for "The deaf mute"

Rik Launspach (Netherlands) for "Azara"

Michiel Richards et Wim Blaauboer (Netherlands) for "It happened in our streets"

Eirik Ildahl (Norway) for "The Squaring of the Circle"

Daniel Diosdado (Spain) for "Highway IV"

Kristian Smeds (Finland) for "The odd family"

Dan Necsulea (Romania) for "The year 1989"

Artur Kwiecien (Poland) for "Hotel Desire"

Seminar and Colloquium

This year, in collaboration with FOCAL, the Swiss Foundation for Continuous Training, TSR, the French speaking Swiss public service broadcaster, and with the financial support of SRG SSR idée suisse, a seminar and a colloquium took place on the occasion of the Geneva-Europe Prize Giving Ceremony. These two events aimed to underline the complexity and the importance of screenwriting in relation to each production, be it for cinema as for television.

Robert McKee brought his extensive experience of story development to the audience by exploring the elements of narration, from the basics to advanced concepts.

He made many provocative comments on the differences between European cinema and Hollywood, and the importance of the scriptwriting craft, which, for him, is the only true 'original' creation in a film, all the others, from direction to acting, being mere 'interpretations'.

Robert McKee also participated in a 'live online chat', and answered questions from aspiring screenwriters in countries such as Zimbabwe, Ghana, Belgium, France, and Canada.

Discussion at the colloquium between script development and training organizations and broadcasters focused on how they could work together regarding the discovery, the training and the support of new screenwriters. This was the first time that heads of various European professional training programmes (most of them being members of an independent organization called the Geneva Group) debated with representatives of national broadcasters on possible collaboration models.

McKee is well known internationally as a screenwriter for features and television, and as script consultant for national broadcasters in the USA and for Hollywood Studios. He has acted in New York and London, directed for the stage and extensively lectured on writing around the world.

www.mckeestory.com

Geneva-Europe Prizes: F. Kohn

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From 23 to 25 June 2000, radio will be joining the celebrations centred around the year 2000. So far, more than 20 EBU Members have joined the «Millennium European Radio Days» project.

This project launched by the Radio Committee, will feature joint as well as individual events, from gala classical concerts and pop music to Internet presentations of radio through history.

Apart from international events with a large number of participating organizations (e.g. “Voices of Europe”, the choral music project), Members have also been invited to organize activities at their respective national levels (e.g. “open-house” days), the aim being to draw not only the attention of the listeners but also politicians, opinion-makers and the press.

Bearing in mind the importance of attracting young audiences, the ad-hoc group which coordinates the European Radio Days would like to encourage all Member organizations

to create interactive programmes on the theme of radio, provide access to archives via the Internet, and organize discussions or “phone-ins” on the present and future role of radio in their respective societies.

The main objective, however, is not only to celebrate but to develop the ability of radio networks within the EBU to work together in order to bring the best programming to their audiences. There have been many examples in the past of the significance of public radio in our listeners’ everyday lives. Today, we believe it is time to highlight part of its potential as a communications medium in the digital age.

“Diffusion” will publish the final version of the programme scheduled for the Midsummer weekend 2000 in its spring issue.



Millennium

Vlado Senica
Editor-in-Chief, Culture, Arts, RTVSLO

European Radio Days

Burkina Faso

François ZONGO
Programme Manager of the ABSE

The children's radio

The Burkina Association for the Surviving of Childhood supports radio broadcasts for school-children in the framework of increasing children's rights.



The ABSE is a non-governmental, non-profit making organization that has been working for the development of children and women since 1991. The opinions of children are the object of particular attention when it concerns their rights and their wellbeing. Today, thanks to these programmes, they are given a chance to participate in decisions that affect them.

Produced by children

These programmes are broadcast on Thursdays and Sundays at hours when many children listen to the radio

“Canal Arc en ciel”, “Horizon FM”, “Energie” are amongst the 15 most popular FM radio stations that broadcast programmes for children. Some radios such as “Horizon FM” are acknowledged as being the “radio for children”.

Regardless of radio station, all programmes financed by ABSE are produced and presented by children.

Each programme has a specific theme that aims to help children that listen to better understand their rights and obligations.

100 children actively take part in producing studio programmes and there can be from 25-30 calls per show. A recent study has revealed that more than 50,000 Burkinese children follow programmes that are specifically targeted at them.

The average radio programme lasts 90 minutes and can be broken down into the following segments: news for children, exposés and discussions on the rights of children, songs, poems, and of course, music.

Freedom of expression

Programmes broadcast for children have a positive impact on them. They provide a framework for free expression and an exchange of information amongst children in Burkina Faso.

This free grandstand therefore permits children to discuss subjects relevant to them and to criticise actions that could prove ominous to their future.

These programmes are very important for children as they provide a unique opportunity to draw the attention of politicians to problems that they encounter.

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Eurovision: over 100,000 transmissions in 1999

The record level of 100,000 transmissions since the beginning of the year was reached for the first time in the EBU's history on 19 November 1999.

The record-breaking transmission was a summary of snowboarding from the French ski resort of Tignes.

During 1999, events such as the war in Kosovo, various European Union summit meetings, and major sports fixtures including the Champions' League contributed to the rise in the number of transmissions.

In 1998, Eurovision transmitted 70,000 news items and 6,500 hours of sports programmes.

The Eurovision network, the EBU's operational service, is now fully digitalized and has a total capacity of 30 channels using four wideband transponders on Eutelsat's new W3 satellite.

Eurovision was the first network to use the latest MPEG2-4:2:2P@ML technology.

For further information:
marketing@ebu.ch



AsiaSat

Asia Satellite Telecommunications Company Limited and the European Broadcasting Union announced the signing of two new lease agreements for full time and occasional use of C-band transponder capacity on AsiaSat 2. The EBU will use AsiaSat 2 capacity to telecast the Sydney 2000 Olympic Games next September. Signals will be transmitted from Sydney to the EBU's earth station in Cyprus for retransmission to broadcasters across Europe through the Eurovision Network.

Furthermore, the EBU will use its full time capacity to transmit for its members ad-hoc and regular video

contribution feeds gathered in Asia, and at the same time, to distribute video feeds to the Asian region.

AsiaSat 2, a Lockheed Martin Series 7000 model, carries twenty 36 MHz and four 72 MHz C-band, as well as nine 54 MHz Ku-band linearised transponders. Its C-band footprint covers 53 countries embracing Asia, the Middle East, Eastern Europe, Australasia and the C.I.S. AsiaSat 2 also has a high-power Ku beam serving the Greater China region, Korea and Japan.

Marketing AsiaSat:
scubbon@asiasat.com



Dressed in white

All winter sports (alpine skiing, ski jumping, nordic skiing, biathlon, snowboard, bobsleigh, luge, cross-country skiing...) broadcast on Eurosport until March 2000 will be dressed in white.

This special on-air winter look consists of promotion spots, a dozen opening and closing titles of the different disciplines. All these elements act along the same lines, giving the evolving image of a sport that is close to its environment: nature and large areas.





BBC's "European Focus"

"European Focus" is a new weekly programme broadcast on BBC Parliament which aims to put flesh on the topics dominating debate in the European Parliament and other European institutions.

BBC Parliament has recently been added to the channels available to MEPs and other staff in the European Parliament in Brussels and is available in the UK on analogue cable, digital satellite and on digital television.



CHANNEL FOUR TELEVISION

Sweep's up at le Nombre d'Or

Britain's Channel Four took both the Golden and Silver Rembrandt Awards at the 5th International Widescreen Festival held as part of IBC99 in Amsterdam.

The Golden Rembrandt was awarded to Dan Reed for his harrowing Documentary "The Valley", which tells the story of ordinary villagers



in Portuguese

EuroNews added a 6th language - Portuguese - on November 1st. The Portuguese service broadcasts on RTP's second terrestrial channel RTP2 between 0800 - 1600 Monday to Friday and 0800 - 1000 Saturday and Sunday and also on RTP1, RTP Africa, on RTP's international channel, RTPI, as well as on cable networks throughout Portugal.

The Portuguese service is also available to digital satellite homes on Eutelsat's Hot Bird 5 satellite 20 hours every day of the week.

RTP is Portugal's public broadcaster, serving more than three million households in Portugal. Its international channel RTPI serves all Portuguese speaking communities in the world.

trapped in the burning Drenica Valley in Kosovo, in the midst of a Serb military onslaught. The programme was produced by leading UK independent Mentorn Barraclough Carey

The Silver Prize was awarded to Phil Agland's acclaimed documentary "Shanghai Vice". The series which tells the story of a number personalities in Shanghai developed from Agland's multi award winning "Beyond the Clouds".

Channel Four's lively drama "Queer as Folk" also took the prize for Art Direction.



Richard Sambrook has been appointed Deputy Chief Executive, BBC News. The appointment follows the retirement of Richard Ayre.

He will deputise for Chief Executive Tony Hall across all areas of BBC News which provides news services across thirteen channels and networks. He took up his new post on 17 December.

Richard Sambrook, 43, has been head of BBC Newsgathering since 1996 - responsible for the correspondents and reporters at home and around the world who serve all BBC news programmes on television, radio and online.



Appointments

Jean Réveillon has been appointed Managing Director of the station, with Patrick de Carolis, as the Editorial Strategy Director and Deputy to the Managing Director.

Alain Vautier is Programming Director and Artistic Director; Marie-Claire Gruau is the Director for the Network and Regional Programmes;

Bertrand Mosca is Programme Director;

Christian Dauriac the News Advisor to the Managing Director.

A programme committee has been set up, chaired by Rémy Pflimlin the CEO of France 3, to encourage the dynamism of the station and its programmes.

Prix Italia

Prix Italia, considered one of the most important radio and television awards in the world, was established in 1948 by RAI and is organized by its General Secretariat. Amongst its members are 80 public and private radio and television broadcasters from more than 40 countries worldwide.

Each organization enters its programmes for the annual radio and television competitions. During the week dedicated to the Prix, the programmes submitted are viewed and judged by a panel of 10 in the following categories:

in the radio section: Music, Fiction Series, Cultural and Current Affairs Documentaries;

in the television section: Performing Arts, Fiction Series, Cultural and Current Affairs Documentaries.

The 1999 edition of Prix Italia celebrates its 51st anniversary in Florence and Sienna from 18-25 September. Given this is the millennium's final edition of the Prix, special awards, including a Euro Prize and a Special Web Prize for the best radio and TV broadcaster's Internet site, were awarded.

Austria won the Euro Prize in the television category and Italy in the

radio category. The United Kingdom won a Special Euro Prize for a country that has not yet adopted the single currency.

The prizes were given by Mr Carlo Azeglio Ciampi, President of Italy.

The winners

RADIO MUSIC

Denotation Babel (ARD – Germany)

RADIO DOCUMENTARY-FACTUAL

The Sunshine Hotel (CPB/NPR – USA)

TV FICTION SERIAL

Shooting the Past (BBC – UK)

RADIO FICTION SINGLE PLAY

Unscheduled Show 7 (RAI – Italy)

TV PERFORMING ARTS

The Sleeping Beauty (SVT – Sweden)

TV DOCUMENTARY – CULTURAL

The Hunt (NOS – The Netherlands)

UNDA AWARD

A Siren in the night

(RTBF – Belgium)

RADIO DOCUMENTARY- CULTURAL

The Change in Farming

(CBC/SRC – Canada)

TV FICTION SINGLE PLAY

White Marble (YLE – Finland)

TV DOCUMENTARY – FACTUAL

True stories – The Valley

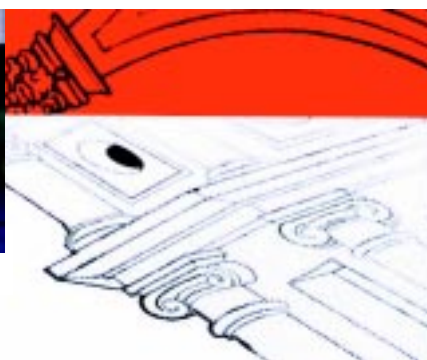
(Channel 4 – UK)

Italia '99

Keeping with the times



White Marble (YLE - Finland)



Interview

DIFFUSION: What is the main difference between this year's Prix Italia and last year's?

Carlo Sartori, Secretary General of the Prix Italia: I don't think that there is a lot of difference. Saying that, however, Prix Italia was established in 1948 when most European countries only had radio and was intended only for radio. With the advent of television, Prix Italia introduced a 2nd category in 1957. There is now a shift towards a more global concept of radio and television quality in the sense that even though the competition continues to respect the tradition of excellence, we are now trying to include the development of new technologies and convergence in telecommunications e.g. Web Prize for the best international broadcaster's site. Therefore, in this era of convergence I think that we have to add a 3rd category to Prix Italia which is the Internet and broadcasters' web sites.

Prix Italia must also combine the tradition of quality programmes with the needs of some of the driving sectors of production. With fiction, for instance, we dedicate an entire day to debate and the screening of works from 8 countries in the world. We

Web Prize Winners

Special mention to CNN (USA) for the highest number of nominations

Special Prize to CBC (Canada) for Innovation and Interactivity

Quality of contents: BBC News (UK) <http://news.bbc.co.uk>

Usability CNN (USA) <http://www.cnn.com>

Technological innovations:
SVT Mosquito (Sweden) <http://www.paregos.se/mosquito>



Carlo Sartori

also want to look at the overall strategy of scheduling, of the offer, by having a workshop to compare scheduling strategies of some of the larger public service broadcasters in Europe e.g. Germany, UK, France, Spain.

We also want to cover both the ethical and professional aspects of broadcasting including first and foremost the contribution of radio and television news in war and, above all, in peace. We would like include categories in Prix Italia ranging from broadcasters' social and institutional relationships to more aesthetic and productive areas like the representation of visual arts in multimedia. We want to stress in parallel with the competitions and events that quality is a serious matter. It is not only a matter a window dressing intended for the benefit of competitions.

D: This year you gave the Euro Prize for the 1st time. Do you plan to award it every year?

CS: No, the Euro Prize was conceived as a one-off prize because the main aim of the campaign was for people to understand the Euro before its introduction.

D: For the next Prix Italia do you intend to present another prize on a different subject?

CS: Yes, because I believe that a sound relationship with public institutions is fundamental, especially for public service broadcasters. I believe that the support of the Euro campaigns by the European Commission, by national authorities e.g. Ministries, Treasuries, etc., and broadcasters was a good example of such collaboration. It demonstrated that institutions and broadcasters can work together without broadcasters becoming the slaves of such institutions and having heavy burdens placed upon them.

D: Do you think that the Internet will become increasingly important in broadcasting?

CS: I believe so, however, I do not think that it will be a media killer. Radio, according to many people, was dead with the arrival of television. Cinema was supposed to die with the expansion of television. The fact is that nobody died in the sense that everybody finds new strategies for holding onto their audience and I do believe that we will witness more an era of convergence than the killing of one other.

I strongly believe that Internet (ignoring of course its other uses) will

become a 3rd mode of distribution alongside radio and TV. This is the reason why I would like the Web Prize to become a permanent prize.

D: Attendance has been very high at Prix Italia. Are you happy with this year's Prix?

CS: I'm very happy, yes. We had a marvellous opening in the presence of Italy's President which is a sign that the Prix Italia is well recognized. Also, when I travel I meet a lot of people who know and appreciate the Prix Italia. So I am very happy. We've started off very well and Florence is a beautiful place.

