

“Public service broadcasters must be at the heart of e-Europe, offering all European citizens quality news, information and education on every platform available. They have an essential role to play in the new media environment. To fulfill this role effectively public service broadcasters require adequate funding and a clear regulatory framework. They are claiming an essential role in the multimedia world and they need clear rules and adequate financing.” *From the outset Arne Wessberg, the President of the European Broadcasting Union, clearly set the tone of the fourth EBU conference on “e-Europe and public service broadcasting” held in Brussels in the spring. Diffusion brings you the views of the chief executives present at the conference.*

*The audiovisual sector is on the move all around us.*

*Denmark gave the world its first interactive television programme, with the launch of ROFL.*

*In Ireland lyric FM, a new classical radio station, proves that it is still possible to create a niche.*

*With MUS Real Audio, the EBU surfs the Internet to the delight of its members.*

*Spring and summer: traditional seasons for festivals and competitions, from Montreux to Bratislava, from Copenhagen to London, an opportunity to award prizes, gain some publicity, or launch ideas and appeals.*

*A summer Diffusion with something for everyone!*

*Have a good read and a wonderful holiday!*

*Patrick Jaquin  
Editor-in-chief*

## **e-Europe**

*Jacques Briquemont, EBU Representative at the European Institutions* **2**

### **Speeches**

*Arne Wessberg, President, EBU; Director General, YLE* **4**

*Marita Ulvskog, Culture Minister of Sweden* **5**

*Viviane Reding, European Commissioner for Education and Culture* **7**

*Ruth Hieronymi, Member of the European Parliament* **9**

*Erkki Liikanen, European Commissioner for the Information Society* **11**

*Greg Dyke, Director General, BBC* **14**

*Pascal Lamy, European Commissioner for Trade* **16**

*Richard Miller, Minister of Arts and Broadcasting for the French-speaking Community of Belgium* **18**

## TELEVISION

### **Trends**

*Gaetano Stucchi, Former Director Television Department, EBU* **20**

**ROFL: a world first** **22**

### **Eurovision Young Dancers**

*Patrick Jaquin* **26**

**Marco and Gina** **28**

**Religion on TV** **30**

## RADIO

### **MUS Real Audio**

*Pierre-Yves Tribolet, Head of Music and Euroradio, EBU*

*Pascal Brunat, Head of Data Transmission, EBU*

*Alain Artero, IT Project Manager, EBU* **32**

### **lyric FM**

*Séamus Crimmins, Head of lyric FM* **35**

## TRAINING

### **International training – a must**

*Patrick Jaquin* **38**

## PUBLIC SERVICE

### **RAI**

*Pier Luigi Malesani, Director of Institutional Relations, RAI* **42**

## FESTIVALS

**Rose d’Or** **44**

### **Prix Danube**

*Jela Kezmanová, Secretary General, Prix Danube* **48**

## INTERNET

### **TV and the Internet: new synergy**

*Heikki Kasari, Head of Audience Research Department, YLE* **50**

## OPINION

### **Production in Tunisia**

*Ahmed Baha Eddine Attia, Producer, Ciné-téléfilms, Tunisia* **54**

### **HDTV in France: the story of a stillborn project**

*Doctor of Political Science, Lecturer at the Free Law Faculty, Lille* **58**

## Public service broadcasting

# e-Euro

Jacques Briquemont

*EBU Representative at the European Institutions*

Radio and television have a vital role to play in the success of the e-Europe initiative, which reaches far beyond electronic commerce.

It was therefore natural that the European Broadcasting Union should have chosen this theme for its fourth conference, held in Brussels on 27 March 2001.

During this conference, the public service broadcasters presented their new services and strategies for future development and, together with lawyers, technicians and European politicians, reviewed the legislative, legal, technical and social environment of electronic Europe.

### Cultural diversity

The question of cultural diversity in the face of economic globalization was the subject of a special session.

More than 200 participants from all over Europe listened to contributions

by numerous speakers including two ministers, three European commissioners, representatives from the European Parliament, the Council of Europe, UNESCO, the World Trade Organization and the heads of the European public service channels ARD, BBC, DR, France 2, RAI, RTVSLO, VRT and YLE.

### Multiple questions

The fundamental role of public service broadcasting, the need to secure its legal status and financing, the obligation to guarantee free access to new services and the importance of the inclusion of cultural diversity in the work of the WTO were just some of the ideas which came up during discussions.

This special edition of *Diffusion* presents the contributions of speakers from the various sectors who attended the conference.

# ope





**Arne Wessberg**  
President, EBU  
Director General, YLE

*As everyone knows, we are in the throes of a new industrial revolution. Global communication and the media are converging. Text, sound and images have gone digital, or are going digital very fast. A boundless universe of entertainment, information and communication is opening before us. Europe is becoming e-Europe. And – as we shall no doubt hear throughout the day – members of the EBU are becoming e-broadcasters.*

*Convergence offers tremendous benefits. But the comprehensive quality of social life in modern Europe depends on media pluralism and cultural diversity. To sustain European cultures, convergence must also be about divergence.*

*To guarantee this, media policies can't be only or just about constructing convergence, but must also delineate divergence. Media economy is not only about material profits; it is also about social responsibility.*

*What will be the role of public service broadcasters in e-Europe?*

*That is what we are here to explore, and I don't want to pre-empt the discussion or our conclusions of this*

*afternoon. But let me just paint in some scenery as a background.*

*Since the Amsterdam Treaty, the legal framework of the European Union has explicitly recognized the decisive contribution of public service broadcasters to Europe's political and cultural identity. And in January 1999, the EU Council of Ministers passed a resolution stating explicitly that the need to enhance the ability of public service broadcasting to offer quality programming and services included "the development and diversification of activities in the digital age".*

*So there is now a firm political consensus not only that public service broadcasting is vital to the citizens of Europe – but that the remit of public service broadcasters extends very definitely to the new media.*

*This is also a consensus of EBU broadcasters, which is why we committed ourselves to serving our public with the new technologies in a Declaration of Commitment to Online Services adopted at the EBU's 50th anniversary General Assembly last summer. Public service broadcasters must be at the heart of e-Europe, offering all European citizens quality news, information*

*and education on every platform available.*

*With its complementary mix of private and public service broadcasters, the European audiovisual model guarantees pluralism of information, cultural diversity and access for all to information, education, entertainment and the arts. Through our commitment to the new media, we in the public service aim to defend and modernize this model. We want to protect viewers and listeners from the risks of a few large commercial groups controlling access to programmes. We want to protect European citizens from the cultural consequences of unbridled trade liberalization. At the same time, we want to seize all the opportunities offered by globalization and new technology. Of course, to do so effectively public service broadcasters require adequate funding and a clear regulatory framework. And that is one message that we hope will resonate loud and clear from this meeting!*



**Marita Ulvskog**  
Culture Minister of  
Sweden



*The path to developing an e-Europe has become more and more visible in recent years: technological development is proceeding rapidly. Convergence and digitization entail globalization. Information flows freely across national boundaries. Media output grows in scope and audiovisual content becomes easily accessible. The building blocks and the underlying structures for creating e-Europe are certainly here.*

*The environment in which public service broadcasting operates and fulfils its mission is changing. Public service broadcasting has a fundamental role to play as one of the cornerstones of a democratic society.*

*Public service broadcasting has been, and will be, a guardian of democracy, especially as regards the preservation and promotion of cultural diversity, pluralism in content, and quality programming, but it will also serve as an essential means for securing social cohesion. The latter part, securing social cohesion, is of course important in the context of e-Europe providing access to Internet for everyone.*

*Last March, the Swedish government introduced a bill to Parliament concerning a proposal on a renewed policy for Sweden's public service*

*radio and television broadcasting for the next four years. The bill strongly reaffirms the Government's view that public service broadcasting has an essential role to play in the new media environment.*

*Generally, the proposal outlines the remit of the public service broadcasting system, which can be described as providing access for all citizens to a broad range of programmes, characterized by independence and high quality, free from commercial messages. These, you might say, solid features of many public service broadcasters, are reaffirmed which means a continuous responsibility for those broadcasters.*

*Additionally, as I see it, a vigorous and independent public service broadcasting system will constitute a strong alternative to the commercial side, which also runs the risk to be dominated by a few, big actors. The tendency of a greater concentration of media ownership, not only in Europe, but also globally, is worrying. A disproportionate concentration of power is always unhealthy. A disproportionate concentration of power in the media sector is particularly unhealthy because it means that fundamental cornerstones of democratic society*

*are put at risk. From that perspective solid, vital and innovative public service broadcasters constitute a strong counterpart.*

*Competition aspects also lead to consumer aspects. Consumers want quality. Strong public service broadcasters increase the level of quality in programmes delivered, not only by the public service broadcasters themselves, but also by their private competitors. The private broadcasters have to 'fight quality with quality'. A solid, vital and innovative public service system constitutes a strong counterpart, or should I say, a key player in the arena, as a benchmark for quality, for the benefit of the consumers.*

*The media environment, as a consequence of convergence and globalization, has been totally reshaped, the means for public service broadcasters have to be reconsidered in order for them to develop and adapt to the enormous challenges which the new media environment gives rise to, while firmly maintaining the fundamental values embodied in the public service broadcasting remit. With this in mind, it is essential that public service broadcasters must be able to take advantage of the development and application of the new media*

*environment. Technical breakthrough provides for diversity in opinions and a broad range of programmes.*

*But the emergence of new technology also entails a risk of creating an information gap between groups of people. From that perspective, there are several reasons why public service broadcasters have an important role to play when new technology is being introduced. Firstly, the core of the public service broadcasting remit says that programmes should be available to all citizens. Secondly, it is of great importance that diversity and quality in programming by public service broadcasters should be maintained also in a future building on new technology. Therefore, it is essential that broadcasting companies are prepared to develop their programmes, to create new forms of programming and to make new concepts available to citizens.*

*From an EU-perspective, the issue of public service broadcasting is important. The Commission has not yet come to any conclusions concerning the complaints from commercial broadcasters regarding the relation between public service broadcasters and commercial broadcasters, highlighting especially*

*the funding of public service broadcasting. The Commission has informed the Member States of its intention to present some sort of discussion paper very soon, which, as far as I understand it, will provide information and thoughts on how the Commission intends to proceed in the process regarding complaints.*

*The Swedish presidency pays the utmost attention to this matter and we are preparing a political debate on the issue later this spring. I have to say that it is a bit worrying that the Commission regards public service broadcasting as a service of 'general economic interest'. In my view, and for reasons that I have already expressed, it is totally clear that public service broadcasting does not fall into that narrow category of services. Public service broadcasting is a service of general democratic interest, which has a quite different, and much wider, perspective.*

*To conclude, although it's up to each country to define the remit, the organization and the financing of public service broadcasters, I find it most valuable to exchange experience and good practice between different national broadcasters. In this respect, the EBU is the natural focal point.*





## Viviane Reding European Commissioner for Education and Culture



*The broadcasting sector plays a crucial role in our democracies. In particular, in an era of globalization, now more than ever there is a need and even an obligation to preserve cultural diversity and political pluralism. Even if new technologies enabled us to exponentially increase the volume of content, this would not mean that there was no longer a need for state intervention to guarantee access to varied, high-quality audiovisual content for all.*

*Europe has a dual broadcasting system with both private and public service broadcasters. The Commission has always recognized the importance of public service television and radio within our European democracies as a means of safeguarding political pluralism and satisfying the cultural and social needs of our societies.*

*Acceptance of the important role played by public service broadcasters is also necessary in light of recent developments in the audiovisual landscape. The examples of convergence in the media have caused a total upheaval in the sector, which has resulted not only in certain operators increasing in size but also in the creation of cross-sectoral enterprises, putting into practice the concept of convergence.*

*Private broadcasters clearly also have a role to play in the audiovisual landscape and their existence should not be jeopardized by excessive statutory obligations. Similarly, the level of regulation should take account of the users' degree of choice and control of access to audiovisual content. In particular, it is necessary to ensure that operators supplying comparable services are not discriminated against because they use different techniques.*

*I am convinced of the need to guarantee the balance provided by our dual system at national and European level in order to enable European PSBs to make the most of the opportunities offered by new information technologies. However, the public service remit must be clearly defined. I believe that promoting cultural diversity is an important part of this remit and that public service broadcasters have a role to play in ensuring that audiovisual productions from other EU Member States are known and appreciated. It is also important to use criteria other than simple audience ratings in order to verify that the public service duty is actually being fulfilled.*

*It is clear that we need to think about the way in which PSBs are funded*

*in order to ensure a high level of legal security. The time is also right to reflect on the need for PSBs to become involved in new broadcasting technologies, considering the remits with which they are entrusted.*

*In this respect, there is already a new plan of action designed to strengthen the financial foundations of the European broadcasting industry and to accelerate its transition to digital technology. The Media Plus programme plays an essential role. These initiatives are designed to ease the transition of the 15 Member States to an economy and society based on information and knowledge.*

*In the media sector, the impact of digital technology and the Internet will be the focus of our discussions as part of a re-examination of the Television without Frontiers Directive planned for 2002.*

*Finally, our ability to help a dual European system to optimize its contribution to cultural diversity in Europe and the world presupposes that there is a strong acceptance of its legitimacy and proper defence of the flexibility of state policies in the audiovisual sector at international level. It is vital to remember this*

*external dimension of national and Community policies in this sector, in particular with the prospect of further rounds of WTO talks. Whether it is a question of negotiations on services (GATS 2000 session) or the next round of global negotiations organized by the WTO which are due to be launched at November's ministerial meeting in Qatar, trade negotiations always force us to spell out our concept of culture and our desire for the preservation and protection of cultural diversity, a phenomenon of which public service broadcasting is both a symbol and a major instrument.*





**Ruth Hieronymi**  
European Parliament  
Member

Along with the rest of the audiovisual sector, European broadcasting is faced with a major challenge. On the one hand there is the digital revolution; on the other the state of advanced globalization. Digitization offers us a multitude of channels: in early 2000 a total of 580 channels were being broadcast in Europe, a trend which is set to grow as digitization and pay-TV stations become more widespread. We should not allow the dominant competitors from the USA to meet all this enormous demand. Europe's strong point is its cultural diversity. The European Parliament considers that supporting and defending it is one of the most important tasks. Europe is a community of cultures and values and not just an economic community.

Public service broadcasting has an important role to play in this, and it promotes and guarantees cultural diversity and the plurality of opinions in a very special way through its commitment to the public service remit. However, the structure of the broadcasting environments in the EU countries are very different from each other and the definition of the public service remit must therefore be left up to the individual Member States. Yet at European level, it is becoming

increasingly important to reach an agreement on a sustainable, common scope for European competition law. The transparency guidelines, which were agreed upon in summer 2000, provide a starting-point which protects the interests of public service broadcasters and private operators alike.

The most important project in the audiovisual sector over the past few years was the adoption of the MEDIA Plus programme, which was quite deliberately called 'plus'. An important part of the new version of the programme concerns the pilot projects for new digital technologies such as CyberCinema and the digitization of film archives.

The electronic communications guidelines is currently before the European Parliament for a first reading. Certain issues of importance to broadcasters, such as the must-carry rule, interoperability, or the definition of the considerable market power in the telecom sector will be discussed, sometimes very controversially.

At the Lisbon summit in March 2000 the EU set itself the ambitious target of becoming the "most competitive and dynamic knowledge-based economy in the world". The

European Parliament Committee on Culture, Youth, Education, the Media and Sport is following with great interest the e-Europe initiative, in particular the areas of e-Learning and e-Content. The bolstering of European content is especially important. The i2i audiovisual initiative run by the Commission and the European Investment Bank was noted with great satisfaction. Finally more venture capital is to be provided to enable the under-funded audiovisual sector to produce more European content.

In early 2000 the Commission proposed principles and guidelines for the Community's audiovisual policy in the digital age. As regards guaranteeing pluralism and supervising the concentration of the media, the Commission is still exercising restraint, while the Parliament in its decision dated 6 September 2000 committed to media pluralism and cultural diversity.

The Television without Frontiers Directive is the most important piece of European broadcasting legislation. It has provided a 'level playing field' in the internal audiovisual market in an equitable way. The Commission recently presented its third report on the implementation of the Directive which confirms that

*by and large it has achieved its goals. The revision of the Directive to adapt it to changes in the conditions is one of the main legislative actions in the next few years. By the end of 2001 the Commission wants to publish a final report on the application of the Directive and probably also a draft revision.*

*The Parliament is following the WTO case and the efforts to preserve cultural diversity with particular interest. Within this context it will be increasingly important for Europe to find allies from all over the world so that it is clear that maintaining diversity is a global challenge and not just a European issue.*

*Owing to growing competition from the commercial broadcasters and the significance of European legislation, it will be increasingly important for public service broadcasters to express themselves clearly with one voice at European level. As their advocate, the EBU must act efficiently by taking a stand and working to define a framework for the public service remit in close professional cooperation with the European institutions.*





**Erkki Liikanen**  
European  
Commissioner for the  
Information Society

Content is a crucial factor in the digital economy. The content sector, including the public service broadcasters, has an important role to play. Updating the electronic communications legal framework to take account of the convergence of technology is indeed one of the crucial elements of Community policy. It is a key foundation for the future European knowledge based society. It needs to ensure that Europe has the infrastructure necessary to carry a wealth of broadly based content services, including broadcasting.

Having the right regulatory framework would mean:

- firstly, in line with convergence and technological neutrality, similar regulatory conditions should apply to all transmission infrastructures, irrespective of the types of services carried over them. This is our 'horizontal' approach. There will be many delivery channels in the future and we should not prejudge or discriminate between them;
- secondly, there should be a separation of transport and content regulation;
- thirdly, there are links between transport and content and the new framework should take account

of these links. Simply speaking, if you don't have access to means of distribution, your content – however creative and innovative – will not reach consumers.

These three elements are the basis for the Commission's proposals with which we try to establish a balance between on the one hand, liberalization in order to promote competition and innovation and on the other hand, the possibilities for Member States to pursue legitimate general interest objectives.

What impact will the new framework have on broadcasting? Let me illustrate this by taking three examples: authorizations, must-carry, and conditional access facilities.

On authorizations. Any operator will have the right to operate broadcast networks and provide transmission services without prior regulatory approval. This will facilitate market entry, and, hence, benefit network users such as broadcasters. At the same time, Member States will retain the possibility to impose certain conditions on the operation of the network, such as must-carry requirements. And they will also keep granting rights of use when

radio spectrum is used, for example in digital terrestrial broadcasting. And, of course, the directive does not affect the licensing of broadcast content.

Secondly, must-carry. Must-carry is another example of these links between content and transmission. It is regulated in the proposed framework only to the extent that it can impose a cost burden on network operators operating in a commercial environment. In some countries, must-carry requirements eat up the capacity of network operators. This is what we should try to avoid, if we want network operators to invest in the broadband infrastructures. Content providers will themselves need these infrastructures to provide interactive channels and services in the future.

So, while recognizing that must-carry obligations may be justified under certain conditions, the new framework ensures that must-carry is limited to what is necessary to meet clearly defined general interest objectives.

Third example: associated facilities. By associated facilities we mean those facilities that are necessary to reach consumers. For example, conditional access systems (CAS),

electronic programme guides (EPGs) or application programme interfaces (APIs).

The TV Standards Directive was the result of a difficult consultation on conditional access: how to balance competition, the need for investment to start the market, and the public interest. It led to the creation of strong vertical pay-TV markets. The provisions have been maintained in the new framework. But the proposed framework provides for a possibility to review the rules in a flexible way, without having to change the Directive itself, if required by market and technology developments.

## Interoperability

Interoperability – an important point connected to the regulatory framework – is crucial to the development of a successful content industry.

Open standards are key contributors to interoperability. They will provide new means of connection to the Internet, new interfaces with the mobile world. In short: they will enable convergence to happen.

The Commission welcomes in particular the development of the Multimedia Home Platform (MHP) standardized by the Digital Video Broadcasting group (DVB). The MHP platform has been developed by the industry, for the benefit of the industry. The Commission considers that this voluntary, industry led standardization is the best process to reach interoperability, and to guarantee widespread implementation of the standard. Given the fact that the MHP standard was agreed on the assumption that it would remain a voluntary standard, and given the widespread support for it, I see no need to make implementation of the standard mandatory in our directives, as some suggest.

At the same time, the use of such open standards must be promoted. That is why I have decided to launch a series of meetings with industry to discuss this important issue. These meetings, to be held before the summer, will aim at finding market solutions to promote interoperability.

MHP is about to be used in more and more Member States through commercial agreements. I hope that our promotional activities will reinforce this important move for the successful development of the content industry in Europe.

## Content

There are different perceptions in every country of what 'content' is. It certainly is a wide and fluid concept. It is probably very difficult to arrive at an agreed definition on what 'content' means. To me it encompasses audiovisual, but it spans many other different categories such as online entertainment, e-commerce applications, publishing, education and many public services. Basically it covers all the information, images, sounds that can be sent over the networks.

In Europe, content plays a key role both on the economic and the social side. The potential for further job creation is enormous. Digital content also has an enormous cultural potential for all European countries.

Why am I talking about content in a broad sense? Why is it harder and harder to single out the audiovisual sector and set it strictly apart from other parts of the economy and society? This is mainly due to the phenomenon of convergence, the possibility to offer the same content over different delivery mechanisms. And that is exactly what many companies have started to do.

This creates competition between sectors that were previously

unrelated. Actors in the audiovisual sector can find themselves in competition with Internet service providers and publishers. Or alternatively, they may team up with them. The merger of AOL and Time-Warner is an example. The 'marriage' between Vivendi and Seagram is another.

The Internet will increasingly be another outlet for audiovisual products. Public service broadcasters will have to compete with other content-providers in the 'battle for the eyeballs'.

At the same time television may become a wider source of information and interaction, with offerings that are now available in the Internet. This, I hope, will lead to a more competitive Internet Service Providers market and to better, faster and less expensive Internet connections.

In that respect it is good to see that Europe has a relatively strong position in the field of digital television. Digital television household penetration is, on average already over 10% in the Union. It is impressive to see that certain Member States achieved 10% penetration after just two to three years since the services started (UK, France and Spain). At the moment, the United Kingdom is the world leading market with 28% household penetration. All the UK's major digital platforms – satellite, cable and terrestrial – offer a wide range of interactive services such as interactive sports coverage, e-commerce, games and e-mail.

I hope that the success of advanced digital television services will lead to the emergence of a fast-growing industry of interactive TV applications and software. The combination of computer graphics and image manipulation technologies together with new hardware platforms, increased network

bandwidth, higher levels of compression, and new displays opens up a world of new opportunities. It is up to the content industries to grasp these opportunities. And I agree with the chairman of the session that digital TV services are important in fighting the digital divide.

Europe is going mobile? But where is the content?

Europe has an edge over the US in the wireless services. Western Europe has around 242 million users of mobile phones, more than twice the North American market (118 million). How do we build on this position and keep the lead?

Content will be the key factor. We usually talk too much about technology and too little about content and services. If you look at the present offer of WAP services, you see they are mainly built around news headlines, sports, horoscopes and so forth. The roll-out of GPRS (General Packet Radio Service) services this year will be already an important step. It will enormously increase the user-friendliness of mobile data services because of its 'always on' characteristic.

The third generation of mobile communication services will then offer a platform for even richer content. Services which are location based and increasingly easy to use. Examples of services that may be part of this 'cocktail' are: traffic and tracking services, mobile banking, news, and weather forecasts. And maybe to some extent mobile video services.

## e-Content

Of course, the production of digital content is mainly a task for private industry and public broadcasters. But the European Union also has a certain role to play. We can

contribute to an enabling environment for the content sector.

The new e-Content programme is an example of EU level action. e-Content was adopted by the Council at the end of 2000. It has a budget of •100 million. It supports the creation and deployment of digital content on the global networks, paying special attention to multilingual, localized services and the wireless Internet.

e-Content covers three themes:

- improved access to and expanded use of public sector information. It is easy to imagine the economic potential of geographic information, traffic, administrative or environmental information. At present, conditions for re-using the information vary widely among the Member States and are often not clear. The public and private sectors throughout Europe will have to work together, to bring out the full potential of this enormous content resource;
- enhanced content production in a multilingual and multi-cultural environment; and
- increased dynamism of the digital content market.

The European content sector has an enormous potential and if Europe is to be at the forefront of the information society we need to have:

- the right legal rules for the distribution of content over networks. I believe that the proposed framework strikes the right balance;
- the right technical conditions, and we know that interoperability is one of the most crucial conditions; and
- the right conditions in place for the creation of innovative,

European content corresponding to users' needs. Digital content can be seen as the fuel of the Internet or in fact of all the digital delivery mechanisms. If there is not enough fuel available, the new devices may lose their attractiveness and their users.





**Greg Dyke**  
Director General, BBC

*Last year in Brussels I argued that Europe had to compete in this new digital world – to remain both economically viable and culturally relevant but that crucially, without strong, popular, digitally active public service broadcasters, I didn't believe that would happen.*

*One year on I feel that even more strongly than I did when I was last here. So what is my argument?*

*Well I believe there are three key reasons why public service broadcasters are critical to success in the digital world – and by that I mean a digital world of television, radio, online and broadband services.*

*Firstly, the aim of public service broadcasters is to make programmes of high quality, in the indigenous language reflecting the indigenous culture. Perhaps most important of all our services aren't dominated by American programming and American culture and won't be so long as European public service broadcasters remain well funded and strong.*

*Now the commercial world will say: "Aren't we also doing that in the area, say, of television?" My answer is: "Yes, you are, but are you certain you*

*will be able to sustain this in a rapidly fragmenting television world? Are you sure that the economics of the digital world won't drive you into the arms of American television?"*

*Having operated in 30 different countries around the world it became clear to me that in most markets there are only two sorts of programming. The first type being indigenous or originated programming, made in that country in the local language. Mostly – though not entirely – this is programming that has little scope for further sale outside that country, but is extremely popular at home. And then there is American programming – in particular American comedy and drama – which does sell around the world because, over the years, audiences have grown used to the grammar and techniques of American television and American movies. Much of it is well produced, quality, but American television. Yet viewers in almost every country prefer indigenous programming to American programming. But of course American programming is much cheaper to buy.*

*And in a world where there are more and more television channels and other ways of delivering television programmes and where advertising*

*revenues are more fragmented the danger is that no one commercial channel, or even group of channels, can afford to make the indigenous programming that audiences want.*

*In Europe we can avoid this happening. Public service broadcasters are the backbone of our strong indigenous audiovisual industry and should be allowed to remain so. You might think that is a given. It isn't. Do not underestimate the pressure the commercial broadcasters will put on politicians at all levels as their audiences, and with it their revenues, fragment in the next decade or so. They will try to drive public broadcasters into a ghetto.*

*The same threat applies in the online world. A year ago money was pouring into almost any dot.com you could create. Today it's a different picture. Yet Europe's need for a strong authoritative presence on the new networks remains the same.*

*It's equally important we don't allow the online world to be dominated by the country with the single biggest home market.*

*The presence of BBC Online in these new markets doesn't freeze out new entrants. Rather it helps to build confidence in new technologies,*

*grows the market for everyone, and provides a much-needed European presence on the new digital networks. We are there and will be there despite the collapse in funding for the dot.coms. That's what publicly funded, public service broadcasting is all about.*

*My second argument is that public service broadcasters can play a major role in encouraging people to use and understand the new digital media.*

*Our ability to cross promote on our television and radio channels and take our audiences into the online world is an important element of what we can do for Europe's e-economy.*

*Equally we also have a serious educational role in teaching people to go digital. At the BBC we have been doing this for some years with our television and radio campaigns.*

*My third argument for the importance of public service broadcasters in the emerging digital world is the argument for digital universality and the ability of government to switch off the analogue signal. If Europe is to enjoy a swift change-over to digital, viewers will need an alluring portfolio of new free-to-air public services to attract them to it.*

*Research shows that if digital is synonymous purely with pay-TV, take-up may stick at around 55–65%. Without strong high quality free-to-air services, the rest will never make the switch. Analogue will never be switched off. A wholly digital world will not be achieved. It is also clear that for many people the only way they will be able to use the web will be on a television screen. Again to do that they will need to be encouraged to go digital. At the same time, we at the BBC are also planning to boost our commitment to digital radio, where we have played a pioneering role. We are seeking government support to launch five new digital radio channels which will also be available online. Hopefully the radio manufacturers will see this vote of confidence in digital radio as a reason for producing digital radio sets at prices which most people can afford.*

*When the complaints about our new service proposals come along, as they will, I would ask that decision-makers raise their sights, recognize the role that distinctive free-to-air public services can play in the new media as in the old, and give us active support. The transition to a truly e-Europe is achievable and fully digital public service broadcasters can help you get there.*

*My other request is more complex. The digital world that we are entering could be an open one where consumers and citizens can wander freely and where competition delivers diversity and choice. The danger, though, is that digital technology will put power in the hands of a few vertically integrated players, with closed networks that restrict consumers' choice and prevent fair competition.*

*That would harm Europe's long-term e-future. It would slow digital take-up. And it will prevent new players from entering the market.*

*I believe there must be greater flexibility for regulators to intervene to prevent abuses even where players may not yet be dominant, and ensure fair access through all the new digital gateways. It is vital that we get this package right and we are grateful for all the work done by the Commission and Parliament to achieve that.*

*Robust and determined early regulatory action will be needed to create the open environment we all seek – and which is in the real interests of all the citizens and economies of Europe.*





**Pascal Lamy**  
European  
Commissioner for  
Trade



*Culture and broadcasting are strong vehicles for globalization because they reflect social behaviour and models: this is the basic political position. Yet at the same time, questions of culture and interface with other systems are also very closely linked to respect for identity, which it is feared that globalization will undermine.*

*Cultural products are special, in that, on the one hand, they can be bought, sold, imported and exported and, on the other, despite everything which points to their categorization as goods and services in merchandizing, they still cannot be reduced to simple goods and services because of their values and creative content. Although certain goods and services in the traditional commercial sector may have a creative content or value, by definition cultural goods and services have a much greater proportion.*

*So where do these products fit in with regard to international exchange?*

*According to the humanist theory of trade, this type of exchange must promote diversity, not limit it. A completely clear mandate from the Council and the Parliament allows the EU and its Member States to protect and develop their capacity*

*to define and implement policies contributing to cultural diversity.*

## **Negotiation**

*Broadcasting and culture should come under negotiations on services, not goods. In the GATS negotiations and at the WTO, these two areas are discussed separately. In the area of services, in contrast to goods, each WTO member chooses the degree to which they want to open their market. With goods, this is not necessarily the case and therefore a barrier exists between the two!*

*We do not wish to see culture and broadcasting left out of the WTO discussions. That is not necessary, because nothing can be imposed upon us in this type of negotiation. In fact, at this stage it would probably be dangerous because if we were to ask the WTO to 'standardize' the notion of culture, which would be necessary in order to place it outside the WTO's field of activity, the organization would be adopting a prescriptive role which does not come within its remit.*

*Our strategy is to uphold exceptions to the opening up of our markets for services where this is necessary for the promotion of cultural diversity.*

*The five exceptions that we lodged and had approved in Marrakech enable us to protect our support mechanisms for the European film industry and our broadcasting quotas for European output. And these exceptions will be upheld.*

*We will do our utmost to ensure that the areas of culture and broadcasting remain within the WTO's services category and that this arrangement is respected. There is a serious risk that these provisions will be circumvented in the name of technological developments. Blinded by electronic wizardry we may well find that services have been transformed into goods before we even realize what has happened.*

*Our negotiating position requires us to remain on the defensive to protect our position whilst also being aware of the need to go on the attack in some instances. For example, music is a more aggressive sector than cinema within the EU.*

*If we look at the status of trade negotiations in the audiovisual sector, we can see that there have been two major changes over the last 10 years.*

*First of all, the ideological struggle on the issue of cultural diversity has*

*been won. While 10 or 15 years ago this notion was recognized only by a minority, it has now gained the approval of a majority of the world's population. In the EU there can be no doubt about this fact, as is the case in the wider European area, the Mediterranean basin, a very large part of the Third World, India, Pakistan and Bangladesh. In some parts of Latin America too this argument is beginning to hold sway. The bet has been won.*

*Secondly, technology has changed and the campaign for protection of cultural diversity needs to be re-examined in relation to technological developments. Even though the platform is very clear on the fact that we must protect cultural diversity, we do not really know how to do this in practice!*

*Then there is the question of where all of this must be 'standardized' or 'regulated'. This issue needs to be tackled in the same way as other areas such as culture, the environment, health, food security, basic social standards, etc.*

*We have the WTO which is responsible for the liberalization of trade – an excellent objective under certain conditions. Then there is the World Health Organization which*

*issues standards to which the WTO refers, for example the Codex Alimentarius. And finally we have the International Labour Office, producing standards to which other institutions can and must refer.*

*But what do we have in the cultural domain? There no standards whatsoever. So far there have only been proposals for non-committal 'papers', inconsequential documents on which everyone can agree. The complete lack of standards relating to culture at international level is an untenable situation, just as it would be in relation to the environment, health, organized crime or finance.*

*This is the problem we are now facing. The need to reach agreement on an international set of guidelines in this area will undoubtedly become more pressing over the next few years and, as trade negotiators, we will have to take this into consideration.*





**Richard Miller**  
Minister of Arts and  
Broadcasting for the  
French-speaking  
Community of  
Belgium



*The French-speaking Community of Belgium has always been convinced of the fundamental role played by public service broadcasting in European society. It provides information on all matters of general interest, guarantees the pluralism of political expression and contributes to cultural diversity and social cohesion. Moreover, all this is done in a spirit of solidarity to provide the largest audiences possible with access to information at reasonable cost.*

*Obviously it is unacceptable that organizations with such an important remit encompassing the democratic, social and cultural needs of our societies should continually find themselves in a state of legal and financial insecurity.*

*With the Amsterdam Protocol now an integral part of the Treaty of the European Union, the role and the specific nature of public service broadcasting is finally explicitly recognized within European Union's legislation. However, it should be noted that this recognition is subject to different interpretations, particularly as regards the competition which commercial channels face from public service channels. So the protocol does not provide the legal security which is*

*so vital if public service broadcasters are to fulfil their remit.*

*As a result of repeated complaints by private operators, the European Commission has attempted to pave the way for a coexistence of public service and private television channels. However, these laudable efforts have led to attempts to determine which programmes would be more suitable for public service television channels and which would be characteristic of a commercial television channel. The results of this kind of interpretation are surprising, to say the least: light entertainment and sport would be reserved for commercial channels and news and culture for the public service channels. Is there not something very Manichean about all this?*

*In this attempt to apply a 'carve-up' technique is futile. All the general interest channels, whether commercial or public service, use the spectrum of television programmes available to suit their needs. Moreover, no-one seriously believes that public service broadcasting should be limited to a policy of strict complementarity in relation to the private sector and that the latter should automatically be given priority. For the public service sector, this would mean operating*

*only in those market segments abandoned or dealt with only marginally by the private sector because they are not profitable enough.*

*By touching on the subject of profitability we have identified the crux of the matter. This is the essential element which distinguishes the public service from commercial television and radio. The public service allocates its resources to development and programme-making in accordance with its remit while commercial television broadcasts programmes solely with a view to profitability, by attempting to maximize audience ratings. This is a further aspect which is highlighted in the Amsterdam Protocol.*

*The fundamental role of public service broadcasting in our democratic society has repeatedly been described in a great many European Council and Parliament resolutions and also in recommendations by the Council of Europe. It is therefore inconceivable that PSBs have only a minor role to play within the national and European audiovisual landscape.*

*If the protocol to the Treaty of Amsterdam does not in itself*

*guarantee the future of public service broadcasting then we must work together to find alternative solutions.*

*On 26 July 2000, the Commission adopted – unilaterally – a directive on the transparency of financial relations between Member States and state-owned companies. The French Community considers that this directive, which will have an impact across a variety of sectors, does not in any way take into consideration the specific nature of public service broadcasting, as outlined in the Amsterdam Protocol. It even encroaches upon the jurisdiction of the Member States, as explicitly recognized in this same protocol, to define the remit, financing and structure of their PSBs.*

*The legal instrument which has been imposed upon us is inadequate and overlooks the role of the protocol in the hierarchy of Community legislation.*

*The primary objective of public service broadcasting is to serve every member of the public. The impact of the current technological changes in no way deters from this objective. However, this must not lead to the perfunctory maintenance of structures. It must not overshadow the need for PSBs to reconsider their*

*range of programmes in view of the possibilities offered by new technologies, while adhering to their remits. On the other hand, it must also offer the opportunity to renew discussions on the role of the public service, which also involves State authorities.*



# Trends

Gaetano Stucchi

Former Director Television Department, EBU

For the second year running, the Television Assembly\* focused on new programme formats.

The new formats selected by the members from among their most unexpected successes or bravest innovations are a good illustration of this industry's growing significance. The general competition for audiovisual content is currently becoming imperative not only for broadcasters but for all players in the communications and leisure sectors, regardless of their technological facilities, their reference media or their market share.

In comparison with the more traditional field of programme acquisitions and co-productions, there are two main reasons why formats are so important. First and foremost the dominant need for localization, a local offer with which the audience can identify and all the more so when it comes to digital television. Secondly, the opening of a new production area for the

national audiovisual industries, which need to localize, adapt and produce the national versions of the successful international formats which might be better than continuing to buy increasingly expensive foreign content from American distributors.

However, these formats, which are very often exploited commercially by major multinationals (e.g. Endemol and Pearsons), create problems for public service television organizations in terms of the originality of their programme offer, their editorial independence, the control of their audience and ultimately their reliance on content suppliers, which are also their direct competitors.

In the light of these concerns, the debate proved particularly interesting during the presentation of two formats, one from BBC, the other from Danmarks Radio.

## Two visions

BBC presented an already notorious game-show format, *The Weakest Link*, in which competitors are gradually eliminated by a harsh, or some would say aggressive, presenter. The remarkable success of this programme, whose format has already been sold to several countries, including the USA, made it known as BBC's answer to *Who wants to be a Millionaire?*.

Danmarks Radio's *ROFL*, on the other hand, is an example of interactive infotainment for youngsters in the 10-to-14 age bracket. This weekly half-hour programme is full of advanced digital applications and aims to develop viewers' interactive experience in all the various ways possible: participation in the games, traditional competition, individual viewing options (eTV), and real interactivity (iTV).

Curiously enough, discussions in Dubrovnik last year focused on two examples, corresponding more or less to the same criteria:

- *The Mole*, an eliminatory reality show presented by VRT (subsequently commercialized by Pearsons);

# ds

- *Per un pugno di libri* (For a fistful of books), an educational game show by RAI for young audiences and devoted to books and reading.

The debate on the first of these formats was fairly tense at the time, as if some of our members were not able to recognize the public service's remit in reality shows (programmes featuring groups whose members eliminate each other live naturally fall into this genre, revealing the cruelty of human nature, which is what really attracts audiences).

This year, despite the endorsement of BBC – THE public service *par excellence* – discussions about *The Weakest Link* were vehement. The ratings and commercial success of the format only served to fuel the divergences and ethical arguments against the market reality which undoubtedly played a major role in the BBC's choice of programme.

However, the professional exchange of opinions on the Danish *ROFL* was more moderate and constructive. The consensus of opinions on RAI's programme in 2000 was also reached in the debate on *ROFL*, on the basis of content and mission which were judged to be very 'public service', in addition to having highly

developed structure, language and technical facilities.

## Innovation?

The real lesson *ROFL* has for us is in the very straightforward idea that innovation in television and communication, even technological innovation, must not be an independent effort by engineers and businessmen but must be based on the understanding of viewers' expectations and priorities, especially when it comes to younger viewers, who are so vulnerable.

The exemplary strength of *ROFL*, in the eyes of the disillusioned professional that I am, is not the great range of interactive solutions using highly developed digital technology which can be found quite easily even elsewhere. What is rare is to find the target audience at the heart of the programme itself. The format creators focused their attention on the young viewing public itself, making an effort for once to respect their needs and their reality without deforming it and forcing it into just one more cynical role which increasingly appears to be the recipe used by the dominant culture on our screens, both large and small.

So it is no accident that the other topic of professional discussion by the Television Assembly to have given rise to a session as interesting as formats was the relation between the role of innovation and developments in the behaviour of the viewers as consumers, i.e. its 'anticipated' response to the new offer of equipment, content and television services.

To return to formats, I feel that the debate in Nice proved that the time is right for quickly following up the practical proposals approved by delegates at the Television Assembly:

- "A comprehensive study of the format market and the current potential of EBU members to proactively enter the market should be made."
- "A detailed exposé, a feasibility study and a business-plan for the proposed Open Format Forum and the Interactive Cooperation Unit should be presented to the TV Committee no later than September and to the Administrative Council no later than December 2001."

\* *Television Assembly in Nice, 5 and 6 April 2001, at the invitation of France Télévision.*

# Live interactive TV-show on Analogue and Digital Television



Nice shooting, Tex

INFO

ZAP ::

ACTION

MENU



"Best Interactive Television 2000"

DR

A V

# The launch of *ROFL* is a world first...

...for using truly interactive digital possibilities on a live television show.

Launched on DR1\* on 23 January 2001, the interactive quiz show *ROFL* puts across consumer info in an informal style for 10-to-14-year-olds. It is broadcast nationwide to viewers with analogue receivers and in a special digital version to viewers with a digital TV receiver (a set-top box). Analogue viewers can take part in the *ROFL* quiz but viewers with digital set-top boxes are given more than that: they have a range of options to choose from which will effect the way the programme evolves, and – hopefully – make them loyal to the programme.

*ROFL* informs its viewers in an entertaining way. It aims to make them more aware about the products they buy: computers, roller skates, karate outfits, teen magazines, etc. Products are tested and reviewed so viewers know the best buy.

## Dramaturgy

*ROFL* has an infotainment format focusing on information and entertainment in equal doses: it is a quiz based on consumer issues presented in a humorous style. *ROFL* deals with five topics per programme, each of which makes up a block containing the following components:

- discussion with four to six youngsters answering a question on the issue;
- quiz question;
- presentation of three possible answers;
- studio host leads into the main angle on the issue;
- the reportage, guests in the studio, discussion; and
- conclusion of the report and the right answer to the quiz question.

## Digital advantage

*ROFL* works interactively with six different set-top boxes – five via satellite and one via cable. A digital set-top box allows the viewer to influence the way he watches the programme by using enhanced TV functions (eTV) and interactive functions (iTV). *ROFL* contains a graphical user interface transmitted

# world first



Zap key

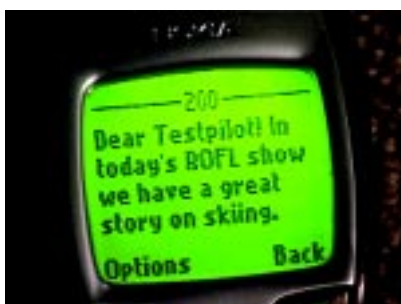
as data on top of the images. The interface contains a menu system that may be used via the set-top box remote.

Digital viewers use their remote controls to take part in the quiz, to cast votes in surveys and polls, to choose from parallel image streams (the X-cam and reporting angles), to find extra information about the programme.

Digital viewers activate the interactive menus via the four coloured buttons on the remote control, and navigate the menus via the arrow keys and OK button.

With the yellow Action key on the remote control, digital viewers can compete in the quiz. Analogue viewers can compete if their phone number ends on two specific digits. Analogue viewers compete via their phones, but digital viewers use their remote controls.

Digital viewers can transfer correct answers to a high score list on the *ROFL* home page. This motivates them to go on guessing (and not zap) even if they do not have all of the



Messages on mobile phone

right answers. Via the high score list loyal *ROFL* viewers can win a prize of DK12,000 (CHF2,480) – which goes to the viewer at the top of the list after 20 programmes.

With the same yellow Action key, viewers are asked a question, either by a survey or poll, and have the possibility to influence the rest of the programme. The question may be factual: “How much do you spend on your mobile [telephone] every month?” or targeted at attitudes to a particular issue: “Should Danish children wear school uniforms?”

The results are computed and presented in graphical form. The studio host then discusses them with the studio audience.

With the green Zap key, digital viewers can zap to an X-cam located in the studio. The camera’s images are broadcast parallel to the programme signal from production control. Via the X-cam, viewers can ‘go backstage’ and create his own mix of producer-determined images and the alternative signal. Thus, *ROFL*’s creators provide another way of looking at the programme and discourages the viewer from zapping elsewhere.

At least once in every programme, digital viewers can choose from among three different reporting angles on the same issue according to the viewer’s sex, age, location, etc. A story about roller skates, for example, could be covered from both a girl’s and a boy’s point of view, and include general tips on how to maintain your skates.

By pressing the red Info button and the blue Menu button, digital viewers can access a menu containing extra information on the issue now under discussion.

The Info button might consist of key facts about the topics (e.g. the price of a surf board and where to enrol

for surfing courses), or may repeat elements provided by the studio host (e.g. a repeat of the quiz question) but may also contain information that would not be accessible otherwise.

The blue Menu button accesses general information that remains constant from programme to programme (the rules of the quiz and details of how to contact the producers).

## TV and the Internet

As soon as the programme ends, the stories shown in the programme can



be seen on the *ROFL* site – including the extra stories digital viewers could access during the programme itself. The following day the whole X-cam signal is also available. The archives contain all the stories from previous editions of *ROFL*.

The input visitors provide for the website generate stories for the programmes and these in turn generate content for the home page via the test results, polls and video clips from the series. This way the TV programme and the

home page reinforce one another and create an enduring interactive consumer universe for children and youth.

## Testers

ROFL uses testers: young volunteer viewers test and comment on ROFL products.

They participate in the programmes in different ways: taking part in a video story on a particular theme e.g. skateboards, 'lightning polls' via e-mail. A couple of hours before ROFL goes on air, a text message is sent to the mobiles of the testers if

ensures that the programme always ends on a high note with the smile of a winner.



there is going to be a story on a subject that interests them.

## Studio participants

Approximately 75 youngsters between the ages of 10 and 15 participate, and sign up via the ROFL home page. They actively take part in the programme, testing products and taking part in the quiz and competition. The quickest and best wins the studio prize which is a collection of ROFL merchandising (backpack, T-shirt, etc.). This

## Results

ROFL is scheduled between 5.30 p.m. and 6.00 p.m. each Tuesday afternoon on DR1, with a repeat on Saturdays.

ROFL has an average 50% share for young people aged 10-16 and 12-14.

For an infotainment programme, ROFL has a surprisingly high share of the 10-16-year-old target group who spend over 60% of their viewing time on fiction and entertainment programme genres competing with ROFL in the same time slot.

## Why the audience likes ROFL

The digital concept works extremely well with 12-14 year olds. The style of the show is attractive to young viewers. The interactive feature, in particular the quiz, make it enjoyable and exciting.

The most used and liked functions are the yellow action-feature (used for the game show and for participation in polls and surveys ) and the green zap-feature used for

choosing to watch an additional stream and the alternative video options of the show.

Young people are attracted to ROFL because consumer information is presented in a highly entertaining format. The qualitative audience research indicates that learning about consumer goods, laws and regulations is fun with ROFL. The challenge of getting the questions right in the multiple-choice quiz is a highly acceptable form of "education by stealth".

Viewers feel that ROFL takes the consumer culture of young people seriously.

The ROFL option of asking the viewers about their consumer habits legitimizes the issues raised in the show in the eyes of young people. Many of those interviewed say that it is important for them to know how other young people behave and feel about such issues.

Alexander P. Nielsen and Christine Levring Andersen Audience Research Consultants, DR.

(Running time: 28'30". The series was premiered on DR1 on 23 January 2001. Twenty programmes are in the pipeline.)

**Bo Kousgaard**  
Executive Producer  
Programme Development  
DR – Danish Broadcasting Corporation  
Olof Palmes Allé 10-12  
DK-8200 Aarhus N  
Denmark  
+45 87 39 72 86  
bkp@dr.dk

## A turning point?

On 23 June 2001, the 9th Eurovision Young Dancers Competition was won by Dawid and Marcin Kupinski, (Poland). The runners-up were Jeroen Verbruggen, (Belgium) and Golan Yosef and Maartje Hermans, (Netherlands).

The result was no surprise in terms of the excellent quality of the dancers. After all, this was a feature common to all 22 of the 15–21-year-olds competing in the eliminatory rounds and the superb final, held at the Linbury Studio Theatre in the prestigious surroundings of the Royal Opera House in London's Covent Garden.

No, what is remarkable is the fact that all three winners interpreted a piece of modern choreography. This will undoubtedly have pleased Katharina von Flotow, the EBU Television Department's head of music and documentaries. For a number of years now she has been working on the image of the Young Dancers and Young Musicians competitions, which are sometimes unfairly regarded as old-fashioned, in an attempt to turn them into highlights of the dance calendar and top-quality television programmes.

## Eurovision

This competition is sponsored by the EBU. The prize was awarded by Deborah Bull, one of the principal dancers of the Royal Ballet who presented the event on behalf of an international jury. The jury was chaired by Matthew Bourne, choreographer and director of the dance theatre company Adventures in Motion Pictures (United Kingdom), assisted by Sam Wuersten, director of the Holland Dance Festival in The Hague and the Rotterdam Dance Academy (the Netherlands), Amanda Miller, choreographer and director of the Ballet Freiberg (USA), Maina Gielgud, guest *répétitrice* (United Kingdom) and Monique Veaute, managing director of the Fondazione Roma Europa (France).

This final was broadcast live on BBC, which played host to the competition this year, on CyBC (Cyprus), YLE TV1 (Finland), ERT (Greece), TVP (Poland), SVT (Sweden), and SRG SSR (Switzerland). It will also be broadcast as a recorded transmission to millions of viewers throughout Europe thanks to the participation of ORF (Austria), VRT/RTBF (Belgium), CT (Czech Republic), ETV (Estonia), France 2 (France), ZDF (Germany), RTE (Ireland), LT (Latvia), NOS/NPS (Netherlands), NRK (Norway), RTVSLO (Slovenia) and NTU (Ukraine).

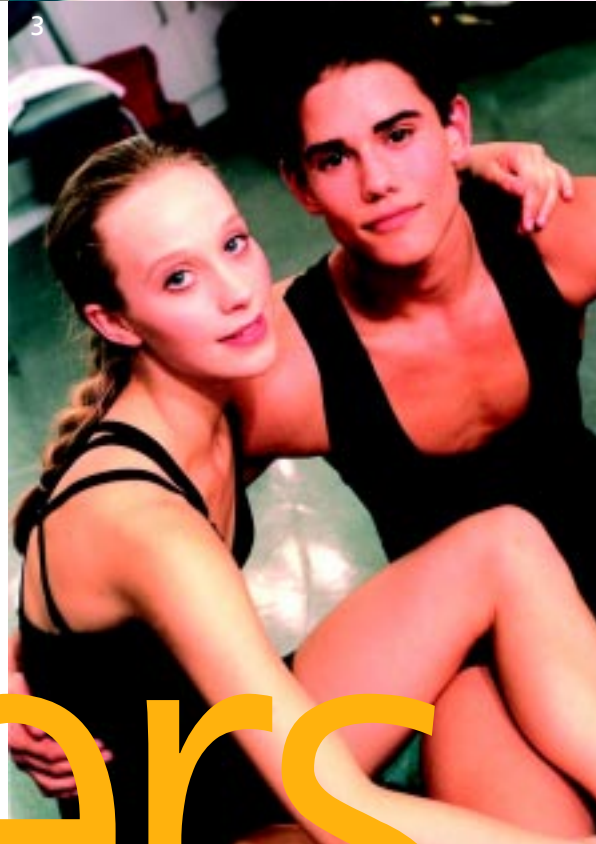
## 2001 competitors

*Rainer Krenstetter, 19, Austria.*  
*Jeroen Verbruggen, 18, Belgium.*  
*Marina Kyriakidou, 18, Cyprus.*  
*Marek Kasparovsky, 18 and Jiri Pokorny, 19, Czech Republic.*  
*Sergei Upkin, 20, Estonia.*  
*Johanna Nuutinen, 17, Finland.*  
*Thiago Bordin, 17, Germany.*  
*OlgaTsimourta, 18 and Tina Nassika, 15, Greece.*  
*Sarah Reynolds, 18, Ireland.*  
*Anna Novikova, 17, Latvia.*  
*Golan Yosef, 17 and Maartje Hermans, 19, Netherlands.*  
*Tale Dolven, 19, Norway.*  
*Dawid Kupinski, 16 and Marcin Kupinski, 18, Poland.*  
*Eva Gasparic, 18, Slovenia.*  
*Johan Thelander, 19 and Elizaveta Penkova, 19, Sweden.*  
*Sarah Kora Dayanova, 17, Switzerland.*  
*Jamie Bond, 18, United Kingdom.*

**Dawid and Marcin Kupinski** took first place dancing Legend Op. 17 excerpts, Brothers, choreography by Emil Wesooowski. They outranked **Jeroen Verbruggen**, who performed Hyperballad, a piece choreographed by Jeroen Verbruggen and Gunnlauger Egilsson, and **Golan Yosef**, and **Maartje Hermans**, with Perfect Skin, choreography by Ed Wubbe.

# Young D

Patrick Jaquin



*First prize:  
Dawid Kupinski and Marcin Kupinski, Poland.  
An expressive duo (1)*

*Second prize:  
Jeroen Verbruggen, Belgium.  
Young, trendy and street-wise (2)*

*Third prize:  
Golan Yosef and Maartje Hermans, Netherlands.  
Sensual movements and romantic (3)*

# Dancers

2001

# Marco and

## *The Adventures of Marco and Gina*, the EBU's new animation series.

The EBU launched at the beginning of April at the MIP-TV trade fair in Cannes *The Adventures of Marco and Gina*, a new cartoon series which follows *The Animals of Farthing Wood* and *Noah's Island*. Aimed at children aged five to ten, the series of 26 half-hour episodes stars two hardworking pigeons in stories set above the rooftops of Venice.

"*The Adventures of Marco and Gina* marks yet another triumph for Italian and European animation," said RAI Trade President Roberto di Russo.

Distributed by RAI Trade, the series, which cost around •10 million, was co-funded by the BBC, France Television, TVE (Spain), RTP (Portugal), RTBF (Belgium), SSR (Switzerland), ZDF (Germany), ORF (Austria), RAI (Italy), and France Animation. All of the organizations are members of the EBU except for France Animation, executive producer of the series, in collaboration with Italy's Lanterna Magica.

The BBC (Theresa Plummer-Andrews), ZDF (Dagmar Ungureit) and RAI (Paola de Benedetti) coordinated the production phases. RAI Trade has distribution rights for the whole world, except for the countries of its co-producers.

The original idea for the series came from Romano Scarpa, a well-known artist on Italy's *Topolino* magazine, but the creative phase was one of intense pan-European collaboration. Italian, French and British writers were involved in the screenplay under writing directors Marcello Vitanza and Jimmy Hibbert, the series was directed by Alain Sion and Silvio Pautasso, and animation was by Millimages, Lanterna Magica and Cromosoma. A part was also made in China in the Animation Service studios.

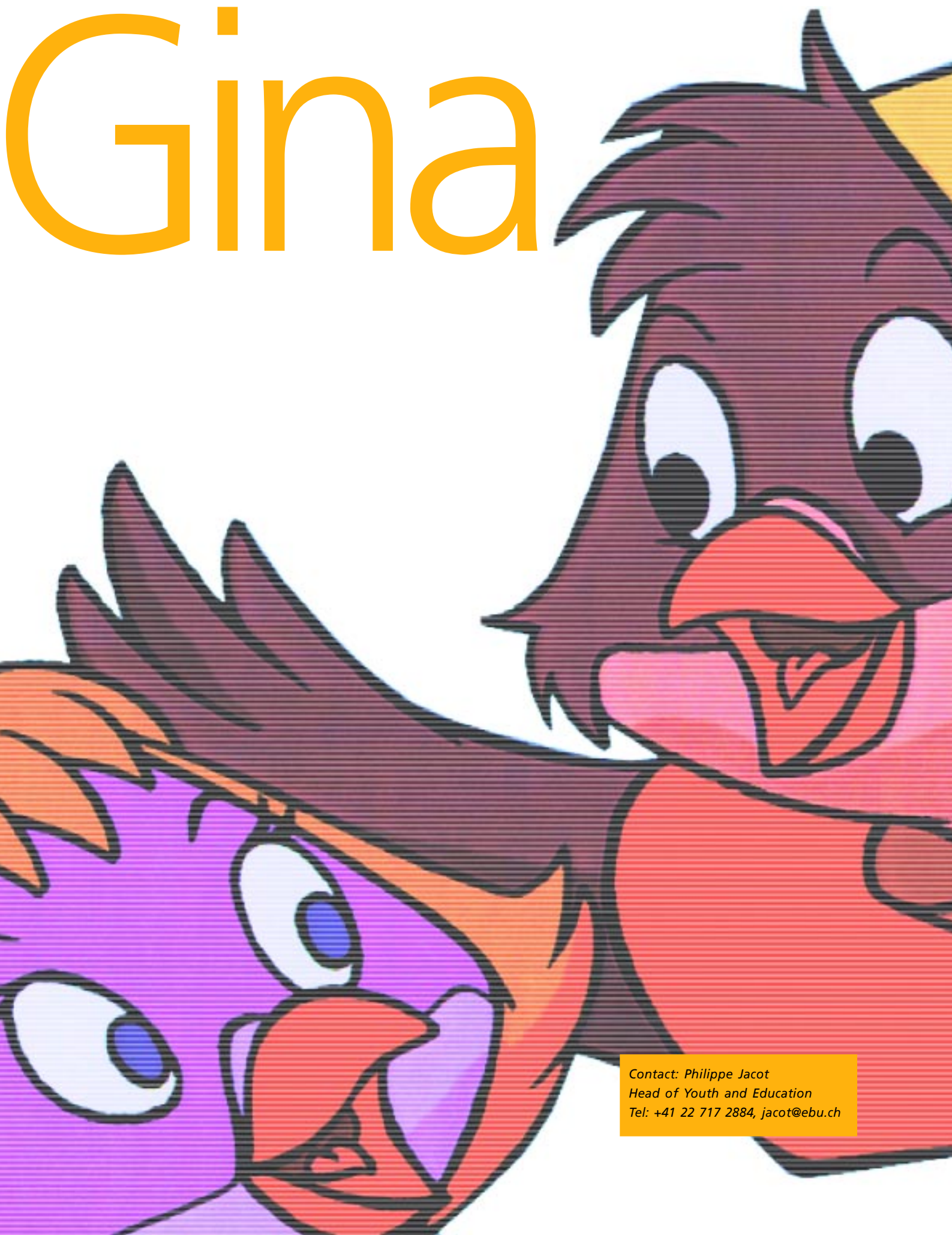
The original score was composed by the British company Kick and played by the Prague Philharmonic Orchestra. France Animation

handled the storyboard and post-production.

The EBU hopes to achieve the same success with this series as it has with its past two children's animation ventures of three 13-episode series of 26 minutes.



# Gina



Contact: *Philippe Jacot*  
Head of Youth and Education  
Tel: +41 22 717 2884, [jacot@ebu.ch](mailto:jacot@ebu.ch)



# Religion on TV

# The 14th European Television Festival of Religious Programmes...



*Escape across the Himalayas* (ZDF, Germany), the dramatic story of children fleeing from Tibet to Nepal, and *The Double Promised Land*, (TVP, Poland) which follows the pilgrimage of Jean Paul II in Israel, were both winners of the documentary category of the 14th European Television Festival of Religious Programmes.

Organized in late May 2001 by UNDA (the International Catholic Association for Radio and Television) and WACC (World Association for Christian Communication), the festival was hosted by YLE in Helsinki.

The aims of this festival are to showcase and reward the best television programmes which express, explore and examine values from the perspective of faith, encourage networking between producers and broadcasters of these programmes, particularly in Europe, and develop innovative and popular religious broadcasting.

Thirty-five programmes battled it out in the five programme categories: documentaries and current affairs, magazine programmes and features, reflection and mediation, and children and youth.

A video showroom was available so that delegates could see, on request, other programmes than those selected for the festival and even plan co-productions or simply purchase programmes for their own use.

## Results

### Documentaries and Current Affairs

**Escape across the Himalayas**  
ZDF, Germany

**The Double Promised Land**  
TVP, Poland

### and an Honorary Mention:

**Washerwoman of the Dead**  
ZDF, Germany

### Magazine Programmes and Features

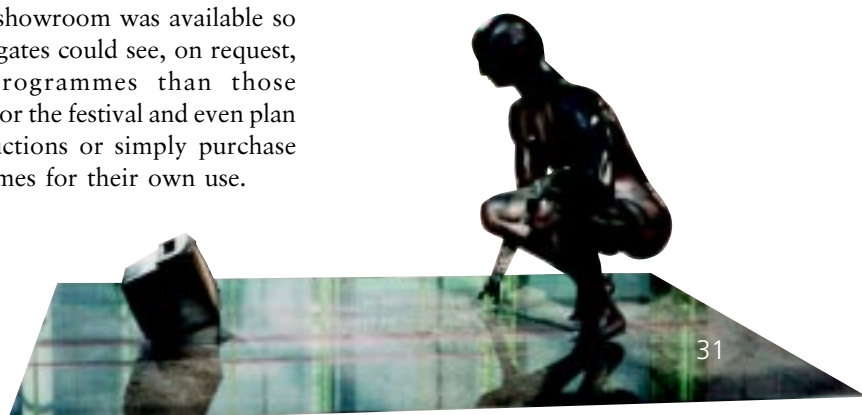
**Come on God, hit the gas, today we want to have a blast**  
Eikon Südwest, Germany

### Reflection and Meditation

**Passion for Life "The Everyday Good Friday"**  
RTE Dublin, Ireland

### Children and Youth

**The Show with the Mouse on All Soul's Day**  
ARD/WDR, Germany



# MUS Real Audio

*Pierre-Yves Tribolet, Head of Music and Euroradio*

*Pascal Brunat, Head of Data Transmission*

*Alain Artero, IT Project Manager*

*EBU*



# From analogue tapes to listening online.

Since mid-June 2001, MUS Real Audio enables EBU members to listen, on the Internet, to the concerts offered via Euroradio before ordering them for broadcasting.

The exchange of concerts is one of the oldest activities of the EBU Radio Department. Music, especially classical music, defies language barriers and is therefore the mainstay of radio operations. Virtually all the EBU's radio organizations in Europe operate a cultural channel featuring predominantly classical music. The existence of these programmes is crucial in the context of public service radio, but the audience is limited and costs are high. Exchanging concerts enables public service radio to maintain its supremacy in the dissemination of national and international music by increasing both the quality and the quantity of events made available to listeners, while at the same time reducing costs.

With the technological advances made over the last decade, notably as regards digitization of transmissions and the spread of the Internet, the music exchanges have mushroomed: last year 2,200 concerts were offered (in other words, 10 concerts for every working day) and there were 25,000 broadcasts.

Around three-quarters of these concerts are offered for transmission by deferred relay. The procedure is extremely simple: the offering organization sends in the recording by post, together with relevant information (details of the concert, the programme, performers, terms for transmission, etc.). This

information is entered, in English and French, into a database entitled MUS, which can be consulted via the Internet using a password. Music producers can thus 'shop' according to their own criteria, for instance the renown of performers, festivals, competitions or concert venues, or musical genre (opera, jazz, baroque music, rock, chamber music, rap, etc.). The concerts selected are then ordered via the organizations' competent services, and are automatically recorded in their technical centres when transmitted on one of the Euroradio satellite channels. Until last June, MUS did not allow producers to listen to a concert before ordering it. The MUS Real Audio project, which was approved by the EBU Administrative Council in December 2000, now gives them the chance to do just this.

## Listening

Working from the recordings received, the Permanent Services create audio files using the Real Audio software. These can be listened to from any PC which is connected to the Internet and equipped with the Real Audio software, a sound card and loudspeakers.

Having accessed the MUS database, the software of which has been modified accordingly, the producer can select a concert on the basis of his own criteria, consult the information relating to the concert, and listen (streaming) to all or part of the concert by simply clicking on an icon representing a loudspeaker; by moving the cursor he can start listening at any point in the recording. Being able to listen in this

way before placing a final order is particularly important given that the concerts on offer often feature little-known works and performers (national repertoire, contemporary music, etc.), and also that one out of every three concerts ordered is never in fact broadcast.

MUS Real Audio thus not only makes choosing easier, but also makes it possible to reduce certain administrative costs associated with ordering and recording concerts which in the end prove to be unsuitable.

## Equipment

As regards the technical side (see diagram), recordings are encoded for the creation of audio files using five players (DAT and CD), operating in parallel, connected to five Real Audio encoders running on the Linux operating system (Redhat version). The operator pilots the encoders from his PC via a web interface (Ethernet hub). Two encoded versions are produced simultaneously, for modem connections at 28 Kbit/s and 56 Kbit/s respectively.

The five encoding flows are directly stored in parallel on the server using the NFS (Network File System) protocol. The server, also running on Linux, has storage capacity for more than two years of concerts on its hard disks, in RAID 5 (Redundant Array of Independent Disks) configuration. All the encoded concerts are archived on DLT tapes by an automated system comprising 28 tapes (capacity of 1 terabyte).

For added security, the server and the five encoding stations are equipped with a double power supply (replaceable in an emergency). The whole system is contained in three professional racks, in secure and air-conditioned premises.

## Internet

To avoid overloading the Internet access line to the EBU server ([www.ebu.ch](http://www.ebu.ch)) which currently has a bit rate of 2 mbit/s, MUS Real Audio has its own Internet connection (see diagram), limited initially to 256 Kbit/s, but which can be increased to 2 mbit/s in a few hours. The traffic load on this line is monitored by the Permanent Services and the bit rate is modified according to the use effectively being made of the line. The initial capacity of 256 Kbit/s allows simultaneous listening by 5 users at a bit rate of 52 Kbit/s, or by 10 users at a rate of 25 Kbit/s, the server automatically selecting the rate depending on the quality of the line. On-site listening trials have led to the conclusion that a bit rate of 25 Kbit/s gives a good idea of the quality of a concert. To foil any attempts at piracy a firewall is in place. The internal network to which the MUS Real Audio server is connected is composed of a 10/100 mbit/s Ethernet hub (Cisco) and is totally independent of the EBU network. However, secure access via modem makes it possible to intervene from a distance. The connection to the Internet is made

via a router (Cisco) and a DSL (copper) link with the Internet service provider (PSInet). This company was chosen because of its advantageous prices and also its strong position on the Internet service providers market, which is a guarantee of reliability. PSInet's European headquarters is in Geneva, one of its five centres of operations, the other four being Amsterdam, Berlin, London and Paris.

## Costs

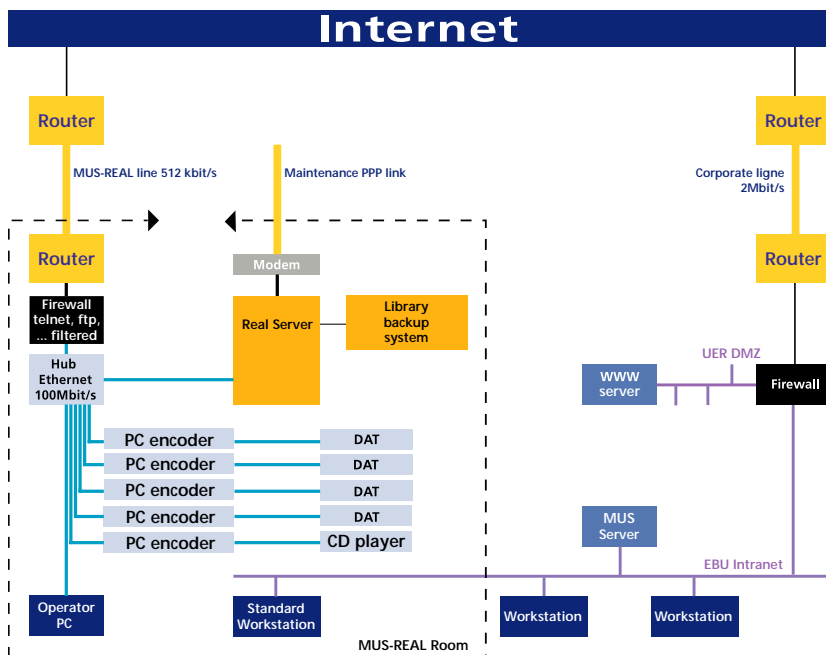
MUS Real Audio involves no additional costs for organizations, assuming that most producers have access to a PC with a sound card and Real Audio software\*. The financial investment made by the Permanent Services amounts to CHF300,000 to be written off over a period of six years. Funding comes from the development budget of the Euroradio satellite network, which has now been almost completely realized. Recurrent costs are of the order of CHF8,000 per year for hardware maintenance, CHF5,000 per year for software maintenance, CHF24,000 per year for the secure 256 Kbit/s Internet link, and CHF50,000 for the person in charge of handling the

recordings, making an annual total of CHF87,000. This cost is also financed from the budget for management of the Euroradio satellite network, as approved by the Euroradio users group.

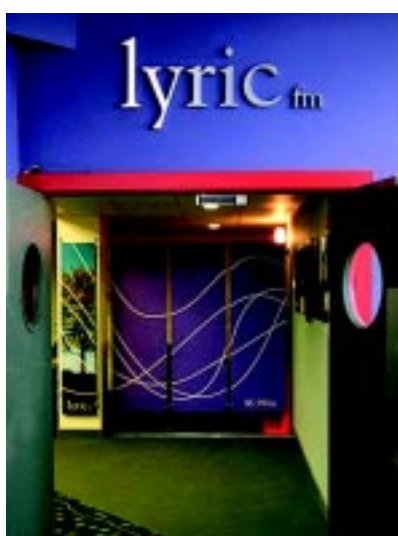
## The future

In the space of a few years the concert exchange has progressed from the postal dispatching of packages (sometimes not very securely tied!) containing several kilos of 38 cm/s analogue tapes to, in the near future, listening online. As regards the future, it is hoped that, in three to five years' time, radio organizations will be able to download the concerts offered for deferred relay, via the Internet, in order to edit and then broadcast them. This downloading would replace the sequential transmission of the concerts on the Euroradio satellite channels and would enable members to obtain the concert they want at any moment, without having to wait for (and perhaps miss) its transmission on the satellite network. However, a concert at present represents an audio file of the order of 50 megabytes in 'advance listening' quality (Real Audio format), but nearly 2 gigabytes in a format ready for transmission. We must therefore wait for a substantial improvement in the bit rates offered on the whole of a widespread network of the Internet type in order to achieve realistic downloading times. For information, with a real rate of 45 Kbit/s in the case of a 64 Kbit/s ISDN line, the time required to download a 50-megabyte concert ('advance listening'-type quality) is at best 148 minutes. Once higher bit rates have been achieved and the problem of the costs related to memory size has been resolved, we shall then be able to consider offering access to several thousands of concerts for immediate broadcast. Until then, join us on MUS Real Audio to listen online.

\* downloading free of charge on [www.real.com](http://www.real.com)



Launched on 1 May 1999 and based in Limerick City, *lyric FM* is a young channel dedicated to music, and in particular classical music.



*lyric FM* is a member of the RTE family which includes two TV networks and four radio networks. When *lyric* was launched it was designed as a complement to the existing national public service radio stations, and therefore to provide a menu of options to people interested in national public radio.

Appointed in the summer of 1998, I had about 10 months to get the station up and running from basically a blank sheet. The first three to four weeks were spent addressing fundamental problems. We needed to find a location for the new station, a logo and name. These were crucial decisions with an incredible impact on the way we were going to relate to listeners. But we managed to do it in six weeks!

### Location/Logo

We decided that the station would not be based in Dublin. I visited a number of small cities looking for 1,200 square meters of space that would allow us to have a one floor

# lyric

Séamus Crimmins  
Head of *lyric FM*

FM



operation where administration and studios would be regarded as a single unit.

For the logo, together with a graphic design company in Dublin, we tried to highlight the informality of the name, the simplicity of the name: the lower case lettering, the small 'l' for 'lyric' which suggested the number '1' as if it were the public's first choice in terms of radio (or at least we hoped that would be the case!). We deliberated long and hard about the choice of colours, and intentionally chose colours that clashed. The five lines suggest radio waves and also the staff notation in music.

The logo is simple, neither imposing nor with a dominant sort of look. We wanted to suggest a new brand of radio by an informal look. The design later went on to win an Irish award for creativity, impact and taste: it was awarded by the Irish Designers Group.

## Staff

We went through a very intensive period of staff recruitment, and finding the right staff was critical for the success of the operation.

Because the location was outside Dublin there wasn't enormous interest in internal transfers within RTE. I subsequently regarded it as a plus because it allowed me the opportunity to recruit a very young and enthusiastic staff who have brought enormous energy, flair, and fervour.

New presenters were recruited, many of which were a fresh collection of people. It was very important to select those people for their on-air skills, their skills as broadcasters, their knowledge of music and their ability to communicate so that the audience feels that they are being addressed as friends and not patronisingly but in an informative and yet informal way.

Our internal hierarchy is very streamlined. We have production coordinators, producers, broadcast journalists, engineers and a very light administration. I feel that people should be empowered to administer their programmes themselves. The production teams are largely responsible for the generation of ideas, for maintaining financial resources, for the use of outside broadcast facilities, for the use of studio time, and edit time in the edit booths. There is a great sense of empowerment projected to those

teams and in the main they have responded to that incredibly well. These groups of people are our real strength.

## The public

We realized very early that the public were going to come to us with different expectations. We were going to get incredibly knowledgeable people who wanted to know more about music, however the vast majority of Irish have actually received a relatively meagre music education. I felt a very strong kind of campaigning spirit in terms of bringing people into this world which I love, this music which I love. I felt that there was a great number of people who actually didn't feel able to make the decision to actually move over to a serious music station and find it welcoming.

There was a share of the market which we knew needed us, but there was an ever greater share of the market that needed to be persuaded that we were there for them.

Meeting audience expectations drew us into all kinds of editorial areas. One of the things we thought vital was to go out in the streets and show up at outdoor venues such as shopping malls and exhibitions: basically go to places where people



meet and do ordinary things. We wanted to try and brand the station and make it seem relevant to people in the course of their ordinary lives. We felt that we should convey a feeling of fun and accessibility. My view was that we should try and make listening to classical music a normal thing to enjoy on radio.

## Output

The core output is music. Out of that core output, the essence is classical music. *lyric* was conceived as a music and arts channel but very much with a bias towards music because there is a great deal to choose from within RTE's Radio 1 schedule. There is a great deal of fine documentaries and feature programmes but we hoped to complement what they were doing: if Radio 1 is carrying music we would carry speech programming, if we are carrying speech programming Radio 1 will choose to carry music programming. But clearly we were going for a classical music station which didn't exist in Ireland at all. The only services that were available to Irish listeners on cable were BBC Radio 3 or Classic FM, chiefly confined to built-up, large and small city areas.

We also decided to carry news because we felt that even though

people wouldn't necessarily come to the station for news we certainly didn't want them to leave the station for news on other stations. So we carry news from 6.30 in the morning in hourly bulletins.

Crucial in all of this was the structuring of the schedule which basically influences the way we programme everything. How we shape the breakfast programme, how we shape the lunchtime programme which is a segment of airtime made available to listeners to ring us, e-mail us, write to us and request whatever music they want. It is built in five key daytime strands across Monday to Friday, from 6.30 in the morning until 7.00 in the evening. After that the schedule becomes more specialist and I think we have managed to marry the two divergent curiosities reasonably well. In the early stages of development I was asked very frequently by electronic media reviewers and print media journalists if it was a Radio 3 model or a Classic FM model? I kept saying repeatedly: "It is neither because we do not have the resources of BBC Radio 3 and nor do we see ourselves as rampantly commercial and self-promotional as Classic FM. We have to try and find an Irish model for Irish people."

My dilemma today is to try and fuse these conflicting aspects of all our

work to tie in specialist festivals on contemporary Irish music and festivals on the street, to tie in series' which are demanding like a count-down series we had to chronicle the end of the millennium year by year in one-hourly programmes of 100 years at the end of last year. It aroused enormous curiosity and clearly indicates that people want to know more about music in a very friendly and well illustrated way.

## Audience

The audience figures are important and they make it quite clear that niche audiences are not just confined to geographic areas but now exist worldwide: we get a lot of e-mail from people who listen to the late night programme of *lyric* in California when it is probably lunchtime. Just when think you have tailored a music policy to suit certain times of the day and night you find that actually you are in complete violation of some peoples tastes. More and more of our contact is through e-mail and our database of *lyric's* e-mail friends is much, much bigger now than our hard-copy database.

[www.lyricfm.ie](http://www.lyricfm.ie)

## Audience figures

Net population of Ireland (15+ years of age): 2.96 million

## Lyric

100,000 adult daily reach

## Lyric's aim

To continue to reach into the 76% of the population who have yet to tune into the station.



## How to apply the principles of copyright...

...in daily broadcasting practice: this was the theme of the training workshop organized by the EBU at the request of, and in co-operation with, Radio Algeria (ENRS) and Algerian Television (ENTV), in Algiers on 21 April 2001.

Chaired by Philippe Bélingard, legal director of France Television and chairman of the EBU Legal Committee, this one-day workshop, held at ENTV, was attended by some 50 professionals: producers, directors, lawyers, radio directors and programmers.

Far from being a mere lecture, as soon as the various legal concepts – copyright, neighbouring rights, moral rights, economic rights – had been defined, a lively dialogue started between the ‘expert’ and the participants in a question-and-answer session dealing with real-life issues and providing explanations on, for example, the differences between writers, actors, performers, radio and TV producers, together with their impact on the activities and rights of radio or television broadcasters.

Participants felt that the workshop had been particularly useful in increasing their understanding of

International training –

ar



Participants in the workshop. Left page: Philippe Bélingard (France Télévision) and Laïd Zaghlami (ENRS)

current copyright problems and how to resolve them. Given the structural reforms that are currently taking place in this field, copyright is a highly topical issue in both Europe and Algeria.

In short, this is a perfect example of the role played by the EBU

International Training Unit's workshops and seminars and the new initiatives it launches every year to foster high-level professional exchanges among EBU members. They provide a framework for radio and television professionals to get together and review EBU members' expertise and their working practices.

Unlike the comprehensive annual courses provided by radio and television broadcasters at a national level, the EBU organizes *ad hoc* training on important issues in response to members' individual demands. Trainers are chosen for their expertise and European outlook.

# must

## Forthcoming workshops

4–6 September: a series of three workshops are being held in Slovakia, Poland and Hungary on the problems involved in making the right choice of digital equipment.

26–28 September: a master course will be held in the Netherlands during which 40 programme directors will spend three days talking about the art of filming with children: how to select them; work with them; and maintain good relations with them across a range of different programme types – news, documentaries, drama, game shows. The speakers are leading experts from Europe and South Africa.

30–31 October: a workshop on business reporting will be organized in Romania for journalists from national radio and television broadcasters. The themes: How do I acquire the know-how necessary to analyze and interpret business developments?; How do I make abstract and sometimes complex subjects interesting? Two days will be spent providing practical replies to these questions and highlighting the pitfalls to be avoided.

8–9 October: a workshop will be held in Cairo for ERTU's programme staff devoted to an in-depth study of the relationship between audience measurement and programme-making as part of the 'social marketing concept'.

### Rabéa Morsi

Director of Legal Affairs and International Relations, ONDA (National Copyright and Neighbouring Rights Office)

*This type of workshop is very useful and highly important: it creates an awareness about copyright, and international experts are there to help expose different problems. With all the new types of technology that exist today we need such kinds of events to increase our understanding of copyright issues.*

*Philippe Bélingard is very clear, concise and precise. These type of meetings help to promote the work and projects of the ONDA which are to further the interests of authors and all other parties involved in the system.*

### Bachir Bey Aiel

Specialist Planner, External Relations, ENTV

*Copyright is closely tied to the realities of cultural and economic globalization. In Algeria we do not have, as broadcasters, sufficiently large experience in this field but we are trying to change. At the end of this workshop we have grasped, I think, what is a creative work and the rights that ensue – economic rights or moral rights, for example.*

### Farid Toulbi

Director, Radio El Bahdja (ENTS)

*In our day-to-day work we need to know about copyright principles, and then apply them. This meeting is not only thought-provoking but has another plus:*

*if we have to complete copyright forms and know exactly which rights apply, then we also need to know how to use the system correctly. Also, it is always interesting to hear, during this type of presentation, about real examples of different copyright laws and neighbouring rights, or problems relating to image rights and protection of privacy.*

*As far as copyright is concerned, I think Algeria is one of the countries that are way ahead of others in the region. Perhaps not far enough... but I still feel things could be worse!*

### Leila Boukli

Director, Head of Advertising, ENRS

*In Algeria we are entering a market economy. As we are a public service, I would like to work with our sound archives, for example, bring out a record collection, etc. It is important for me to know when the copyright in question will fall into the public domain, about rights of succession, and neighbouring rights.*

*Confronted with this situation, it is essential for us to assimilate these changes. We need a different mind-set in order to understand that every creation, every work, demands recognition of the creator, of the artist. As everything is now a question of money, we need to know how to remunerate, and how to find the money – especially in a public service context. Our archives are our memory: they must be catalogued, preserved, used and rendered accessible to the general public, while respecting copyright.*

# PRIXITALIA



53<sup>rd</sup> edition

15 to 22 September 2001  
Bologne and Reggio Emilia

International Competition  
Radio, Television, Internet

# Public

**Pier Luigi Malesani**

*Director of Institutional Relations, RAI*

The question of RAI's commitment to its public service remit is often raised but seldom is it addressed in an impassionate and analytical manner.

In the current climate of constant change and development, it is more important than ever to look at RAI's role and re-affirm its importance and relevance, not merely by serving up platitudes but by looking at the concrete aspects of RAI's mission – and its accountability – in this area.

Much has changed in the media landscape of Italy over the past decade or two. The days of television and radio monopoly are now firmly behind us, as is indeed the notion that public service is the exclusive domain of this monopoly. RAI's mark on the period, however, is indubitable. Not only was it a creditable and worthy source of news and information, it also played an important role in ensuring cultural

growth and the forging of a strong collective identity for an Italian society living under the strain of rapid modernization. Today, we can enjoy the fruits of that technological (r)evolution, and pluralism now reigns within a regulatory framework based on principles of free competition. These developments notwithstanding, the imperative for a strong public service broadcasting sector remains with us, not just in Italy, but in all European countries, a need recognized and underscored in the 1997 Amsterdam Protocol.

It is, however, important to recognize that today's public service broadcasting needs to adapt to the changes that have permeated society since those monopoly years. Today's

radio and TV sector is a competitive one, and the market forces which largely govern it cannot be ignored. But while a correlation between profit, information and culture is possible, and obviously desirable, it is by no means the norm, since the market has a predilection for dispensing with almost anything that does not generate direct and immediate profits. It is this very same exclusive market-driven environment that necessitates the existence of a strong public service broadcasting system; not a symbolic or merely figurative system but one that can thrive on the stimulus and momentum of competition and fulfil its specific public service mission in a precise and notable manner.

Let us now take a closer look at the Italian model. In the current system, RAI's obligations and commitments are outlined under the terms of a 3-year service contract between the broadcaster and the Communications Ministry. This contract lists in greater detail the various guidelines delineated in the 20-year Convention between RAI and the State. It is also this contract which grants RAI a substantial part of its funding through the collection of a license fee.

The advantages of this system are twofold: on the one hand, it offers

# Service

## broadcasting

transparency and a public pledge by RAI to meet the listed goals; on the other, it gives a clear criteria by which to measure the organization's success at the end of the period. It may also be argued that the licence fee system allows a greater democratic participation in the process.

What follows is an excerpt from the current service contract, principally RAI's key obligations:

- to devote a minimum of 65% of its airtime (80% in the case of RAI 3) to clearly identified types of programme, namely news & current affairs, cultural programmes, service programmes, sports, and programmes for children and teenagers;
- to ensure a wide and encompassing radio and TV output, by defining the various specific public service missions of each of its channels and ensuring the diverse production covers the divergent cultural requirements of Italian society;
- to channel 20% of the licence fee revenues into investments in support of Italian and European audiovisual production;
- to produce and broadcast news, information and other programmes reflecting the different qualitative regional needs;
- to cater for the programming needs and requirements of Italian communities abroad, as well as to promote and spread Italian culture;
- to research, develop and test new production and broadcasting processes, including the development of free-to-air thematic digital channels.

Additionally, under the terms of the service contract, RAI is obliged to ensure full transparency in relation to the use – for whatever activity – of funds generated either through the licence fee collection process, or through marketing activities, bearing in mind that far more restrictive advertising rules apply to public service broadcasters in Italy than to

the private commercial channels. In this context, it is noteworthy that in the year 2000, 75.2% of RAI's total programming output was of a public service nature, significantly higher than the 65% target, while its total investment in new productions was 25% of the licence fee revenue, 5% more than the required amount under the terms of the service contract. These figures speak for themselves.

The general debate on RAI's role and place, or indeed a specific one about certain aspects of its output, is not one that can take place disregarding the above. Instead, the successes of RAI past and present in the field of serving the public interest should be the starting point for such a polemic. But whatever the outcome, the great cultural institution that is RAI should remain the central pillar of a public service broadcasting system providing palpable benefit to the community, just as it has done in the past.

**Rai**



## Michèle Cotta, director general of France 2 and EBU vice-president,

presided over the jury of the 41st Rose d'Or (Golden Rose) Festival held in Montreux (Switzerland) from 26 April to 1 May 2001 featured 89 competing programmes from 19 countries.

“The media are showing a real craving for new, original programmes and content,” said Armin Walpen, the director general of SRG SSR idée suisse. “To satisfy this avalanche of offers, it is crucial to have a quality platform which can serve both as a showcase for new products and a forum for exchanging ideas. The Golden Rose Festival fulfils this role through its competition, the videokiosk, its new media lounge and conferences – a really rich offer.”

Honorary Golden Rose award winner in 2000, the EBU took an

active part in the 2001 Festival by presenting the winner of the EBU TV format competition, Pierre Meyer of RTBF, during one of the happy hours. Jean-Bernard Münch seized the occasion to meet TV professionals and update them on the EBU's television activities, including the Eurovision Song Contest 2001, the largest event since the contest was launched, along with the project for a worldwide New Year programme. Jean-Bernard Münch also appealed to these TV professionals to provide free programmes for RTK, the new broadcasting organization in Kosovo.

### Awards

The Honorary Golden Rose 2001 was awarded to the programme designer Rudi Carrell, who had previously won the Silver Rose 37 years ago for the *Rudi-Carrell Show*.

The 2001 Golden Rose of Montreux was won by *Lenny Henry in Pieces*, made for the BBC by Tiger Aspect Productions. Tiger Aspect won an Honorary Golden Rose two years ago – the only independent production company ever to win the Rose d'Honneur. Its other Montreux successes include triple winner *Harry Enfield* and *Mr Bean*.

Three of the five Silver Roses also went to British companies. Variety was won by London Weekend Television (for ITV) for *Popstars*, the series that created the band Hear'say, whose first single and album releases went straight to No 1. The Game Show Silver went to BBC2 for *The Weakest Link*, already a major international format success, with original UK presenter Anne Robinson now fronting the US version for NBC. The Sitcom Silver Rose was won by Hartswood Films (for the BBC) for *Coupling*, starring Jack Davenport and Sarah Alexander, who play characters based on writer Steven Moffat and producer Sue Vertue, both previous Montreux winners.

# ROSE

The Silver Rose for Comedy was won by *Mircomania*, starring Mirco Notschew, the man with a thousand faces, produced by Brainpool TV of Germany. Another Brainpool show, *The Best of TV Total*, starring enfant terrible Stefan Raab, won the Bronze Rose for Variety.

The Silver Rose for Music was awarded to Rhombus Media (Canada) for *Don Giovanni Unmasked*. Rhombus won the Golden Rose in 1998 for *Yo-Yo Ma: Inspired by Bach*, and also won the Silver Rose for Music in the same year.

The Special Prize of the City of Montreux for the Arts & Specials category was won by *The Joel Files*, the story of Karl Amson Joel, the grandfather of the singer Billy Joel, made by DoRo Productions from Austria. DoRo also won the Press Prize for *Freddie Mercury – The Untold Story*.

Austria won a third award, the first ever e-Rose for entertainment on the Internet, for *Taxi Orange* ([taxiorange.orf.at](http://taxiorange.orf.at)).

The Bronze Rose for Sitcoms went to Channel 4 (UK) for *Black Books*, starring Dylan Moran, who also wrote the series with Graham Linehan, a previous winner for the Channel 4 sitcom *Father Ted*. Channel 4 also won the Bronze Rose for Comedy with *Ali G*, the outrageous character created by Sacha Baron-Cohen.

Another British series *The Thing About Vince* (Carlton Television) was awarded the UNDA Prize for the programme with the strongest human values.

France and Israel also won Bronze Roses, France's G2 Films for Music with *Baden Powell: Velho Amigo*, and Israel's Keshet Broadcasting and Menta Productions for the game show *The Vault*.



# d'or



## Clic winner of the EBU TV Formats Competition



Top photo: Jean-Bernard Münch, secretary general of the EBU presents Pierre Meyer with his diploma

Bottom photo: Pierre Meyer and, far right, Anna Vasova, head of fiction and entertainment, EBU

**Next festival:  
25-30 April 2002**

The EBU TV formats prize has been awarded to Pierre Meyer of RTBF for *Clic*, an interactive question and answer programme aimed at a young audience of computer fanatics. This international competition awards a prize every year for new formats for TV entertainment programmes.

*Clic* alternates games with information sequences, like in a magazine, and features a quiz inviting viewers to visit the RTBF Internet site. Viewers are given four minutes at the end of the programme to register on the site and send in their responses.

Pierre Meyer, head of entertainment programmes at RTBF, will receive a grant to enable him to develop his project and co-operate with other

broadcasters wishing to produce their own national versions of *Clic*.

The competition included projects from nine countries: Belgium, France, Great Britain, Israel, Netherlands, Slovakia, Slovenia, Sweden and the USA.

The jury was composed of heads of entertainment programmes in the following organizations: BBC (Great Britain), YLE (Finland), ARD/NDR (Germany), ERT (Greece), TVR (Romania), RTVSLO (Slovenia) and SSR (Switzerland). All seven broadcasters are EBU members.

This EBU international format competition awards prizes every year for innovative entertainment formats on television.



### Facts and figures 2001

	2001	(2000)
Delegates	820	(760)
Countries	34	(33)
Programmes entered	241	(228)
Programmes in competition	89	(90)
Journalists	106	(68)

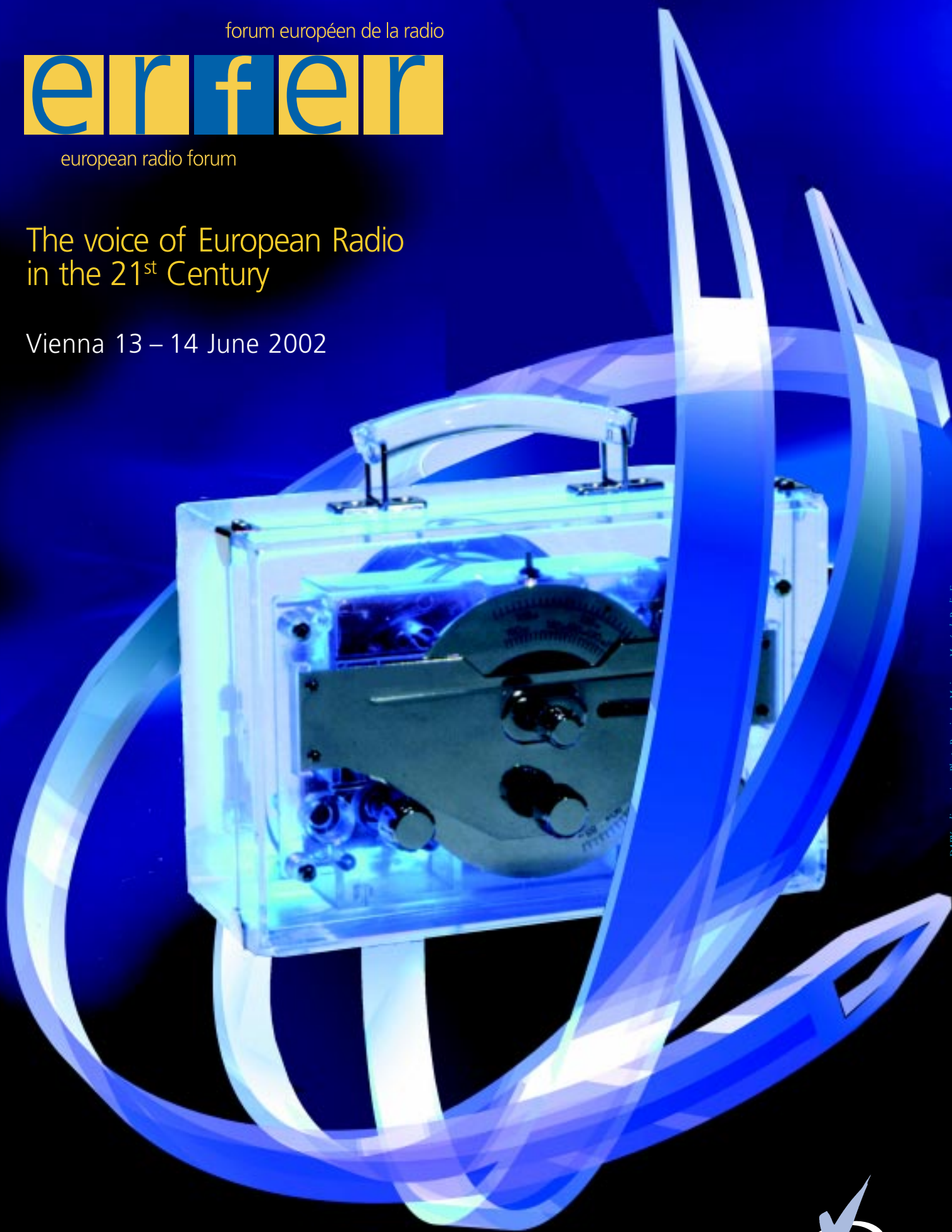
forum européen de la radio

erfer

european radio forum

The voice of European Radio  
in the 21<sup>st</sup> Century

Vienna 13 – 14 June 2002



*DAPY radio receiver. Photo Perrine Le Magaud. Musée de Radio France*

A conference for public and private radios

Contact Thomas Alexanderson EBU·UER Tel: +41 22 717 2601 Fax: +41 22 717 2610 alexanderson@ebu.ch



EBU·UER

# Prix Danube

**Jela Kezmanová**  
*Secretary General, Prix Danube*

## Thirty years!

On 29 September 2001, the closing signature tune of the 16th International Television Festival for Children and Youth (Prix Danube 2001) will mark 30 years to the day since Franz Schmidt's original arrangement was played in a grandiose 1970s television project. This event was to generate a great deal of enthusiasm, paving the way for more creative programming for children and young people.

The Prix Danube (Bratislava, 23–29 September 2001) is essentially a competition focusing on programmes for children and young people. It creates a platform for learning about other cultures, inspiring TV writers, to find new themes and production methods. During the past few years it has even created a backdrop for the campaign against violence on television.

For many of us, this 30-year period has been one of change, learning and growth. Unlike the pessimists who



believe that there is no future for this festival and that its 30th year heralds the end of an era, we believe that the festival is still evolving, encouraging individuals to go one step further.

The festival was founded during the height of the Cold War, and this made it unique. Despite the rigidity of the Iron Curtain, and thanks to the high quality of existing children's programmes, it was decided in Bratislava by the OIRT, the former union of eastern bloc PSBs, that something was needed as an appendage to the Munich Festival of Children's Television. A venue was therefore created at which programme-makers from ideologically diverse parts of the world could come together and where there could be exchanges between the former eastern bloc and the rest of the world.

After 1989, this uniqueness was lost and the festival had to adjust to new international trends. Slovak Television is working hard to ensure that the event survives and that it becomes the antithesis to the commercialization efforts of electronic media. Even though the

wheels of commerce cannot be stopped it is important to support activities that regularly make the public aware of the increasingly negative influence that commercial media has on children.

Over the years, the festival's concept has changed in terms of genres, trends, associated activities and the way in which it fits in with other international events. During this period, new categories have been established and others have disappeared e.g. the magazine category has been replaced by that of music and entertainment.

The festival is also one of the rare events where different types of programmes can be compared in one category. The category of independent producers was introduced for the first time at the 15th festival. This year's festival will also include a new category for competition programmes.

The main category prizes are: the Prix Danube, the Special Prize, the Children's Jury Prize and the CIFEJ Prize (the prize awarded by the International Centre of Films for Children and Young People).

Through the Prix Danube, Slovak Television aims to offer the means

# anube

by which children and young people can have access to high-quality programmes (regardless of genre). This is particularly important as this audience segment is vulnerable to the unlimited impact of the media. During its 30 years of existence, the Prix Danube festival has promoted the cause of children and young people and helped to ensure that they are taken seriously in a world of adult-oriented media.

## Making a comeback?

We strive for peace, harmony and a sense of emotional balance. But how can we convey these deeper emotions to children via the TV screen? This was the thinking behind the creation of a new category “Programmes On and About Music”. As a result of the enormous range of TV channels now on offer we have noticed that classical music formats are gradually

disappearing from programme schedules. The festival organizers are hoping that this new programme category will attract some quality entries. If this initiative creates even a few programmes, then our efforts and the festival itself will not have been in vain.

The Prix Danube 2001 is entering its 16th year, and is taking place amidst lengthy debates on the targeting of audiences according to age group. In our experience, it is impossible to identify a specific target group, however, there are many possibilities for identifying age groups. As the festival organizers this is the type of categorization we are concerned with i.e. the number of programmes produced for a certain age category.



## Main Prizes

*Prix Danube  
Special Prize  
The Prize of Janko Hraško  
(awarded by the Children's Jury)  
CIFEJ Prize (awarded by the  
International Centre of Films for  
Children and Youth)*

## TV and the Internet:

# new SY

**Heikki Kasari**

*Head of Audience Research Department, YLE*

The relationship between Internet usage and TV viewing is not as simple as it appears.

In most countries, a lot of people use simultaneously the Internet and the TV. What effect does the Internet have on TV viewing, what are the consequences of the time spent watching TV on Internet use?

From a historical point of view, the basic question is how do the 'new media' find their audience? The invention of newsprint enabled the mass circulation of newspapers and no doubt it had an effect on the reading of books, but what impact did radio have on newspaper reading? TV is blamed – not completely without reason – for the shrinking of traditional radio prime time (i.e. evening) listening.

Where do we find the time to use this new media? From personal time budgets, of course! Does more media mean less free time for people? What did people 'in the old days' do with

all their spare time? Sleep more, perhaps?

Recently, the results of a survey seemed to indicate that respondents watched less television once they had an Internet connection at home. If we assume that all those who will be connected to the Internet in the future also adopt this behaviour it is easy to forecast a downturn in TV viewing.

### Developments

According to the best research sources, however, TV viewing has been going up during the second half of the 1990s. In 1999, the average number of minutes spent watching TV rose in 40 countries out of 60 (Mediametrie, Eurodata-TV, 2000). The growth in viewing time has happened at the same time as the fast growth in Internet penetration. Thus, can we conclude that the growth of TV viewing time is accelerating the growth of Internet connections? Do people really know their own behaviour well enough to answer survey questions on media behaviour?

Statistical Research Inc. used a telephone sample of 6,000 people in November and December 1999 (Clancey, 2000). Of the original

# ynenergy

sample, 29% had used the Internet during the past month. They were asked about their parallel use of the Internet and watching TV during the past week in prime time hours. The results indicated that simultaneous usage had increased.

In the early 1990s, this usage could not be detected at all. In 1996 only about 1% of North Americans practised this, today this has increased to 6%. It also seemed that during simultaneous usage, TV viewing was always the secondary activity. However, when asked about yesterday's time consumption, these 'telewebbers' had spent 71 minutes watching TV but only 11 minutes on the computer.

These results indicate that TV promotes web usage because quite often information on net addresses appears on TV (21% in TV adverts, 4% on TV programmes).

## Studies

The Gartner Group conducted a similar study in Germany, France and the UK. In each country, 1,000 Internet users were interviewed. The respondents were given a list of different types of time consumption, TV viewing included, and were asked if they spent more, less, or the

I'M WATCHING AN INTERESTING PROGRAMME ABOUT STIFF NECKS AND THE TV GIVES THE ADDRESS OF EVERY OSTEOPATH IN THE WORLD.



same amount of time on each activity once they had an Internet connection. In all three countries about one-third of the respondents said they spent less time watching TV. The most drastic downturn was found among men of 25–44 years of age. One-third of net users have a TV set and a computer with an Internet connection in the same room, and 20% use the Internet whilst watching TV.

It is interesting that this mostly male group consists of heavy users of both Internet and TV. They spent four

hours a week more watching TV than other Internet users. Thus, TV viewing and Internet usage can be cumulative, not mutually exclusive.

According to the Swedish Broadcasting Company's media newsletter *Mediabrev* (2000), the most authoritative source of media consumption is the media barometer Svenska Mediabarometern. It has used practically the same methodology since 1979.

In this representative survey, the respondents were asked about their

previous day's media consumption. In 1999, 47% of Swedes had an Internet connection at home, 31% used the Internet on an average day, and 12% were home users. A surfer spent on average 62 minutes on the net. When extrapolated over the national population, this amounts to 19 minutes a day. At home, however, 111 minutes was spent watching TV and only 5 minutes surfing the net.

## Record connections

Finland still holds the record for the highest number of Internet connections per capita. For this reason, this subject is creating more interest in Finland than ever before. Though there is no conclusive evidence available at present, there are however two promising recent developments on the research front:

- the availability of an Internet connection as a background variable in the peplemeter panel (30% of panellists have a net connection);
- a special study on two types of Internet user.

Though the data analyses are not yet complete, the initial results indicate that the problem in question is not a simple one!

A special survey (Intermedia Study) conducted by the Finnish Gallup organization was conducted in April 2000 on homes with a PC Internet connection, or a cable-TV connection. When the average daily TV viewing minutes were compared to that of the 'official currency' i.e. the peplemeter panel, it was found that the level of viewing hardly differed from those peplemeter panellists with an Internet connection at home: for week 13 (March 27–April 2), there was a one minute difference (Intermedia: 144 minutes, peplemeter panellists: 145 minutes). For the following week, there was no difference at all (144 minutes for both samples).

## Comparison

The sample of people that were used in the Intermedia study (12–69 years), spent 167 and 169 minutes watching TV during these respective weeks. In reality, the figure for non-Internet homes should be even higher

because – in this case – the Internet household members were included in this age bracket.

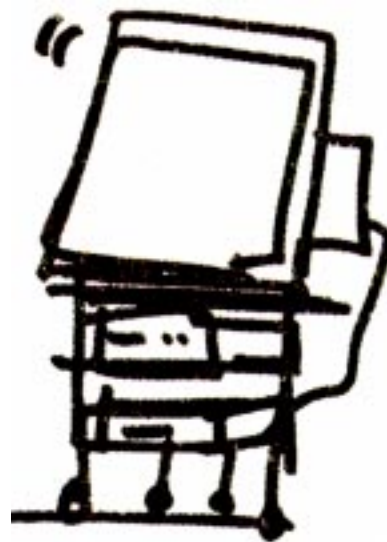
Thus, based on the above mentioned Finnish evidence, it seems that people with an Internet connection spend less time watching TV than the rest of the population on average. When we take a look at the demographics of panellists with an Internet connection and those who do not, the groups also differ in other respects: people with Internet connections tend to live in the capital (Helsinki), in multi-channel homes, and are larger families with two or more TV sets in use.

From a scientific point of view, it would be ideal if two demographically identical groups were formed whose only difference was the Internet connection. In our case, the total sample size considered (730 households, 1,600 persons of three-years-of-age and older, Internet penetration of 'only' 30%) means that this remains, for the time being, an impossible dream.

\* *The push-button peplemeter. A sample of 2,300 peplemeter households is used to measure viewing levels.*

## References

Mediabrev, no. 133, Sveriges Television (SVT)  
SIS Briefings, 29, April 2000,  
European Broadcasting Union (EBU)  
The TV/PC Connection, is it Synergy?, Clancey, Maura  
Worldwide Electronic and Broadcast Audience Research Conference, Bal Harbour, Florida (US), 7–9 May 2000, ARFIesomar  
One Television Year in the World, Mediametrie, Eurodata TV, April 2000



# Pub YLE (films)

## Producing programmes – why, how, for whom?

As a producer in the South, and having devoted most of my career to producing my own films and local products, I ask myself these three questions above, to which a fourth can naturally be added: “what motivation is there nowadays for countries in the North and in the European Union to fund production and creation projects in the countries of the South?”

### Why?

Living and working in a country on the southern shores of the Mediterranean we need only install a satellite dish on the roof, either individually or as a community, to receive more than 100 channels in French, Italian, English, German, Arabic and Turkish. Nowadays, the images shown on television are a major factor that mould our personality. They become a part of our identity

and influence its development. We are invaded by pictures that are both attractive and destabilizing, that distil dreams and happiness, brilliance and success, riches and poverty.

The intelligentsia in my country consider your programmes to be pictures of salvation, the example to follow, greedily admiring their diversity and often their pertinence or impertinence with regard to the powers that be. It is something like heaven and hell: heaven in your countries; hell in our countries, in Palestine, or Kosovo.

On the other hand, we only appear on your screens as terrorists and assassins destroying other people’s peace: our countries are the homes of dictators and *coups d’état*, and sometimes the victims of earthquakes, drought and famine. As if we represented the fringe and the misery of this world.

It is very tempting to leave hell and flee to heaven at any price. So I would like to offer a little bit of heaven here, in my homeland. To do that I need to produce local pictures

## A necessary

# alliance

Ahmed Baha Eddine Attia  
Producer, Cinééléfilms, Tunisia

showing that, after all, there is some heaven here around us and also some hell around you.

Producing in the South is vital for our societies and important for the North. For it is just as dangerous for the South as it is for the North to promote migration and destabilize the populations in the South, especially young people, by blinding them with the prospects of a paradise in the North.

## How?

I find it intolerable to think that funding for television and cinema productions must be scraped together in the South while fortunes are ostentatiously spent on such productions in the North. The viewers, no matter where they are born, no matter what their culture, are used to seeing audiovisual productions of a standard quality. It is unthinkable that, because we are from the South, we should make films and programmes which are below par. So, to enable us to produce we need major funding and a real mastery of production facilities. And that leads us to expect our media, our television channels and ultimately our States to provide actual resources and consistent legislation to support our production initiatives.

Providing resources does not only mean consolidating the national identity and cohesion that unite a nation, and therefore also the audience, it also means providing an image of a country which is a veritable 'city state', in the Aristotelian sense of the word.

But in order to produce we need to train quality technicians, define the audience's tastes, stimulate the viewers' emotions, make them laugh or cry, offer pictures the audience can relate to and whose images mirror our lives. We must carry out this transition, dare to make the necessary

transgression so that it perceives the difference between these productions and the official platitudes which characterize our media.

## For whom?

The experience I have acquired in my years as a producer has

© Photo Anouar Ben Nisa



confirmed my opinion about the success of an audiovisual product. Every time a film of mine was a hit in Tunisia, I had an unequivocal, albeit modest, success in Europe, among the general public, among critics and at festivals. I have also seen the failure of certain productions made, consciously or not, with the intention of pleasing European viewers. These are what I once jokingly referred to as 'neo-orientalist films' which see our lives through the eyes of people in the North: folklore, jellabah, belly dancing, and so on. Nowadays the primary concern of a producer or filmmaker must be the pre-occupations of his audience. This is not an absolute guarantee of international success but it is an approach that I feel is consistent because emotion, sincerity, credibility, technical sound and picture quality are the essential elements for success among the general public.

The films I make are intended first and foremost for a Tunisian audience

or for the audience in the country for whom I am producing. International recognition will come by itself. We must avoid the illusion of thinking we should produce for avant-garde audiences, the intelligentsia, because they are the most fickle, the most volatile, the most ungrateful of audiences. We should produce for the man and the woman in the street, as that is the best way to reach the intelligentsia as well.

## The alliance

The history Europe has in common with the southern Mediterranean gives us every reason to undertake joint projects. Immigration in both directions provides us with many arguments in favour of co-productions, but the battle for identity, the pressures of immigration and its disastrous consequences, and the invasion of our screens by American produce ought to encourage us to act with greater solidarity, in an alliance between Europe and the South. As a result of short-sightedness and the competition for audience ratings, television organizations in the North take little account of what we produce, and that is a pity. This state of affairs cultivates the prejudice of populations in the North towards those in the South.

It is not possible to love or hate someone you do not know. Two examples come to mind. The first, recent, example is the TV film *Fatou la Malienne*. Broadcast on France 2 during prime time, it achieved some of the best ratings for the year with a 35.7% market share – 9 million viewers. This was a quite unexpected, exceptional result for a TV film about black immigrants in France. The second example, *Halfaouine*, was broadcast during prime time as part of a special Tunisian evening on 25 July 1992, and was a huge success (more than 5 million viewers) whereas a major film starring Jean-Paul



Belmondo on TF1 only managed 5% more. And yet the channel's executives had expressed grave doubts when they were negotiating the contract.

All this just goes to show that the programme planners' excuse 'that's what the public wants' is totally unfounded. The public is capable of intelligence and discernment provided quality is available, even without big names or references to their native environment.

Often the immigrant population from the South only appears in certain programmes featuring personalities who are totally integrated in Europe and taking little account of their original identity and the particularities of the population from which they came.

Defending cultural diversity also means defending European culture from the invasion of American productions. Propping up original cultural identities not only means

defending their right to expression; above all it means defending the South as much as the North, not 'helping' productions from the South as if charity were necessary but making joint projects, and showing solidarity by broadcasting each other's productions. This is what was described during a film festival in the South (JCC 94) as 'cinema diversity'.

Co-producing and broadcasting something made in the South does not only mean offering the audience a slice of exoticism. Above all it means defending one's own identity, eliminating misunderstandings, getting to know other cultures and often transferring know-how and technology, for example "Euro-mediatoon – Viva Cathargo!", a training project which produced a 26-episode animation series about the history of the Mediterranean from the point of view of the South. Thanks to the European Union's Euromed Audiovisual programme this project gained credibility and resulted in the setting-up of an exemplary partnership between nine companies in the Mediterranean basin.

To defend its audiovisual industry, its cultural identity, and its technological and industrial developments, Europe needs to defend diversity on its own screens. By presenting a large variety of products, it will give its audience a free choice and will protect itself from American formatting which brings with it an Americanization of television and cinema jargon now used in languages with a magnificent history behind them. It is the history of our peoples and the literature, poetry and art of which we can be so proud.

# SACRIFICIO

Who betrayed  
Che Guevara?

A controversial documentary  
from Scandinavia's  
largest Broadcaster.



original photo by Alberto Korda

Keep up with new releases  
from the Swedish Television.  
Log on to:  
[www.svt.com](http://www.svt.com)



# HDTV in

**Florence BRAY**

*Doctor of Political Science, Lecturer at the Free Law Faculty, Lille*

## Technological or political failure?

From the battle of Dubrovnik in 1986<sup>1</sup> to the highlighting of the digital broadcasting policy<sup>2</sup>, and the EC's decision in 1993 to drop the D2 MAC analogue standard, the story of the HDTV project in France reveals genuine enthusiasm from the bodies concerned, and even sometimes hysteria among the decision-makers.

While this project was the subject of industrial policy, it was also the motor of a certain conception of audiovisual policy. Launched in the early 1980s, it fulfilled all the necessary conditions to activate the policy decision-making cogs. It also fitted in with the renaissance of a European technological area.

The group of players (political institutions, technological elites, private broadcasters, satellite operators, etc.) acting at the heart of this 'Europeanized' public policy is heterogeneous owing to the cohabitation of several different perceptions of the HDTV issue. We should therefore see the inception, implementation and transformation of the HDTV project in terms of sociology of public action and various types of negotiation between political forums (e.g. the European institutions or the French government) and technical forums (CCIR, EBU, etc.).

# France:

## the story of a stillborn project

### “Grand project”

From 1985 onwards, France was the main instigator behind the European mobilization in support of the HDTV project based on the D2 MAC broadcasting standard, in the face of Japanese offensives. This project combines a series of issues whose scope goes beyond the merely technical measures for a new way of broadcasting pictures. Europe’s technological future was under threat from the USA and Japan. At stake were economic and industrial independence and the political leadership that certain States could gain in an environment in which the economic and social models were weakened by the market at a time when the European Community – as was the case – was seeking a strong political boost.

The ‘new media’ HDTV was part of the move towards the ‘information society’, along with other governmental plans (such as the Cable Plan or the Telematics Programme). Considered as a new, typically French grand project, HDTV was one of the programmes to receive special attention from François Mitterrand as president of the Republic. This new technology was also seen by the governmental elites as a back-up solution for the TDF 1

satellite programme which by then had already been shelved.

Yet, the transition from governmental logic to market-based logic which had not been taken into account by the governmental elites contributed to the failure of HDTV.

For a long time, the government’s interventionist policy was founded on the principle of ‘high tech mercantilism’<sup>3</sup>. The HDTV dossier is particularly revealing of an old-fashioned use of discourse. Putting aside all logic of market forces (although HDTV is also a commercial product), public decision-makers wanted once again to satisfy their Franco-centric vision by adopting an identical plan of action as that used in the 1960s to impose the SECAM television standard.

### Europeanization

The European dimension did not take precedence at the launch of this major technological project. However, France, concerned with building up its position as leader in relation to its European partners gradually gave the HDTV project a European countenance and brought European colours to the HDTV project by mobilizing the European Commission.

This then actually caused France to lose control of the project, as it had to bow to the approach dictated by the Commission<sup>4</sup>. The description of the negotiations between the French government and Community clearly demonstrates the weakness of the action and the fragility of the interest groups. The confrontations during these negotiations revealed the open, pluralist nature of the Community whereas the French public authorities sidelined those very same public policy groups (private broadcasters, satellite operators, etc.) which were essential for a compromise between those involved.

In addition, this public policy, which guarantees the correlation between a political decision and technical innovation, was developed in a climate of incertitude about technological choices<sup>5</sup>. The lesson learnt from the HDTV project provides an image of a State under competition from other decision-makers. On the one hand the supranational level held sway as the springboard of national ambitions; on the other, the industrial groups freed themselves from the supervision of the State to achieve their own ends.

In a climate of large-scale institutional and economic change, the French government has continued to

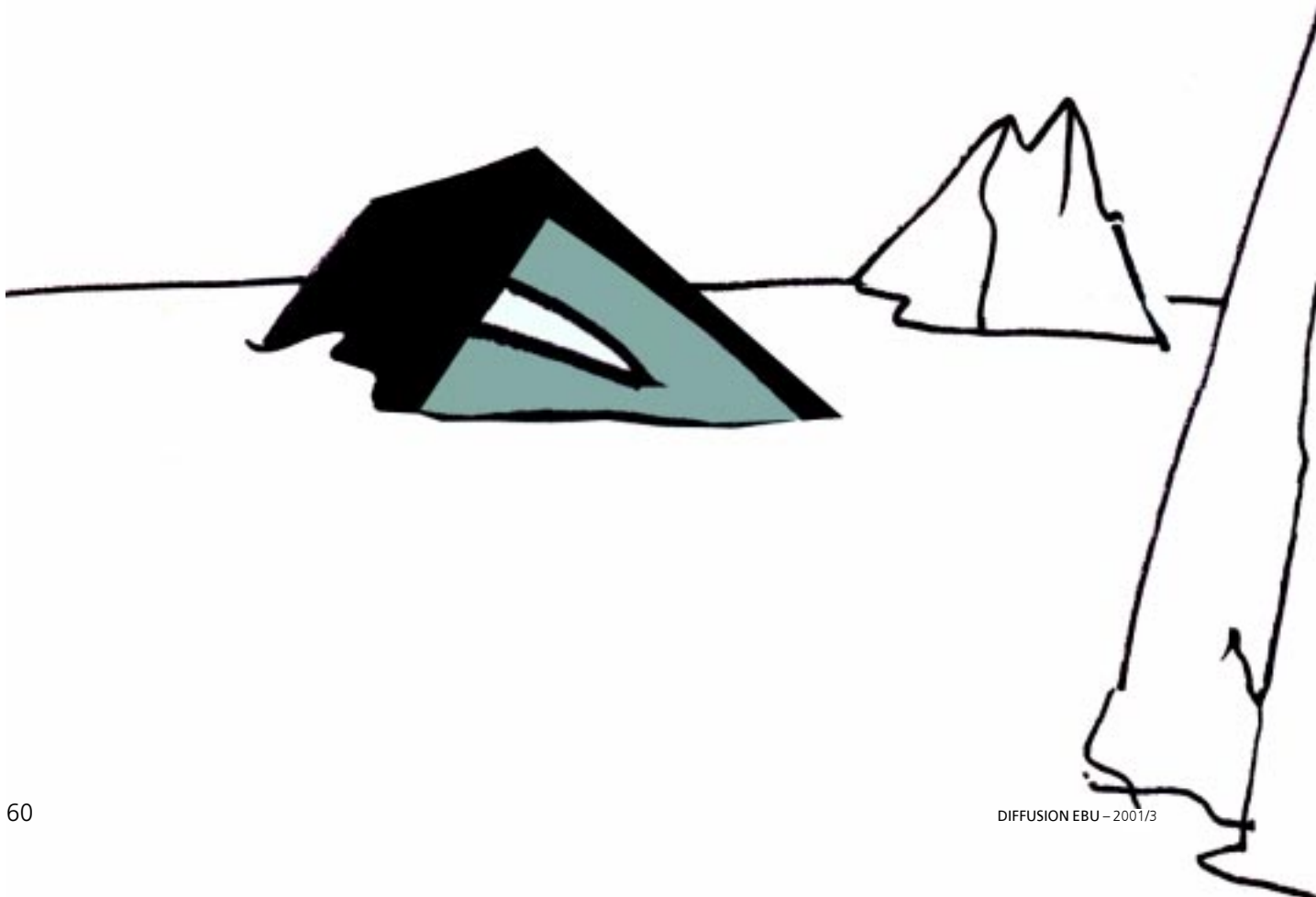
use traditional methods of a sometimes exaggerated State-controlled policy, which was all the more difficult because the public policy in question had no stable identity. It was as concerned with adding value to a national technological industry (electronics for the general public) through its national champion Thomson as with the inclusion of a new media type in its communication policy. The high definition television project corresponded to a public policy whose complex identity increased

the number of decision-making bodies and interest groups.

Finally, the failure is not so much in the discovery and the development of a technological process, but in the promotion of a homogeneous and unshakable European alliance of all the players concerned by HDTV. More especially, innovative policies do not simultaneously give rise to political innovation.

New policies or recycled products?

The French government is facing competition from the increasingly independent public companies, from the impact of the decisions taken by the major communication groups and by the extra-national institutions. Yet this does not mean that the State's role is diminishing but rather that it is being restructured into a broader configuration of micro-systems of power. In this way, the HDTV project served – both for France and the Community – as a political experiment to cause action taken to be reconsidered. The proof of this



are the new types of transaction and negotiation that have been introduced to implement digital broadcasting standards.

We should not only question why such a major technological project failed. We must above all consider the role of public policies in the new technology sector and to what extent one public policy requires another, and how this relay system is applied in a given sector. What happened was that the government just dug up an ideology that was followed in the past

but which proved obsolete owing to the rise in importance of certain criteria, such as the neo-liberal doctrine giving credit to market value in the orientation of public policies. Under these circumstances it is hardly surprising that HDTV policy management was pursued under anachronistic conditions.

More generally, public policy is subject to the weight of the past and can be seen by decision-makers as an opportunity to justify the choices previously made<sup>6</sup>. The decision-makers are then up against a political heritage which is difficult to ignore owing to the political and/or media impact of the project or the commitments made by previous governments.

Policies on information and communication technologies are never neutral, rational products. They are closer to 'recycled' products whose innovative potential is sometimes greatly attenuated by past experiences.

## Notes

- 1 Negotiations previously undertaken by the EBU were started with the CCIR, in Dubrovnik on 12 May 1986. This date will symbolize the failure of the Japanese attempt, with American support, to try and impose their own high-definition system using the MUSE standard as the only valid, worldwide standard which was also incompatible with the existing television population.
- 2 In 1991, a European working group, comprising senior officials, industrialists, engineers, and private broadcasters, started debating the potential of digital broadcasting. This resulted in the setting-up of the *European Launching Group for Digital Video Broadcasting* (ELG-DVB). Its recommendations were by and large taken up by the European Commission.
- 3 Cf. Cohen E., *Le colbertisme 'high tech'*. *Economie des Télécoms et du Grand projet*, Paris, Hachette, 1992.
- 4 Jacques Delors's cabinet, the then president of the European Commission, and DG XIII played a crucial role as ideological stimulus in the conception of HDTV as a way of saving the European consumer electronics industry which was then in the grips of a structural crisis.
- 5 Some people denied that analogue HDTV based on D2 MAC/HD MAC could have a future in Europe.
- 6 The French government's action in introducing D2 MAC was, more or less, pre-determined by the heritage of public policies such as direct satellite broadcasting.

*Florence Bray is the author of La télévision haute définition. Naissance et mort d'un grand projet européen, published in Paris, Editions L'Harmattan, in the "Logiques Politiques" collection, 2001, 366 p. (ISBN 2-7384-9929-5 / FRF 180.00)*



# Manu Chao

Available Worldwide - 52'

© Youri Lenquette / Virgin

**ARTE France**  
**International Sales**

[www.artefrance.fr/catalogue](http://www.artefrance.fr/catalogue)

a film by François Bergeron  
© Morgane Productions,  
in association with ARTE France (2001)

**arte**

e-erbsman@paris.arte.fr / a-charbonnel@paris.arte.fr  
Tel + 33 1 55 00 77 77 / Fax + 33 1 55 00 73 95

## July

**ANTALYA 2-3**  
EBU Seminar (international audience): Week of the news

**BUCHAREST 5-6**  
EBU Workshop: Economics reporting

**SOFIA 5-6**  
EBU Workshop: Independent coverage of news

**MADRID 6-7**  
52nd Ordinary Session of the General Assembly

**KALAKO 6-8**  
22nd EBU Folk Festival

## September

**BRATISLAVA/WARSAW/BUDAPEST 4-6**  
EBU Workshop and Roadshow: Digital equipment

**REYKJAVIK 6-7**  
3rd Annual Conference of the EBU Statistics Network

**DUBROVNIK 7-8**  
EBU Seminar: Questions from broadcasting lawyers' daily practice

**GENEVA 11**  
International Relations Programme Group

**OSLO 12**  
EBU Seminar: Financial topics

**OSLO 13-14**  
7th Ordinary Session of the Finance Assembly

**GENEVA 13-17**  
SMPTE European Meeting

**BOLOGNA 15-23**  
Prix Italia

**BOLOGNA 21-22**  
Music and Dance Bureau Meeting

**GALAMADAMMEN 26-28**  
EBU Master Course: Children on screen

**PORTOFINO 28**  
Meeting of Documentary Bureau

## October

**GENEVA 4**  
20th Ordinary Meeting of the Radio Committee

**CAIRO 8-9**  
EBU Workshop: Audience panel: new methods

**CANNES 8-12**  
MIPCOM

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

**GENEVA 18**  
27th Meeting of the Television Committee

**GENEVA 26**  
Finance Group Meeting

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

**GENEVA 19**  
Plenary Meeting of Intercultural Group

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

## November

**VIENNA 15-16**  
EBU Seminar: Building marketing strategy

**GENEVA 19-20**  
Multimedia Forum

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

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

**GENEVA 25**  
Plenary Meeting of Documentary Group

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

## December

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

## EBU: new team

Stefan Kürten from ZDF and Raina Konstantinova from Bulgarian Radio were nominated respectively as director of operations and director of radio during the Administrative Council session in May. They will take up their new functions, along with Jean Stock, the future secretary general, next autumn.

Stefan Kürten, 42 years, succeeds Henri Perez and is currently head of sports rights at ZDF. He has chaired the EBU Sports Group since 1998. Raina Konstantinova, 53 years, takes over from Thomas Alexanderson and has been director of Bulgarian Radio since 1997. She is a former vice-chairman of the EBU Radio Committee. A new director of television will be nominated shortly.

## YLE



YLE goes digital in August. There are five channels on the menu: YLE TV1, YLE TV2, YLE24, YLE Teema and FST, the national channel in Swedish.

*Tommy and the Wildcat*, a film by Raimo O. Niemi produced by YLE and Wildcat Production, took the Green Screen prize at the International Festival of Children's Films in Chicago.

## TV5 at the EBU

On 23 and 24 June, TV5 broadcast *24 heures à Genève, ça me dit* ("24 hours in Geneva") from Calvin's city. As of 08.15 GMT, Sunday 24 June, the programme was broadcast live from the EBU with interviews and pre-recorded subjects.



The Administrative Council of Deutsche Welle has named Erik Bettermann, 57, to the position of director general. He takes up his duties on 1 October 2001, in succession to Dieter Weirich who left DW for personal reasons on 31 March 2001. Reinhard Hartstein is acting director general until 1 October.

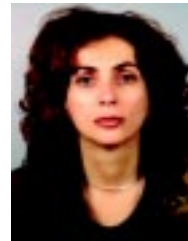
## IFF



18 April 2001: signature of a contract between the EBU and the International Fencing Federation for all competitions until 2004, and in particular the World Senior Championships. From left to right: René Roch, IFF president, and Henri Perez, director of operations.



## Polya Stancheva



On 28 May 2001, the National Council of Bulgarian Radio-Television appointed Polya Stancheva as director general of Bulgarian National Radio, BNR, for three years. Born in Sofia in 1961, Polya Stancheva had been director of programmes at BNR since September 2000.

## Young Asian Musicians

The Grand Final Concert of the Hong Kong Competition for Young Asian Musicians will take place on 15 September 2001, at the Hong Kong Cultural Centre Concert Hall.

Four very talented young musicians have been selected to appear in the Final Grand Concert. Each competitor will perform a concerto with the Hong Kong Philharmonic Orchestra. The concert will be internationally televised and broadcast live. It is available for broadcast free of charge to ABU and EBU members.

Contact:

**Jimmy Shiu** (852) 2339 6429;  
shiuss@rthk.org.hk

**Constance Leung** (852) 2339 6414;  
leungh@rthk.org.hk

**www.rthk.org.hk/special/  
youngmusician/**

