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Today’s Europe is a place that is becoming more diverse every day. Public service media, as a mirror of society, must reflect this diversity through their programmes, their staff, and their dialogue with the audience.

The overview of public media’s programmes on diversity, as seen in this brochure, demonstrates how public media help enhance understanding and acceptance of Europe’s diversity. As we take a more in-depth look at some of these programmes, you will quickly see that although programme-makers approach the topic in a number of ways, from the humorous angle, to the very serious, their goal remains the same: to engage the audience in the issue.

The brochure will also give you a taste of some of the other activities, such as training, that the EBU’s Members have developed to foster diversity.

I hope you enjoy reading what we have put together. You can find more in-depth information on our website: www.ebu.ch/culturaldiversity
Delivering on Diversity

Europe: more diverse every day

Diversity is a topic at the very heart of the public service remit. It is linked to the first of our cultural treasures, and gives flavour to our life in communities.

All our countries have developed over the centuries thanks to contributions from beyond our borders. A culture becomes richer when it opens up to new horizons. A tourist who travels around the world can make unsuspected discoveries about his very own country. The citizen of the world who opens up to travellers or migrants can expand his own range of humanity.

Our public service media are marvellous vehicles for sharing discoveries and encounters. Seeing and showing, accepting or sharing differences, and debating them to dissipate intolerance and obscurantism, these are all part of our missions to educate and inform.

What we do, for various reasons, in our national institutions, we have been doing it for 60 years in our association, the European Broadcasting Union. Ever since our organization was founded, our work has been to pursue pan-European reconciliation. Year after year we have held more and more events promoting our various cultures.

Our world is changing. Issues such as immigration and integration are major political concerns. Borders have been abolished and walls torn down. Yet, new barriers have been erected and nationalist instincts continue to develop. The world is moving and yet not always towards greater tolerance, respect and openness to others.

One of the missions of our public service media is to reflect the diversity present in society. The digital revolution has brought with it a proliferation in our broadcasting capacity. Within each of our organizations we have human talent ready to enhance the debate on cultural diversity. We invest in creation, both within our borders and beyond.

The brochure you are currently holding reflects a series of projects that we have launched and intend to develop. Nothing is for ever; everything is constantly changing. Future generations will not only have a heritage to defend, but also new values to promote.

The road is long, but we have to pave the way…
Delivering diversity to Europe

Bringing together 86 national broadcasting organizations in and around Europe, the European Broadcasting Union is itself a perfect embodiment of diversity. From our headquarters in Geneva, staff from 46 different countries serve Members from Iceland to Israel, Poland to Portugal, Norway to the Netherlands, Algeria to Albania.

Diversity is also integral to our mission. The very first article of our Statutes defines our purpose as including “developing cultural diversity, intercultural dialogue and exchanges”, “protecting and promoting Europe’s cultural heritage” and reinforcing “the integration of all individuals, groups and communities”.

But far more important than fine sounding words or the diversity of our Members and staff is the diversity of the content the EBU helps deliver daily to European viewers, listeners and (increasingly) internet users.

The Eurovision News Exchange handles more than 40,000 video news and sports items every year – the largest such exchange in the world. In 2009, the network carried more than 20,000 hours of sport from competitions governed by 27 different sports federations. And the EBU provided operational facilities at 239 events – some for radio and the internet, as well as TV.

Music is another sector in which the EBU provides a vast diversity of content far beyond the New Year Concert from Vienna and the ever-popular Eurovision Song Contest (now available on TV, radio and online). In 2009–2010, the EBU’s Euroradio Music Exchange offered 3,400 concerts, 1,475 festivals, 404 pop and rock offers, and even 22 performances from New York’s Metropolitan Opera.

Finally, the EBU’s TV Department delivers a diverse portfolio of high-quality European TV coproductions ranging from entertainment and documentaries to animation. And it brings together Members to share a creative diversity of new formats as we move forward in the multi-platform era.

In short, the EBU is a true champion – and model – of diversity!
Although Article 22 of the EU Charter of Fundamental Rights states that “The Union respects cultural diversity”, the Belgian Presidency wanted to be even more dynamic and actually promote cultural diversity within the European Union and beyond its borders. The Belgian Presidency has been especially active in favour of recognizing culture and cultural diversity as factors of development. In the wake of the Commission’s Green Paper *Unlocking the potential of cultural and creative industries* and the work done under the Spanish Presidency, the Belgian Presidency intended to provide new opportunities to help develop the cultural and creative industries. The many freelancers, micro-businesses, and small or medium-sized companies in the sector guarantee cultural diversity. They play a crucial role in the development of the cultural and creative sectors. This is why the Belgian Presidency’s conclusions from the Informal Meeting of the Ministers in charge of Culture & Audiovisual Affairs on 7 & 8 October recommend reinforcing the place of culture in the Europe 2020 strategy and set aside a place for the cultural and creative industries in the future European policy on innovation.

Given that what is good for development within the EU is also good for development in the rest of the world, the Belgian Presidency has argued in favour of taking culture into consideration in pursuing the Millennium Development Goals. Talking on this subject in New York alongside the UN General Assembly, Minister Fadila Laanan stated that, “The mistake has too often been made in the past to simply import what are thought to be ‘miracle’ approaches from other continents, without taking any account beforehand of the cultural realities in the territories in which they were trying to apply them.”

Moreover, knowing the important role of cinema in creating cultural identities and spreading them elsewhere, the Belgian Presidency has extended the debate of the 2001 EC Communication on State Aid to include cinema production. With the backing of a large number of professionals who attended a seminar in Mons on 5 & 6 July, it felt it was indispensable to have public support for cinema production but that, to be totally effective, it should act on the various stages of the life of cinematographic works and not solely on production.

The Belgian Presidency also actively supported the adoption of a decision by the Council and the Parliament to establish a European Heritage Label. The purpose of this would be to highlight the diversity of outstanding heritage in the European Union.

Finally, as 2010 is the European Year for Combating Poverty & Social Exclusion, the Belgian Presidency wanted to highlight the transversal role that culture could play in this as well and emphasize the need to integrate the cultural dimension into the national and European policies for combating poverty and social exclusion.
A recent study of the main European television markets by Eurodata TV Worldwide has concluded that European public broadcasters remain more focused on local programming than their commercial rivals, offering a greater proportion of original productions, as well as news and factual programming. However, this is generally more visible when comparing across broadcasters’ portfolios rather than individual channels, as the digital revolution allows broadcasters on both sides of the public/private divide to cater for more specific tastes, while focusing their main channels on broadcasting with more universal appeal.

Diversity of programming by genre

All the major European public channels provide a mixture of programming, including news, factual, sport, fiction and some entertainment, but give more airtime to news and factual than many of
their private competitors. They tend less to concentrate dramatically on fiction or entertainment.

It should be noted that classification according to programme genre is decided by the national TV measurement company and can therefore vary from country to country. This is especially the case when distinguishing between factual and entertainment, e.g. in the UK where many reality shows are categorized as factual, and therefore distinctions that might have otherwise appeared between the channels can be blurred. So, while commercial Channel 4 shows a reasonable proportion of factual programming, until recently this included a high proportion of reality shows, such as *Big Brother* and *Wife Swap*, which are less present on the public channels.

One of the usual missions of public broadcasters is to provide news, and in most countries it is the public service that offers the bulk of this. In France the two main public channels France 2 and France 3 devote roughly a fifth of airtime to this genre, and TVE 1 in Spain dedicates over a third. In some countries, such as Poland and Germany, news is almost exclusively the preserve of the pubcaster on the main channels; though in others such as Spain, Italy and the UK, the flagship private channels also give priority to news reporting. Where comparable channel families exist, however, the public channels are generally more noticeably news focused, with smaller commercial channels little interested in this genre. Local news is generally strongly supported by the public channels, and is provided by both regional channels, such as ARD in Germany, and by national channels, such as BBC1, France 3 and RAI 3.

Factual programming is another area to which the public channels generally tend slightly more than their commercial rivals, especially when looking across their portfolios and taking into account the fact that in commercial channels many reality shows are also categorized as factual. In Italy this tendency is particularly noticeable, accounting for some 35% of RAI 1’s programming over 2009–2010 and 30% on RAI 2. In comparison, the genre accounted for only 3% of programming over the 2009–2010 season on the leading commercial channel Canale 5. In countries where certain public DTT channels (e.g. BBC4, France 5) were included in the survey, they are often more involved in niche factual programming, while in other countries it is generally the ‘second’ public channel that increasingly provides the bulk of the pubcaster’s factual offer, as with TVP2 in Poland and Ned 2 in Holland, La 2 in Spain and BBC2 in the UK.

Fiction is of course considerably more expensive to produce than to buy, so domestic production has been squeezed somewhat, with new fiction productions down at both the main public and private broadcasters. The genre is still on offer on the main public channels, however, and this includes local productions. Foreign and especially US formats form the staple diet of many of the smaller commercial channels. On the larger channels, certain countries carry more fiction than others, with all the main Polish channels (including the public ones) devoting more than 45% of their schedules to this genre, while in Spain no channel studied carries more than 34% fiction.

Entertainment is an area where some of the flagship commercial channels have moved more in line with their public counterparts in recent years, although has previously noted the distinction between ‘factual’ and ‘entertainment’ can be hazy, with certain formats difficult to place. Taking the genre definitions as they are, however, there have been moves away from entertainment over the past four years at SBS6 and RTL 4 in the Netherlands, RTL in Germany, ITV1 in the
UK and Tele5 in Spain, with the result that they are now much more similar to the main public channels. Yet entertainment still receives on average more airtime on commercial channels, and some – Canale 5 (Italy), W9 (France), Sat.1 (Germany) TVN (Poland) – show a clear tendency towards this genre.

Diversity by origin

As might be expected, European public broadcasters generally provide a majority of local productions and invest in original formats, with no public channel studied carrying less than two-thirds of domestic programming by volume. SVT in Sweden and the BBC in the UK are particularly country focused, with more than 90% of their programming produced at home. While this focus on domestic productions is often matched and even exceeded by the proportion of national programming on air on the flagship European commercial channels, with 93% of airtime on Tele 5 devoted to Spanish programming and Canale 5 proposing 95% Italian programming, the smaller commercial channels tend to carry a higher volume of foreign formats, which in many cases is linked to their high consumption of fiction from abroad.

The breakdown of new titles by type of format also suggests that there may be more of a tendency for the larger commercial broadcasters that show a high percentage of local productions to adapt international formats for a local audience. So while these formats are classified as national as they are produced within the country, the idea for the programme originated elsewhere. Of the titles introduced over the 2009–2010 season, 24% were adaptations on Canale 5, 37% on TVN in Poland, 22% on Tele 5 in Spain, 29% on SBS6 in the Netherlands and 24% on TF1 in France. Although some public channels (such as Ned3, TVE1 and BBC1) also introduced a reasonable proportion of adaptations, this trend was generally more in evidence on commercial channels, while public programming was more likely to be original.

SVT Sweden produces 90% of its diverse range of programmes in Sweden

Programming by genre in Sweden: Public channels vs. Private broadcasters (2009-2010)
Conclusion

The main European public broadcasters are continuing to provide a diverse range of genres, with a mixture of news, sport, fact, fiction and entertainment, and cross-channel offers that are generally more focused on original, local factual and news programming than their commercial rivals. Although leading private and public channels in the territories covered can be similar in terms of the genre of programming offered, comparisons across channel families, where these exist, suggests that commercial groups are more likely to rely on acquired series and movies to raise the profiles of their smaller channels, whereas public broadcasters tend to use their secondary channels to provide local or factual formats with narrower appeal.

In terms of origin of programming, European public broadcasters all carry at least two-thirds domestic programming, with many of them dedicating 90% or more of airtime to local formats. Although this is also true of several of the leading commercial channels, a slightly larger amount of these national formats are likely to be adaptations on the private than the public channels. Similarly, many of the second-tier commercial stations devote at least two-thirds of their airtime to US formats, and on some this rises to more than half.
Real people, real lives

We interviewed:

Jean Philip De Tender
Channel Manager, ÉÉN (VRT)

*Why did you make In Godsnaam and how did you come up with the idea?*

A colleague that I hold in high esteem suggested making a series about people who totally change their lives and who turn to a new religion. I was fascinated by that story, although I didn’t think that religion was necessarily a topic for a broad audience or for a family channel. The people shown in the series are normal people who at a certain time in their lives start to doubt certain things and turn to religion to find a solution. I think that we all have a time in our lives, when we start to doubt about who we are and what we do.

*Were you surprised by its success?*

Yes, I was quite surprised by the success of the programme. At ÉÉN we are prepared to invest market share in programmes that have a difficult story to tell. Although religion is a very broad topic and a lot of people are preoccupied by religion, I was surprised that so many people engaged emotionally with the stories. But I think it is because the series is not only about religion, it is about people and who they are, the decisions they take and their future. But I still wasn’t expecting the kind of success we had: it was broadcast on our first channel at 9 p.m. on a Monday evening and it achieved a 45% market share – 1,400,000 viewers, which is amazing.

*What was the key to this success?*

The programme is about real people, real emotions, real stories, and therefore deals with issues that are important in society today. I think public service broadcasting has to feel the pulse of society and bring these topics to audiences.

*What was the reaction to the programme?*

There were two kinds of reactions. The first was about the religion itself. We had one episode about Flemish girls who converted to Islam, which really started off a political debate about religion in society. But mostly the reactions were about the choices people made to radically change their lives and a lot of people were touched by the guts it took to make that decision. It was inspirational TV.

*Do you consider that this kind of programme contributes to PSB’s role in society?*

When people watch television for 3 hours a day, 7 days a week then it definitely has an impact on the way people think and live. Public broadcasters have to be aware of this impact and the potential for public broadcasting to contribute to a better world. Television is something that can start a dialogue, create communities and have a real impact, which is what we try to do but in an implicit way. With good programmes, you can communicate a message, an idea or an insight in an implicit way. Then it’s even more powerful.

*Do you have plans for further programmes of this kind?*

Definitely. In the past we have been very successful as a public broadcaster telling the stories that are not that easy to tell. So, I definitely look out for these kinds of stories. We currently have a programme called *The School of Lukaku* about Romelu Lukaku, a famous football player in Belgium. He’s black, he lives in Brussels and he lives in a minority society, so it shows people from other origins living in a big town like Brussels with all the problems that are inherent in any major capital. It is not easy for a general
The Belgian documentary series *In Godsnaam* (In God’s Name) explores why certain people withdraw into a religious life. The journalist talks to Flemish people who have made a radical change to their lives. The programme takes the viewer to meet monks and nuns, gurus and healers, fundamentalists and charlatans, wise and holy people.

The programme is about real people, real emotions, real stories.
People like you and me?

Pierre DURET
Coordinator of the EBU Intercultural & Diversity Group

Two international documentary series have recently been produced and screened by several public service television broadcasters with the coordination of the EBU: one about Muslims in Europe, the other about Roma in Europe.

These series attracted a high number of coproducers; they were broadcast in many countries, achieved satisfactory audience levels and contributed to the public debate.

And yet, themes relating to cultural diversity in principle do not arouse great enthusiasm among editors... nor among large sectors of the viewing public. Getting broadcasters to agree on the idea of a collection (for which each produces a film and receives the films from other broadcasters free of charge) is never easy – and subjects that are currently so politically controversial are more likely to cause tension among producers (and among viewers) than to bring them together for peaceful discussions.

So what are the reasons behind this success?
First of all we must thank certain energetic colleagues working for the national broadcasters that promote cultural diversity (NPS in the Netherlands, UR in Sweden, HRT in Croatia, for instance). They were able to persuade other channels to join forces with them, many of which were already cooperating in the EBU’s oldest documentary (and also intercultural) coproduction: City Folk, a series initiated by NPS, which is now celebrating its 14th consecutive season! Moreover, the format chosen (half-hour episodes in one or two parts) enables relatively inexpensive production and flexible screening. And finally, the EBU’s role in this type of project is well polished.
But, even more than these things, I believe it is the editorial choices that are particularly worthy of attention.

The idea behind both series stems from current events (controversies about the 11 September attacks or Islamic dress codes; Roms expelled from Italy, etc.). These films are therefore highly topical. Yet they maintain a certain distance with isolated events and take a long-term approach: they are documentaries rather than reporting in the strictest sense.

The aim is not to inform or educate the viewers, not to preach integration, but simply to make good television: interesting programmes about strong individual stories and engaging characters. No more; no less.

In a similar way, both series steer clear of taking general views and instead concentrate on specific individuals. The films are not portraits of ‘ethnic’ or ‘socio-cultural’ groups but individuals like you and me followed by the cameras as individual human beings going about their everyday lives. Without added commentary: they are left to talk. Without the slightest trace of clannishness or ghettoization in the narrative treatment.

Each series is a distinct entity whose theme is a distinct ‘group’: the Roms, the Muslims. But what the viewers will actually have seen is people who happen to be Roms, people who are Muslims. The viewers will therefore have been able to gain an understanding of their individuality, their community and their humanity. And this obviously encourages acceptance and respect... the values of public service broadcasting!
Bringing the UNESCO Convention to life

To apply the UNESCO Convention on Cultural Diversity we first need to define EU strategies, objectives, action and tools, even in relation to foreign policies (particularly international trade, development, and human rights) and the new challenges brought with the European External Action Service. Europe is a normative power but also a cultural project, based on fundamental rights and respect for diversity. The EU needs a coherent cultural strategy that includes action by the Member States and civil society. There is a strong need for cooperation with cultural and educational institutions to encourage them to put the convention into practice in everyday life. The EU should continue to encourage countries that have not yet ratified the Convention to do so.

The EU has become increasingly aware of the role of culture. The Communication on a European agenda for culture in a globalising world in 2007 proposed defining an Open Method of Coordination, which is increasingly important as a new mode of governance within the EU. It is used in policy areas where the EU has little or no legislative competence but where coordination between Member States is nevertheless seen as essential. For this the EU would need a significant increase in its culture budget. More financial resources were already requested in the 70 Cents for Culture campaign, which was strongly supported by the European Parliament, especially the Culture Committee. The follow-up to this campaign is the biennial conference of Culture Action Europe in October, involving people from political, cultural and economic sectors.

The European Capital of Culture supports cultural diversity in line with the aims of the convention. The EU programme generates considerable benefits for the city and the region, helping to change the city’s image and raise its visibility and profile internationally. This year’s European Capitals of Culture are the cities of Essen, Istanbul and Pécs.

The European Commission’s digital agenda recognizes the importance of the convention in the digital environment and the role of digital media in permitting a broader distribution of cultural and creative content. Digitization in the cinema sector is positive but also expensive. The Commission therefore finds it important to support digitization of cinema productions in order to safeguard cultural diversity. In this context Europeana, the EU public digital library and a core cultural project of the EU, has an important role to play. Both the Parliament and the Commission are calling for a major increase in public funding to finance large-scale digitization, alongside initiatives with private partners provided they allow general access to Europe’s common cultural heritage online.

Other issues are the fragmentation in the current licensing system that hinders the digitization of much of Europe’s recent cultural heritage; orphan works and copyright on creative content; enforcement of intellectual property rights in the light of the recently adopted Gallo Report.

The Culture Committee will be strongly emphasizing the importance of culture in its opinion on the upcoming legislation on radio spectrum.
Promoting cultural diversity across Europe

‘We are not creating a coalition of states, we are uniting people.’
Jean Monnet

We need policy tools to ensure our core values are respected. Promoting cultural diversity of European peoples goes hand in hand with the preservation of our common cultural heritage. These values lie at the heart of the European project. Developing policies based on our core values and principles not only allows for a sound implementation of the UNESCO Convention, but also ensures respect for human rights and freedom of expression. It is therefore not surprising that the European Agenda for culture – our first comprehensive policy framework for culture adopted in November 2007 – is based, among other things, on the promotion of cultural diversity and intercultural dialogue. This objective concerns the development of policies in the culture sector both at European and national levels.

Effective policies cannot be articulated in isolation. We need to work together and at all levels: national governments, international organizations, local and regional authorities, and together with our European partners and neighbours. We need to promote the principles of the UNESCO Convention in our political dialogue with the rest of the world.

We must also tackle the challenges faced by Europe today to better prepare for the future. Globalization, the economic downturn, the demographic challenge, the digital divide are affecting the lives of millions of Europeans. Recognizing the social and economic value of culture – as also expressed in the convention – means tapping into Europe’s creative potential to find innovative solutions to existing problems and lead our economies and societies into the future.

Europe is at the forefront when it comes to implementing and promoting the UNESCO Convention. The European Commission is legally bound to implementing it while exercising the competence it enjoys in policy areas the convention covers. This relates both to our internal policies (e.g. internal market, competition, audiovisual, culture) and our external policies (e.g. development cooperation, trade, international relations).

In this framework, we have deployed all possible means to promote cultural diversity across Europe and beyond: sustainable policy dialogues with emerging and long-standing partners; existing cooperation mechanisms for the benefit of culture (Union for the Mediterranean, Eastern Partnership, European Neighbourhood Policy); theme programmes within our development cooperation instruments (Investing in People); a new instrument specifically promoting the principles of the convention in bilateral trade negotiations (Protocol on Cultural Cooperation). We are also actively collaborating with the UNESCO Secretariat to reinforce governance and capacity in the cultural sector in developing countries.

On another level, the European Year of Intercultural Dialogue in 2008 brought focus to the debate on interculturalism in Europe and helped raise awareness.

A lot remains to be done to protect and promote cultural diversity in Europe. The European Commission will continue to work with energy and determination to safeguard cultural diversity and promote intercultural dialogue across Europe and in the rest of the world.
Diversity on screen

This article covers one aspect of diversity on European TV channels: the on-screen representation of various minority groups in society.

Our conclusion is that European PSBs show more diversity than private channels in their on-screen representation of society even though this is not done through a wider choice of programme genres than private broadcasters.

The diversity of content offered by the various PSBs and private channels to European viewers was examined through The WIT’s exclusive database, which makes an inventory of the new shows launched daily around the world. We focused our attention on the most recent period, January 2009 to September 2010, in the main European TV markets: Germany, UK, France, Italy, Spain and the Netherlands. We identified a sample of almost 4,000 new TV scripted (fictional) and non-scripted shows (magazines, documentaries, entertainment shows, etc.) aired for the first time (i.e. excluding shows returning for new seasons).

Of these we isolated those that best represent the following key elements of diversity in their content, theme, history or any other ingredient (except for on-air talent):

- immigration, ethnic and religious minorities, social integration, racism
- physically and mentally disabled or handicapped people
- elderly people, pensioners
- homosexuals and sexual minorities

The conclusions are clear:

- Diversity is largely a minority topic on TV in Europe
- Less than 3.1% of the new registered shows favour diversity.
- Diversity is the speciality of PSBs in Europe

The shows identified as favouring diversity are aired mostly on the PSBs: 79% of the shows on diversity are aired on PSBs. 95% of the ‘diversity-themed’ non-scripted shows originate from PSBs. In fictional shows, PSBs also lead by a broad margin with 71% of the new ‘diversity-themed’ programming.

British and French PSBs are leaders in diversity

The UK is the territory that launched the highest number of shows related to diversity, with a share of 42% of all new programming linked to diversity in Europe (PSBs and private channels combined); 48% of the programmes linked to diversity on European PSBs come from the UK, with the BBC and Channel 4 providing 38% of all new shows on all private and public European broadcasters. The next most active market is France with 28% of the total programming linked to diversity in Europe. 27% of the new diversity-related shows on European PSBs come from France, with France 2 and France 3 providing 21% of all new shows on private and public European broadcasters.

Next is Spain with a share of 11% of the diversity-linked programmes, followed by the Netherlands with 9%. Germany and Italy come last, with 5%.
If we compare these results with the launch of new shows in general in the countries examined, France is the most active country when it comes to diversity, ahead of the UK. Next are Spain and the Netherlands that can be considered rather active in diversity. Germany seems behind when it comes to diversity.

Most common diversity-related subjects

- Immigration appears in more than one-third of these programmes
- Second is the handicapped, representing one-quarter
- Elderly people appear in 22% of the programmes
- Homosexuality is last, appearing in less than 8% of the new shows

If we only consider non-scripted diversity-linked shows, the proportion and hierarchy of the themes do not change much: one-third feature handicapped people, another third ethnic minorities, and the last third elderly people and sexual minorities.

The handicapped – No. 1 diversity theme on PSBs

The content of new non-scripted shows, more linked to new social phenomena than scripted shows, probably reflects national preoccupations.

In the UK, 40% of the new diversity-linked shows on PSBs are about the handicapped. It is also the number one topic in France, with slightly more than one-third of the subjects tackled in PSBs non-scripted shows linked to diversity.

In the UK, 36% of the new shows linked to diversity on PSBs are about the elderly. The theme is tackled in a little less than one-third of the diversity-related shows on French PSBs. Immigration is not a major topic in the UK, only tackled in 14% of non-scripted shows linked to diversity, compared to one-third in France.

In the Netherlands, diversity on PSBs is more contrasted: almost half of the new non-scripted shows linked to diversity are about immigration and almost one-third about the handicapped.
The funny side of diversity

For many people, diversity is taken for granted or, even more, a challenge. What may have been seen as an enrichment 10 years ago, is now seen by many as an impoverishment of present-day Western culture. However, it is the Pandora’s box of creativity because if we delve a little deeper, we can see that we thrive on our differences. We should not assume we are all the same, all speak the same language, have the same religion, and the same hobbies. It would be a dull society. It’s diversity that makes Europe stronger.

Humour on television can unify us around diversity. Years ago, the BBC screened the series Goodness Gracious Me. The programme-makers have Indian roots and want to be more English than the English themselves. It was hilarious, groundbreaking television. Both English society and the Indians were highlighted. It also made the average viewer see his Hindu neighbours in a totally different light. In the Netherlands the programme Raymann is Laat (Raymann is late) has met with similar success. Jörgen Raymann is a Surinamese comedian who plays on people’s prejudice against the Dutch of Surinamese origin. The title speaks volumes. The highlight of the programme is Aunt Es. Raymann dresses up as an older Surinamese woman and interviews Dutch celebrities about their preferences, opinions and feelings. He plays the naive Surinamese woman who asks every question that crosses her mind. At the same time he also exaggerates the Surinamese manner and confirms the prejudices in a subtle way. It is precisely this disarming attitude that causes politicians, athletes and managers to reveal their prejudices. For 10 years this successful programme has been more Surinamese than the Surinamese, though it is overwhelmingly watched by non-Surinamese.

Another highlight in this genre is Ab en Sal, a series about two Dutch boys of Moroccan origin with an orthodox Islamic outlook on life. They often use their background in their programme and they make fun of it too. Their arrogant attitude toward the non-Muslim Dutch creates controversial television that confuses and surprises the audience. They are best friends with the conservative Flemish nationalist Filip de Winter and they pretend that Lonsdale is a Moroccan
invention. Lonsdale is a clothing brand in the Netherlands that is popular among right-wing youths. For example, they wear their sweaters so that only NSDA (of the Nazi NSDAP) can be seen. When French TV makers saw the programme they said they would never broadcast that, because outside their programmes these guys are seen as extremists.

This goes to the very heart of the matter. Freedom of speech means that everyone must be able to make all kinds of programmes for public broadcasters irrespective of creed, rank and position. So long as programme-makers do not discriminate or incite people to commit violence, essentially anything is possible. That's the beauty of a public broadcaster that belongs to everyone and intends to be a reflection of society. If these are programmes that are also humorous, attract large numbers of viewers and break taboos, then we are ready for a Europe where there is room for almost everyone, a Europe of diversity.
Boundless – an intercultural media project

Strengthening intercultural dialogue and fostering mutual understanding, this was the aim of the 2010 sequel to the Boundless project which provided twelve well qualified candidates from Arabic and European countries with the chance to take part in a three-week multicultural exchange programme. Its objective was to maximize opportunities for collaborative reporting by journalists from different cultures to enhance their multicultural competence.

Outcomes
The targets set for Boundless were achieved. The participants obtained an overview of factors affecting the personal approach to other cultures and to people coming from different cultures. They learnt that prejudices and stereotypes have to be scrutinized when encountering another culture. The members of the group had been well chosen, as they were all experienced TV journalists. Most of the TV reports and documentaries have already been screened. The participants have also created a blog, in which they discussed topical issues and which gives them the opportunity to stay in contact for future exchanges.
During the first week of the project all participants attended a seminar on ‘Intercultural Perception’ at Deutsche Welle Akademie, the organization’s international training centre, in Bonn. The workshop enabled the participants to get away from customary prejudices and stereotypes in daily coverage. It also covered issues such as self-perception and external image, the role of the media in a democratic society and the subtleness of culture. The seminar also laid the groundwork for the concept of the scheduled TV shooting and story development, together with the twinning of the working groups.

During the second week the participants were divided into teams of two in order to research and produce a report suitable for TV broadcasting at the participating European/German partner stations. In the third week the teams followed up at the Arab partner stations in Beirut, Cairo, Damascus, Khartoum and Sana’a. The resulting reports included topics as diverse as comparing Egyptian religious feasts with the perception of Christmas for Arabs living in Europe, Islamic banking, or the importance of pets for Europeans. In addition, the Boundless participants created a blog featuring their documentaries that also serves as a means for future exchange and discussions.

The Boundless project was launched during the 2006 EBU Diversity Show in the Netherlands when several European broadcasters, the EBU, COPEAM and UNESCO joined forces to create a platform for professionals as a bridge for media activities between the north and the south of the Mediterranean. A third Boundless project is expected to take place in 2011. For more information, please contact: Adelheid.Feilcke@dw-world.de.

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**EBU Members’ thoughts on diversity**

“**Diversity is part of our life – it means covering the whole spectrum of programming. It’s part of our daily offering.”**

Themis THEMISTOCLEOUS
Director General, CyBC

“**Cultural diversity is a way of thinking, a way of life.”**

Alessandra PARADISI
Head of International Relations Department, RAI

“**As a PSB you are everyone’s public broadcaster: you try to make stories for everyone, you make news for everyone… you have to broaden your perspective, broaden your views, you have to get more people in.”**

Hans LAROES
Chairman EBU News Committee (NPO/NOS)
Europe’s growing diversity

A century ago, roughly 25% of the world’s population were Europeans. Although the population of the continent has grown, it has not done so as fast as in Asia or Africa. According to the UN, in 2009, Europe’s population was estimated at 830.4 million\(^1\), which is about 13% of the global population. However, this share may fall to 7% in 2050 should the rate of population growth stay the same.

Immigration is becoming an important means of population growth or at least population stabilization in Europe.

“The three quarters of all European regions will have no alternative to immigration as a means to counteract population decline.”

Eurostat

Migration occurs when there are economical, political or social differences between the region of origin and the destination. With Europe’s borders being largely open and flights cheaper, mobility has become easier. Migration is mainly within Europe but also comes from non-European countries (see table). Demographic changes vary from region to region, regardless of the size of the countries. Some smaller, prosperous countries like Luxembourg have seen an increase in their population as jobs appear to be more available. People tend to move from economically fragile countries to more prosperous ones.

Migration & integration

Whereas migration can be seen as an asset from a demographic point of view, it can only be positive economically if migrants can work legally and contribute to the nation’s income. Significant resources have been invested in preventing and reducing illegal immigration.

Better qualified migrants have better access to jobs and social systems, which in turn makes integration easier. However, people flooding into Europe are on the whole less qualified than the local population. This may have knock-on negative effects on future generations as lack of integration may be passed on.
Delivering on Diversity

In 2007 a Diversity Toolkit for factual programmes in public service television was published by the European Union Agency for Fundamental Rights. It was developed by the EBU in cooperation with the European Social Fund. The toolkit addresses questions such as: How can TV professionals better reflect on screen the diversity of societies? How should cultural diversity in television, especially in news and current affairs programmes be handled? The material draws on the experiences of TV professionals from EBU Members all over Europe.

The Diversity Toolkit can be downloaded from our Cultural Diversity page: www.ebu.ch/culturaldiversity

## Population by group of citizenship, 1 January 2008; acquisition of citizenship, 2007 (persons)

<table>
<thead>
<tr>
<th>Country</th>
<th>Nationals 2</th>
<th>Foreigners 3</th>
<th>Other EU-27 countries</th>
<th>Non EU-27 countries</th>
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<td>132,708</td>
<td>47,193</td>
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<td>8,658,439</td>
<td>524,488</td>
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<td>United Kingdom</td>
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<td>4,020,800</td>
<td>1,614,800</td>
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</table>

Source: Eurostat

\(^2\) Turkey and Iceland, 2006

\(^3\) Italy and Portugal, 2006

What can public service media do?

Many of the EBU’s Members recognize that the society in which they operate is evolving and that they, as a mirror of society, must evolve with it if they are to continue to reflect their environment. In addition to the many programmes already mentioned in this brochure a number of public broadcasters have taken very concrete steps to embed interculturalism in their organizations and the way they work.

Ireland is one of the countries that expanded economically when the EU opened its doors to new countries. As a result, the demographics of the country changed dramatically. The public broadcaster RTÉ decided to integrate interculturalism in its strategy, actions and programmes, in order to help Irish society adjust to the new faces, new cultures and even new values that were becoming part of their daily lives. Similar changes have been implemented in other corporations, such as in the UK, France and the Nordic countries.

Sources: Eurostat Yearbook 2010; Berlin-Institut – Europe’s Demographic Future
## EBU Active Members

<table>
<thead>
<tr>
<th>Country</th>
<th>Members</th>
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<tr>
<td><strong>ALBANIA</strong></td>
<td>• Radiotelevisione Shqiptar*</td>
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<tr>
<td><strong>ALGERIA</strong></td>
<td>• Entreprise Nationale de Télévision* /</td>
</tr>
<tr>
<td></td>
<td>• Entreprise Nationale de Radiodiffusion Sonore* /</td>
</tr>
<tr>
<td></td>
<td>• Télédiffusion d’Algérie</td>
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<td><strong>ANDORRA</strong></td>
<td>• Ràdio i Televisió d’Andorra, S.A.*</td>
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<tr>
<td><strong>ARMENIA</strong></td>
<td>• Public Television &amp; Radio Armenia, comprising:</td>
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<td></td>
<td>• Public Television of Armenia*</td>
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<td></td>
<td>• PR Public Radio of Armenia*</td>
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<tr>
<td><strong>AUSTRIA</strong></td>
<td>• Österricherischer Rundfunk*</td>
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<tr>
<td><strong>AZERBAIJAN</strong></td>
<td>• İctimai*</td>
</tr>
<tr>
<td><strong>BELARUS</strong></td>
<td>• Belaruskaja Tele-Radio Campanija*</td>
</tr>
<tr>
<td><strong>BELGIUM</strong></td>
<td>• Vlaamse Radio- en Televisieomroep* and Radio Télévision Belge de la</td>
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<td></td>
<td>• Communauté française*</td>
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<td><strong>BOSNIA-HERZEGOVINA</strong></td>
<td>• Javna Radio Televizijska servis Bosnia i Hercegovine*</td>
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<tr>
<td><strong>BULGARIA</strong></td>
<td>• Българско Национално Radio*</td>
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<td><strong>CROATIA</strong></td>
<td>• Hrvatska Radiotelevizija*</td>
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<td><strong>CYPRUS</strong></td>
<td>• Cyprus Broadcasting Corporation*</td>
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<tr>
<td><strong>CZECH REPUBLIC</strong></td>
<td>• Český Rozhlas*</td>
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<td>• Česka Televize*</td>
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<td><strong>DENMARK</strong></td>
<td>• DR*</td>
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<td><strong>EGYPT</strong></td>
<td>• Egyptian Radio and Television Union*</td>
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<td><strong>ESTONIA</strong></td>
<td>• Eesti Rahvusringhääling*</td>
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<td><strong>FINLAND</strong></td>
<td>• MTV Oy*</td>
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<td><strong>FRANCE</strong></td>
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<td>• Télévision Française 1*</td>
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<td>• France Télévisions* (France 2, France 3, France 4, France S and</td>
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<td></td>
<td>• Réseau France Outre-mer)</td>
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<td></td>
<td>• Canal Plus</td>
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<td></td>
<td>• Radio France Internationale</td>
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<td>• Radio France*</td>
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<td>• Europe 1*</td>
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<td><strong>GEORGIA</strong></td>
<td>• Georgian TV and Radio Broadcasting*</td>
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<td><strong>GERMANY</strong></td>
<td>• Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der</td>
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<td>• Bundesrepublik Deutschland* (ARC), comprising the following</td>
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<td>• organizations:</td>
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<td></td>
<td>• Bayerischer Rundfunk</td>
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<td></td>
<td>• Deutsches Fernsehen</td>
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<td></td>
<td>• Hessischer Rundfunk</td>
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<td>• Mittledeutscher Rundfunk</td>
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<td>• Norddeutscher Rundfunk</td>
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<td></td>
<td>• Radio Bremen</td>
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<td>• Rundfunk Berlin-Brandenburg</td>
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<td>• Saarländischer Rundfunk</td>
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<td>• Südwestrundfunk</td>
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<td>• Westdeutscher Rundfunk</td>
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<td>• Deutsche Welle</td>
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<td>• DeutschlandRadio</td>
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<td>• Zweites Deutsches Fernsehen*</td>
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</table>
GREECE
- Elliniki Radiofonía-Tileorassi SA*

HUNGARY
- Magyar Rádió*
- Magyar Televízió*

ICELAND
- Ríkisútvarpið*

IRELAND
- Raidió Teilifís Éireann*
- Telefís na Gaelt飓ge*

ISRAEL
- Israel Broadcasting Authority*

ITALY
- RAI-Radiotelevisione Italiana*

JORDAN
- Jordan Radio and Television Corporation*

LATVIA
- Latvijas Televīzija*
- Latvijas Radio*

LEBANON
- Télé-Liban*

LIBYA
- Libyan Jamahiriya Broadcasting*

LITHUANIA
- Lietuvos Radijas ir Televizija*

LUXEMBOURG
- CLT Multi Media*
- Établissement de Radiodiffusion Socioculturelle du Grand-Duché de Luxembourg*

FORMER YUGOSLAV REP. OF MACEDONIA
- MKRTV*

MALTA
- Public Broadcasting Services Ltd*

MOLDOVA
- Teleradio-Moldova*

MONACO
- Groupement de Radiodiffusion monégasque, comprising:
  - Radio Monte-Carlo*
  - Télé Monte-Carlo*
  - Monte-Carlo Radiodiffusion

MOROCCO
- Société Nationale de Radio Télévision*

MONTENEGRO
- Radiotelevizija Crne Gore

NETHERLANDS
- Nederlandse Publieke Omroep*, comprising:
  - Algemene Omroepvereniging AVRO
  - Omroepvereniging BNN
  - Vereniging De Evangelische Omroep
  - Katholiek Radio Omroep
  - Nederlandse Christelijke Radio Vereniging
  - Stichting Nederlandse Omroep Stichting
  - Nederlandse Programma Stichting
  - Televisie Radio Omroep Stichting
  - Omroepvereniging VARA
  - Omroepvereniging VPRO

NORWAY
- Norsk rikskringkasting*
- TV 2 AS*

POLAND
- Polskie Radio i Telewizja:
  - Telewizja Polska SA*
  - Polskie Radio SA*

PORTUGAL
- Rádio et Televisão de Portugal*

ROMANIA
- Societatea Română de Radiodifuziune*
- Societatea Română de Televiziune*

RUSSIAN FEDERATION
- Channel One Russia*
- Radio Dom Ostankino*, comprising
  - Radio Mayak
  - Radio Orpheus
  - Radio Voice of Russia
- Rossijskoe Teleradio*
**SAN MARINO**  
- San Marino RTN*

**SERBIA**  
- Radiotelevizija Srbije*

**SLOVAKIA**  
- Slovenský Rozhlas*  
- Slovenská Televízia*

**SLOVENIA**  
- Radiotelevizija Slovenija*

**SPAIN**  
- Radio Popular SA COPE*  
- Corporación de Radio y Televisión Española S.A. *  
  - Sociedad Mercantil Estatal Televisión Española S.A.  
  - Sociedad Mercantil Estatal Radio Nacional de España S.A.  
- Sociedad Española de Radiodifusión*

**SWEDEN**  
- Sveriges Television och Radio Grupp, comprising  
  - Sveriges Television Ab*  
  - Sveriges Radio Ab*  
  - Sveriges Utbildningsradio Ab*  
- TV4*

**SWITZERLAND**  
- SRG SSR idée suisse*

**TUNISIA**  
- Radio Tunisienne et Télévision Tunisienne  
  - Radio tunisienne*  
  - Television tunisienne*

**TURKEY**  
- Türkiye Radyo-Televizyon Kurumu*

**UKRAINE**  
- Natsionalna Radiokompaniya Ukrainy* and Natsionalna Telekompanya Ukrainy*

**UNITED KINGDOM**  
- British Broadcasting Corporation*  
- United Kingdom Independent Broadcasting*, comprising: Independent Television: The Network Centre:  
  - ITV Anglia Television  
  - ITV Border Television  
  - ITV Central Television  
  - Channel Television  
  - ITV Granada Television  
  - Grampian N  
  - ITV Wales Television  
  - ITV West Television  
  - ITV London Television  
  - ITV Meridian Television  
  - Scottish TV  
  - ITV Tyne Tees Television  
  - Ulster Television  
  - ITV Westcountry Television  
  - ITV Yorkshire Television  
  - Channel 4, Sianel 4 Cymru

**VATICAN STATE**  
- Radio Vaticana*

**EBU Active Member**  
(75 Active Members)

* National media organization  
(86 national media organizations)
**EBU Associate Members**

**AUSTRALIA**
- Australian Broadcasting Corporation
- Free TV Australia
- Special Broadcasting Service Corporation

**BANGLADESH**
- National Broadcasting Authority of Bangladesh

**CANADA**
- Canadian Broadcasting Corporation

**CHILE**
- Corporación de Televisión de la Universidad Católica de Chile (Canal 13)

**CUBA**
- Instituto Cubano de Radio y Televisión

**GERMANY**
- Teleimedi
- Rustavi 2

**GREENLAND**
- Kalaalit Nunaata Radioa

**HONG KONG**
- Radio Television Hong Kong
- Television Broadcasts Ltd

**INDIA**
- All India Radio

**IRAN**
- Islamic Republic of Iran Broadcasting

**JAPAN**
- Fuji Television Network Inc.
- National Association of Commercial Broadcasters in Japan
- Nippon Hoso Kyokai
- Tokyo Broadcasting System Inc.
- Tokyo FM Broadcasting Co. Ltd

**KOREA (REPUBLIC OF)**
- Korean Broadcasting System

**MALAYSIA**
- Radio Television Malaysia

**MAURITANIA**
- Télévision de Mauritanie

**MAURITIUS**
- Mauritius Broadcasting Corporation

**NEW ZEALAND**
- Radio New Zealand
- Television New Zealand Ltd

**OMAN**
- Oman Directorate General of Radio and Television

**QATAR**
- Al Jazeera Children’s Channel

**SOUTH AFRICA**
- South African Broadcasting Corporation

**SYRIA**
- Organisme de la Radio-Télévision Arabe Syrienne

**UNITED STATES**
- Capital Cities/American Broadcasting Companies Inc.
- CBS Inc.
- Minnesota Public Radio
- National Broadcasting Company Inc.
- National Public Radio
- WFMT

**Approved Participants**

- Abertis Telecom
- Antenna Hungária
- ARTE
- Catalunya Musica
- Duna TV
- EuroNews
- JP “MRD”
- Russian TV and Radio Broadcasting Network
- TV5
## EBU offices and subsidiaries

<table>
<thead>
<tr>
<th>Location</th>
<th>Address</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Geneva</strong></td>
<td>L’Ancienne-Route 17A, CH-1218 Le Grand-Saconnex, Switzerland</td>
<td>Tel: +41 (0)22 717 2111, Fax: +41 (0)22 747 4000, <a href="mailto:ebu@ebu.ch">ebu@ebu.ch</a></td>
</tr>
<tr>
<td><strong>Brussels</strong></td>
<td>56, Avenue des Arts, B-1000 Brussels, Belgium</td>
<td>Tel: +32 2 286 9115, Fax: +32 2 286 9110, <a href="mailto:brussels@ebu.ch">brussels@ebu.ch</a></td>
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<tr>
<td><strong>Eurovision Moscow</strong></td>
<td>Pozharsky Pereulok, 15, Floor 4, 119034 Moscow, Russia</td>
<td>Tel: +7 495 221 49 81, Fax: +7 495 221 49 82, <a href="mailto:moscow@eurovision.net">moscow@eurovision.net</a></td>
</tr>
<tr>
<td><strong>New York</strong></td>
<td>CBS Broadcast Center Room 4330, 524 West 57th Street, New York, NY 10019, USA</td>
<td>Tel: +1 212 265 3288, Fax: +1 212 956 7930, <a href="mailto:newyork@eurovision-us.net">newyork@eurovision-us.net</a></td>
</tr>
<tr>
<td><strong>Washington</strong></td>
<td>Suite 300, 2000 M Street, NW, Washington DC 20036, USA</td>
<td>Tel: +1 202 293 9371, Fax: +1 202 887 0337, <a href="mailto:washington@eurovision-us.net">washington@eurovision-us.net</a></td>
</tr>
<tr>
<td><strong>Eurovision London Limited</strong></td>
<td>4 Broadgate, London EC2M 2QY, Great Britain</td>
<td>Tel: +44 207 856 2596, <a href="mailto:london@eurovision.net">london@eurovision.net</a></td>
</tr>
<tr>
<td><strong>Singapore</strong></td>
<td>Eurovision EVO PTE LTD, 100 Beach Road, 15-10/13 Shaw Tower, 189702 Singapore, Singapore</td>
<td>Tel: +65 (6224) 9335, Fax: +65 (6224) 9382, <a href="mailto:asia@eurovision.net">asia@eurovision.net</a></td>
</tr>
<tr>
<td><strong>Beijing</strong></td>
<td>B-503 Winterless Center, No.1 West Dawang Road, Beijing 100026, China</td>
<td>Tel: +86 10 6538 8068, Fax: +86 10 6538 8008, <a href="mailto:asia@eurovision.net">asia@eurovision.net</a></td>
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