

*First and foremost, we would like to wish you and your families a splendid 2002. At the same time, a big thank you is due to all those who responded to our survey. Those who have yet to do so should note that it is still not too late!*

*The feedback we have received clearly shows that you are very satisfied with Diffusion. We have, in all modesty, been congratulated on the quality of the information, the writing, and the presentation: we are very pleased with this appraisal.*

*The other aim of our survey was to canvas your expectations in terms of the subjects you would like us to cover. This too was a success because now, thanks to your replies, we have enough Diffusion topics to last us more than a year, your suggestions covering everything from the work of our sister organizations, to research into audience ratings, via articles on the work of EBU committees and their proposals and recommendations. We are certain to take into account many of these in future issues. All we have to do now is roll up our sleeves and get down to work!*

*This first issue for 2002 focuses in particular on two topics: marketing public service broadcasting, and the sensitive issue of cultural diversity, the latter produced in co-operation with the EBU Legal Department.*

*We wish you once again all the very best for the New Year and hope Diffusion continues to provide you with reading pleasure.*

*The Editorial Committee*

EBU	
<b>First Steps</b>	
<i>Jean Stock, Secretary General</i>	<b>2</b>
<b>The New Team</b>	<b>5</b>
DOSSIER	
<b>Marketing Public Service Values: A Paradox or a Necessity?</b>	
<i>Gregory Ferrell Lowe, Sr Advisor for Corp. Development, YLE, Finland</i>	<b>6</b>
<b>The Tempest</b>	
<i>Lee Hunt, Vice-President, Media &amp; Entertainment, Europe, Razorfish, USA</i>	<b>12</b>
<b>Klara</b>	
<i>Walter Couvreur, Network Director, Klara, VRT, Belgium</i>	
<i>Isabelle Baele, Marketing Manager, Klara, VRT, Belgium</i>	<b>16</b>
<b>747 AM</b>	
<i>Bart de Voogd, Marketing Communications Manager, NOS, the Netherlands</i>	<b>20</b>
<b>Questioning Reality TV</b>	
<i>Gilles Achache, Director, Sondages Études Conseils, SCAN, France</i>	<b>23</b>
<b>Marketing Specifics</b>	
<i>Nathalie Labourdette, Head of the EBU's International Training Unit</i>	<b>25</b>
LEGAL	
<b>Cultural Diversity</b>	<b>26</b>
<b>UNESCO: Universal Declaration on Cultural Diversity</b>	<b>27</b>
<b>Cultural Diversity: International Instrument</b>	
<i>Ivan Bernier, Cultural Diversity Consultant, Canada</i>	<b>29</b>
<b>Cultural Diversity and GATS</b>	
<i>Michael A. Wagner, Senior Legal Adviser, EBU</i>	<b>33</b>
EUROVISION	
<b>The Time Machine</b>	
<i>Bruno Beeckman, Eurovision feed point, Khoja Bahauddin, Afghanistan</i>	<b>36</b>
RADIO	
<b>Eurosonic</b>	
<i>Ian Wilson, President of the Eurosonic Programme Group, RTE, Ireland</i>	<b>38</b>
<b>Let the Peoples Sing</b>	
<i>Michael Emery, Producer, BBC Radio 3, UK</i>	<b>42</b>
<b>RFI</b>	
<i>Interview with Jean-Paul Cluzel, President Director General, RFI, France</i>	<b>45</b>
INTERNATIONAL	
<b>RTK</b>	
<i>Richard Lucas, Former Director General, RTK, Kosovo</i>	<b>50</b>
TELEVISION	
<b>Digital Television: Don't hold your breath...</b>	
<i>Paolo Baldi, Head of the Strategic Information Service, EBU</i>	<b>52</b>
EUROPE	
<b>EURALVA</b>	
<i>Jocelyn Hay</i>	<b>56</b>
<b>Vikings in Brussels</b>	<b>58</b>
FESTIVALS	
<b>Geneva-Europe Prizes: New Talents</b>	
<i>Lynne Polak, Project Co-ordinator, EBU</i>	<b>59</b>

# First steps

**Jean Stock**  
Secretary General

## 1 October 2001...

...on taking up my post as secretary general of the EBU, I discovered a team of directors that was both highly professional and deeply motivated. The new radio director, Raina Konstantinova, had been in Geneva for barely a month but had already come to grips with her new responsibilities. Stephan Kürten, the incoming operations director, was getting ready to go solo (as they say in aeronautical circles) under the watchful eye of his instructor and predecessor, Henri Pérez. The day after my arrival, Werner Rumphorst celebrated 25 years of service with the EBU. In addition to his duties as director of legal affairs, he readily agreed to initiate the new directors and myself in the structures linking us to the members. He is, today, the institutional memory of the organization. For his part, Phil Laven is, of course, the precision worker that every technical director should be. He is also quite the showman, displaying real talent for explaining new technologies easily to the programming people. Finally, there was Philippe Jacot, preparing the ground in the Television Department so that the new director, Bjørn Erichsen, can launch

headlong into new projects in the first quarter of 2002.

My own first week in Geneva was devoted to getting acquainted with the dossiers, together with my predecessor, Jean Bernard Münch. I was particularly struck by the quality and speed of issuing financial statements by Julian Ekiert and his staff.

### Experience

I then presented myself to the Geneva staff. It is always difficult to talk about oneself, so I decided to communicate the results of my three years in Paris as president of TV5, the worldwide francophone channel, and of Canal France International, the French satellite programme bank for developing countries. This way, everyone could judge my public service experience, my knowledge of multilateral structures, as well as my working methods.

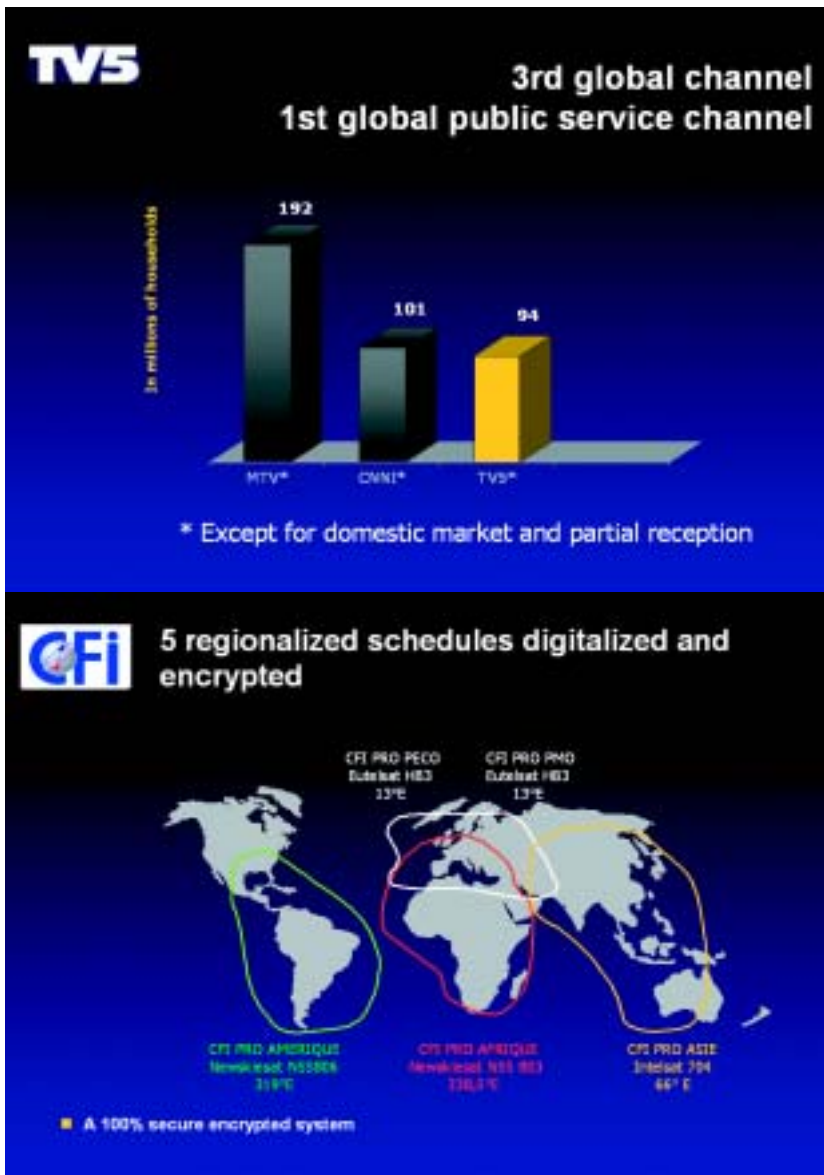
With the assistance of Michel Poncet, the head of human resources, the following days were spent fielding questions and comments from Permanent Services staff in respect of my presentation.

It was the 1 August launch of the new schedule of *TV5 États-Unis* that invited the greatest number of queries. It is true that the concept of “TV5 – five TVs in one” is a novel one, for it aims to cater for the interests of different audiences according to the time of day, or day of the week. In practice, this involves the scheduling of five thematic services within a single channel: *TV5 Infos*, *TV5 Enfants*, *TV5 Films*, *TV5 Weekend*, *TV5 Soccer*, each with its own style of presentation and distinctive colour.

Paolo Baldi, head of the EBU’s Strategic Information Service, and his team expressed great interest in the evening fiction programming schedule, which aims to meet the demands of both Francophone and Francophile viewers across all the US time-zones. The schedule is built in 2-hour segments, each comprising one 12-minute live news bulletin, followed by a 90-minute fiction programme. These programmes are planned on a “stairway” basis: a feature film or a TV film shown one evening is screened again the next evening, but two hours later.

This way, viewers can select the 2-hour slot that best suits them. To reach viewers who are Francophile but not Francophone, all fiction programmes are sub-titled in English.

# steps



## The members

This encounter with the staff also gave me an opportunity to explain how I perceive relations between the EBU Members and the Permanent Services. Just as in the world of private enterprise, a shareholder is always right, so too, in a multilateral organization, the Members are always right: “even when they are wrong”, I added for the benefit of our staff. One of our missions is to preclude the Members being wrong. Consequently, we have an obligation to deploy our resources fully and present the best prospects and proposals to the Members. Then, once they have taken their decision, the Permanent Services have the obligation to achieve results.

The obligations include, in particular, the following:

- The work of the Communications Service, essentially targeting the Members. To this end, Head of Communication David Lewis will also be in charge of organizing the General Secretariat;
- The provision of a *tableau de bord*, an overview panel, bringing together not only financial, technical and value-added data, but also comparisons with our partners and competitors;
- Expansion of the monitoring activity of the Brussels Office; Jacques Briquemont, who heads the Office, is the greatest champion of this;
- Permanent openness as regards new technologies. The IT Service, under the leadership of Antoine Alvarez, will be more than just a service-provider.

This dual obligation regarding resources and results implies a dual abandoning of sovereignty:

- From the management to the Members: the management does not fix the strategy;
- From the Members to the management: the latter manages in a context of delegation of responsibilities and not one of joint management.

The Administrative Council of 29 and 30 November, chaired in Geneva by Arne Wessberg, took note of and accepted the main points of my staff presentation of 10 October. The positive reactions of the administrators leads me to believe that, with the team of directors now at full strength, we are going to be able to establish with our Members a true enterprise plan for the three years ahead.

This review of my first steps at the EBU would be incomplete if I were not to mention my keen interest in the EBU's coverage of international events in the aftermath of the 11 September attacks. A day spent with

Tony Naets at the operations centre in Geneva, followed by a visit to Kevin Kellog and his crew at the New York Office, confirmed my first impression: the EBU is staffed by top-ranking professionals.



Brussels: with Viviane Reding, European Commissioner for Education and Culture



New York: with Kevin Kellogg at the EVC Office

New

# team

EBU

## General Secretary

*Jean Stock*

Head of Governance and Communication: *David Lewis*

### Radio

**Direction**

*Raina Konstantinova*

#### News and Sports

*Arlette Dumont*

#### Music

*Pierre-Yves Tribolet*

#### Specialized Programming

*Laurent Marceau*

### Television

**Direction**

*Bjørn Erichsen*

#### Youth & Education

*Philippe Jacot*

#### Fiction & Light Entertainment

*Anna Vasova*

#### Music & Documentary

*Katharina Von Flotow*

### Operations

**Direction**

*Stefan Kürten*

#### TV News

*Tony Naets*

#### TV Sport

*Marc Jörg*

*Wilfried Verlinde*

#### TV Network

*Étienne Hertsens*

### Technical

**Direction**

*Philip Laven*

#### Broadcasting Systems

*David Wood*

#### Network Technology

*Louis Cheveau*

#### Spectrum Management

*Elena Puigrefagut / Terry O'Leary*

#### Production Technology

*Richard Chalmers*

#### DVB

*Peter MacAvock*

#### DigiTAG

*Ed Wilson*

### Legal

**Direction**

*Werner Rumphorst*

#### Senior legal adviser

*Michael Wagner*

#### Legal adviser

*Margareta Baddeley*

*Anne-Catherine Berg*

*Moira Burnett*

*Heijo Ruijsenaars*

#### European Affairs

*Jacques Briquemont*

#### Human Resources & International Training

*Michel Poncet*

*Nathalie Labourdette*

#### Strategic Information

*Paolo Baldi*

#### Information Technology

*Antoine Alvarez*

#### Communications

*Patrick Jaquin*

## Finance and Administration

*Julian Ekiert*

#### Management Accounting

*Guy Van Gelder*

#### Treasury and Fiscality

*Gérard Nicolas*

#### General Accounting

*Marc Barbé*

#### Logistics

*Jacques Lemaire*

# Marketing is a must

Many today think of markets and marketing in a negative light. But one could make a rather strong case for the proposition that market affairs and practices are one of the pillars on which human civilization rests.

What is marketing, and why should it matter to public broadcasters? *It's most important to understand that where there is a marketplace, marketing is a necessity.*

## The market

In the European context, many of the continent's greatest cities were originally little more than convenient and accessible locations where a variety of people met to exchange goods and services. One journeyed to the marketplace at particular times of the year, month or week, and engaged in market activities. This was never only about economic transactions; a market had just as much to do with social intercourse. One went to market to catch up on the latest news and gossip, to meet old friends and make new ones, to experience a

lively and frequently festive atmosphere offering exotic entertainment. Merchants assessed what competitors were doing and offering, and measured their accomplishments in relation to those assessments.

*What many tend to resist isn't so much the notion of a market and the practice of participating in a marketplace, but rather the scientific rationalization and frequently exploitative practices of modern large-scale market environments.*

## Perception

Why is it so difficult to change attitudes in a public service company? Many public broadcasters face an "ethical dilemma" whenever the topic of marketing is raised, or when its possibilities in the public sector are discussed. The traditional ethic that informs perception is presumed to render marketing as a violation of professional conscience

– it's "wrong" for a public company to engage in marketing. But it's important to realize that the only part of the traditional ethic that has anything reasonably clear to say about this topic is keyed to the principle of non-commercial financing. Otherwise, the traditional ethic has nothing to say either for or against marketing practices.

Two additional points are worth making. The first hinges on the fact that the public sector at large is by now deeply involved in marketing as an everyday aspect of effectively managing the public's business and the public interest in most countries.

**Marketing Public  
Service Values:  
A Paradox or a**

**Ne**

**Gregory Ferrell Lowe**  
*Senior Advisor for Corporate Development, YLE, Finland*



The marketing of entire countries in the interest of tourism and building international goodwill is

commonplace today. Moreover, even those few public monopolies that remain in some European countries are marketing their goods and services. In Finland, for example, two monopolies in particular are devoting a lot of energy to marketing – the

postal system and the alcohol monopoly. Why?

Because it is important to build goodwill and a positive image in order to keep their monopolies! *If marketing is important for non-competitive services in the public sector, how can it be less important for a highly competitive public enterprise?*

The second point is that a renewed public service ethic can inform the professional conscience that determines how marketing is

# cessity?

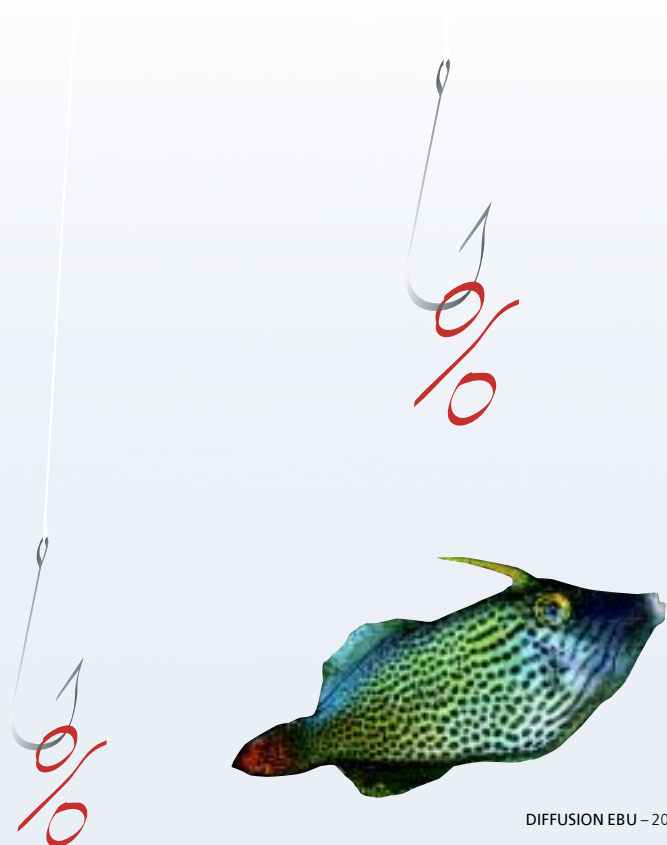
handled by the public enterprise. If the ethic is transformed to explicitly address marketing practices in the operational context of today's competitive environment, it can also continue to safeguard the public enterprise. A modern public service ethic can guard against engaging in the potentially exploitative excesses that are the rationale for the traditional ethic in historical terms. That is to say, *the traditional ethic was premised on a desire to avoid dangers associated with media exploitation in a particular historic context. There is no logical reason why a transformed ethic can't continue to serve the same purposes; and in fact serve those purposes even better if transformed with the goal of balancing continuity and change in the contemporary operational and social context of competitive*

*environments. Further, one can make a persuasive case that effective, conscientious marketing is an educational service to the public because we are telling people what they are paying for, what they get for their money, and why it matters.* Marketing is the platform public broadcasting companies need to renew the legitimacy and relevance of the public service approach. Let's not forget, as well, that a company can only market a lie once. Any company that markets a deceptive claim to a customer is making two sales at the same time – its first and its last.

### Marketing the public enterprise

There are some rather good reasons why public broadcasters must learn

about marketing. The media marketplace already exists. Political and popular markets have established an open market in broadcasting, and it's not going to end anytime soon, if ever. Our companies, channels and programmes are already participating in the media market, and public broadcasters are left with the unavoidable necessity of learning how to master what our companies are already involved in. Our companies, channels and programmes are already engaging the principles and practices of marketing. Whether we're cognizant of it or not, we are already projecting an image. Our companies, channels and programmes already have an identity in the minds of most people. The popular market already has thoughts and feelings about our companies, many of them quite





strong and typically based on long histories of practical, personal experience with our channels and programmes.

*If we fail to learn about marketing principles and practices, then what we are doing is out of control. We can't be masters of our own destinies until we know how to repair and steer the ship.* If we choose to learn about and master marketing principles and practices, we then must address the question of whether public company strategies should be keyed to the marketing of our values.

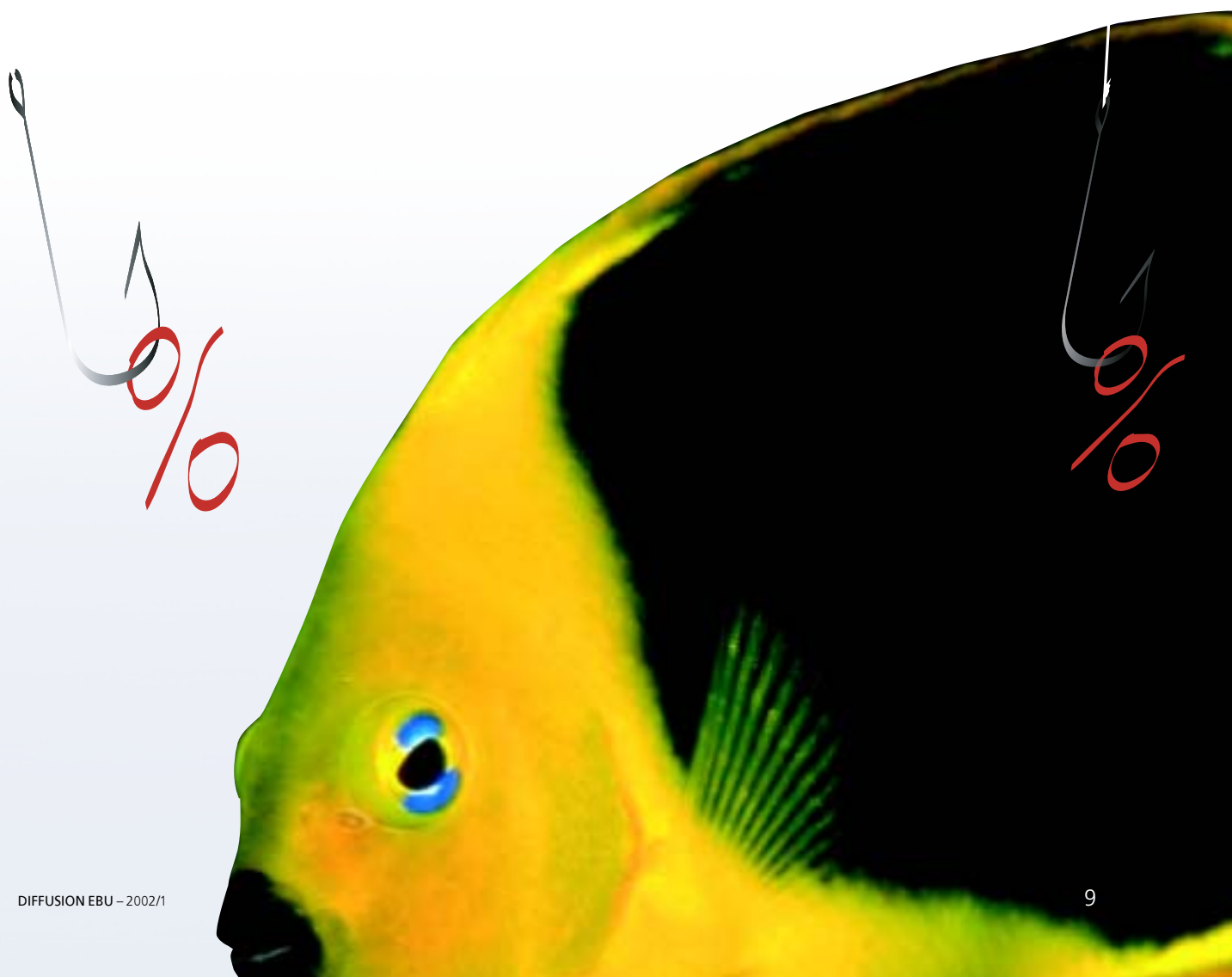
## Values

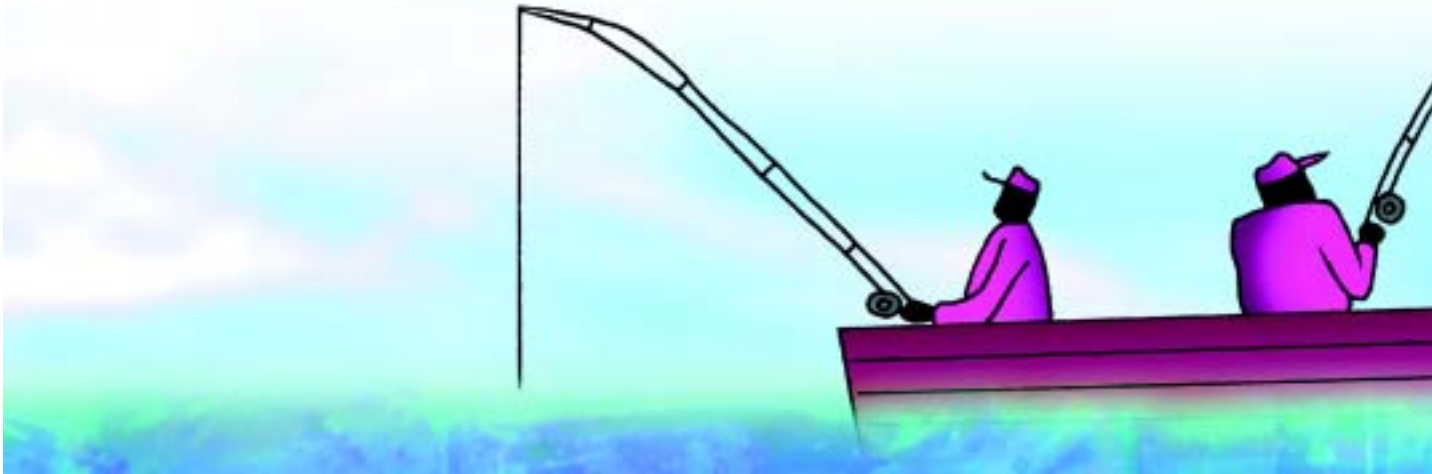
The novice tends to believe that marketing is only about selling products, but in practice there are very few products available today

*that aren't faced by a formidable and expanding range of competitors. In such a context, a company's values are the only thing it can market* (McKenna, 1991). McDonald's, for example, sells hamburgers – but that isn't what the company markets. It markets a range of values that are distinctively configured. These include convenient locations, fast service, reasonable prices, consistent quality, a youthful orientation, and so forth. Other companies sell hamburgers too. McDonald's markets an image reflecting its identity. Identity is based on what a company sells in tangible terms; its image is about how that identity is portrayed and perceived (Gregory, 1993). *It's also important to realize that every company is more or less marketing the same values. How they are configured and priori-*

*tized is the name of this game.* Characteristic values include price, comfort, convenience, product quality, service quality, durability, efficiency, dependability, popularity, sensuality, youth, vitality, credibility, security, pleasure, and prestige.

The banking industry markets values that include stability, dependability, credibility and security. Older banks frequently market prestige, while newer banks more often add convenience. What do airline companies market to business travellers? Most often they market values that include comfort, convenience, efficiency, and dependability. For the tourist class, they focus on price and convenience. Perfume companies? Sensuality, popularity, pleasure, youth, and prestige. Everybody is marketing the





same value clusters, but they are all selling different products.

With these observations in mind, a few rather blunt questions may be worth entertaining in quite personal terms:

What image is my company already projecting?

What are my emotional and intellectual responses when I watch and listen to our programmes and channels?

What is the identity of my company based on?

Why have we chosen these values, and rejected other values?

Does the image we already project accurately reflect the identity of tangible products and services we factually provide?

What are the common perceptions I hear from people who don't work for my company, but watch and listen to our channels and programmes?

What are we doing that causes commonly shared perceptions?

*Learning about marketing enables one to take control of a process that is already happening in any competitive environment.* Not learning about marketing is a fair approximation of the ostrich strategy for threat management. The view might be more relaxing with one's

head in the sand, but one's butt is nonetheless a plump and attractive target.

## Paradoxes

We have argued that *restructuring initiatives characterizing public broadcasting institutions can be viewed as value transformation processes* informed by contradiction and correspondence in a multiplicity of four distinct yet interdependent markets: the Political, Open, Popular and Professional markets. Within public broadcasting institutions, management structure and practice are increasingly defined in relation to these four, and similarly demonstrate fractures and seams that help to explain creative dynamics in light of our management arena thesis.

Two implications have been repeatedly highlighted. The first is that *contemporary public broadcasting institutions in Europe are now pursuing means and methods to create a "public enterprise" structure.* The continuity-change values in this transformation process at large indicate that public media enterprises in Europe are increasingly situated (by mandate and motive) in ways that straddle political and open markets. The second implication focuses on

management structure in the public enterprise context, and suggests that *the essence of modern management work is to negotiate continuity and change, in light of contradiction and correspondence, across the multiplicity of markets, and within the institutional setting.*

Four contemporary paradoxes challenge the public enterprise in the digital era and illustrate external-internal dynamics in the value transformation process:

- The *Amalgamation Paradox* focuses critical attention on challenges to public media posed by the contradictory interests of political and open markets. The essential challenge in this regard, is that contemporary public service institutions must organize and act in ways that characterize any normal business operation, but do so with non-commercial motives.
- The *Synergistic Paradox* focuses critical attention on challenges to the professional market posed by the digitalization of electronic media. Here one finds contradiction and correspondence between diversification and unification. Synergistic convergence is pursued because of



growing competition in the context of an expanding open market, but also because digital technology offers potential for increasing efficiency in productivity. At the same time, synergy and convergence are pursued because these public enterprises must find ways to liberate the resources needed to build national, digital broadcasting infrastructures in order to diversify content services, while simultaneously laying the groundwork for tomorrow's open market competitors in the private sector.

- The *Competition Paradox* is keyed to an unresolved and increasingly central question for public media enterprises in northern Europe. These institutions have the resources, talent and capacity to compete aggressively on the open market for the popular market. Not doing so is problematic because competitive success has so much to do with maintaining legitimacy in political and popular markets. Yet doing so “too aggressively” is also problematic because it can create a backlash in the open market that could also result in diminished support in political and popular markets. This

paradox will become more pronounced as digital broadcasting develops because the number of channels available for radio and television broadcasting will correspondingly expand.

- That understanding illuminates a *Service Paradox* of keen importance for the public media enterprise in the digital era. As channels continue to increase, and the kinds of content that can be simultaneously offered on those channels multiply, the popular market will be more fragmented and segmented across channels and services, and which necessarily alter the complexion and targeting strategies of the private sector in the open market. On the one hand, this offers increased opportunity for the public enterprise to tailor services for minority and other interest groups, but on the other hand makes universal service more difficult to achieve.

All of this is happening in an extremely compressed timeframe. Practical experiences characterizing public service mediation in the 1990s indicate a dynamic, creative churn in collaboration and competition with open and political markets, and with reference to

interests in popular and professional markets. It is encouraging that the essential continuity is still very much about serving democratic and cultural interests as the fundamental ethic of public service at the dawn of the 21st century.

Simultaneously, threats strike at the heart of the traditional ethic of public service mediation, as is evident in light of the paradoxical configurations impacting management and operation of a public enterprise. *The highlighted paradoxes indicate trends that could further fray the fabric of public mediation. Yet one should remember that much that has been considered essential to the traditional public service ethic has long needed changing.* Negotiating what changes and what does not offers fruitful opportunities for making useful contributions to the revitalization of public mediation as a socially relevant theory and practice. Although much of the rationale and motivation is arguably defensive in nature, there are ideals and principles worth defending.

Staying in the game is the only way to win.

# The te

Lee Hunt

Vice-President Media & Entertainment, Europe, Razorfish, USA

## Until recently...

...I saw the future of television in terms of the electronic screen. In a world of iconography and symbols, I foresaw designers as the editors of this new century. Then I saw it differently.

Hollywood's *The Perfect Storm*, with its tale of a doomed ship in the middle of three colliding storm systems ("the storm of the century", as George Clooney's skipper says) offers an excellent metaphor for what is currently happening to television, an industry caught in the middle of three technological maelstroms. Incidentally, I downloaded the film's trailer for free from the internet; no royalties were collected and no tracking of usage was made. Is this the future of content?

If we were to attempt bringing some order to this technological hurricane we're now witnessing, we could do worse than look at Moore's law. As you will recall, in 1965 Gordon Moore observed that new generations of memory chips came in 18–24 month cycles, and that each new chip managed twice the capacity of its predecessor. This law holds true to this day.

So why is this relevant? According to Jupiter Communications, "cable growth, the internet and digital technology are among the forces that will propel global media and entertainment revenues to reach \$1 trillion by 2004."

But instead of greedy barbarians at the gate, we could be talking about barbarians as the gatekeepers as we move into a world where technology owners may control access. It is these gatekeepers who are about to collide with content providers, advertisers, and consumers in the storm of the century. The past two decades saw the number of television services available to consumers grow at an exponentially higher rate than the number of viewers. In 1980, there were 90 million television households in the United States, and the average household had between four and ten channels to choose from. By 2000, the number of television households had grown less than 8%, to 97 million, yet the number of television services available to American viewers had grown more than 500%.

During this time, a disturbing trend emerged: as the number of channels available to viewers grew, the number of channels viewers chose to watch actually diminished. In 1985, an average of 19 channels were available and, on average, viewers watched 12. By 1996, 45 channels were available, but the viewing average dropped to 10.6. It is projected that some 165 channels will be available by 2005, but it is believed that only 10 or less will attract viewers.

## Shallow surfing

This is the phenomenon known as "shallow surfing". People are so overwhelmed by the choice they simply default to a small number of favourite channels. Shallow surfing has changed our view of television, audience flow, and programming.

Today, up to 70% of channel-choices are made by "surfing" resulting in an audience of oblivious remote control addicts, even as such usage is grossly under-reported in studies. It's no exaggeration to say that the remote control rules television choices.

As one of today's key gatekeepers, Henry Yuen, chairman of *Gemstar-TV Guide* has suggested: "at the end

# mpest

of the day, it all comes down to which remote the viewer will pick up.” Some would then argue that Yuen, the owner of patents to both the Electronic Programme Guide (EPG), and the Interactive Programme Guide (IPG), is the most powerful person in television. EPG and IPG are the maps that guide viewers and their remotes. In a future of unlimited choice, he who owns the roadmap owns the remote control and, therefore, the audience.

Add to this the western winds of personal video recorders (PVR) such as TiVo and Replay, with their ability to suspend time and space, and throw in the howling northern tempest of broadband and there you have it – the new perfect storm gatekeepers.

In the world of analogue television, the consumer was the ultimate gatekeeper.

Metaphorically, viewers surfed horizontally across a growing band of choices. Channels had the same bandwidth and were equally represented across the dial.

But as choices became greater, viewers became increasingly overwhelmed. TV guides thickened, listings became ponderous and it

took passive EPGs more than five minutes to complete a full scroll. Shallow surfers abounded.

## Enter technology

Digital set-top boxes boast enough channels to keep an EPG rolling for hours but they also provide new ways to sort the choices.

We are moving from a horizontal model to a vertical one, where entertainment choices can be sorted by genre, audience, talent, time, channel (and eventually by any criteria you can imagine), then stacked vertically, providing viewers with a coherent choice. The challenge for content providers is that this model provides a hierarchy of choices. Entertainment channels seeking to become a first screen choice must pay for the privilege. And once you factor in PVR technology, allowing viewers to select both what to watch and when, it becomes clear that there is no more prime time, no more vertical flow, no more appointment viewing. In fact, no more networks.

## Personal television

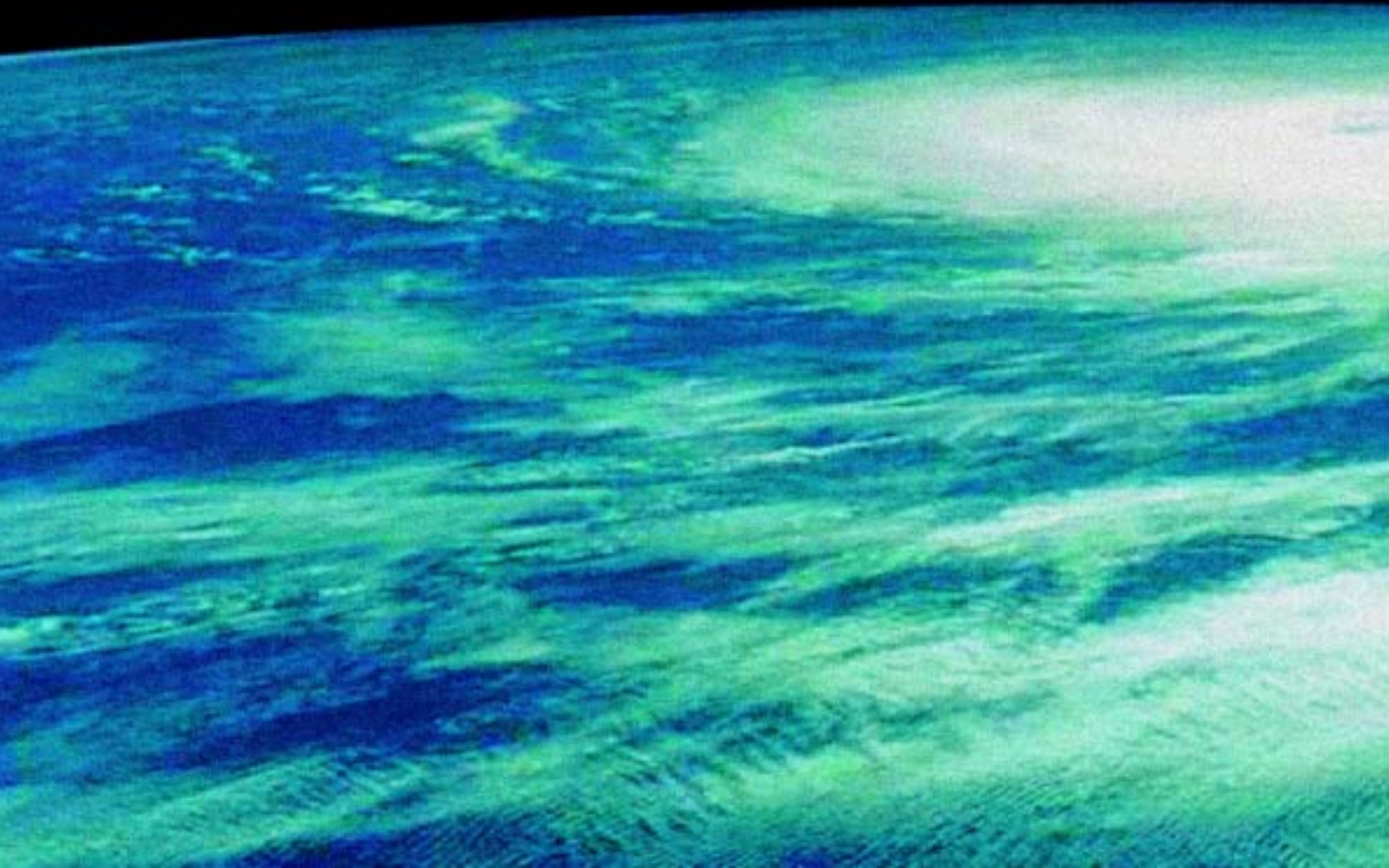
“The new technology from TiVo and Replay provides the ultimate in

television convenience... It will also spy on you, destroy prime time and shatter the power of the mass market.” (Michael Lewis, *NY Times Magazine*)

The clash between the old and the new was illustrated in the rejection by the CBS network of a TiVo ad that spelt out the advantages of PVR: 70-hour recording time; search ability; an individual network; elimination of commercials... It concluded by prophesising that the use of PVR would grow from the current 800,000 to 53 million in 2005. No wonder some were worried.

In the world of PVR, we will no longer watch the 500-channel universe. Instead, we will create the “Me” channels, our own personal entertainment network: a hard drive full of programmes we want to watch, in whatever order we prefer. Networks, stations and channels will mean nothing. Only programmes will matter.

And since PVR technology can “push” new programmes, based on an analysis of viewing choices, PVR services become the de facto critics, curators and editors of entertainment choices. And who will control these choices? The highest bidder.



This is particularly bad news for anyone involved in messaging to viewers via television. Ads, credits and promos will all become irrelevant as viewers select the only thing they care about: content. The only messages consumers will be forced to watch are those that the gatekeepers attach to their navigation screens. In other words: the navigators will own the real estate that the entire commercial television industry was built on.

This makes for a 40-billion-dollar bottleneck. At least that is the value Jupiter has placed on EPG/IPG and PVR technologies. If you are a television programmer and you want to reach viewers, you will have to pay the gatekeeper. If you are a viewer and you are looking for entertainment, you will have to pay the gatekeeper too.

## The new world

From interlaced branding to cue tones via identity and affinity bugs, a new jargon is sweeping the world of promotion. And this is before we even consider the effect of broadband. In fact, PVR and IPG could be considered as “faux broadband”. They provide a preview into the new world of internet protocol (IP) based entertainment. Which brings us neatly to our third gatekeeper.

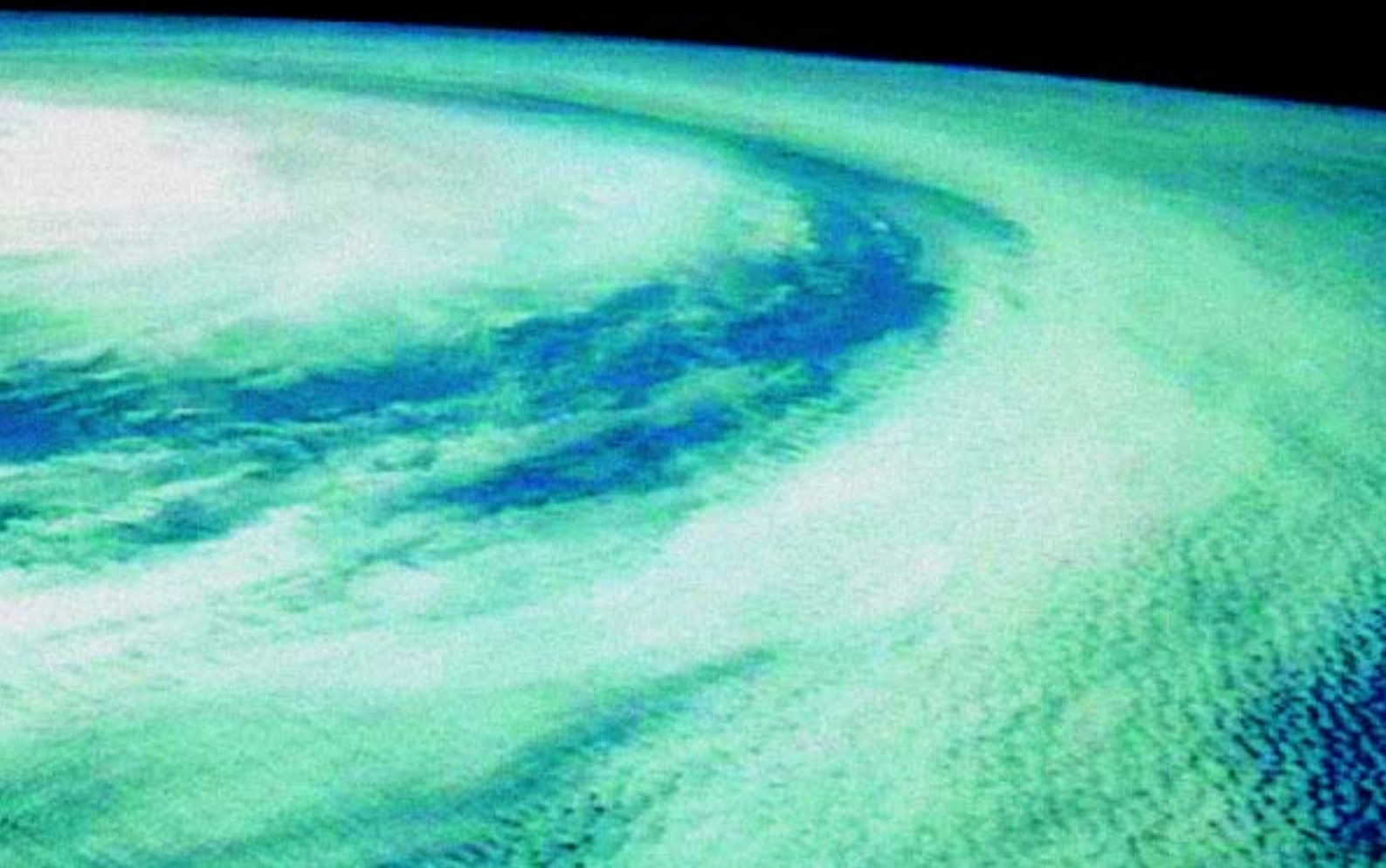
TV via the computer screen is dismissed as a future scenario by those who forget that a screen is just a monitor attached to a box, it’s just a matter of where you put the screen and what box you plug in to it.

But what the IP experience really offers is the ability to extend the

promise of digital television beyond time and space, to create a new dimension, immersion. While impossible to predict, the broadband future is certain to have an impact similar to that of cinema, radio and television, not least in creating a new way of storytelling.

Broadband will introduce a new narrative structure with new talent, new thinking, and hopefully new forms of commerce.

There is no doubt that broadband, PVR, and IPG will dismantle our current TV economic models and create new and, hopefully, more dynamic ones. Ultimately, though, all it comes down to, irrespective of model and platform, is branded content. Our present knowledge of media brands and the relationship of the viewer to the electronic screen



will need to be applied to all platforms and all media, for content is still king and branded content will ensure ascension and create values that will help viewers do their own qualitative sorting.

The future is disconnected. The next five years will see a parallel growth for PC and television households, the latter reaching around 1 billion in 2005. Mobile phones, however, will have jumped from under 200 million in 1997 to over 1.2 billion in 2005.

When those lines cross, we'll see a profound difference in the way we think about television entertainment. We may not watch TV on our mobiles, but we'll use them to access information about favourite programmes and create our viewing schedules; we'll receive focused promotional messages and trailers,

and we'll learn about the new entertainment offerings television brands provide to viewers.

One century ago, a great hurricane hurtled towards the then prosperous Texas city of Galveston. The success of the city led its inhabitants to believe they were hurricane proof. No precautions or preparations ensued. The hurricane buried Galveston beneath six feet of water and the city never completely recovered: today it's a sleepy Texas town.

Hubris killed Galveston and it can kill the television industry unless we prepare to face our "perfect storm". Content re-engineering; interlaced branding; digital asset and rights management; new media gateways... These are the tools we'll need to ride out the storm. The media players are

gathered like clouds, the challenges are raining down on us, and opportunities have begun to strike like lightning, and the next waves are already visible: viral programming, peer to peer viewing. Uncontrolled. Unregulated. Underground.

A piece of programming is mailed around, the quality is poor but the content is king. We share the peer world and you see it. If you like it, you will introduce it to your world of peers. This is the future of television programming and distribution. It's clips like these that are generating the perfect storm.

# Klara

**Walter Couvreur**  
Network Director, Klara, VRT, Belgium  
**Isabelle Baele**  
Marketing Manager, Klara, VRT, Belgium

## Mission impossible?

### Since 1986, VRT...

...has pursued an emphatically market-oriented broadcasting policy. Adhering to a well-defined marketing strategy, it has successfully built up and positioned five distinct national radio networks. Their collective market share – 86% of the Dutch-speaking part of Belgium – is so far unique in Europe.

**Radio 1** is VRT's informative network, a cornucopia of news, editorial magazines and commentary, interspersed with humorous programmes and quality popular music. The family-friendly **Radio 2** offers its listeners regional information, entertainment and the pick of the collective popular music memory, both international and home grown. **Donna**, Flanders' largest radio network, with a market share of almost 40% in 2000, guarantees its audience the latest hits and lots of fun. Youngsters in search of alternative, less commercially oriented music can find it at **Studio Brussels**, offering the very latest contemporary music and other cutting-edge trends, all of it interactively. And last but not least there is **Klara**, VRT's cultural station, which keeps its listeners up

to date on cultural news and events, and which broadcasts a wealth of classical music.

During its last 10 years Radio 3, Klara's predecessor, made frantic attempts to stabilise and, where possible, increase its shrinking market share. Numerous programmes were restyled and content was continuously fine-tuned but even a new advertising agency and manifold campaigns were unable to turn the tide. Public perception remained the same: Radio 3 was too highbrow, too intellectual and too hermetic. It had a fuzzy, old-fogey image and came across more as a random collection of autonomous programmes than as a coherent radio network or brand. Radio 3 therefore found it impossible to attract new listeners. By the end of 1999 its daily market share had fallen to a historic low of 0.9%.

A few months previously, Flanders had elected a new government, a coalition committed to national commercial radio. The demand for frequencies became very intense and the prospect that public broadcasting would have to relinquish one

network became very real. Radio 3 was never specifically mentioned in this context but the conclusion was quickly drawn. In a controversial interview, the new media minister let slip that *“reserving a number of frequencies for such a limited audience was barely justifiable”*. In other words, Radio 3 was threatened with extinction.

### New product

For these reasons, it was decided in early 2000 to bid farewell to Radio 3 and launch a new brand – one that would be more appealing to potential culture buffs. A fundamental change of direction was required, not only amongst programme producers but also in the way the network communicated. At this point, the new network director and his marketing manager put their heads together to devise and define this new product, working in close collaboration and bouncing new ideas. Because content and communication are two different things, they set up a theoretical framework within which they jointly determined the basic value of the new product. In order to emphasize – both internally and externally – that this was a new product, the network's name was also changed. If the content was to remain largely the same, then packaging and





communication had to be totally revamped. That was the only way to consign to oblivion the negative connotations of Radio 3.

The aim was not only to establish a radio network that would meet the needs of classical music buffs and listeners in search of cultural information, but also one that would have a more coherent and accessible image that could attract new audiences.

The result was Klara, short for Klassieke Radio – classical radio. With more or less the same team of producers, production resources and know-how, and with a comparable budget and the same initial target audience, Klara was transformed into a different radio network. This entailed a brand new programme schedule and new programmes, a brand new sound design and a brand new style: in short, a totally new approach, aimed at attracting a larger – and to some extent new – audience.

### **“Someone” called Klara**

A few changes were made within the production team – some members were reallocated or replaced by new and younger programme makers. The schedule became more horizontal, with fixed time slots and



regular features. It was also strongly personalized: each programme was given a single presenter, so listeners could hear the same familiar voices at the same hour. Klara thus became distinctive and easily recognizable; where Radio 3 came across as an institution, a “something”, Klara became a “someone”.

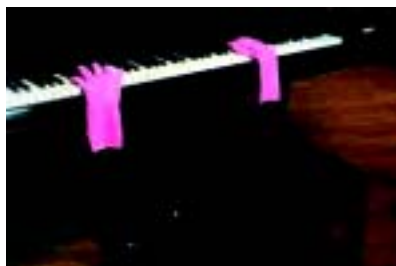
The revitalised schedule was now also more in tune with the listeners’ daily rhythm. Mornings became “active” while the evenings now featured entire concerts. In order to maintain cohesion, Klara was given a basic underlying tone of harmonic

and melodious classical music – music of wide-audience appeal, although room was made for specific genres: jazz, world music, contemporary orchestral, vocal music... These have been allocated to niche programmes at appropriate evening and weekend time slots. More attention is also being paid to cultural current affairs, be it performing arts or film and literature. These contributions are presented in an alert and innovative way with presenters free to express their personal opinion. Moreover, they also have a journalistic reflex to follow developing trends as

closely as possible. Cultural items are spread carefully throughout the programmes and throughout the day.

This fine-tuning also extended to the “sound” of the network. To promote recognition, new signature tunes, jingles and station ID calls were commissioned from the famous Flemish film composer, Dirk Brossé. Presentation is now also shorter, sharper and more accessible, with clear guidelines about references to other programmes. Klara pursues a policy of auto-promotion and cross-referral to other related programmes. In this way, the presenters come across as a team and the listeners are piloted seamlessly through the day’s schedule. With its clear vision and its enthusiastic and highly motivated team, Klara radiates a distinct and vibrant identity. This will undoubtedly help classical music and culture to shed their fusty, dusty, overly intellectual image and evolve into something hot and happening.

Klara aims to provide a mirror of cultural activity in Flanders while simultaneously fanning its listeners’ enthusiasm for culture and cultural participation. It aims to give its listeners ideas about how they can spend their free time in an enriching way, Klara itself being part of that



enrichment. It is a window on culture in Flanders, a gateway to that culture, and a professional filter for the vast selection of film, concerts, theatre, dance and exhibitions on offer.

With the re-styling, the communication of its image also took off in a whole new direction. A brand-new name naturally called for a brand-new logo. Klara opted for a sober but fresh simplicity: clarity and class being two of Klara's basic principles. The listeners may not be the largest audience, but their preference for a small, specific network is precisely what makes them unique, and Klara values that uniqueness.

Its "new cultural radio" baseline denotes that Klara encompasses culture in its widest sense, it underscores Klara's desire to be more than just a radio network. By entering into numerous partnerships with diverse cultural organizations in Flanders, Klara is trying to emphasize and confirm this position.

Klara also aims to break out of the isolation of radio production and into a far more interactive relationship with its listeners. To foster this interactivity, Klara organizes nocturnes at exhibitions, film previews and classical concerts

where listeners are always allocated the best seats. Recently Klara even organized a highly successful classical music breakfast alongside a motorway. Furthermore, Klara produces CDs and releases them on its own prestigious label. Via these and many more initiatives, Klara intends to become an active cultural partner, both inside and outside the radio studio. This is more than just radio: it is a community. Klara may well be thought of as an *adjective*, hence the absence of the word "radio" in its designation.

The image campaign focuses on two target groups. On the one hand, listeners who want to relax, unwind and enjoy the aesthetic beauty of classical music; on the other, listeners who want to satisfy their hunger for classical music *and* cultural information. The campaign which, it is hoped, will appeal to both groups has a slightly surrealistic feel, highlighting, nevertheless, the authenticity of the emotions that the music evokes. A short-term result has been the transformation of Klara into an up-to-date, stylish and – in the opinion of some – even hip brand.

It was understandable and expected that criticism of the market-oriented approach of VRT's cultural network would come from the more

staunchly intellectual wing of its audience. But the criticism has meanwhile largely dissipated because Klara has proved that its quality and standards are equal to, and even surpass those of Radio 3. And the latest figures also show it has achieved, after one year of being, an increased market share: from 0.9% in 1999 to 2.1% in 2001.

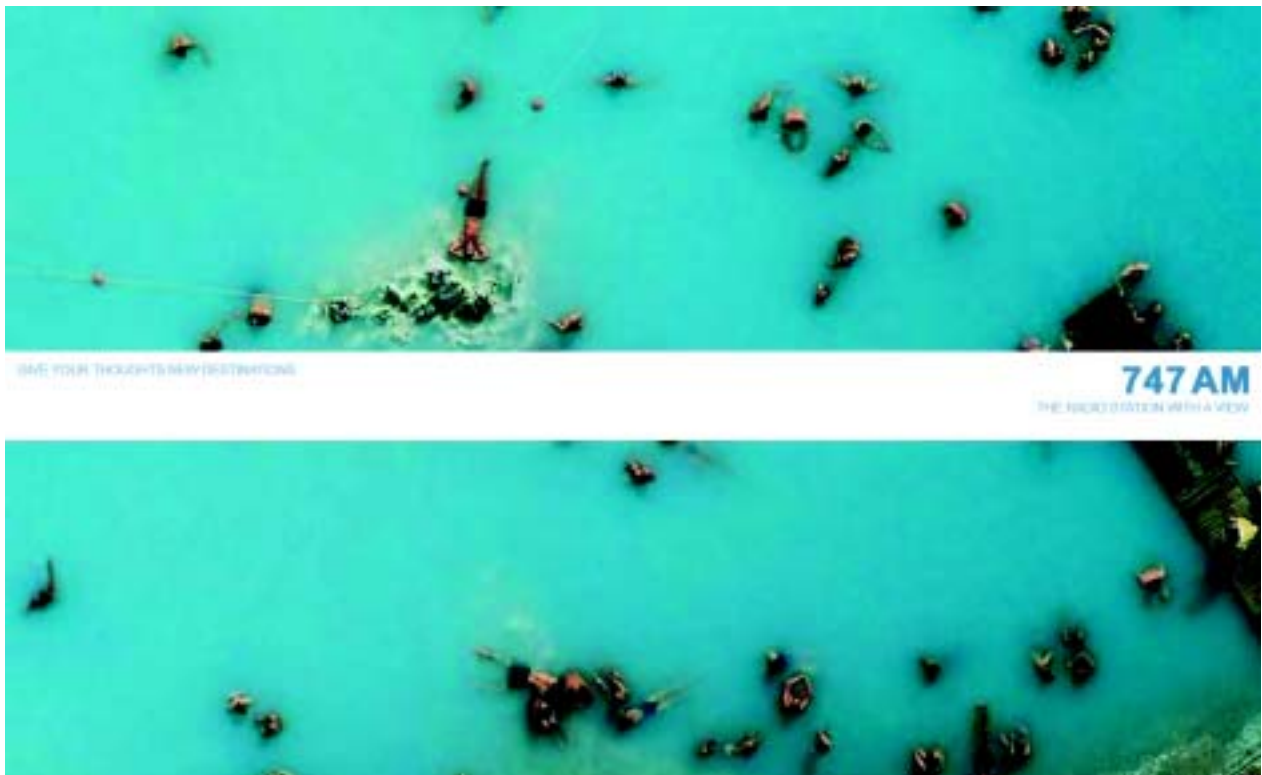
# Radio 5 is the smallest public radio station in the Netherlands and not without reason.

With a mix of cultural and religious programmes by 21 different broadcasters the station lacked a consistent image. An opportunity arose to secure a better nationwide frequency and with it the moment

to launch a new programme schedule with a new communications strategy. This article describes the situation faced by Radio 5 and the strategy used to market a “new” station.

## Radio 3, 4, 5

Until the mid 1960s the Netherlands had only two radio stations. All the radio programmes the broadcasters produced were heard on these two stations. The growing popularity of “radio pirates” with their more focused format, forced the public broadcasters to form a new radio station, which would air only popular music. Radio 3 became an overnight success. Not long after the same strategy was used for the



# 747 AM:

**Bart de Voogd**  
*Marketing Communications Manager, NOS, the Netherlands*

classical station Radio 4. In 1983 Radio 5 was formed to provide a platform for the programmes of the smaller broadcasters and the less listened to radio programmes such as documentary and drama. The public broadcasting system in the Netherlands is a complicated one. More than 20 national broadcasters, representing major sectors of Dutch society (e.g. catholics, protestants, buddists, workers, youth), share 3 television and 5 radio channels. Most of these broadcasters were represented on Radio 5.

Commercial radio officially entered the Dutch media landscape in 1988. Its popularity peaked in the early 1990s largely at the expense of Radio 3 FM and Radio 2. Currently national public radio has a market share of 32% and commercial radio has 46%. Regional, local stations and foreign stations make up the rest of the market. With a market share of 1%, Radio 5 attracted an average of 15,000 listeners and was one of the smaller radio stations in the Netherlands.

## The image of Radio 5

Radio 5 had a long standing problem with its image. Market research showed that 32% of the Dutch population had never heard of the station, while the other public stations had a name recognition of more than 90%. Moreover, people

who had actually heard of the station had an inaccurate impression about the programmes it broadcast. People who knew the name of the station did not know the content. The content was described as classical music by 11%. Only 1% could actually quote the pay-off of the station, “the opinion station”.

Reasons for the low audience share and low popularity were threefold. Firstly, it was the last station in the Netherlands with vertical programming, that is, 21 broadcasters each occupied their own slot and had relative independence in their programme format. Secondly, Radio 5 broadcasted on the relatively difficult to find AM frequency 1008. Almost 50% of the Dutch females said they had difficulty in finding a frequency on the AM band and 25% of the males had the same problem.

Finally, the image of Radio 5 was incongruent with its identity. The “opinion station” rarely transmitted opinion programmes.

In 1999 a taskforce was established to tackle the problem of the station’s programming. It came up with the obvious conclusion of horizontal scheduling. Horizontalisation had already proved its effectiveness in increasing listening hours. In 1996 Radio 2 changed its format and saw the average hours spent listening almost double from 6 hours in 1996

to 10 hours in 2001! The taskforce also recommended a change in frequency from 1008 AM to 747 AM (after a bid for FM frequency was denied by the Ministry of Transport). 747 AM was the former frequency of Radio 1 and had better reception throughout the country. Lastly, it was suggested that more budget be allocated to documentaries and drama.

## Branding

With these changes in mind, the advertising agency was given the task of planning a new communications strategy. Although serious changes were to be made, the station would still host 20 broadcasters and many different programmes, including different language programmes. On the surface the advice of the agency seemed simple. We were to reincarnate the station, or in other words: keep the good and lose the bad.

The good points were the diversity of the programmes and the loyalty of the listeners, and the bad were the name and the image of the station. The new frequency was 747 AM so we decided that that was going to be the new name of the station. To make the brand name stronger and to distinguish it from the other stations we decided not to use the word “radio”. As the image of Radio 5 was negative we took the

# diversity

### Description of Radio 5 content by Dutch public

Current affairs	5%
Opinion	1%
Talk radio	4%
Classical music	11%
Pop music	1%
Art and culture	1%
Other	7%
Don't know	74%

### What does 747 AM mean?

Name of a new radio station	17%
New name of Radio 5	2%
A medium wave frequency	17%
Something with airplanes	2%
Other	4%
Don't know	58%

### Description of content by Dutch public

	Radio 5	747AM
Current affairs	5%	36%
Opinion	1%	16%
Talk radio	4%	7%
Classical music	11%	5%
Pop music	1%	5%
Art and culture	1%	1%
Other	7%	18%
Don't know	74%	37%

advice of the advertising agency to drop Radio 5 and position 747 AM as a new station.

747 AM has an obvious association with flying and this complimented the station's diversity of programmes. From above you can see patterns you would not see on the ground. 747 AM aimed to be a station which would give its listeners a window to the world, with documentaries from around the world, talk shows, drama and current affairs. Hence the pay-off: the station with an overview.

This concept was the leitmotiv in radio and television commercials, the print campaign and on the new website ([www.747am.nl](http://www.747am.nl)). The public would receive a lot of new information – after all we changed programming, name and frequency – so we set up a special call centre which people could contact with questions, comments or complaints. The campaign ran from April to September. From October the campaign continued with less intensity on radio and television.

## Results

The initial results of market research performed in October and November are promising. In the

period April to September more than 80% of the total population had seen or heard the radio or television commercials. Within the target group almost 90% saw or heard the commercials, with an average contact frequency of 7.4.

These are impressive figures, but they do not indicate whether people actually recognized the commercials, so we conducted a survey among Dutch public. It was found that 5% of the Dutch public has seen an advertisement or a commercial for 747 AM. When prompted, this figure increased to 20%. Radio proved to be the most effective medium for the 747 AM campaign.

When we asked people what 747 AM meant, the results were satisfactory. Not only did 17% say it was the name of a new station, but another 17% said it was a medium wave frequency. Only 2% stated it was the new name of Radio 5, a low figure but not surprising since we went to great lengths in the campaign to disassociate Radio 5 with the “new” station 747 AM.

Finally we asked the audience to give a description about the programmes on 747 AM. We asked the same question about the

programmes on Radio 5 just before the campaign began.

The number of people who give a good description of the station (mainly current affairs and opinion) has increased from 6% to 52%. An even more satisfying result is that the number of listeners who do not know the answer to the question has decreased from 74% to 37%. The audience clearly has a better idea of the content of the station. 747 AM is “flying high”.



## Questioning

# Reality TV

Gilles Achache

Director, *Sondages Études Conseils, SCAN, France*

## Last spring, hurricane...

... *Loft Story* swept across the French television landscape. While it was an undeniable smash hit in terms of viewing figures, *Loft Story* also set the ink flowing and tongues wagging for three long months.

The public channels stood aloof from the brouhaha, and – rather unexpectedly – kept a decidedly low profile in the French national debate between the “anti-*Loft*” and “pro-*Loft*” camps. This muted response to reality television is especially surprising considering that, as the ratings analysis suggested, M6 drew its audience for *Loft Story* largely from the public service channels.

Defined in general terms, “reality TV” is a format that offers ordinary people (television viewers) a show involving ordinary people: “real people” seen in ordinary situations (sharing a flat with several others, loving each other, leaving each other, earning their living, acting generously, etc.), or, less frequently, in some extraordinary ones (surviving in the Amazon forest, overcoming tough physical challenges, and so on).

In France, this type of programme has a long tradition in television’s

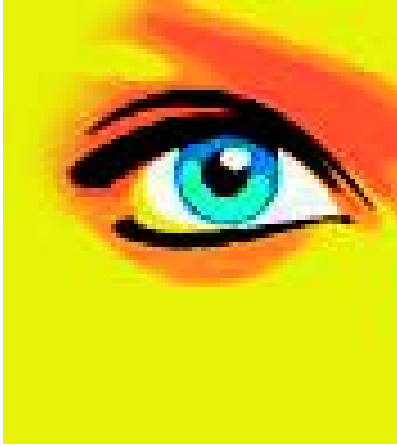
history, ever since Jean Nohain’s *Queen for a Day* in the 1950s, and up to Mireille Dumas’s talk shows (*Behind the Mask, Life Right-Way Up*), or perhaps those of Jean-Luc Delerue (*That’s Debatable*), via the reality shows of Pascal Breugnot in the 1980s, documentary magazine shows like *Strip Tease*, or media events like *Téléthon*. Seen in this context, *Loft Story* simply looks like an adaptation of this tradition to the spirit of the present-day entertainment genre.

We should emphasize further that the reality show is a television programme *sui generis*. Most genres are revisions of formats that existed before television and grew up outside it: fiction evolved from literature, light entertainment from the music hall, the documentary from the cinema and news programmes from the press. In contrast, it was television that introduced into the media the idea of involving the audience in the actual programme content. So, reality television could be seen as TV’s very own baby: quite a sturdy and healthy infant, to judge by the viewing figures.

## The changing audience

The controversy surrounding *Loft Story* helps us to understand why public service broadcasters are wary of reality television. The show was criticized for having no other ambition or aim other than to achieve the highest possible ratings. The criticism had three main prongs: on the moral front, *Loft Story* was accused of insulting human dignity by reducing individuals to the status of circus animals, while pandering to viewers’ basest instincts and turning them into voyeurs. At the same time, it was claimed that the programme threatened civil liberties by riding roughshod over the individual’s right to privacy. Finally, from the aesthetic viewpoint, *Loft Story* was judged repellent and boring.

All this is the very opposite of public service television’s remit; in fact, these critical barbs could easily have come from the high ground of public service broadcasting values. The quest for ratings is not an end in itself for public service broadcasters, just a means to an end, that of fulfilling their remit of informing, entertaining and educating an audience that is treated with respect. The remit itself thus defines the form



of the ideal relationship the public service broadcaster aims to establish with its viewers: to offer interesting, quality programmes and reliable information to an audience that, ideally, will reciprocate by showing itself attentive, appreciative and trusting.

What makes this remit not only ambitious but also difficult for the public service broadcaster is the fact that it presupposes a relationship with viewers that is no longer fully in line with their expectations or their practices as consumers of television. It implies a television with an initiative, one capable of staging shows, sorting information, and composing schedules, the audience confined to a, possibly, gratifying but ultimately passive role.

The changes currently affecting television consumption, however, are taking it in the direction of increasingly individualized practices. These changes are encouraged, on the one hand, by technical innovations like the zapper, electronic programme guides, and personalized electronic recorders<sup>1</sup>, and, on the other, by the ever-growing number of programmes on offer, in particular the rise of thematic channels. Such changes are, moreover, in line with the viewers' wishes and insistent demand for control over their television consumption, as well as for

programmes allowing self-identification.

## Values

*Loft Story's* audience was remarkable not only for its sheer size but also its quality. The types of television consumption engendered by *Loft Story* were original in several ways<sup>2</sup>. One was people gathered round the set, family<sup>3</sup> or friends<sup>4</sup>, following *Loft Story* as they would a football match. *Loft Story* also generated an immense number of hits on the web pages devoted to the subject. But the one channel that gave *Loft Story* the biggest coverage was unquestionably word of mouth, since nearly half the population of France would discuss the programme with their immediate circle (workmates or friends).

*Loft Story's* strength was that it was not only a TV show but rather, transcending its reality as a TV programme, an opportunity for the French to talk to each other and reflect on both the programme itself and their common destiny: the younger generation, their dreams, the place of television in society, etc. Put another way, the real success of *Loft Story* was that television viewers took possession of it and incorporated it into their daily discourse. And this was not only true of the viewing public: the striking thing about the show was that you could legitimately talk about it without having seen it.

There are several reasons why the programme reached out beyond strict television consumption. One is probably the particular position of the channel that broadcast it: among all the commercial channels, the one that was long perceived as the "little channel" has built up, on the strength of a few programmes<sup>5</sup>, an image of a channel providing viewer service and proximity television. So we can hypothesize that reality television is not simply a

matter of programme content, but also that of the relationship a channel may establish with its viewers. One possible reason why TF1 reality shows have been less successful than those of M6 is that the values sustaining the relationship between TF1 and its viewers, however strong the ties may be otherwise, are not, as in the case of M6, the values of proximity and reciprocity.

These are, on the other hand, the very values ascribed to and claimed by public service broadcasters. Reality television is not, therefore, a genre opposed to public service – far from it. In their ability to not only reflect but also interact with the daily lives of viewers, reality television shows have their place in any schedule designed to strengthen social ties and sustain the life of the community. This type of programme can also be a force for change in the public channels' relations with their audiences, in particular through giving their viewers the opportunity to be more active television consumers, to turn television into something they can themselves make use of.

1 Such as, for example, *Tivo* or *Replay*.

2 *Sofrés* research for *lemonde.fr* conducted 15 and 16 May 2001.

3 32% of all viewers; 40% of the show's regular viewers.

4 15% of all viewers; 24% of the show's regular viewers.

5 6-minute news flashes, highly "explanatory" news magazines, e.g. *Capital*.



## Marketing

# Specifics

Nathalie Labourdette

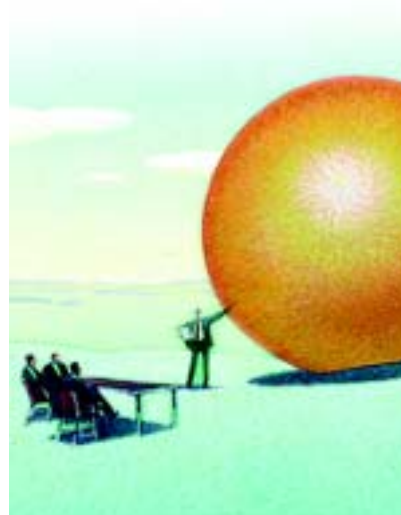
Head of the EBU's International Training Unit

## Since 1999...

...the EBU's International Training Unit has been organizing an annual marketing seminar every November for those in charge of members' marketing departments, their teams and others concerned by these issues. The objective of these seminars is to create a forum focusing on the marketing of public service broadcasters where marketing professionals can get to know each other, exchange knowledge and share experiences... Training programmes are built on a strong editorial line, enabling professionals to get to grips more easily with the very rapid technological and commercial evolution taking place, to appeal to their creativity and, at the same time, to provide them with tools and solutions which they can master quickly. The intention is to stimulate ideas and help each member to make the best possible choices.

Around 40 heads of marketing have taken part in the seminars on a regular basis over the last three years and, in the process, a network of marketing professionals has been created and is being reinforced with each new seminar. In 2001, some

participants who were keen to build on previous work gave presentations (for example, Isabelle Baele and Walter Couvreur for VRT, Bart de Voogt, NOS and Manon Romerio-Fargues for TSR) while speakers from previous seminars became participants.



The seminars also act as a source of reference and a tool for further dissemination of information. For example, Hungarian Radio (MR) organized a marketing workshop based on the Geneva 1999 seminar. In addition, participants often present some of the speakers'

contributions to colleagues within their own organizations.

## Programmes

In 1999, the first session, "Marketing Public Service Values" (Geneva, 30 November–1 December) proved that there was a real need for seminars of this kind and that public service marketing needed to be reviewed on a regular basis. In 2000 (RAI, 9 and 10 November in Rome), tools were reviewed and attempts made to obtain a better understanding of the market by analyzing evolution, audiences and trends in new technologies. Practical case studies illustrated presentations.

The 2001 seminar "Developing Marketing Strategy" (ORF, 15 and 16 November in Vienna) enabled us to develop the theme further by demonstrating the importance and value of having a marketing strategy. The variety of approaches and policies adopted by different television and radio channels prove that marketing is, above all, a question of choice.

The theme for the November 2002 seminar, which will be held in Athens and is being organized in cooperation with ERT, is "Marketing and Sports".

# Cultural

## diversity

## Trade liberalization: how do audiovisual services stand?

The *Universal Declaration on Cultural Diversity*, adopted by the UNESCO General Conference on 2 November 2001, is a milestone in the process of gaining recognition for cultural aspects in the international discussion on globalization, trade and international governance. It provides confirmation that the political debate on cultural diversity has been won. The Declaration, published below, explicitly recognizes the specificity of cultural goods and services and puts forward common international standards for cultural diversity. Although not legally binding, the Declaration makes the protection of cultural diversity an ethical imperative.

Less than two weeks later, at the trade summit in Doha, the Member States of the World Trade Organization (WTO) launched a new round of negotiations, with a view to further liberalizing international trade in goods and services. After the failure of Seattle, this summit gave fresh impetus to trade negotiations, while also

recognizing the need to reconcile free trade with other public policy objectives, in such areas as economic development, the environment and public health.

No sector is excluded *a priori* from these negotiations. Consequently, the treatment of cultural goods and services is likely to become a “hot issue” once again, not least as far as audiovisual services are concerned. However, in view of the UNESCO Declaration, it should no longer be conceivable to develop trade rules without due regard for cultural diversity. In fact, cultural diversity has already become the leitmotiv of the discussions on audiovisual services in the context of the preliminary GATS negotiations, which began last year in accordance with the in-built agenda of the General Agreement on Trade in Services (GATS).

Some of the risks inherent in the GATS negotiations, as well as some of the general difficulties in reconciling the objectives of trade liberalization and cultural diversity,

are outlined in the article by Michael Wagner (page 33). The key challenge will probably be to find ways which give WTO Member States the flexibility and legal certainty that enable them to take all necessary measures, in the field of cultural and audiovisual policy, to preserve and promote cultural diversity, not least in view of new technological and market developments.

One possible solution, suggested by Canada, could be the elaboration of binding legal rules on cultural diversity, the so-called *New International Instrument on Cultural Diversity* (NIICD). Such an international agreement could serve as an interface between trade and culture policy. In the action plan attached to the UNESCO Declaration, Member States agreed that the opportunity of introducing an instrument of this kind should be considered, as a matter of priority. The article by Ivan Bernier (page 29) offers an early assessment of the possible scope and content of the NIICD.

# Universal Declaration on Cultural Diversity:

## Identity, diversity, and pluralism

### Article 1 – Cultural diversity: the common heritage of humanity

Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

### Article 2 – From cultural diversity to cultural pluralism

In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism

gives policy expression to the reality of cultural diversity. Indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life.

### Article 3 – Cultural diversity as a factor in development

Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.

## Cultural diversity and human rights

### Article 4 – Human rights as guarantees of cultural diversity

The defence of cultural diversity is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to human rights and fundamental freedoms, in particular the rights of persons belonging to minorities and those of indigenous peoples. No one may invoke cultural diversity to infringe upon human rights guaranteed by

international law, nor to limit their scope.

### Article 5 – Cultural rights as an enabling environment for cultural diversity

Cultural rights are an integral part of human rights, which are universal, indivisible and interdependent. The flourishing of creative diversity requires the full implementation of cultural rights as defined in Article 27 of the Universal Declaration of Human Rights and in Articles 13 and 15 of the International Covenant on Economic, Social and Cultural Rights. All persons should therefore be able to express themselves and to create and disseminate their work in the language of their choice, and particularly in their mother tongue; all persons should be entitled to quality education and training that fully respect their cultural identity; and all persons should be able to participate in the cultural life of their choice and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms.

### Article 6 – Towards access for all to cultural diversity

While ensuring the free flow of ideas by word and image, care should be exercised that all cultures can express themselves and make themselves known. Freedom of expression, media pluralism, multilingualism, equal access to art

# UNESCO

and to scientific and technological knowledge, including in digital form, and the possibility for all cultures to have access to the means of expression and dissemination are the guarantees of cultural diversity.

## Cultural diversity and creativity

### Article 7 – Cultural heritage as the wellspring of creativity

Creation draws on the roots of cultural tradition, but flourishes in contact with other cultures. For this reason, heritage in all its forms must be preserved, enhanced and handed on to future generations as a record of human experience and aspirations, so as to foster creativity in all its diversity and to inspire genuine dialogue among cultures.

### Article 8 – Cultural goods and services: commodities of a unique kind

In the face of present-day economic and technological change, opening up vast prospects for creation and innovation, particular attention must be paid to the diversity of the supply of creative work, to due recognition of the rights of authors and artists and to the specificity of cultural goods and services which, as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods.

### Article 9 – Cultural policies as catalysts of creativity

While ensuring the free circulation of ideas and works, cultural policies must create conditions conducive to

the production and dissemination of diversified cultural goods and services through cultural industries that have the means to assert themselves at the local and global level. It is for each State, with due regard to its international obligations, to define its cultural policy and to implement it through the means it considers fit, whether by operational support or appropriate regulations.

## Cultural diversity and international solidarity

### Article 10 – Strengthening capacities for creation and dissemination worldwide

In the face of current imbalances in flows and exchanges of cultural goods and services at the global level, it is necessary to reinforce international cooperation and solidarity aimed at enabling all countries, especially developing countries and countries in transition, to establish cultural industries that are viable and competitive at national and international level.

### Article 11 – Building partnerships between the public sector, the private sector and civil society

Market forces alone cannot guarantee the preservation and promotion of cultural diversity, which is the key to sustainable human development. From this perspective, the pre-eminence of public policy, in partnership with the private sector and civil society, must be reaffirmed.

**Article 12 – The role of UNESCO**  
UNESCO, by virtue of its mandate and functions, has the responsibility to:

- (a) Promote the incorporation of the principles set out in the present Declaration into the development strategies drawn up within the various intergovernmental bodies;
- (b) Serve as a reference point and a forum where States, international governmental and non-governmental organizations, civil society and the private sector may join together in elaborating concepts, objectives and policies in favour of cultural diversity;
- (c) Pursue its activities in standard-setting, awareness-raising and capacity-building in the areas related to the present Declaration within its fields of competence;
- (d) Facilitate the implementation of the Action Plan, the main lines of which are appended to the present Declaration.



International

# instrument

Ivan Bernier

*International Law Expert, Faculty of Law, Laval University, Canada  
Cultural Diversity Consultant*

For a significant number of countries to want to enter into talks...

...about an international instrument on cultural diversity, this instrument must meet a clearly identified need, fill a legal void, pursue clear objectives, and provide appropriate, achievable solutions through the norms it sets.

## Globalization

Although globalization is first and foremost an economic process, it also has cultural ramifications. In engendering a new economic structure, based largely on competition and tending to impose a single commercial mould on all the expectations that citizens have in various realms of activity, globalization fosters new forms of social organization that call into question not only the traditional ways of doing things but also all shared values. If these changes are imposed rather than accepted, economic globalization itself could be affected.

The two processes are interdependent, the success of one depending on the success of the other. There are, however, numerous indications that these two processes are not advancing concomitantly, and globalization is currently being achieved at the expense of cultural diversity.

The failure of the Seattle talks in 1999 marked a turning point in the perception of this danger. The demonstrations that surrounded the meeting clearly highlighted the existence of very real concerns. However divergent the views and interests of the protesters, they were all united in questioning a globalization process based exclusively on commercial considerations and devoid of real democratic control. And while cultural considerations did not take centre stage in Seattle, much of the anti-globalization discourse was fuelled by the pace and extent of the changes imposed on society and the resultant feeling that cultural references are being lost. This discourse has since only increased in intensity.

But even if globalization is affecting national cultures in the anthropological and sociological sense, it does not follow that political initiatives that might influence these cultures



in one way or another should be rejected. To assert the contrary would be to attempt to freeze culture and national identity and lend them a meaning of benefit only to those who hope to turn them into instruments of political control. National cultures that wish to remain vibrant and alive must adapt over time to a variety of factors, both internal and external. The real problem that globalization poses is whether these changes to the value systems, lifestyles, and ways of doing things detract from the opportunity to promote and maintain a pluralistic public space where citizens can access and participate in cultural life, itself necessary for public life. It is not so much a question of whether the liberalization of trade, with its underlying commercial logic, affects values and traditional lifestyles, but whether this liberalization is understood and wanted by the citizens, and whether it leaves enough space beyond the simple producer–consumer relationship for the democratic expression of the cultural choices that these citizens wish to make.

In this regard, it is far from clear that globalization is having a positive effect on the exercise of the right to cultural expression, if this issue is considered from the standpoint of the national production of cultural goods and services.

There are three reasons for concern:

- The first is related to the massive influx of foreign cultural products (films, records or CDs, books, etc.) that stifle domestic cultural production. Cultural creators and intermediaries play a key role in adapting cultures to change, creating as they do the critical space where national values and the ways of the past clash with foreign values and the ways of the future.
- The second concern involves the concentration of production and the commercialization of cultural artefacts by large industrial groups, leading to uniformity of cultural expression under the influence of basically commercial imperatives.
- The third concern is over exclusion from the international cultural world of the new information technologies (the internet, etc.). While new technologies offer great opportunities for expressing cultural diversity, there is a very real danger of a deep digital divide between countries.

## Deficiencies

There are numerous multilateral, regional and bilateral instruments in the domain of culture, but the vast majority seem to ignore the problem of preserving the diversity of cultural expression in the face of the mounting economic globalization. Three deficiencies in particular should be pointed out in this regard:

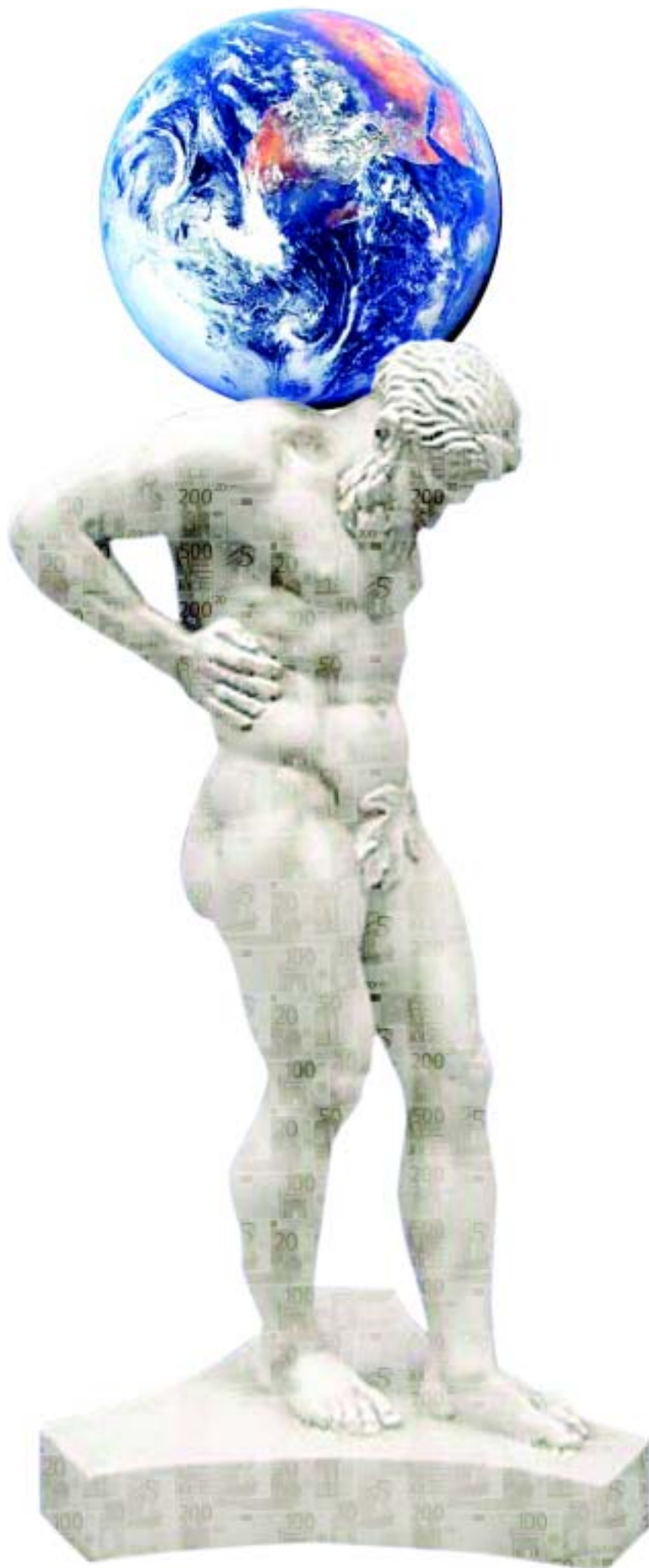
- The absence of a global vision. The existing instruments take a fragmented approach to the problem of preserving cultural diversity, looking at distinct issues such as human rights, intellectual property, heritage protection, cultural policies, language, cultural pluralism, cultural development, international cultural co-operation, etc. What is missing is an instrument like that of biodiversity that would clearly identify the nature of the threat that globalization poses to cultural diversity and establish principles and rules for ensuring that this diversity is preserved.
- The lack of willingness to address the commerce/culture issue head on. The few instruments that try usually confine themselves to emphasizing the difference

between cultural and all other products. There is an apparent reluctance to accept that it is primarily up to each state to determine, from a cultural point of view, the necessary policies for ensuring the preservation and promotion of cultural diversity, for fear that this may hamper the global liberalization of trade. Yet cultural expression is a key factor in the ability of various societies to adapt to the changes imposed by globalization. To favour commerce is to subject culture to commercial imperatives, thereby preventing it from playing its own role. Ultimately, this approach will impair both cultural diversity and international trade.

- Inadequate consideration of the imbalance in international cultural exchanges, both for developed and developing countries, particularly of audiovisual products. Developing countries are often dependent on imported cultural goods from a few sources while, equally, certain developed countries achieve clear domestic market dominance at the expense of products from other countries.

## Types of instruments

International cultural instruments may be grouped into two distinct categories: legally non-binding instruments (declarations, resolutions, action plans, recommendations, principles and guidelines), and legally binding ones (charters, protocols, conventions and treaties). If the new instrument is to be limited formally to a simple declaration, it risks joining an already existing large number of other instruments that, while useful, do not really address the challenges of globalization. What is required is an instrument reflecting the positive commitment of the signatory states to take action in favour of cultural diversity. It must also comprise a



monitoring and follow-up mechanism.

## Objectives

Here we can distinguish between primary and secondary objectives. The former express the basic purpose of the instrument (e.g. the liberalization of trade in the case of the WTO), while the latter refer to the outcome expected from the achievement of the primary objectives (rising standards of living, full employment, and increased trade in the case of WTO). In regard to the new instrument on cultural diversity, the following objectives are suggested:

- Ensure the preservation and promotion of cultural diversity, taken to imply both the preservation and promotion of existing cultures as well as the greatest possible openness to other cultures.
- Provide a set of principles and disciplines conducive to turning cultural diversity into an instrument of democratic expression, social cohesion and economic development.
- Provide a mechanism for following up and monitoring the commitments made by the signatories.

## Priorities

While recognizing the importance of taking steps to preserve and promote cultural diversity at the international, national and local levels, it seems essential to intervene primarily in the areas of most immediate need in the face of globalization:

- A first priority area is governmental action to ensure vigorous and diverse cultural expression at the national level. These actions will support the measures already adopted by



*"Justice", Barthélémy Prieur, 1610*

various countries. The instrument will look at various policy choices that can be used by the state to achieve its cultural objectives, while insisting on the right of every state to choose the measures that it deems most appropriate in view of its own circumstances and conditions.

- A second priority, complementary to the first, deals with openness to foreign cultural productions, seeing as cultures often evolve and develop through contact with others. Steps to consider would include introducing measures to facilitate exchanges, measures to foster the consumption of a variety of cultural products, agreements on cultural co-operation, co-production and co-distribution, as well as increased monitoring of dominant positions on domestic markets.
- The third area concerns raising awareness of the particular needs of developing countries, both in terms of increasing their capacity for cultural expression domestically as well as opening the markets of developed countries to their products. These needs are particularly urgent in the context of the new

information society. A range of actions may be considered, from positive discrimination in favour of products from developing countries, to the establishment of mechanisms for providing technical and financial assistance, and addressing the persistent request of developing countries for steps to facilitate the international circulation of creative persons from those countries.

- A final priority area relates to measures for ensuring flexible and efficient monitoring of the commitments made by the parties. These respond to the clearly identified need for a binding instrument that would go beyond simple declarations. Even when parties agree in good faith to uphold their commitments, it seems necessary to create a mechanism to evaluate the progress made and to settle any disputes that may arise.

## The instrument

The instrument, in addition to a preamble describing its background and objectives, should comprise a first part that is declaratory in nature, explaining why action must be taken to preserve cultural diversity, and a series of definitions of the principal

terms: culture, cultural diversity, cultural industries, etc.

The substantive content, developed in part two, could be structured on the basis of types of interventions required to achieve the basic objective of the instrument, namely the promotion and preservation of cultural diversity. In this regard, the proposed instrument could distinguish between interventions related to upholding individual rights in culture (non-discrimination, freedom of cultural expression, the right to participate in communal cultural life), interventions related to the promotion and development of cultural identities (affirmative action in favour of cultural communities), and interventions related to the preservation of cultural diversity at the international level (affirmative action in favour of developing countries, the right of states to intervene in protection of endangered cultural identities, openness to foreign cultures).

Finally, the instrument would be rounded off with a third part dealing with the problem of preserving cultural diversity within the framework of development, and by a fourth component dealing with institutional aspects (in particular with setting up a monitoring body).



# GATS

Michael A. Wagner  
Senior Legal Adviser, EBU

and cultural diversity

## Cultural diversity: an idea gaining support.

Cultural diversity has become the key notion in discussions on broadcasting and other audiovisual services in a globalized economy. To be precise, media pluralism should be part of this notion of cultural diversity. The media have an important role to play in disseminating culture, and the internet will not diminish it.

Cultural diversity has thus become a recognized and legitimate public policy objective which no future trade negotiations will be able to ignore. As the European Commissioner in charge of trade, Mr Pascal Lamy, put it at an EBU seminar in Brussels\*: «*Le combat idéologique sur la diversité culturelle a été gagné*». (“The political debate on cultural diversity has been won”.)

The remaining questions relate to practical implementation. What are the political and legal measures to preserve and promote cultural diversity? This question has to be answered primarily on the regional and national planes but is also relevant on the European and global

levels. Moreover, what consequences arise from this for the ongoing negotiations on trade liberalization within the World Trade Organization (WTO)?

### Cultural exception?

The traditional answer is the so-called cultural exception or *exception culturelle*. It means that cultural services and cultural policy measures should not be covered or affected by trade liberalization. However, such an exception was not achievable during the Uruguay Round, and is no more likely to be achieved in the new Round. It is now widely accepted that audiovisual services have a double character: on the one hand they are economically relevant activities and are traded internationally, and on the other hand they fulfil important cultural, democratic and social functions for each society.

The real challenge, therefore, is to bring the economic and cultural aspects together and to ensure that the removal of trade barriers

enhances cultural diversity and does not lead to dominance by certain cultures and to an exacerbation of existing imbalances.

Initial solutions (or, at least, attempts at finding a solution) to this challenge can be found at the European level, i.e. both the Council of Europe and the European Union. The clause on culture in the EC Treaty and the Protocol on Public Service Broadcasting do not yet provide perfect solutions, but at least they offer a basis for reconciling economic and cultural objectives.

### Point zero

In contrast, at the global level nothing similar exists. If I may quote Mr Lamy again, at the EBU’s seminar he gave the following striking characterization of this lack of global standards for cultural diversity: «*Au niveau international on est en état de normes zéro*». (“As regards international standards, we are at point zero”.)

However, he did not take a position on who, i.e. which international organization, should draw up such rules on cultural diversity: the UN, UNESCO, the OECD, the International Network on Cultural Policy? Or the WTO?

As regards the concept of cultural diversity, very important preparatory work was undertaken by the Council of Europe which led to its December 2000 Declaration on Cultural Diversity\*\*. On 2 November 2001, UNESCO adopted its Universal Declaration on Cultural Diversity, which, although not legally binding, will certainly help a great deal in defining a common global understanding of cultural diversity.

It is important to understand that the objective of cultural diversity does not simply mean the protection of cultural identity and sovereignty; it implies (in the words of the Council of Europe Declaration) the “co-existence and exchange of culturally different practices and the provision and consumption of culturally different services and products”. It is also important to stress the link between the concept of cultural diversity and the freedoms of creative expression, of information and of the media.

## Lack of interface

Assuming that a common understanding of the concept of cultural diversity can be found, the next and probably more difficult challenge will be to ensure respect for cultural diversity in future trade agreements.

If we were already at the stage where internationally-recognized legal rules for cultural diversity existed, they could naturally be integrated into,

or referred to in, a future trade agreement. In this respect the cultural aspects are not unique; there are other public policy objectives which need to be reconciled with the trade rules, including the protection of the environment, of public health, of social minimum standards, etc. In the case of the protection of intellectual property, this has even led to a special trade agreement, TRIPS.

## Uncertainties

The result of the Uruguay Round has been that the overwhelming majority of WTO Member States made no liberalization commitments with regard to audiovisual services in the General Agreement on Trade in Services (GATS). However, this does not provide long-term legal certainty for audiovisual and cultural policy measures.

### 1. *Progressive liberalization*

There are countries like the United States and Japan which expect liberalization commitments in the audiovisual sector from their trading partners, in line with the overall GATS principle of progressive liberalization.

### 2. *Curbs on subsidies and domestic regulation*

There are a number of horizontal GATS rules which even today apply to audiovisual services, e.g. regarding regulatory transparency. It is true that these rules are, as yet,

very rudimentary and do not impose obstacles on audiovisual and cultural policy. However, there are more rules in preparation and, in particular, multilateral disciplines on subsidies and on domestic regulation. As public funding and the regulation (including licensing) of audiovisual services are probably the main instruments of audiovisual policy today, a conflict with such future disciplines is almost inevitable.

### 3. *Re-classification of services*

There is growing uncertainty about the very notion of audiovisual services. In GATS this notion is not narrowly defined. In principle, it should therefore also cover future services such as video-on-demand and music-on-demand. However, it is certainly not a coincidence that the United States (in its communication of December 2000) has questioned the current classification of audiovisual services.

### 4. *Virtual goods*

It makes little difference whether somebody purchases software on a physical CD-ROM (or buys music on a CD) or downloads such material from the internet. Thus it might be argued that everything that can be downloaded onto the hard disk should be treated in the same way as software on a physical support.

The problem is that the proponents of the “virtual goods” theory draw the conclusion that all these activities

should fall within GATT instead of GATS (rather than the other way round). This has far-reaching consequences since the GATT agreement (on goods) currently has a much more liberal trade regime than the GATS agreement (for trade in services). Under GATT, Member States do not have the same power to decide on the degree of market openness which they have under GATS. The main instrument that they may still have at their disposal is tariffs (although this is not normally the case for software). Apart from the fact that it might be difficult to impose any tariffs on material which is electronically downloaded over the internet, the imposition of tariffs on imported material may not be the most appropriate way of pursuing audiovisual and cultural policy objectives. Thus the result could be trade liberalization, without the possibility of proper safeguards.

What does all this mean for television? Digital television will not only allow broadcasters to transmit interactive applications together with the television programme but will also allow viewers to record audiovisual programmes (and the relevant software applications) on their digital decoders. As with personal video recorders which are already coming onto the market, digital decoders will, in the future, have an in-built hard-disk memory.

What, then, is the difference between the reception of an audiovisual

programme and the downloading of software? Will broadcasters be regarded as suppliers of virtual goods, just like Microsoft? Or will it be possible to maintain the principle that audiovisual content cannot simply be treated as a commercial commodity?

*This article is an adaptation of a speech given at the seminar on "Cultural and Media Diversity" ("Kulturelle und mediale Vielfalt") organized by the German UNESCO Commission in Cologne on 27 June 2001.*

\* 4<sup>th</sup> EBU Conference "Public Service Broadcasting in e-Europe", 26–27 March 2001

\*\* See Diffusion 2001/2

EBU – [www.ebu.ch](http://www.ebu.ch)

Position papers (e.g. *EBU comments on the US negotiating proposals of December 2000*) and Legal (publications and topical issues)

WTO – [www.wto.org](http://www.wto.org)

Trade topics, Services (e.g. *papers from the US, Japan, Switzerland, Brazil and Canada regarding audiovisual services*)

UNESCO – [www.unesco.org](http://www.unesco.org)

Sitemap, Press releases November (e.g. *action plan on the implementation of the Universal Declaration on Cultural Diversity*)

INCD – [www.incd.net](http://www.incd.net)

International Network for Cultural Diversity (INCD) Conference 2001





**Bruno Beekman**

*Eurovision feed point, Khoja Bahauddin\**

## The Time Machine...

...that's how Russian journalists had nicknamed the barge used to ferry travellers across the Pyanzh river from Tajikistan into northern Afghanistan. Three years ago, when the EBU was last on Afghan soil providing exclusive uplink services to correspondents covering the earthquakes in Rustaq, the barge was still guided through the various currents by human force alone: in one hour of amazing craftsmanship, four youths would tug at ropes tied to the pontoon, which back then could carry up to 16 persons and one ton of equipment, and drag the barge onto the opposite bank. On 29 September 2001, however, it took the tractor-engine-powered barge a mere three minutes to move 60 journalists, including the EBU Moscow staff, their UKI 252 uplink, and four tons of equipment across into Afghanistan, in anticipation of the start of the retaliatory air strike campaign. This would prove to be the last example of technical progress we would witness until the EBU team was forced out of northern Afghanistan for security reasons two months later to the day. But time and

time again, improvisation and a trust in Afghan craftsmanship would prove the deliverance of a very enduring and extremely challenging operation.

### Challenges

The editorial plan was to set up the uplink at the Northern Alliance's Foreign Ministry, some 15 kilometres south of the Tajik border. This location was to become a dateline across every newspaper in the world, as well as receiving a different spelling in each and every one of those papers: Khodzha Bagauddin. The 15 kilometres from the Tajik border would take one hour and a half to cross in a Soviet made jeep. Throughout, local herdsmen and TV journalists and crews exchanged looks of bewilderment and amazement as the convoy trundled down the bumpy road carrying its load of some of the world's most incredible electronic devices. Having navigated the dirt tracks and rivers, the convoy reached its destination, a rather small village immediately notable for two things:

sandy dust and dusty sand. We were greeted by a chronic lack of anything even remotely resembling a road, an electric pole, or indeed any pole of any kind. The Northern Alliance clearly still had a long way to go. The Ministry proved very helpful and this first wave of correspondents were soon housed within a semi-enclosed compound on the grounds of the local residence of Ahmed Masood, the legendary 'Lion of the Panshir' and former Alliance commander, killed by Taleban agents three weeks earlier.

Two hours later, the first tape-feed booking received via the UKI 252-comm package and its Geneva phone lines was processed on one of the two available outputs. Clients were also very happy with the bonus – the live backdrop of the river and a gorgeous wide view of the far-reaching plain.

We knew we had to be fully self-sufficient in every way and plentiful supplies of everything were purchased beforehand in Moscow and in the Tajik capital, Dushanbe, a 12-hour drive away or 35 minutes by helicopter. Two Honda 4.5 generators supplied our electricity, the tents were our living quarters and we slumbered in sleeping bags. Good petrol was located and bought

# machine

at the local market by our resourceful local driver who would, remarkably, check the quality of the petrol on offer by sticking his finger in the barrel and then tasting some. Temperatures fluctuated from a sizzling 45 degrees Celsius in the afternoon to a chilling 5 degrees at night.

The second day, more supplies and personnel were flown in by

© Sergey Zolotarev



helicopter from Dushanbe, a rare privilege for a lucky few due to the unstable weather conditions and the scarcity of available helicopters. Soon, the compound was teeming with journalists as crew after crew made it in – within 24 hours of its inauguration it was positively overcrowded. It was the climate, however, that forced us out of the compound and into our own house in the village: at 2 p.m. on 1 October, we were engulfed by a ferocious sandstorm so devastating that we were forced to shut down the UKI 252 lest it suffocated itself into submission. We were ensconced in our new home soon enough and this time, we set up all the uplink equipment bar the dish inside a hermetically sealed room, away from the dust and sand. Our new house soon became a focal point for the journalists – more than 100 at one stage, who turned to the EBU for all their needs, from generator-power to a sip of mineral water.

The harsh weather conditions often meant that cameras and SX/SP laptops had to be cleaned on an hourly basis to ensure they could still deliver acceptable picture quality. Cameramen would bring their footage in plastic containers thoroughly sealed with gaffer tape in an attempt to stop the dust from

seeping through and damaging them. Editing facilities became unavailable since it would have forced us to import new machines on an almost daily basis, and we wanted to maintain the ability to have quality tape feeds.

## 144 hours non-stop

On the morning of 8 October, EBU Moscow engineer Nikolay Plakhin switched on the generators for what we expected to be an average Sunday with some 50 transmissions. The generators would remain on for a full six days and nights. By 4 p.m. more than 100 TV journalists had assembled inside the EBU house to report the start of the bombing campaign. Their satellite phones, edit packs, laptops and camera chargers were all hooked up to the EBU generators. Two hours after the start of the campaign, there was not a single 5-minute timeslot available for the next 23 hours on either of the two UKI 252 outputs.

\* *Khoja Bahauddin, north-eastern Afghanistan*

## Let's start with a clichéd set of views from 20 years ago on pop radio...

...shared by too many in control of both public and private radio then (and perhaps now).

- **Just play the hits:** who wants to hear live music or new music on the radio?
- **Pan-European live music shows:** there would never be enough listeners to make it worth the trouble!
- **European-wide music showcase for new national music talent:** who'd be interested in unknown bands from places with no history in pop music?
- **Simulating video on the web alongside live dance music on the radio:** who would watch pictures on the web anyway!

All of these are now normal on the radio due to the Eurosonic Partners individually and collectively pushing the frontiers of what could be done

with live music – dance, pop, rock, indie, hip hop and all their sub-genres and spilling over into the world music area.

### Live music

Before the Eurosonic Group started putting live music shows out all over Europe, the only mass live music show all over Europe was the Eurovision Song Contest! The idea of networking live concerts really started on a big scale with U2's Lovetown Tour live from The Point in Dublin on 31 December 1989, when the Irish band's show went live to 26 radio stations from Russia to Portugal. That show was produced jointly by the BBC's Radio 1 and RTE's 2FM. Since then many bands have been networked live across Europe by the EBU's satellite system, the biggest regular show being the annual Roskilde Festival, a truly

massive broadcast co-production by P3 NRK (Norway), P3 LIVE (Sweden), YLE RadioMafia (Finland), with a central role played by Denmark Radio's P3 LIVE.

The Eurosonic Festival held every January in Groningen in the north of Holland is the biggest showcase for new European music talent. Many of the Eurosonic Partners select one of their own new bands and finance the band to travel to Holland, where the live show is recorded and sent to all the Eurosonic Partners. NOS 3 FM (Holland) handles most of the recordings, with crews and mobile studios coming from Studio Brussel (VRT, Belgium) and DR P3 LIVE (Denmark) in a massive co-production recording 25 acts in 5 different venues.

### Eurodance

Eurodance was simply a Europe-wide dance sweep, linking clubs live and bringing the cream of European dance live and free to every home in Europe via the EBU's satellite system backed up with a simultaneous video-cast on the web, live from each club.

# Eurosonic

**Ian Wilson**

*President of the Eurosonic Programme Group, RTE, Ireland*

Eurodance started in 1997, the brainchild of BBC Radio 1's Trevor Dann. That first show had Pete Tong and Claudio Coccolutto in Rome, Carl Cox in Cream in Liverpool, David Holmes at the Temple in Dublin, among six clubs visited. As an experiment (this was 1997), RTE 2FM in Ireland decided to carry a video webcast alongside the sounds on the radio, one of the biggest webcasts ever tried at this stage. It worked so well that it closed down Ireland's biggest internet provider such was the number of requests for Real Video. This web experiment peaked during Eurodance 99 with over 49,000 Real Video viewers in just under eight hours.

## Seminars

On top of that the Eurosonic Partners have taken lead roles in the organization of the Youth Programming seminars, pioneered by SR in the late 1980s and now an annual feature. Virtually every national network sends delegates and the content reflects the reality of modern radio production, digital production platforms, digital distribution, web-based radio, news values and style, audio design, audience modelling,

music play-listing, interactive radio, alternative programming, copyright in the digital domain, and so on.

And the Eurosonic or EBU association is becoming increasingly in demand by promoters of major conferences and live events across Europe. This is surely good news, but it takes work, time and a bit of vision to get to this stage.

## Limits

Sometimes that vision is lacking. The Eurosonic Partnership has recently expanded its ability to provide music events and developed the range and depth of activities.

The number of events broadcast (300 in 2000, more than 400 in 2001!) is now so large that the only limiting factor is the availability of time on the satellite system. The range of programmes broadcast has increased to cover live shows by single artists, parts of full festivals such as Benicassim, or Roskilde to name but two, interviews supplied by our own members and record companies, commissioned radio shows and specials in the dance and world music areas, studio and acoustic

sessions, DJ-sets specifically recorded by labels for the Eurosonic Members, etc.

Not only this but the huge variety of music styles – conventional rock, indie, heavy metal, garage, all styles of hip hop, dance music in all its facets, trance, house, progressive house, techno, electro etc., r'n'b, world music of many types...

And the Eurosonic website is about to come on-line, where we are attempting to provide a website that is capable of simple updating to avoid becoming static, but is mainly a well directed window into music production, the stations who are members, the range of events Eurosonic is associated with, as well as a resource for our members with archives of the Youth Programming Conference proceedings.

## Resources

The Members are also involved in paying directly to make these activities happen more efficiently, allowing the employment of a part-time Eurosonic Officer and paying for administrative back-up in Geneva. The way resources are

# SONIC







allocated in Geneva meant that further progress in the Eurosonic venture was limited unless the Members dug into their own pockets to supplement the central services. So the Eurosonic Partners bit the bullet. Whether it was better to do this than to lobby to divert resources is a moot point, but there is no doubt that the Eurosonic Partner stations would prefer that the priorities of the EBU were such that this was not necessary.

This situation probably reflects a certain ambivalence whether “popular” music is part of that magic thing called “Public Service”, an ambivalence not confined just to those outside broadcasting. So why is this?

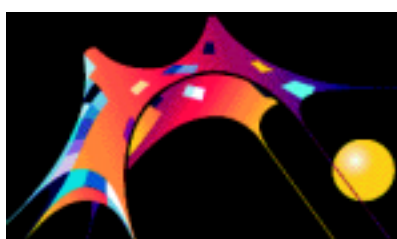
One prejudice is that pop music is some bastardization of real art, jungle music lacking the merit of Mozart, and thus utterly meretricious. Another is that public service is not about the “popular” hunger. No such reluctance is shown when “popular” activities like soccer are on the broadcasting menu. We are told that it is a commercial activity, which does not need “subsidy” but I feel at the back of it is that “pop” music is associated with young people – a group often regarded as an alien life form by too many in broadcasting.

Whatever the reason, for the EBU to close its ears to the next generation of potential listeners for their “serious” stations, to assume that the popular art form of a generation is unworthy, to abandon a huge section of audience to those stations that really do regard “pop” music as a

commodity or worse solely a device to deliver audiences to advertisers would be tantamount to suicide.

No one is suggesting that this is on the agenda. The Eurosonic Venture will hopefully continue to expand steadily and become, if it’s not the case already, one of the pillars of the Euroradio activities...

“Times They-Are-A-Changing”, sang an ex- “Pop Singer” today regarded as a classic.



*Roskilde*

## London hosted the EBU's international amateur choir competition 2001.

For radio listeners in the UK, *Let the Peoples Sing* has a certain historical resonance. Choral music fans of a certain age will almost undoubtedly remember this competition in its original incarnation: a weekly programme for British choirs, presented each Saturday afternoon by the English conductor Bernard Keefe. I certainly recall it in that format during my schooldays in the 1970s; for newcomers to choirs and the choral repertoire, it was essential listening. And, more-to-the-point, it was a fantastic showcase for the large number of amateur choirs to be found the length and breadth of Britain.

Sometime in the late 1970s, the BBC decided that *Let the Peoples Sing* had run its course and the competition was taken over by the EBU and revamped into an international event. Initially, the new competition was a “virtual” affair: broadcasters submitted tapes of choirs and these were adjudicated upon by a jury which – rather in the manner of a Papal election – eventually (and sometimes somewhat mysteriously) proclaimed a winner.

In 1995, on the initiative of Danish Radio (DR), *Let the Peoples Sing* changed again. The first stage retained the tape audition format, but the final became a live radio event, a multiplex broadcast with competing choirs performing in their home cities and a spider's web of satellite links and other technical wizardry linking them to audiences across Europe and to the panel of judges. It was in this format that I experienced the competition as a member of the jury, first in 1997 in Brussels and again two years later in Budapest.

In the meantime, *Let the Peoples Sing* had become far less visible in the United Kingdom. A new national competition had begun sponsored by Sainsbury's – one of Britain's largest supermarket chains. The final stage of this event is broadcast on national television, and it's an occasion in which visual spectacle has gradually become almost as important as fine singing: competing choirs have glamorous costumes, sophisticated presentation, and even fully choreographed dance routines! On the plus side, this has propelled amateur

choral singing to the front of British musical consciousness and helped the British choral scene shake off its reputation as the provider of worthy-but-dull performances of the classics, given in freezing churches to an audience of press-ganged friends and relations. The Sainsbury's competition has proved that amateur choral singing is lively, exciting and hugely varied, and sometimes even fun!

But the downside to the Sainsbury's success story is that it tempts choirs to emphasize visual spectacle at the expense of musical refinement. The exclusively national nature of the competition also touches on another, fundamental issue: British insularity. With our centuries-old cathedral and collegiate choirs, our many highly expert professional ensembles (the BBC Singers, the Tallis Scholars, and the Sixteen, to name just a few), as well as a large number of amateur groups of professional standard (such as Vasari, the Holst Singers and the Joyful Company), I think we're sometimes prone to forget how much fabulous choral singing can be heard abroad. And, moreover, from choral traditions quite unlike those we normally hear. Some of my most vivid memories from stints as a juror for *Let the Peoples Sing* are those occasions when we've heard first-rate choirs sing repertoire from their own choral traditions. In Britain, many choirs perform the works of Zoltan Kodaly, for instance, and the

# Let the Peoples

Michael Emery  
Producer, BBC Radio 3, UK



Let the Peoples Sing 2001:  
21 choirs from 13 different  
countries on 3 different continents.  
Final: Austria, Canada, Denmark,  
Holland Hungary, Latvia, Norway,  
Poland, Slovenia and the United  
Kingdom.

Let the Peoples Sing 2003:  
information: [ltps@bbc.co.uk](mailto:ltps@bbc.co.uk)

Centre – the Thames-side complex of galleries, theatres and concert halls which is one of London’s main music venues. “*Would it be possible*” asked Amelia, who had heard the multiplex broadcast of the 1999 Budapest final on BBC Radio 3, “*for Let the Peoples Sing 2001 to take place as a concert event at the South Bank Centre?*” We met and it quickly became plain that she had been so enthused by the 1999 competition that she was prepared to commit South Bank Centre funds to mounting the 2001 final as a live concert. Instead of the multiplex format of previous years, we could look seriously at the possibility of bringing competing choirs to London and hear them perform on the platform of the Queen Elizabeth Hall.

braver ones may even tackle it in the original Hungarian! But until you’ve heard this repertoire sung by a Hungarian choir – for whom music, texts and idiom are absolutely in the blood – you can’t really appreciate what this music sets out to say. A native choir brings a passion and a sense of ownership to the work that can make the hairs on the back of your neck stand up.

## Come back

So when the 2001 competition came under discussion, it seemed to me that it would be a very good thing if we could bring the event back to the

UK. Not only would this inevitably increase the competition’s profile at home, it would also allow those of us from the British choral community to experience sounds, repertoires and choral traditions very different to our own.

In the event, the extent to which we were able to do this exceeded my wildest imaginings. I returned to London from Budapest, knowing that the 2001 final would be the BBC’s. This was good news. But better was to come: on the office voice-mail was a message from Amelia Freedman, head of music projects at London’s South Bank

## Workshop

Many months, and countless hours of planning later, we were able to do just that. The final of *Let the Peoples Sing 2001* on 14 October 2001 was the culmination of a whole weekend of choral and related events, planned to complement the competition itself. Stephen Cleobury, director of music at King’s College, Cambridge, and chief conductor of the BBC Singers directed a choral workshop for amateurs. We staged a (hugely popular) workshop on gospel singing and the BBC Singers gave a workshop in which they rehearsed

# oples Sing 2001

and performed new pieces specially written by a group of school-age composers. Numerous informal concerts were held as well as many other related activities.

## Competition

But the focus of the event, of course, was the competition. More than half of the 10 competing choirs had come to London. In all, seven choirs were present, including our special guests: the winners of *Let the Peoples Sing 1999*, a delightful young female choir from Norway. Countries from Eastern and Western Europe and the Baltic states were represented, as well as Canada, and, of course, the UK.

On the day before the final, we staged a concert in which all the choirs took part. Each presented a short programme demonstrating the repertoire and choral traditions of their own country. It was an intensely memorable occasion with wonderful choral singing from every group, ranging from a 60-strong British children's choir to a similarly sized group of Slovenian university students, via a group of 50 youngsters from Newfoundland and a 16-strong Dutch male-voice vocal ensemble.

## Emotion

There were many highlights to this concert but two stand out for me: the first was the moment when the Newfoundland Symphony Youth Choir, most of them just 14- or 15-years-old, performed a beautiful arrangement of an immensely touching Newfoundland folksong. After starting the piece, their conductor crept quietly to the side of the platform and the choir performed unaccompanied and uncondacted, from memory and from the heart. It was an intensely moving experience. The second highlight came at the very end of this joint concert, with the first performance of a specially commissioned piece by the BBC for

the occasion from the British composer Bob Chilcott. This was to be a work in which each choir – even the audience! – could take part. In the months before, I sent the composer detailed briefs about each choir – numbers of singers, voice-parts and ranges, their repertoire – and he created a four-minute work in which successive sections were sung by the choirs in turn, each tailor-made to show off their own particular strengths. We issued the music in early September and the choirs rehearsed on their own before coming to London. In the Queen Elizabeth Hall, singers and audience were whipped into shape by the doyen of British choir-trainers, Sir David Willcocks, and the concert concluded with the premiere of the new work: 500 voices, from 7 choirs and enthusiastic spectators, all uplifted in song. It was an astonishing experience for all those present.

## Harmony

The competition final the following day was just as exciting. A large audience (including the choirs themselves, each gallantly cheering on their rivals) gathered to witness a feast of choral singing. The technology functioned perfectly – judges, audience and radio listeners

all over the world heard both the choirs in the Queen Elizabeth Hall as well as those relayed from their home cities. Category winners came from both groups, but it was most exciting that the overall winner, the choir of the Latvian Music Academy, was present in the hall: when the result was announced, you could almost hear the loud cheering from the other bank of the Thames!

If choral singing is about anything, it is about singing in harmony – literally, but also metaphorically. Thanks to the EBU and the generosity of the South Bank Centre and BBC Radio 3, *Let the Peoples Sing 2001* put this competition back on the map in the UK and generated a huge amount of British interest in the work of choirs abroad. It also brought together – in these troubled times – 260 choral singers in a musical *entente cordiale*. Long may it continue!



# RFI

## Future and challenges

### Interview with Jean-Paul Cluzel

Patrick Jaquin: You stood down as chairman of the EBU's International Radio Group last year. Could you summarize recent achievements?

JPC: In recent years, we focused on two areas: we increased efforts to integrate the international radio stations of central and eastern European countries, particularly those that have applied to join the European Union, as many of them were experiencing problems in adapting their remits and their methods. A number have since become very successful, participating in broadcasts such as *Radio E*, programmes that link the BBC, Deutsche Welle and RFI, which aim to give an impression of everyday life in Europe. We also worked with them on areas such as transition to the internet and new technologies. Secondly, we focused a great deal on standards – both DRM and short wave digital radio, all in conjunction with the International Telecommunication Union (ITU). The EBU and the ITU have been of great assistance, as have World Space.

So, these were the two main things: helping our friends make the transition to a more modern form of international radio, and strengthening links with the EBU and



*Jean-Paul Cluzel, President Director General, RFI*

the ITU in the area of digital radio standards.

**PJ: You mentioned new technologies. International radio stations have to deal with DRM, World Space and DAB, while also retaining short wave – all this on tight budgets. How can they cope with these technological challenges?**

**JPC:** The problem will become particularly pressing when digital technology begins to affect short wave. This technology is due to be operational by July 2003. For the following 10 years, we will need to operate both analogue and digital short wave transmitters. For now, we don't know how much extra operational expenditure this will involve. In the long term, digital short wave represents a 75 per cent saving in terms of electrical energy, but in the medium term there will obviously be additional costs. Furthermore, we don't know exactly how much the new short wave digital transmitters will cost yet.

These issues will affect our budgets for the 2004–2010 period, perhaps even 2015. In the immediate future, the costs of participation and research will not be very high.

World Space is the other technology we're now studying carefully, but there are very few broadcasters using it as yet. In our group for example, only RFI and the BBC have made the transition, even though World Space tariffs are relatively low and on a par with those for an FM transmitter.

Budget problems notwithstanding, we do have a duty to monitor technological developments in these two vital areas in the future. It is clear that analogue short wave – which is still a necessity in many parts of the world – cannot provide the quality that listeners have become accustomed to. With digital short wave, we can achieve a quality level

close to that of FM. Of course, we need to know whether digital short wave will be a commercial success, and whether it will completely revolutionize the future of international radio. Similarly, in many countries World Space may be a way of breathing new life into radio, with receiver prices currently falling and the newest models being manufactured in India now costing around US\$100. This factor is of vital importance to the future of our radio.

**PJ: Radio France International has a particularly large FM network across the world. Are you going to continue to develop this network and reduce short wave, or has a balance been achieved between the two?**

**JPC:** RFI has a "minimal" short wave network. There are no plans to reduce it further; in fact, we are beginning to realize just how important this system is for ensuring the political independence of radio. Moreover, for many Africans, particularly French-speakers, RFI is almost like local radio, although we obviously can't have our own FM network covering the whole of Africa. The range of an FM transmitter is around 50 km, hardly enough to cover the wide spaces of the African continent. We are therefore planning a dual approach. Firstly, we will continue apace with the extension of our FM network, particularly in the French-speaking parts of Africa, and in Arab countries where we have a strong presence and where there is a requirement for a variety of information sources. Secondly, we want to be able to broadcast on FM in all the world's major cities. We recently battled to remain on air in New York despite the many difficulties caused by the fact that our transmitters were located on top of the World Trade Centre towers.

Our FM network is very dense and we already own more than 80 FM relay stations. The objective of our 5-year development plan is to have around 100 such stations. This will give us two, three, perhaps even four FM relay stations per Francophone country in Africa, covering all the larger towns. It will also mean transmitters in the major cities in the Middle East, where we have our specialist Arabic-language channel RMC Moyen Orient. RMC already have five FM stations in the region.

**PJ: What were the ramifications for RFI of the 11 September events?**

**JPC:** The tragic death of Johanne Sutton aside, very little. A large international radio broadcaster such as RFI has the advantage that most of its journalists specialize in international affairs. We have experts on all matters concerning the Middle East, thanks to our French news desk and our subsidiary, RMC Moyen Orient, which is the most popular international radio station in many of the Arab countries. We were perhaps busier than usual but we were not in any way unprepared. We had teams of analysts in place and we were able to make use of one of our most valuable assets – the very great synergy between our various French-language and foreign-language news desks. The co-operation between the French editors, the Arabic-language editors of RMC Moyen Orient, the Persian-language editors, and the English-language editors, with their knowledge of Pakistan, was exemplary.

**PJ: The Voice of America has been subjected to pressure from the US government regarding certain interviews with Afghan leaders. Is the situation different for RFI?**

**JPC:** Yes, the situation is different for RFI, although this is nothing new.



All French public service broadcasters had their editorial independence guaranteed by the French Broadcasting Authority since 1982, and this independence has worked in our favour. For example, most of the western media, including those in France, had to re-translate Bin Laden's declarations from the English, whereas we were the first and possibly the only PSB in France to translate all his declarations directly from Arabic.

Translated from Arabic, the declarations seem even more frightening; this, however, did not prevent us from broadcasting them – even on RMC Moyen Orient.

**PJ: Are we going to witness the creation of an international group by some of France's big audiovisual players?**

**JPC:** I hope so, both national and international. Today, one of the major challenges facing Franco-phone information services, or, rather, most non-English information services, is the concentration of information in the hands of a few major global players. There's the BBC, which does a great job, then there's CNN and Bloomberg, in the area of business news. I believe it is absolutely essential to have a greater diversity of information

from outside the English-language dominated world.

France's current broadcasting landscape is made up of a number of widely dispersed news desks: Radio France, France Télévision, RFI, TF5, CFI, etc. However well they may be co-operating on the ground, they would benefit from a tighter organizational structure. I have been carefully studying BBC News: it is a centre for the collection and processing of information that is then re-distributed across a number of radio stations and television channels, both domestic and international. Should we in

France move in this direction, or should we adopt a more informal co-operation arrangement? I don't know what the best solution is, but, given the requirements for quality international news gathering (reporters in the field, considerable logistical communication facilities, etc.), a regrouping of journalistic staff and facilities for transmitting sound and pictures to Paris, and then from Paris to the rest of the world, would undoubtedly improve the quality of information we provide to our citizens.

It seems to me that the political significance and the globalization of information are sufficient reasons for any country to incorporate international news into its national radio

and television broadcasts. However, this should be high-quality information, which requires a better deployment of resources. The British have set us an example: if we do not follow, we will allow international news to be dominated by a handful of English-speaking groups, whose point of view is not the only one worth considering. It is important for other voices to be heard too.

**PJ: Does this consideration form part of the strategic plan you presented to the French government?**

**JPC:** It forms the very core of our proposal. Although we are, of course, aware that there will be problems associated with the

reorganization of public service broadcasting, and with the rules governing staff working under a collective convention drawn up in 1982, itself based on a very narrow, compartmentalized definition of professions. But the globalization of information and the advent of digitization, with all that this implies for the evolution of professions in the audiovisual domain, are an indication that it is high time the authorities considered modernizing this collective convention.

## Johanne Sutton, RFI

*RFI correspondent Johanne Sutton died on Sunday 11 November in north-east Afghanistan, together with two fellow reporters, Pierre Billaud from RTL, and Volker Handloik, a German journalist with Stern.*

*Johanne Sutton would have been 35 years old on 1 December...Upon taking up my post at RFI she immediately came to my attention. At the time, she was working as a correspondent in London. She was level-headed, always meticulous about the veracity of information, and she had courage – because to check facts you need moral and physical courage. It was this that killed Johanne on that fateful Sunday at 15:30 hours local time in northern Afghanistan.*

*At Chatakai, Johanne and a handful of fellow journalists were travelling on a tank with the advancing Northern Alliance troops. They wished to verify that the advance was actually taking*

*place and that the Taliban were resisting, as reported. Suddenly, they found themselves caught in a Taliban ambush...Everyone fell to the ground...Johanne, however, did not rise again...*

*The tank, now accompanied by more soldiers, returned later to the scene of the ambush. They found Johanne, the first French casualty of the war in Afghanistan against Bin Laden and the Taliban.*

*Like a symbol, a journalist has been killed in this conflict, itself also a communication war...Other reporters will continue. They need to investigate and bear witness. We are responsible for the truth of what we report; this is an all-important element in our chosen career.*

*Extract from a declaration by Gilles Schneider, RFI's director of news and information services.*







# RTK



Agim Zatriqi

**Richard Lucas**  
*Former Director General, RTK, Kosovo*

## It was in summer 1999...

...that the EBU accepted the invitation extended by the Organization for Security and Co-operation in Europe (OSCE) to set up RTK. It was an act of faith on the part of the EBU to take on the responsibility of establishing public service broadcasting in a country as ravaged by conflict as the Yugoslav province of Kosovo.

Now, more than two years later, the EBU's mandate is coming to an end and the project is considered a resounding success.

From an initially small two hours a day emergency operation, RTK sees out 2001 broadcasting 12 hours a day terrestrially, and four hours on satellite to the sizeable Kosovar diaspora in Europe. The satellite service is also re-broadcast on cable in several countries. Our two 24-hour radio stations are flourishing – one serves the 35+ audience, the other is focused on the younger end of the market.

### Audience

This past autumn witnessed the first major Kosovo-wide audience

research survey for TV and radio, conducted by a Gallop-affiliated local agency and funded by the US and UK governments. The results show that RTK television is the market leader, with 57% daily reach compared with 31% and 24% for the two Kosovo-wide commercial stations. Indeed, RTK's daily reach rises to 63% for the Albanian population, and its central evening news programme is the most watched in Kosovo with a 70% market share.

Away from TV, Radio Kosova is the second most popular station with a 13% daily reach, while its sister RTK station which targets a far narrower section of the population, Radio Blue Sky is the fifth most listened to out of the 80 or so radio stations on air.

These are good results but ratings are not our only consideration.

### Programmes

We have worked hard to develop a broad-based programme schedule of range and quality. All RTK's radio output is home-produced, while

65% of television programming falls into that category. I am greatly indebted to those members who have made available high quality programming for the 35% of the TV schedule that is acquired, and I do hope that you will go on supporting RTK next year.

### Minorities

RTK continues to develop its minority programming. Bosnian TV news was added in 2001, complementing the existing Serbian and Turkish services. Around 26% of our TV news output is in minority languages and RTK is the only Kosovo-wide TV station broadcasting in anything other than Albanian. The latest development involves creating a 15-minute weekly programme for the Roma community next year. Radio, too, continues to serve minorities with news and programming in Serbian and Turkish.

Over the last two years, we have recruited and trained many able, talented and enthusiastic young journalists and programme makers, many without previous broadcasting experience. RTK is thus helping develop a new generation of TV and radio practitioners committed to public service broadcasting.



*Richard Lucas, Jean Stock and Jean-Bernard Münch visiting the RTK office*

But perhaps the biggest achievement and the one that should give us the greatest satisfaction is that RTK is genuinely editorially independent and its journalism is fair, balanced and objective. When the public of Kosovo turn on RTK they know they can trust their eyes and ears. I should like here to express my thanks to the Editorial Advisory Council, chaired by Joe Mulholland, for their scrutiny of RTK's output, and their wise advice and suggestions. It was disappointing that the OSCE failed to appoint the Council's Kosovar members, but this in no way diminishes the valuable work it has done.

The EBU is no longer responsible for managing RTK. My successor was appointed by the newly established Board of Directors – of which Mr Jean Bernard Münch is a member – and he has two immediate key priorities: maintaining editorial independence and ensuring financial stability.

On the latter, RTK has ended 2001 within budget – just as it did the previous year; indeed, a small surplus has been carried forward to 2002. The Business Plan for this year was approved by the Board last autumn and both donors and Kosovo's Central Fiscal Authority

have been approached to secure the necessary funding for 2002. Meanwhile, RTK's advertising revenue for 2001 was quite healthy, with the total commercial turnover more than double the forecast.

For those of us who've worked on the project, with the invaluable support of the EBU Permanent Services, it will be hard to let go. But we do so in the knowledge that the EBU has fulfilled its aims, and has handed over to Kosovar control a public service broadcaster in excellent shape.

Of course, the links between the EBU and RTK will not be severed; it has been agreed that some services will still be offered. We should continue to do whatever we can to ensure that RTK builds on the success of the last two and a quarter years.

## Agim Zatriqi

*The RTK Board of Directors, meeting on 2 December under the chairmanship of Adem Demaqi, have unanimously appointed Agim Zatriqi as the next Director General of RTK. Mr Demaqi was chosen as the most capable of 13 candidates who had applied for the publicly advertised post.*

*Mr Zatriqi, who took up his new post on 1 January 2002, was RTK Director of Television, a post he took up in February 2001.*

*Previously he was a member of the OSCE Media Appeals Board and a media analyst with the Gani Bobi Centre for Humanistic Studies. As Director General, Mr Zatriqi is responsible for RTK television and the two RTK radio stations, Radio Kosova and Radio Blue Sky.*

*He succeeded Richard Lucas, who served as RTK DG between July 2000 and the end of last year when the EBU's mandate to manage RTK came to an end.*

*The Board thanked Richard Lucas for his valuable contribution to RTK and congratulated Mr Zatriqi, wishing him well in his new role and pledging their full support.*

## More and more EBU members...



...are becoming interested in offering “new TV services”. The gradual, but constant spread of digital television, the internet, mobile telephony and broadband are opening the way to a whole gamut of opportunities. These range from the enhancement of traditional programming to the launch of popular, trusted internet portals. It goes without saying that all require a multimedia strategy aimed at creating synergies within the whole multi-platform offer and totally revised branding policies.

But how far have these platforms come in terms of market penetration? And what about forecasts? Cross-platform content distribution strategies are closely linked to the nature of the distribution systems and depend on their relatively rapid development over the course of time.

To find answers to these questions, the SIS asked the Henley Centre<sup>1</sup> – to analyze the available market information and draw some conclusions. Their results, which still need empirical testing, have the advantage of being reasonably clear.

In Great Britain, France, Spain, Italy and Germany – the five countries taken into account in this first stage of the project<sup>2</sup> – four major trends are developing:

- **Digital television:** it will be difficult to increase penetration among adult audiences<sup>3</sup> in Europe beyond 40% until the current business model – based almost entirely on pay-TV – is brought up to date.
- **Internet:** by 2005, at-home penetration will reach an average of 60% but that of internet through television rather than PC will be minimal. Germany and Great Britain will be far in the lead with roughly 70% penetration among adult audiences.
- **Broadband:** the penetration of this technology which can enable the internet to develop into a more “entertaining” and less “informational” offer will not exceed 11% or 12%, roughly half of what is forecast by most telecom sector analysts.
- **Mobile telephony:** penetration is more homogeneous throughout the five countries and it is expected to increase at the same rate, reaching an average of between 57% and 88% by 2005.

## Digital TV

# Don't hold y

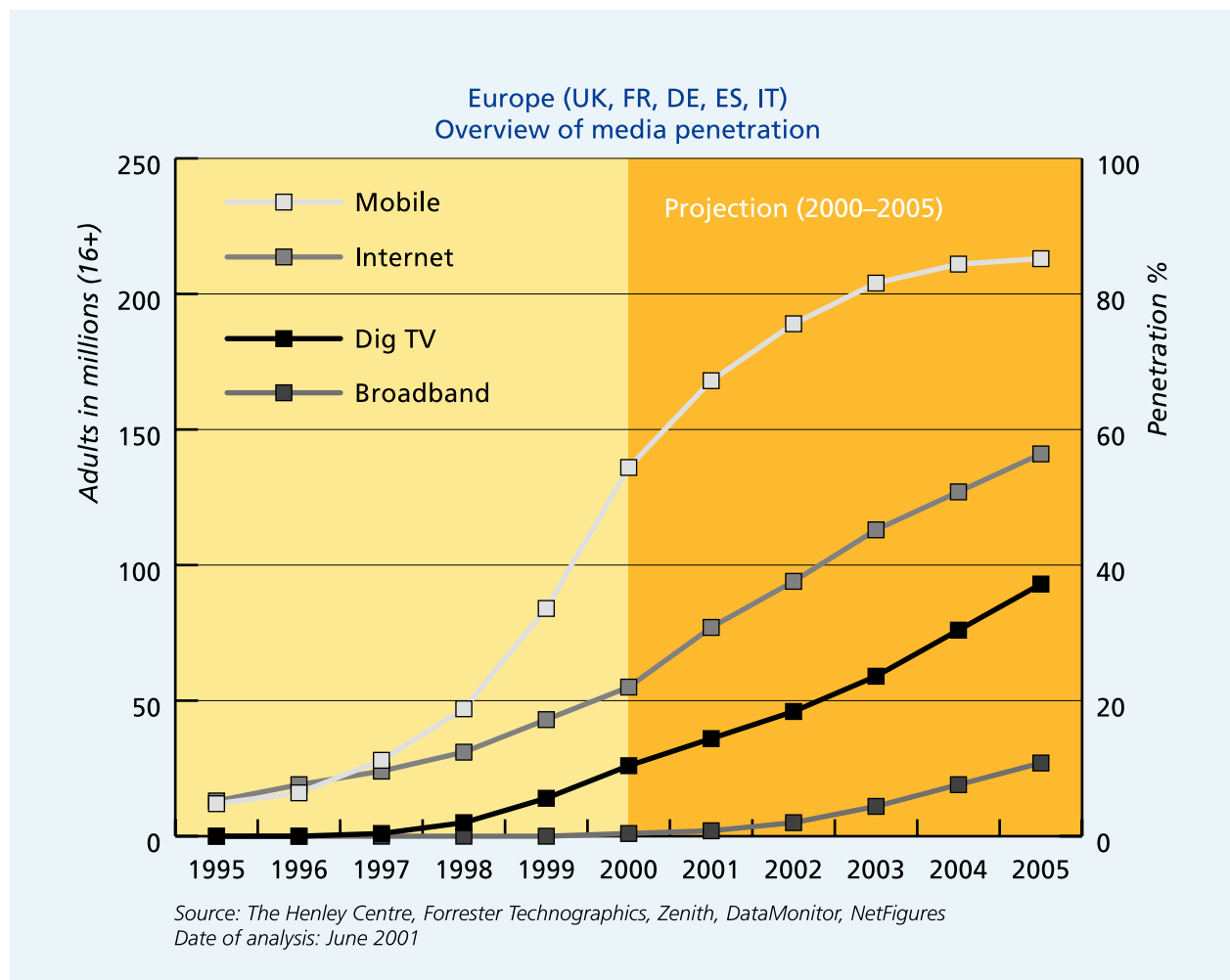
Paolo Baldi

Head of the Strategic Information Service (SIS), EBU

One of these trends – digital television – is worth analyzing in somewhat greater detail for a very simple reason: it is attracting

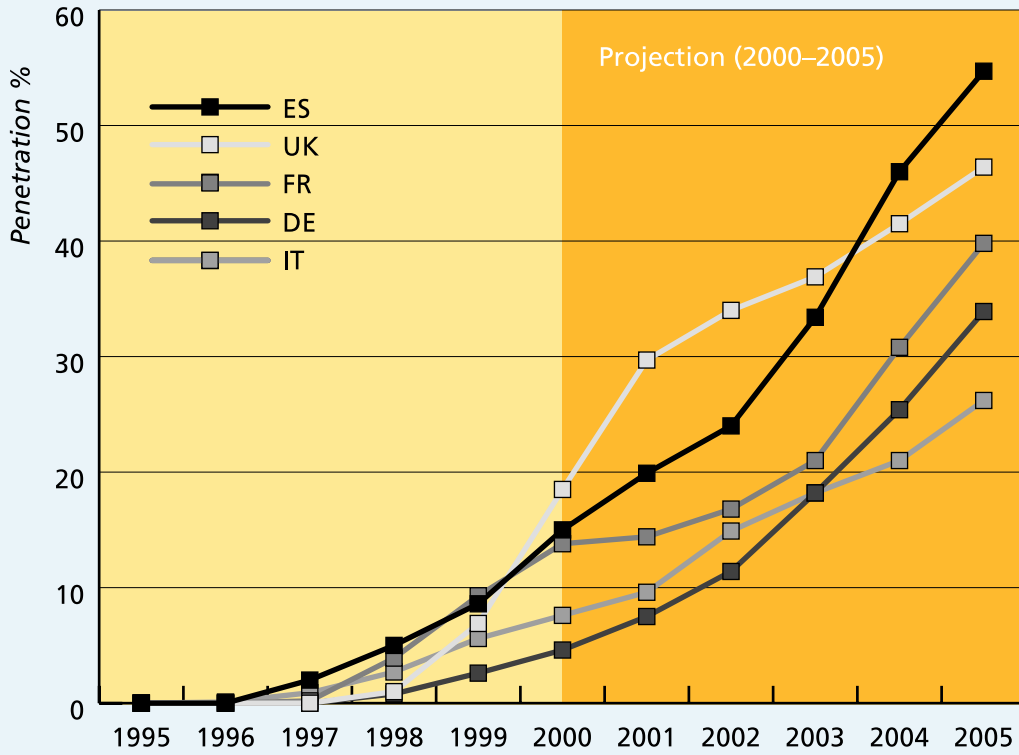
practically all the attention in the “television of the future” debate. It is attracting a great deal of investment in both time and

money as well, despite the fact that the short-term forecasts (up to 2005) are not particularly optimistic.



your breath...

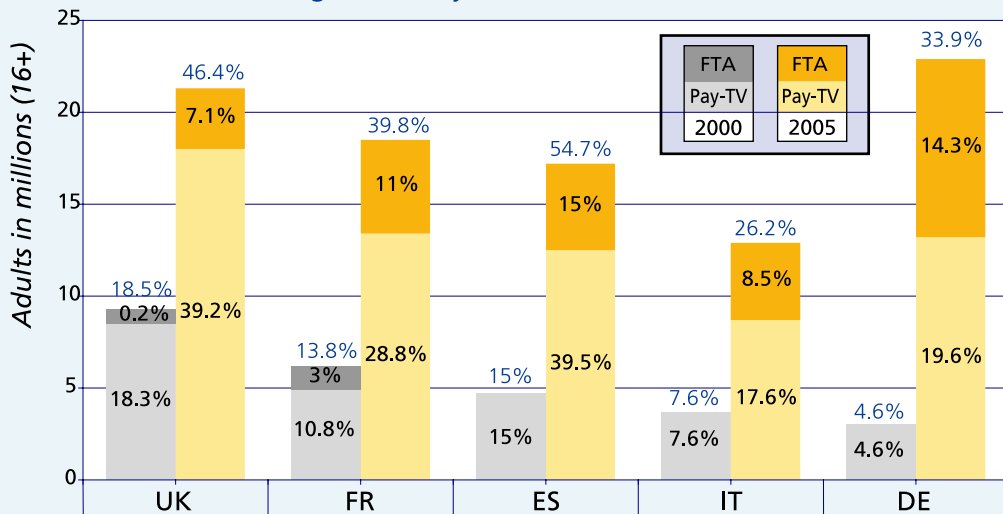
Europe (UK, FR, DE, ES, IT)  
Digital TV penetration



Source: The Henley Centre, Forrester Technographics, Zenith

Date of analysis: June 2001

Digital TV: Pay vs. Free-to-Air (2000–2005)



Source: The Henley Centre, Forrester Technographics, Zenith

Date of analysis: June 2001

## Free-to-air offer

The free-to-air digital offer will be the driving force behind digital television in Europe, and its development will be facilitated by the gradual introduction of terrestrial digital television. In fact, digital cable and satellite have so far only been driven by the pay-TV model, and they are not likely to make a major contribution to further digital television penetration. This is the most important message that the Henley Centre has identified from the analysis of the five larger European markets.

The most striking news is the very modest penetration by 2005 when barely 40% of individuals will have access to digital television on average. This is all the more surprising since these are among the most dynamic markets. In fact, even this prediction appears to be a tenuous one, as it is entirely based on the “potential” effects of governmental policies – the introduction of a digital switch-over date based on legislation rather than true market forces.

Spain ought to overtake Great Britain because it will experience spectacular development in the free-to-air offer (an increase of 15%, roughly twice that of Great Britain). All the other countries, which started at lower levels, will follow the same lines: the free-to-air digital offer “should” increase at least four-fold in just four years.

These legislation-driven forecasts are all the more tenuous since the 11

September events. To the restrictions of public financing, we now have to add the downturn in the advertising industry, which even before the attacks was in the doldrums, not to mention uncertainty about the digital set-top boxes, both in terms of the high costs and the lack of a common technical standards.

It is considerations such as these that have probably encouraged the Spanish authorities to adopt a certain degree of caution in terms of the likely switch-over – they are now talking of 2012 – and the British are now doubtful about achieving their switch-off target of 2010. The Italian authorities still believe they can overtake everyone else in just four years (2006 remains the official date of the switch-over in Italy).

## Viewing time

In Europe’s five largest markets, therefore, digital television is not coming tomorrow, but things are going in the right direction. It seems inevitable that it will take much longer than expected, although the number of households converting to digital, and the demand for interactive services (internet, game consoles, third-generation mobile phones, pay-per-view, video on demand, etc.) is constantly growing.

This new multi-platform environment creates a range of challenges for measuring audiences, especially when it comes to the value of viewer attention that can be captured and retained. The battle for consumers’ television time is set to heat up as households adopt the new platforms,

this much is certain. However, even if we suppose that a platform such as digital television manages to maintain its position, or manages to limit market erosion which is likely anyway, another much more worrying threat is looming for broadcasters in general, and the public service in particular.

## Background TV

The quality and/or the intensity of viewer’s attention are gradually shrinking in multi-platform households because such an environment encourages the simultaneous use of several media. According to the Gartner Group, as many as 20% of German, French and English men “watch” television while surfing the internet, using television as “background” entertainment.

The question of falling viewing figures in internet-connected homes aside (a debate that requires a larger sample than the internet’s early users for it to be taken seriously), it is the *role*, the *value*, and the *importance* that consumers give their viewing time that is likely to bring about a major change in the multi-platform households<sup>4</sup>. If the level of the involvement drops – as appears likely – we will have to be able to measure the extent of the damage because it could make us dangerously vulnerable, both in terms of commercial revenue and public service financing.

1 *The Henley Centre is an international strategic marketing consultancy specializing in “anticipating future consumer demand”. For further information, see: [www.henleycentre.com](http://www.henleycentre.com)*

2 *All data, tables and analyses on the penetration of the new platforms will be available in the new section of the SIS website ([www.ebu.ch/sis](http://www.ebu.ch/sis)) called Watch Services from spring 2002.*

3 *The figures used here refer to adults above the age of 16 (in millions and as a percentage).*

4 *Cf. SIS Briefings, No. 45, ‘The changing metrics of broadcast media’, A. Curry and M. Bourne, Henley Centre, London.*

# Loudhailer

Jocelyn Hay

Chair, Voice of the Listener & Viewer (VLV), UK

One of the chief objectives of *Voice of the Listener & Viewer* is to preserve the principle of public service in broadcasting.

Through its unceasing efforts, VLV has been one of the pioneers in putting the cause of the citizen and consumer in broadcasting on the public agenda, both in the UK and at European and international level.

At its inception 18 years ago, its focus was on radio. Television was soon added and over the years, the scope of VLV's interest has widened to include the full diversity of broadcasting issues, from programme range and quality to transmission and the future of public service broadcasting. It now also includes all the issues surrounding digital technology such as access, gateways, universal service, copyright, "must carry" and convergent issues.

## Euralva

One important development was the formation, in 1995, of EURALVA,

the European Alliance of Listeners' and Viewers' Associations, bringing together various groups to articulate an effective and responsible voice on citizen and consumer issues at European and international level. It has since responded to consultations on the European Commission Green Paper on Audio Visual Services in 1999/2000 and on Listed Sporting Events, and was active on behalf of consumers on the copyright and convergent technology issues. It is now looking at revisions to the Directive on Trans-Frontier Television.

In 2001 VLV broadened its work by accepting a request from UNESCO to hold a workshop in London for 12 African delegates on citizen participation in broadcasting. The timing enabled them to also attend VLV's international conference, at which Arne Wessberg, president of the EBU was the keynote speaker.

## Paradigm

In the UK, regulation requires privately funded broadcasters, as well as the BBC, to bear stringent public service obligations in regard to the quality, range and indigenous production of their programmes; in many ways, the miracle of British broadcasting has been that the private ITV companies have been able to compete in the quality and range of their programmes with the publicly funded BBC.

It is a major concern now, however, that cut-throat competition from satellite and cable broadcasters free of similar positive obligations, especially at a time when advertising income is declining, is threatening the level of funding which ITV can put into the indigenous production of children's and other minority interest programmes.

Equally disturbing is that competition is also affecting ITN. ITN retained its contracts to supply news to ITV and Channel 5 in 2001, but was forced to reduce its bid by having been undercut by a Sky News-led consortium. This and the downturn in advertising, has resulted in the announcement of over 100 redundancies just as ITN's costs in covering the events in Afghanistan



and elsewhere have led to an increase in its, (and indeed all news broadcasters') costs.

VLV's concern is that these cuts will damage the ability of ITN to compete with the BBC and with Sky News. Any such reduction in the plurality of news sources has serious implications for British democracy, in the same ways that the recently announced cuts in ITV funding have implications for British cultural life and identity if they result in more imported programmes being shown.

It is partly for this reason that VLV welcomes the approval given to the launch of the BBC's new digital radio and television channels. The new children's channels will broadcast a wide variety of more than 80% original programmes of European production, in clear contrast to the satellite channels which broadcast largely American programmes.

It is with issues of this kind that VLV is concerned, as well as maintaining the principle of public service in British broadcasting. VLV does not handle complaints, nor is it a censorship body. It is free from political, commercial and sectarian links and is exceedingly careful when it accepts sponsorship that this does not compromise its independence.

VLV and EURALVA, 101 Kings Drive,  
Gravesend, Kent, UK.  
(+44) (1474) 352835  
vlv@btinternet.com  
www.vlv.org.uk

## VLV

*2,000 individual members*

*25 corporate members (Royal National Institutes for the Blind and the Deaf, Towns-women's Guild, British Federation of University Women, Children's Society, Help the Aged, and the Hansard Society for Parliamentary Democracy)*

*Some 50 colleges and university departments in Academic Membership*

*Commercial companies, broadcasters, unions and regulators may not become members of VLV but many subscribe to its quarterly news bulletin.*

## EURALVA:

*European Alliance of Listeners' and Viewers' Associations*

*Member organizations in Denmark, Finland, Portugal, Spain and the UK*

*Associates members: the Platform for Older Viewers in the Netherlands, the Friends of the ABC, Australia and the Friends of Canadian Broadcasting in Toronto*

*Links with Friends of Public Broadcasting in New Zealand, and organizations in Norway and Spain*

*EURALVA is applying for recognition as an NGO with the Council of Europe.*



Colin Shaw (VLV), Jocelyn Hay (Chair, VLV), Arne Wessberg (EBU President), Vincent Poter (VLV), Preben Sorensen (Federation of Danish Listeners and Viewers Associations), John Clark (VLV)

## Projets

**Feb/Mar 2002:** seminars on educational broadcasting for schools and adult learners

**28 Feb:** VLV's annual conference in Wales, with the controllers of BBC Wales and the Welsh channel S4C

**21 March:** the 19th VLV spring conference in London; with the new BBC chairman, Gavyn Davies

**24-26 April:** VLV's 8th international conference: "Trade, Terrorism and Tolerance: the Broadcasters' Roles in a time of Globalisation"

**14 May:** evening Westminster seminar on the new Communications Bill with the Secretary of State for Culture, Media & Sport, Rt Hon. Tessa Jowell MP

# Vikings

## in Brussels

Nordic public service broadcasters come together in Brussels to jointly represent their interests before the European Institutions.

Headed by Olle Mannberg of SVT (Sweden), the office forms part of the European Broadcasting House established in 1997 by the EBU, only yards from the European Parliament. The premises are already home to offices of the BBC (UK), France Télévision, RAI (Italy), RTVE (Spain), ZDF (Germany) and the EBU itself.

The opening ceremony was attended by the directors general of SR, SVT and UR (Sweden), DR (Denmark), NRK (Norway), YLE (Finland), representatives from RUV (Iceland) and by numerous officials including Erkki Liikanen, European Commissioner for the Information Society.

In an inaugural speech, Christian Nissen, director general of DR, compared the arrival of the Nordic broadcasters with that of the Vikings

more than 1,000 years ago. *“But we are not here to trade fish, wool and mutton for silver, wine and women but rather in the interests of information and European co-operation...We have set up the office to learn more about the European*

*scene in broadcasting, telecommunications, the media and information technology, but also to inform the European institutions, their parliamentarians and staff about the Nordic model of public service broadcasting”, Nissen said.*

The seven Nordic broadcasters already co-operate heavily among themselves in the production, technical and policy fields.

**Contact:**

Olle Mannberg, (+32) (2) 869 120  
[nordic.mannberg@ebu.ch](mailto:nordic.mannberg@ebu.ch)



Olle Mannberg, Christian Nissen and Jacques Briquemont

## The 14th edition of the Geneva-Europe Prizes...

...saw the curtains come down at the end of the week of 19 November 2001, closing another successful overview of the year's fresh contemporary TV fiction production.

Created in 1987 by the European Alliance for Television and Culture (EATC), at the initiative of the EBU, the Geneva-Europe Prizes (GEP) aims to stimulate the growth of a Europe-specific broadcasting culture, as well as bring young authors closer to television production. To encourage young or new authors, a Grand Prize is awarded annually for the best TV fiction writing by a newcomer, produced by a national broadcaster.

For the 2001 Prizes, 10 entries were submitted for the Grand Prize, together with 18 synopses for the biennial writing bursaries. The submissions came from 11 EBU member broadcasters (BR, FT2, HRT, NOS, NRK, ORB, ORF, RUV,

WDR, YLE, ZDF), and saw Croatia's HRT participate for the first time.

### Anam triumphs

The jury for this year's competition, composed of TV fiction executives from the Dutch, French, German, Norwegian and Swiss public service broadcasters, awarded the Grand Prize for TV Screenplay to Buket Alakus, a young German writer and director of Turkish origin, for her script *Anam*, produced by ZDF. The film, directed by Alakus herself, tells the story of a Turkish immigrant woman's struggle to keep her family together, as she battles her son's drug problem and her husband's infidelity. Flanked by her two co-worker girlfriends, Anam finally opts to fight, heading for the streets of Hamburg on a journey of self-discovery.

In awarding the Grand Prize, the jury noted that they had recognized in Alakus "a powerful talent that

communicated great life-affirmativeness in a multi-layered story that interlaced humour with tragedy and spoke of universal problems, not just those of immigrants". In addition to the Grand Prize, Buket Alakus also received an award of CHF 10,000; ZDF, for their part, received CHF 40,000 toward the development of another script by a newcomer.

### Bursaries

In addition to the Grand Prize, the jury also awarded a number of GEP's biennial TV Fiction Writing bursaries. Designed to help upcoming writers create fully developed scripts for television drama, the bursaries consist of an award of CHF 10,000, as well as professional guidance and assistance from the fiction department of the broadcasters submitting the entries. The 2001 winners are *African Star* by Reidar Palmgren (Finland); *The Road to Happiness* by Lydie Ferran and *Les Bons Gateaux* by Eric Lathière (France); *Going Home* by Damir Lukacevic (Germany); *Eye to Eye* by Martine Nijhoff and Marja Havermans, *The Stars District* by Naz Oral, and *The Story of Katia* by

# Talent

## Geneve-Europe Prizes

Lynne Polak  
Project Co-ordinator, EBU

Tamara Miranda and Rashid Novaire (Netherlands), and *Troublesome Furniture* by Ann Kristin Glenster (Norway).

## From GEP to the screen

Last year also saw the completion of *Polonaise*, written and directed by Nicole van Kilsdonk, the script of which, submitted by the Dutch broadcaster VARA, had won the Grand Prize in 1996. At the time, the sum of CHF 200,000 was allocated to the project, a comedy about people stuck in a traffic jam that get involved with each other via a pirate radio station. This, however, was still not enough to draw further financing until 2001, when *Polonaise* became a 'TELEFILM' project, a joint TV film production system of the public broadcasters in the Netherlands, aimed at encouraging new talent and increasing the quality and number of locally produced feature length TV fiction films.

## Traditional seminar

In the margins of the competition itself, the traditional scriptwriting seminar during the Geneva-Europe Prizes week was devoted to writers, filmmakers, TV executives, authors, playwrights and journalists from the Geneva area. Terry Hayes, Australian screenwriter of *Mad Max 2*, *Dead Calm* and *Vertical Limit*, among many others, presented a paper called *The Viewer's Journey*. The two-day seminar, moderated by Swiss screenwriter and playwright, Antoine Jaccoud, also included the screening and analysis of Hayes' low budget feature, *Dead Calm*.

## Europe's TV alliance

Raising the level of participation and interest in the GEP even higher, EATC decided last year to add a further financial dimension to the competition: though not a prerequisite to enter, EATC-member broadcasters receive additional

financial support, and, should their film win the Grand Prize, a further sum of CHF 40,000 is granted towards the development of another film by a newcomer. The scripts that are developed from the winning synopses can also be presented for additional financial support the following year. In another move to raise the profile of the GEP, the EATC General Assembly has also decided to change the dates of the jury-screenings and associated events: thus, in 2002, the announcement of the winner will take place during the first week of September, while the winning film will be screened at *Cinema Tout Écran*, the Geneva television and cinema festival which takes place in October. Another event is also envisaged during Prix Italia in September.

© Photo Jani Schut



*Polonaise*, by Nicole Van Kilsdonk

Further information: Lynne Polak  
([polak@ebu.ch](mailto:polak@ebu.ch))

Deadline for submission of entries  
to the Grand Prize: 30 June 2002.

© Photo Jan Schmit



Polonaise, by Nicole Van Kilsdonk

## A wonderful success story!

*New talents discovered, projects and authors travelling the continent, public service broadcasters collaborating on quality projects: these and other goals of the Geneva-Europe Prizes have been attained in an original collaboration between TSR, France 2, and the scriptwriter Hervé Delmare.*

*Presented by France 2, Hervé Delmare won a writing bursary in the 1997 Geneva-Europe Prizes. Throughout the autumn of 1998, he participated in a workshop organized in Geneva for the bursary winners and members of EATC. At the time, TSR was on the lookout for new authors to script a new 26-minute series. We discussed this with Hervé*

*Delmare and soon concluded that we shared similar viewpoints on this type of TV fiction. So, we decided to work with him, and after many ups and downs, as is usual with the development of this sort of project, we now have sufficient material to create a pilot and consider launching the production of a new original series.*

*While all this was going on, we organized, as we do every year, a writing workshop for the creation of a 90-minute comedy fiction, We, the Swiss. We suggested to Hervé Delmare that he submit an entry, which he duly did; his piece was selected. He subsequently developed a wonderful story, Kadogo, within*

*the workshop, and the Swiss independent producer Caravan decided to take on the project. We submitted it to France 2 in view of a co-production and the film is now in pre-production, to be directed by Nicolas Wadimoff in early 2002. France 2's commitment to this first feature film by a young writer will be awarded the Geneva-Europe Prize's financial contribution to encourage public service broadcasters collaboration with new talent.*

Françoise Mayor,  
TSR Fiction Department



## DR – a new shareholder in EuroNews

Denmark's public service broadcaster, DR, has become the latest new shareholder in EuroNews, as well as taking up the broadcasting of its Danish-language bulletins on 1 November 2001.

EuroNews bulletins, providing coverage of international, business and financial news and a sports update, are now a feature on the breakfast programme of the Danish terrestrial channel DR1, going out between 06.30 and 09.30 hours GMT. This is the first time that EuroNews has been carried on Danish terrestrial television.



## Annika Nyberg

The World DAB Forum has elected on 8 November 2001 Annika Nyberg to the post of President of the World DAB Forum, to steer the international rollout of DAB Digital Radio. She succeeds Michael McEwen.

Ms Nyberg is the director of programmes for the Swedish-language radio of YLE. Addressing the General Assembly, Ms Nyberg said she felt that DAB was *“very close to a breakthrough, and together we can make that happen. The possibilities are really exciting and this new role gives me the chance to contribute to a digital development in which I strongly believe.”*

For further information, contact Mandy Green, Press and Publicity [mandy.green@digitalone.co.uk](mailto:mandy.green@digitalone.co.uk)  
Julie Ackerman, Project Director [ackerman@worlddab.org](mailto:ackerman@worlddab.org)

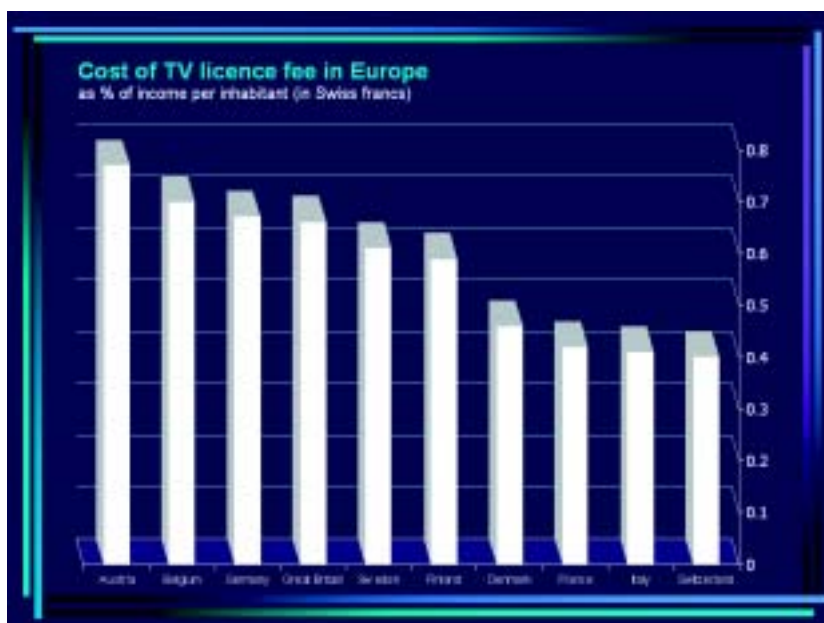
## Bosnia-Herzegovina

The Founding Board of the Bosnia-Herzegovina (BiH) Public Broadcasting Service has elected, on 13 November, Drago Maric to the post of Director General of the country's national broadcaster. The Board also appointed Lazar Petrovic as Director of TV and confirmed Senada Cumorovic as Director of Radio.

Drago Maric (57) studied psychology at Belgrade University before going on to enjoy a long broadcasting career in the former Yugoslavia, as well as lecturing in psychology. He participated in the peace talks to end the Bosnian war in 1995 and later became a ministerial advisor with the BiH Ministry of Foreign Affairs. He lectures at the Journalism Faculty in the city of Mostar, and at the Centre for Journalism Studies.

Lazar Petrovic is also the Bosnia correspondent for Radio Free Europe and the Bosnian-language service of Voice of America.

Senada Cumorovic is currently in charge of Radio Jedan (Radio One – the PBS radio programme). She was previously an editor with Radio BiH (the former RTV BiH radio programme).



Source: TSR

## Heavy tribute

*Eight of our colleagues have died in Afghanistan.*

*Johanne Sutton from RFI, Pierre Billaud from RTL, Volker Handloik from Stern, Marie Cutuli from Corriere della Sera, Azizullah Haidari and Harry Burton from Reuters, Julio Fuentes from El Mundo and Oluf Stroemberg from TV4.*

*We hope this number will not increase further...*

© Photo Frédéric de La Mure, M.A.E.



Jean Stock and his wife next to Hubert Védrine

## Jean Stock honoured Premios Ondas 2001

The French Foreign Minister, Hubert Védrine, presented Jean Stock with the Knight of the Legion of Honour medal during a ceremony in Paris on 11 December 2001.

## YLE

YLE's Administrative Council appointed Olli-Pekka Heinonen, 37, as the new director with responsibility for Finnish-language television. He will commence his five-year term on 1 February 2002, and will also be joining the company's Board of Directors.

Mr Heinonen was Minister of Education from 1995–1999, and Minister of Transport and Communications from 1999.

The jury for this year's Premios Ondas, presided over by Anita Limare (SVT), and comprising Antonio Bruni (RAI), Joana Carrion (Canal+), Jaume Codina (TVE), Claude Drapeau (France 3), Susanne Hillmann (ZDF), and Marianne Kjaer (DK/TV2) have awarded the three Premios Ondas 2001 to the following:

*Report – Ipocrisia di Stato* (Report – Hypocrisy of a State), RAI, Italy  
*Heritage for sale*, Sveriges Television (Sweden)

*Man bijt hond – Radio Ecuador* (Man bites dog – Radio Ecuador), VRT, Belgium.

## AIDS

Four former winners of the Eurovision Song Contest have raised more than €12,000 during a benefit concert on AIDS day, 1 December 2001.

Linda Martin, Niamh Kavanagh, Paul Harrington and Charlie McGettigan performed covers of the contest's greatest successes over the past 45 years before an enthusiastic audience at Dublin's Temple Theatre. Video messages of support from Céline Dion and Cliff Richard were also shown.

The event also featured a fund-raising lottery at which the top prize, offered by the EBU, was two tickets for the Tallin 2002 contest. The two winners are avid ESC fans Éilis Cooney and Dermot Day.



The raised funds are destined for Dublin's Round Tower Housing Association, which provides shelter and accommodation for homeless HIV/AIDS victims.



## DW-WORLD.DE

A multi-lingual and interactive website, clear, user-friendly navigation, a modern design and a unique content management system – these are the essential attributes of the newly positioned Deutsche Welle (DW) internet website. You can find this site at [dw-world.de](http://dw-world.de).

**January**

**ROTTERDAM 23/1–3/2**  
International Film Festival

**GENEVA 24**  
21st Ordinary Meeting of the Radio Committee

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

**SALZBURG 29–30**  
Music Programme Group

**GENEVA 29–31**  
Annual PMC Seminar on Production Technology

**February**

**GENEVA 5–6**  
22nd Meeting of Technical Committee

**GENEVA 6–7**  
42nd B/TPEG PG Meeting

**GENEVA 7**  
Finance Group Meeting

**BRUGES 21–23**  
Folk Music Workshop

**GENEVA 26–27**  
Broadcast Systems Management Committee (BMC)

**March**

**GENEVA 4**  
Education Programme Group Meeting

**CARDIFF 10–12**  
Annual EBU Fiction Executives Assembly

**NEW YORK 16**  
Metropolitan Opera

**TALLINN 21–22**  
Eurovision Song Contest: Heads of Delegation Information Session

**GENEVA 25–26**  
TTI Team Meeting

**GENEVA 27–28**  
Meeting of the TV Sports Group

**April**

**GENEVA 3–4**  
43rd B/TPEG PG Meeting

**BUDAPEST 3–6**  
8th Meeting of the Television Assembly and 29th Meeting of the Television Committee

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

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

**LARNACA 16**  
23rd Meeting of the Technical Committee

**ISTANBUL 17**  
22nd Ordinary Meeting of the Radio Committee

**LARNACA 17–18**  
8th Meeting of the Technical Assembly

**ISTANBUL 18–19**  
8th Ordinary Session of the Radio Assembly

**MARIBOR 20–23**  
35th Annual GEAR Conference

**MONTREUX 23–28**  
42nd Rose d'Or Montreux Festival

**GENEVA 25**  
Finance Group Meeting

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

**GENEVA 29–30**  
Eurotravel Planning

**May**

**GENEVA 16–17**  
Multimedia Forum

**MAINZ 21–23**  
Presentation 2002

**LONDON 21–23**  
Mediacast 2002 – The Convergence Show

**LISBON 21–24**  
World Education Market (WEM)

**GENEVA 23**  
Meeting of the EBU Presidency

**WARSAW 23–24**  
112th Meeting of the Administrative Council

**GENEVA 23–24**  
Specialized Meeting of the Music Experts Group

**TALLIN 25**  
47th Eurovision Song Contest

**BUDAPEST 25–26**  
Jazz Producers

**June**

**GENEVA 3–4**  
Eurotravel 2002

**MUNICH 3–4**  
Broadcast Systems Management Committee (BMC)

**GENEVA 5–6**  
44th B/TPEG PG Meeting

**MUNICH 5–12**  
Prix Jeunesse International

**OSLO 7**  
Euroclassic–Notturmo

**BERLIN 12–19**  
11th Eurovision Grand Prix for Young Musicians

**PARIS 16–19**  
Annual Meeting of Education Programme Experts

**MOLLN 21–23**  
23rd EBU Folk Festival

**MARSEILLE 25–26**  
Documentary Co-Production Meeting

**July**

**NAPLES 5–6**  
53rd Ordinary Session of the EBU General Assembly

**GENEVA 30/7–2/8**  
19th Meeting: TV–Anytime Forum