

Annual Report / 2011



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Editorial

by Philippe Delusinne,
ACT President & CEO RTL Belgium



In a continuously changing media environment with online and new media seeing great success – people continue to watch television.

Dear ladies and gentlemen,

We are looking back at a year which has seen a series of major events. Just think of the revolutions in the Middle East. Or think about sports and the joy of FC Barcelona when winning the Champions League final in May 2011. Or about the special moments in the summer when the royals in Sweden, the UK and Monaco said "yes".

But we have also seen dramatic developments. The tsunami and the threat of nuclear catastrophe in Japan, Africa being hit by the worst famine in 60 years, and Norway shaken by a murderer shooting teenagers on a peaceful island. On the economic front we are faced with continuous attempts to shore up the Euro, the US facing a historic level of debt and the global economic motor stuttering.

Why do I mention all this – and what do all these developments have to do with

television? Well – quite a lot. Let me explain why.

All these events have become global knowledge. I am sure that when reading these lines you have a picture in mind which you have seen. And where have you seen it? On television. Images of people, of nature, of catastrophes, of joy, of happiness.

In a continuously changing media environment with online and new media seeing great success – people continue to watch television. This is where they get the news, where they turn to relax and be entertained – where they inform themselves, learn new things, or just enjoy themselves. **Today people in Europe watch television on average 228 minutes per day.** This is an impressive figure which has increased over the last ten years and only relates to linear – or

scheduled – television. It does not even take into account on-demand viewing that is growing at a rapid pace. Concerning interest in news, I would like to refer to an example from my own market, namely French-speaking Belgium. The evening news from RTL-TVI at 7 pm called "Les heures" scores an average audience share of 46.5%, which shows not only success with our viewers but their real interest in global and local developments.

In the Middle East television along with online and social media has even been a driver of political developments leading to the toppling of old regimes in several states. Yet not only in the Middle East, but all over the world television plays a fundamental role in our society. As commercial broadcasters we take our responsibility seriously. It is our task and honour to report on developments, inform people – and entertain them. Make them happy and reflect. **All over Europe our channels invest millions of Euro – around 50% of our revenues - to create content.** Whether it is for cost-intensive genres such as news or drama or for the acquisition of expensive sports rights in football, tennis or basketball – we are committed to providing the best schedules and programmes to our viewers. And we have a challenging task in front of

the mobile, a tablet device or the main TV set, which is itself already likely to be HD or 3D, and in a year or two may well have a broadband internet connection. **Diversification of business models, of platforms and programmes is no longer a wish but a reality within our channels and its future prospects are bright.**

But we need to make sure that we are in a position to develop further. This will only be possible if we can ensure a reasonable return upon our investments. Programme-making is not only a creative process but also an expensive one. And one at which European commercial broadcasters and our partners - the independent producers - are very good. **Today European programmes and formats are successfully sold abroad with the EU boasting a considerable trade surplus over the US in this field.** Our European programmes and formats travel around the world and entertain millions of people outside of Europe. That is good news. Concerning our own programmes and audiovisual content we make sure that where there is a monetisable demand for it, viewers can also access and view their favourite national content outside of their home countries. Whether it is Polish programmes shown in the US or Romanian content to the Romanian diaspora population

linked, points – exclusive rights to our content, and territoriality of rights. If these fundamental principles are put into question, then we will no longer be able to serve our viewers as we are doing now. Finally, we need to accept the challenge of digitisation and new technologies and respond to those as we do now: by diversifying our business models and revenue streams.

The **ACT Annual Report 2011** gives an insight into the various facets of our members' contribution to creation, to society, to consumers and to media freedom and diversity. We are grateful that Vice-President & Commissioner Neelie Kroes has agreed to give us an interview on the Digital Agenda and her view on the development of our sector. Several CEOs and media senior executives explain their business strategies and speak about investment in content, the role of copyright, choice of media offers and the role of news for a media company today. ACT Director General Ross Biggam gives a regulatory outlook on our sector.

As usual, we provide a wide range of facts and figures on broadcasting and give you an update on the activities of our members in the final chapter.

As commercial broadcasters we take our responsibility seriously. It is our task and honour to report on developments, inform people – and entertain them. Make them happy and reflect.

us – to be with our viewers for 24 hours a day, 7 days per week. To make sure that when they tune in they chose us because of trust, confidence in our brands, professional work of our journalists and programmes delivering what they promise.

To be with our viewers and be close to them – this is our declared goal and main objective. Therefore, we do not only respond to technological change but we anticipate it. All over Europe we see our channels going online and offering their content on any possible platform that consumers like – whether it is the internet,

worldwide, whether it is Sky News shown in 36 European countries, the content of Canal+ available in about 30 French-speaking countries in Africa and localised versions offered in Poland and Vietnam; or Eurosport available all over Europe in different languages. **We will look into providing our services in those territories where a critical mass of consumers asks for it, and where it is economically feasible.** To be able to continue to reinvest such a high proportion of revenue in new content in the future, **we need to make sure that we maintain two essential,**

Enjoy reading and best regards,

Philippe Delusinne

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Interview with Neelie Kroes

Vice President of the European Commission
& Commissioner for the EU Digital Agenda



Earlier this year you presented the Digital Agenda as a key plank of the EU2020 Strategy. What are the main goals of this initiative?

The Digital Agenda for Europe, presented in May 2010, aims to deliver sustainable economic and social benefits from a digital Single Market, in particular based on fast and ultra fast internet access for all citizens and businesses. This target is particularly important as the current crisis has wiped out years of economic growth and has exposed the structural weaknesses in Europe's economy. The great potential of digital technologies, including the internet, can help get Europe back on track. Attractive content and services need to be made available in an interoperable and borderless internet environment. This stimulates demand for higher speeds and capacity, which in turn creates the business case for investments in faster networks. The deployment and take-up of faster networks opens the way for innovative services exploiting higher speeds.

The Digital Agenda has 7 action areas:

- 1 Setting up a vibrant digital Single Market;
- 2 Assuring interoperability between IT products and services;
- 3 Catering for security online and thus increasing people's trust towards technology;
- 4 Expanding fast and ultra fast internet access;
- 5 Investing in research and innovation;
- 6 Enhancing digital literacy, skills and inclusion;
- 7 Addressing challenges like climate change and the ageing population by the smart use of technology.

In the Digital Agenda, you have suggested several actions relating to audiovisual services. What is your vision for the future of our sector?
The Digital Agenda aims at strengthening the digital Single Market and opening up access to, and circulation of, content

throughout Europe. Easier, more uniform and technologically neutral solutions for cross-border and pan-European licensing in the audiovisual sector will stimulate creativity and help the content producers; such solutions should preserve the contractual freedom of the parties. Rightholders should not be obliged to license for all European territories but remain free to restrict their licences to certain territories and to contractually set the level of licence fees.

As regards the future, the digital revolution will certainly have an impact on the audiovisual sector. The interaction between television and the internet is going to be of key importance. TV viewing levels are high and broadcasters have the opportunity to broaden the range of their offer. Competitive pressure from internet services will strengthen, in particular when hybrids have developed, enabling users to access all types of services on one sole device.

Consumer patterns are also changing, becoming more individualised, content is becoming more user-generated and business models will have to adapt to this.

Therefore, I see a chance for the audiovisual sector to innovate and develop ways of boosting creative content and creating a solid independent production industry in Europe able to compete with other countries' studios in a changing future.

The European TV market was worth €91.7 billion in 2010 with up to 50% of commercial broadcasters' revenues being reinvested in content. What role does the creation and production of content – and in particular European content – play in your view of the media landscape?

A vibrant and successful TV market is already good in itself, but it is only half the story. What really keeps creative industries running is the creation and production – and sale – of content. I am not only talking in terms of business figures and the number of jobs. Cultural richness cannot be measured in figures alone, but I am sure everybody would see the difference if we did not have so many content creators and producers around us. The high reinvestment share in content of 50% shows us that there is a high demand for new content. This means that so far we are on the right track in Europe.

Good content is local. But the media business is far from immune from globalisation. Increasingly, European formats and programmes are being exported. In the format trade, the EU is far ahead of the US in this market. How can the EU and the industry best exploit this new phenomenon?

Indeed, in the last few years the European programming export market has strengthened thanks to the format trade, with a high volume of formats being traded both intra-EU and with North America and Asia.

The use of format is now a significant part of the TV industry because a format which has already proven successful significantly reduces the risk associated with commissioning. A number of famous

"Rightholders should not be obliged to license for all European territories but remain free to restrict their licences to certain territories and to contractually set the level of licence fees."

European formats have been exported to the US where a high proportion of them are being locally adapted and shown on primetime. I can only welcome these developments which contribute to reducing the deficit between the EU and the US. Both the European industry and the European institutions should reflect on how to extend the successful results achieved in the field of formats to the rest of audiovisual content.

In May 2011, the European Commission presented another important policy document, the IPR Strategy. How far can the EU make the necessary distinctions between the different needs of the various "content" industries (music, print, film, television, etc.)?

Each content sector faces different challenges in the age of digitisation. The music sector, for example, relies on collective management to a larger extent than the audiovisual sector. Territorialities and direct negotiations with producers are very intrinsic in the financing models of the audiovisual sector. It is essential to understand these differences to facilitate, but not impose, the development of new cross-border business models if there is demand from European consumers. There are common challenges and opportunities: for example, there are indications that consumers increasingly access all kinds of content on different platforms, including mobile devices such as smartphones and tablets. The European Commission is currently building a regulatory framework which gives incentives to meet these consumer expectations. For example, in July 2011, the Commission published a Green Paper on the online distribution of audiovisual works to launch the

debate on how to create a Digital Single Market for audiovisual content. The Commission is also working on a proposal for a framework instrument for collective management.

The media landscape is transforming at a phenomenal pace with new platforms, channels and programmes being launched every day. How far do you think consumers are driving this media revolution?

Consumers are asking for more; in fact, there is an increasing demand for online content. As I said, technology makes it possible to receive content on platforms other than the traditional TV set or radio, notably on mobile devices such as mobile phones. But consumers are not only changing the media landscape in their role as consumers; they are also generating and creating content themselves, like short educational videos.

"The high reinvestment share in content of 50% shows us that there is a high demand for new content. This means that so far we are on the right track in Europe."

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Facts & Figures

People like watching TV: everybody knows this, and people often have opinions about it. But let us take a look at viewing patterns. How do they watch TV and on what platform? What role does new media and the internet play and what is their impact on linear TV viewing? And finally, let us take a look at the economic value of the sector and technological developments. Based on a wide range of latest figures this chapter answers all these questions.

Viewing time

228 minutes

Television remains phenomenally popular, with average daily viewing in Europe increasing to 228 minutes per person in 2010 (6 minutes more than in 2009).

(Eurodata TV Worldwide, 2011)

97%

More than 97% of European households (310 million) have a TV.

60%

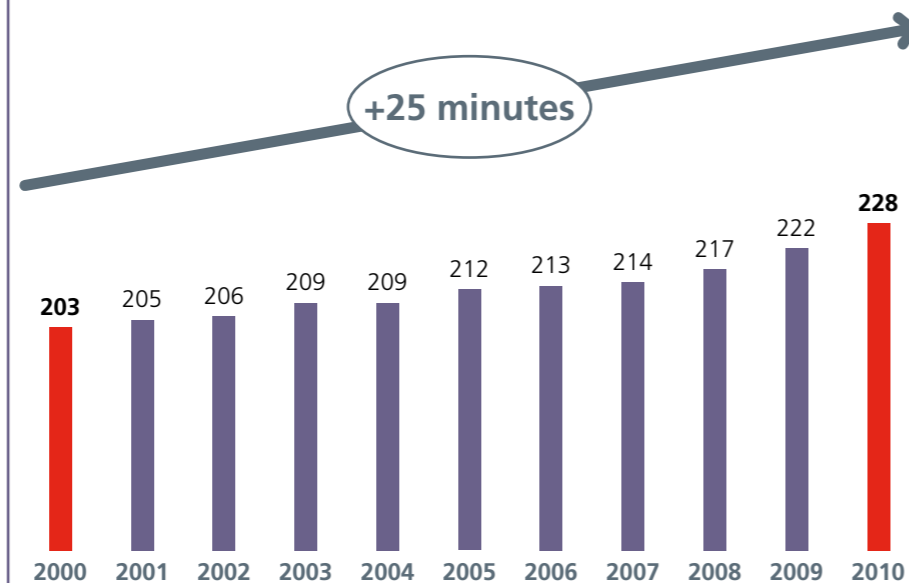
In 2010, almost 60% of European households had a flat screen TV. The mass conversion of CRT TVs to flat screen continues.

50%

Almost 50% of European households have a high definition set.

(Television 2011, International Key Facts)

People want TV – more than ever
Viewing time Europe 2000 - 2010



Source: Eurodata TV/RTL Group, 2011

Viewing time

The daily viewing time increased in 29 out of 38 European countries (compared with 2009).

(Television 2011, International Key Facts)

Economic value

6% €91.7 billion

The TV market in 2010 was worth €91.7 billion in revenues (5.6% more than in 2009).

(ITMedia Consulting, 2011)

In the UK, creative industries account for 6% of GDP.

(Communications Chamber, 2011)

Up to 50% of our revenues are reinvested in content.

(Content & Consumers, ACT, 2011)

€12 billion

In Italy, the TV industry alone is worth around €12 billion.

(IsiCult, 2011)

Investment in content

Commercial broadcasters are key investors in content:

£4 billion

In the UK, investment in content production amounts to £4 billion a year.

(Communications Chamber, 2011)

TV drama

In Italy, an investment of €800 million is drawn to the production of TV drama and other audiovisual works, with an additional €1.5 billion earmarked for in-house productions.

(IsiCult, 2011)

In France, Canal+ and CANALSAT invest more than €2 billion in content, which represents 50% of their pay-TV turnover.

(Canal+, 2011)

50%

Content & Formats

Influence Live

Of all the factors that influence the consumption of television, none is more important than content.

(Médiamétrie, 2011)

Live TV and sport continues to dominate the most viewed programmes.

(Eurodata TV Worldwide, 2011)

The big **sporting events** of 2010 boosted TV consumption across the world. The FIFA World Cup reached new heights in Spain where daily viewing time was 14 minutes higher in July 2010 in comparison with July 2009. 13.4 million Spanish viewers followed their team to victory in the final against the Netherlands on **Telecinco** (78% market share).

(Eurodata TV Worldwide, 2011)

Sport

£590 million 44%

The UK exports more formats than any other nation. Total international revenues generated by independent producers alone grew by 34% last year to £590 million. Selling British formats abroad accounts for a quarter of the sector's total revenues.

(Pact, 2011)

The UK strengthened its dominance of the Global Entertainment format market, now accounting for 44% of all new entertainment formats to travel.

(IP Network, 2011)

New Markets

In 2010, the most popular talent show *Got Talent* (by FremantleMedia) entered an impressive eleven new markets making it the biggest format to increase its coverage.

The X Factor achieved an average audience of 14.1 million (up from 12.9 million in 2009) and has since gone on to travel to a further five markets.

(IP Network, 2011)

Advertising & Product Placement

In 2010, TV advertising revenues grew by 8% in Western Europe, outperforming economic growth and the overall advertising market.

(Television 2011, International Key Facts)

8%

AVMS

Following the transposition of the EU's Audiovisual Media Services Directive (AVMS), product placement has been transposed into national law in nearly all EU member states.

(ScreenDigest, 2011)

1%

In most markets, product placement will contribute up to 1% of total TV advertising revenues by 2015.

(ScreenDigest, 2011)

€50 million

Germany has the biggest potential for product placement until 2015 in terms of absolute incremental revenue (€50 million).

(ScreenDigest, 2011)

TV in the changing media landscape

Innovation

Technological innovation has so far seemed to boost the television sector; e.g. DVRs and online TV content have tended to boost overall viewing.

(Deloitte Touche Tohmatsu Limited, Technology, Media & Telecommunications Predictions, 2011)

In France, 44% of people owning tablets stream TV programmes in real-time, utilise catch-up services or access video-sharing platforms. 28% use video-on-demand services on the internet.

(Médiamétrie, 2011)

44%

Awareness

Today, consumers are not necessarily aware of the different screens they have at their disposal. They are more focused on content than on the equipment itself.

(Médiamétrie, 2011)

Catch-up TV

Catch-up TV is increasingly popular. 55% of internet users watch TV on catch-up services, with 81% of catch-up users stating that they are watching as much TV as previously.

(IP Network, 2011)

35%

According to Ofcom's studies on content downloaded or streamed over internet, 54% have watched TV shows and 63% movies. In Q1 2011, 35% of individuals claimed to have used the internet to watch catch-up television services.

(Ofcom, Annual Communications Market Report, 2011)

24 hours

Time-shifted viewing: Recorded programmes – including advertising – are consumed within 24 hours after broadcast, with fiction and sitcoms as the most consumed programmes.

(IP Network, 2011)

Digital TV

The transition to the digital era has reached its final stage with 72% of EU households and 55% of Europeans watching digital television.

(IP Network, 2011)

Transition

Digital

In 2011, a further 5 EU countries will complete the transition from analogue to digital terrestrial transmissions, bringing the total to 16 EU (20 European).

(European Audiovisual Observatory, 2011)

There are now Pay DTT services in 14 EU countries (19 European).

(European Audiovisual Observatory, 2011)

Pay DTT

9,800

By the end of 2010, in total, more than 9,800 television channels had been established in Europe.

(European Audiovisual Observatory, 2011)

HD channels are available on DTT platforms in 13 EU countries.

(European Audiovisual Observatory, 2011)

HD

4

A view from the top

They manage and lead large media companies. They decide together with their programme directors about what we are going to watch and when. They are committed to managing their businesses responsibly and to providing consumers with high-quality professional content. And we have asked them to give us their views about our sector and the future development of it. So enjoy reading the opinions “from the top” of our member companies from all over Europe, as well as other recognised media professionals.

"Over the years 2011/2012, television will solidify its status as the current *super media*, defying some commentators' prophecies of imminent obsolescence."

Deloitte Touche Tohmatsu Limited
Technology Media
& Telecommunications Predictions,
(2011)



"We're now one year into our five-year Transformation Plan and making good progress on delivering our strategy of creating great content and exploiting it across multiple platforms and selling it internationally."

Adam Crozier,
Chief Executive ITV plc (July 2011)



"Technology is of course changing the way that content is delivered and consumed, and we are right at the forefront of this change. Not only did we launch a number of additional high definition channels in 2010 and launched Scandinavia's first 3D TV services, but we have also just launched the industry's first full scale 'Over-The-Top' internet-based on-demand service. As the region with the second highest broadband penetration and amongst the highest broadband speeds in the world, Scandinavia offers unrivalled opportunities in this area. For a single monthly payment, subscribers to our Viaplay service can now access thousands of movies, hundreds of hours of live and archive sports coverage and their favourite TV series over the open internet."

Hans-Holger Albrecht,
President and CEO MTG (2010 Annual Report)



"Television reaches millions of people simultaneously in a way that no other medium can. As a commercial broadcaster, the ProSiebenSat.1 Group sees this as a great opportunity to do good. Our commitment to doing the right thing is based on creative ideas - which after all are the basis for our business. Thanks to our popularity, we can reach young people in particular for important societal topics. In doing so, we focus on four objectives: We want to create opportunities, engage culture, communicate values, and build knowledge."

Thomas Ebeling,
CEO ProSiebenSat.1 Media AG (2011)



"It is my wish that NGN (New Generation Networks) deployment and the Digital Agenda will soon provide further opportunities for growth in the EU. However, growth in the ICT sector shall only happen within a level playing field, for old and new players: no passport should be granted to free-riders who will benefit the most

both from investments in content development and from NGN deployment."

Fedele Confalonieri,
Chairman Mediaset (2011)





our industry, and hence new services and offers to both viewers and advertisers. In order to stimulate and maximise creativity and growth within the broadcasting field, net neutrality is a necessity. Through this, and through hard work, the commercial broadcasters can continue to develop the multitude of programmes and services we want to offer both viewers and advertisers."

Jan Scherman,
CEO TV4 Group (2011)

"With a fantastic range of programmes, commercial broadcasters give viewers and advertisers the best TV offer there is. Every day of the week. And on more and more platforms. The migration between different platforms, and the multiplatform strategy that has been the talk of the town for more than a decade, is now a reality we as broadcasters have to deal with. We do that, but there is still a number of regulatory obstacles/ issues to address. Every form of obstacle will limit the growth possibilities of



Paolo Vasile and Giuseppe Tringali,
CEOs of MEDIASET ESPAÑA
(Annual Shareholder's
General Meeting, 2011)



"We are pleased with our progress in the second quarter which is in line with our expectations. After four quarters of continued improvement,

and having already grown by over 100,000 customers in the first half of this year, these solid results reinforce my confidence in our ability to build a successful pay-TV business. Our strategy to deliver for customers by focusing on the best programme quality, exciting innovations and great service, is beginning to pay off."

Brian Sullivan,
CEO of Sky Deutschland AG (2011)

"Despite the economic crisis, 2010 has been an inflection point in our Company's history, not only because of its great economic results and audience records, but because of the acquisition of Cuatro and 22% of Digital +. This acquisition made our group one of the most important European

audiovisual companies, with the most diversified and complete offer of channels in the Spanish market. So we can be proud to underline that our offer reaches the most diverse and complete targets of audience and that we are the leading broadcaster in our market."



"We are a privately financed company that needs to turn a profit, but we also invest in areas that will not make us money, like news programmes or certain sports. We view such investments as marketing investments and we make them in the aim of establishing and consolidating our position on the television market."

Gerhard Zeiler,
CEO RTL Group
(Handelsblatt, 22 June 2011)

"This is a golden age for consumers, who have never had it so good when it comes to accessing premium content (often free) over multiple devices. Entertainment & Media CEOs are having to adapt business models to capture the shifting nature of consumer demand. The bottom line is that in order to continue to create quality content, someone has to pay."



Marcel Fenez,
Global Leader Entertainment
& Media, PwC (2011)

5

The regulatory challenge – A future-proof EU media policy framework

Ross Biggam, ACT Director General

"Convergence has broken, or significantly strained, the legislative concepts that form the building blocks of current communications and media regulatory arrangements... Technological developments, changes in industry structure, changing consumer engagement and globalisation of markets and of regulation [mean that] the majority of legislative concepts are either 'broken' or under significant strain from the effects of convergence."

Who said this? A CEO of a media group arguing for deregulation of this or that piece of media law? A Brussels trade association response to an EU consultation? A free market think tank?

None of the above. It's an extract from a recent report from, surprisingly enough, a media regulator – the Australian Communications and Media Authority (ACMA) (the full report is available at www.acma.gov.au). The interesting thing about the ACMA report is not so much the conclusions, but the vision shown by the regulator in their willingness to take a step back and examine the wider picture.

I would argue that we need a similar report, maybe a series of 27 different reports in Europe, but there remains a question as to who is best placed to start our, European, version(s) of this debate?

As the Australian report put it, the "blurring of boundaries between historically distinct devices, services and industry sectors leading to inconsistent treatment of like content, devices or services". This sounds, and is, theoretical. But we are also seeing this every day as newspapers increasingly rely on video content to drive traffic to their websites, as public broadcasters explore commercial

opportunities and as device manufacturers and ICT players enter, or at least talk about entering the content business.

The ACMA report goes on to identify the risk of "Institutional ambiguity as a consequence of sectoral convergence such that several regulators – or no regulators – have a clear mandate to address pressing market or consumer concerns". Again, not an unfamiliar state of affairs in Europe.

Staying in Europe, first of all, **we need to be clear that the commercial sector is not calling for the abolition of all media regulation.** Commercial television



tightly regulated than any other means of delivering content to the consumer, and there are some logical historical reasons why this was so. But these reasons are changing – not least the old justification of "television uses the scarce public resource of spectrum".

And, as the Australian report says,

characteristics of television which are dear to many regulators – **not least, our position as the most-trusted medium by which citizens access their news.**

Indeed, we can start by identifying two areas of regulation whose maintenance is uncontroversial, within the television industry: **competition, and copyright.**

Regulation constructed on the premise that content could (and should) be controlled by how it is delivered is losing its force, both in logic and in practice.

At least in Europe, that does not mean that we should immediately abandon all notion of television as a licenced activity and move to the newspaper/internet model, where intervention by a state or quasi-state agency is regarded as anathema. In fact, most of the many, many papers and speeches on regulatory matters given by TV executives around Europe are calling not for abolition of our current model, but rather for a radical reform. **This is about modernising and refocusing the regulatory structure, not abandoning it altogether.** A wide-ranging and objective debate may well end up preserving some of the distinctive

There may actually be a case for extending certain powers of regulators in these areas.

By contrast, there is of course a **level of micro-management of broadcasting, which needs to be phased out,** to be replaced by a more intelligent use of regulators' time than the 1980s-style counting of hours of different programme genres, or of minutes of advertising per hour. If this form of regulation was ever in the interests of consumers, it is now obsolete. Because, as consumers' use of, and relationship with the media changes in the digital world, **there are many**

areas where more, rather than less, regulation will be needed.

Two examples : **privacy, and protection of minors.** We can debate – and doubtless, in time, we will – about the appropriate mix of co-regulation, self-regulation and statute, or about what should be harmonised at European level and what can remain national. But there is no dispute that privacy and data protection issues are more important for consumers than ever before. Protecting minors from unsuitable content, by contrast, has always been a priority both for regulators and for society as a whole. And it will remain so in the digital age. If the goal here is straightforward, the means by which it can be delivered are much more complicated than was the case in the old days. In a world where can access any audiovisual content via a simple online search, how, if at all, can the same level of protection be assured? Can parental education and media literacy play a role? Is the fact that broadcasters' output is regulated in a way that is not attempted online an unfair discrimination against broadcasters, or a competitive advantage as viewers continue to trust our content? Or is it both?

We do not have any definite answers to the detailed questions yet, and we won't get a sensible debate until such time as the European version of the ACMA report is written. I suggest that the European Commission might be well placed to take the wider, long-term view which is necessary – after all, unlike some national regulators, the Commission can hardly be concerned about its own future role, as many of its functions – not least in the competition and single market fields – are enshrined in the European Treaties. And the Commission has fulfilled this role in the past, notably with one of the earliest and most comprehensive analyses of the implications of media convergence, back in 1997. **But first, stakeholders and regulators need to develop an understanding that this discussion is not about this or that directive, or whether a particular article needs to be retained – it is about a regulator's wider vision of the future.** If the Australians can do it, so can we in Europe.

6

Content & Copyright

Creative content lies at the heart of any successful programming schedule. Commercial broadcasters are experts in the creation, distribution and marketing of professional content. Ratings show that our European – and increasingly international - audience value this expertise offering them choice and variety. We take financial risk and around 50% of our revenues are reinvested in content. Bertrand Méheut, CEO Canal+, and Gina Nieri, ACT Vice President and Member of the Board Mediaset Group, explain why we need a robust copyright framework and the respect for exclusive rights and contractual freedom to ensure a fair return upon our investments.



France has established itself as one of the largest movie producers in the world, next only to the US and India. As a result, French movies tend to be very popular among the French public. As for us, this partnership gives us secured access to exclusive, quality content with a strong customer appeal.

Investment in content

Interview with Bertrand Méheut, CEO CANAL+



Mr. Méheut, recent studies assessed European television as being a €91.7 billion sector and up to 50% of revenues being reinvested in content. How does this apply to the French market and CANAL+?

France is well-known for having maintained and developed a strong content industry. Each year, CANAL+ and CANALSAT invest more than €2 billion in content, which represents around 50% of our pay-TV turnover. This tells you how important content is for us.

Professionally produced content such as news, sport, drama and entertainment is expensive and will continue to be in the future. What are the most important genres to invest in and which genres are more successful than others?

As a pay-TV company, what matters the most to our subscribers is premium, exclusive content. This is what primarily drives our investments. Genre is not necessarily relevant. Obviously, some programmes are more valuable to us than others. But this is only because of their quality and scarcity – not because they fall into one particular category. Live sports and recent movies, particularly French films, which are less prone to piracy, are still a priority. Drama is increasingly important to us, especially in-house productions initiated by us. This is particularly important at a time when on-demand services are becoming more and more popular.

With more than €150 million invested in the acquisition of original French-language films you contribute to the promotion of the French culture. How do you look at this from a business point of view?

We have been partners of the French movie industry ever since Canal+ launched in 1984. This partnership has brought great benefits to both parties. France has established itself as one of the largest movie producers in the world, next only to the US and India. As a result, French movies tend to be very popular among the French public. As for us, this partnership gives us secured access to exclusive, quality content with a strong customer appeal.

With Canal Overseas you offer your audiovisual content also to viewers outside of Europe. Which countries do you operate in and why have you chosen those?

We operate on two different territories. First, we are a market leader in French overseas territories and about 30 French-speaking countries in Africa where we have a total of nearly 1 million subscribers. Offer available in these countries is essentially based on the existing CANAL+ and CANALSAT packages, with many other channels dedicated to African audience or issued of African countries. Then, we have developed operations outside French-speaking countries, in Poland and Vietnam, where we have developed specific, local offers. We have about 1.5 million subscribers in these two countries.

What could be done by the EU to support the investment in creative content in Europe?

Premium and exclusive audiovisual content offer is our key business and we invest a lot in that respect for the benefit of our subscribers. Therefore, the issue of the protection of professional content is very relevant. The EU can play a role in providing a high-level protection to legal audiovisual content offers. The fight against illegal downloading of content is a key concern for CANAL+ as part of the creative industries.

Today's media landscape is multiplatform, multichannel and viewers are "always on" able to watch and consume content whenever they want. How do you respond to changed media consumption habits? Do you have a "one size fits all" approach for content on the various platforms or do you produce different content for TV, online, mobile and tablets?

Our answer to these changes is twofold. First, we have developed our own on-demand services. CANALPLAY is one of the leading VOD platforms in France with a well-recognized brand especially among movie fans. CANAL+ and CANALSAT have been available in catch-up since 2008. On top of that, we have developed services to allow our subscribers to watch our content at their convenience on all connected devices, from smartphones to Microsoft's Xbox, including live streaming via the internet. The second answer is an exclusive, high-value content. VOD players, local or global, tend to focus on globalised content. The risk is a form of simplification with big franchises being available everywhere. This is why we put so much emphasis on Original Programming, particularly series and drama. Our goal is to develop world-class shows, with US production standards and which we manage from development stage to their premiere on CANAL+.

Did you know that...?

- Each year, CANAL+ and CANALSAT invest more than €2 billion in content, which represents around 50% of our pay-TV turnover.
- CANAL+ is a market leader in French overseas territories and in about 30 French-speaking countries in Africa with a total of nearly 1 million subscribers.
- France has established itself as one of the largest movie producers in the world, next only to the US and India.

The value of copyright in multiplatform distribution: an asset to be protected

Gina Nieri, ACT Vice President & Member of the Board Mediaset Group



The audiovisual industry has an important role to play for the economy and for the whole society. In the course of the past ten years, the Italian broadcasting industries have invested about € 4.5 billion in national television drama, with a production of over 7000 hours of content. Every year, about € 800 million are invested in quality productions – mainly television drama and other audiovisual genres - to which can be added an additional € 1.500 million for in-house

productions, including the news. In 2010, Italian broadcasters contributed € 2.3 billion to the production of film, TV drama and in-house programming. Mediaset produced 41% of all its broadcast internally.

Dismantling or even weakening copyright can produce serious risks for the structure of the creative industries, by undermining a business model that hitherto has allowed resources to be

allocated in favour of the production of original quality content. The battle that the creative industries are conducting against digital piracy is not a moral crusade but an economic necessity: piracy is undermining the foundations of the cultural industries.

Let us be clear about a fundamental clarification: we are not arguing against internet freedom, the users' growing tendency to engage in social networking activities and all the benefits that

The battle that the creative industries are conducting against digital piracy is not a moral crusade but an economic necessity: piracy is undermining the foundations of the cultural industries.

consumers may gain from technology in a safe and fair environment. **We are simply tackling entrepreneurial activities that exploit piracy and its commercial proceeds.**

Online copyright violations constitute a form of unfair competition with the entrepreneurial activities of the

Did you know that...?

- In 2010, Italian broadcasters contributed € 2.3 billion to the production of film, TV drama and in-house programming.
- Mediaset produced 41% of all its programming internally.
- 13% of Italian viewers have access to pirated copies of television series, and 30% to copies of sports events and we estimate that about € 500 million are the loss of earnings incurred by commercial broadcasters in Italy.

creative industries, and at the same time represent a growing threat to investments earmarked for the production of quality content. For example: 13% of Italian viewers have access to pirated copies of television series, and 30% to copies of sports events and we estimate that about € 500 million are the loss of earnings incurred by commercial broadcasters in Italy.

Today, "free-to-air" channels still remain the main financiers of quality production. The contribution of new platforms (e.g. IPTV, mobile TV) towards the economy of quality audiovisual production is still minimal, if not insignificant: the increase in audience and, partially, of advertising investments in digital and themed channels is insufficient to guarantee appropriate resources to produce quality programming. In the medium and long term, there is the risk of continual impoverishment in the structure of the European productive industry.

From this standpoint, it is of paramount importance to implement systems that protect authors' rights and copyright, making them more flexible in order to improve multiplatform distribution, yet safeguarding the role that broadcasters have played and continue to play in the creative industry's economy.

Piracy represents an absolutely widespread phenomenon in the Italian creative industries. In recent Italian Court

cases, national judges have ascertained the activities of the intermediaries and acknowledged a causal link between these actions and the fraudulent use of illegally uploaded content. The leading judgment delivered on 16 December 2009 by the Tribunale di Roma¹¹, further to the complaint lodged by R.T.I. (Mediaset's fully owned broadcasting concern) against YouTube, is

selection over it, whilst inserting relevant advertising messages. **According to the Rome Court's ordinanza cautelare, YouTube is not a mere host and does exercise editorial control, thereby is to be held accountable for the audiovisual files that are being made available online.** This line of reasoning, establishing the direct responsibility of providers in the

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an important first step in stating the need to accurately consider, on a case by case basis, the scope and responsibilities inherent to internet hosting activities. The enforced regulatory framework leaves no doubt about what is lawful and what is not in terms of legitimate fixation and distribution of audio-visual content online: the mere fact of enabling the user to upload content is not exactly equivalent to organising such content in a catalogue, with ad-hoc search engines to retrieve it, exercising control and

illegal distribution of non-authorized content protected by copyright, has been lately reaffirmed in the more recent cases, such as RTI SpA / ITALIA ON LINE SpA of 17 June 2011 and RTI SpA / YAHOO! ITALIA of 15 September 2011. Several legal actions at EU national level confirm the jurisprudence undertaken so far, on a case by case basis, by the Italian Courts and currently debated at EU level on the application and interpretation of the e-commerce and data protection directives.

¹¹ Cf. Tribunale di Roma, Sezione IX Civile, Ordinanza 15-16 dicembre 2009, R.G. n. 54218/08, RTI SpA You Tube LLC, You Tube Inc e Google UK Ltd, <http://www.tgcom.mediaset.it/res/doc/sentenzatribunale.pdf>

¹¹ On 16 February 2010 a new ruling issued by the Court of Rome has rejected the appeal claim made by YouTube and confirmed the December decision that ordered the web company to remove all illegally uploaded material (mainly "Grande Fratello") from its servers.

7

Integrated media companies in a changing media landscape

What makes a successful media business today? In today's digital environment - can you focus on one platform or service only? And what role do TV companies play in this respect? We have asked Bert Habets, CEO RTL Nederland, and Nonce Paolini, CEO TF1, to explain their strategies of operating in today's converged media landscape. Their answers are fascinating to read – whether it is the “all-round media and entertainment company” that RTL Nederland developed into or the “360° media company” in the case of TF1 – both are facing the challenge of interacting with their audiences in many new and continuously changing ways.



Responding to constant change in consumer behaviour

Consumers are more than ever in the driver's seat, mainly fuelled by the digital evolution and all the technological developments that stem from it. This creates many new possibilities and that in turn has a major impact on our industry.

rtlnederland

Interview with Bert Habets,
CEO RTL Nederland

What are the main challenges for an integrated media company such as RTL Nederland?

In an integrated media company such as ours, you have to combine different disciplines and environments and thus have employees with all different kinds of backgrounds. The biggest challenge is to build a common base and let them feel they are all part of the bigger picture at RTL Nederland. But this is something you cannot order from the top. You need to build a trustworthy relationship between the employees and the management. For us, it is crucial to react quickly, to be flexible in sharing problems and solving them – in all parts of our business. But also to celebrate success.

Are there parts of your businesses that are growing faster than others?

We recorded growth in all of our fields: in terms of audience shares, our TV channels enjoyed a great season. Sharpening our channel profiles and our consistent programming strategy have paid off.

TV is a cyclical business: we were hit by the crisis first and now we are the first to recover. With the acquisition of Slam FM we have strengthened our radio business. The latest audience figures confirmed that Radio 538 is the leading Dutch radio station once more with more than 3.8 million listeners. In our digital business we have made substantial headway over the past year with the acquisition of real-time weather information platform *Buienradar*. Combined with strong organic growth we are now among the top five players in the Dutch digital market.

How is digitisation changing your business?

Consumers are more than ever in the driver's seat, mainly fuelled by the digital evolution and all the technological developments that stem from it. This creates many new possibilities and that in turn has a major impact on our industry. Digitisation and broadband penetration is high in the Netherlands, leading to rapidly changing consumer behaviour in

traditional media usage. All these changes mean that we, as a media company, must constantly play into and adapt to the consumers' behaviour. At RTL Nederland we do not see that as a threat, but as the way to numerous new business opportunities. Although much has



changed, one thing remains unchanged up: our craft to inform and entertain. Over the years, RTL Nederland has developed from a single TV channel into an all-round media and entertainment company that informs and entertains. And we do that with a lot of dedication and emotion. That is our true strength and core competence.

What role does diversification play?

In the past, we had our three-pillar strategy: strengthen the core business, extend the family of channels and invest in diversification. With our new divisions, RTL Entertainment and RTL Ventures, we have extended this strategy to five pillars. Our goal is to be the most complete all-round media and entertainment company in the Netherlands. We will continue to invest, including new consumer markets in which we were not yet active. But we will only invest in new markets if there is room to grow and we can use our promotion

power combined with our expertise. There also has to be a logic fit with the product. It is more than just a financial investment.

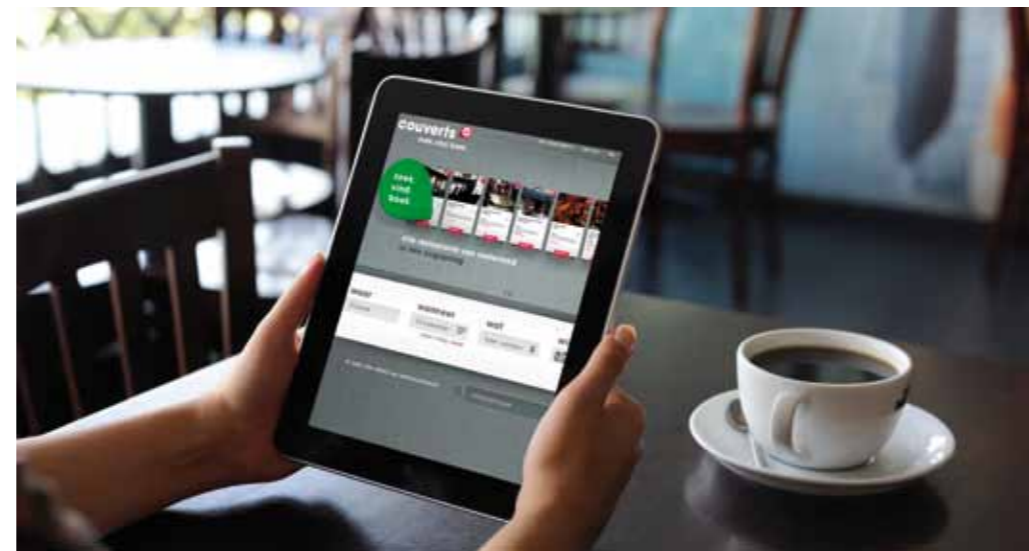
Concerning content creation – do you work with a one size fits all approach or do you produce different content for each platform and business segment?

You have to take a look at every format and platform on its own merits. Thus, we do both: at RTLXL.nl for example, you will usually find our shows from TV as it is mostly our catch-up service, but we also produced several web-only formats. You can also extend existing formats to other platforms or business segments, like we did extensively with *X Factor*, for example with concerts or online. This year we also invested in films like the *Gooische Vrouwen* movie, an extension to the big screen based on our popular series by the same name. It became the number four Box Office hit ever in the Netherlands after blockbuster movies like *Avatar* and *Titanic*.

Could the EU do more to support media companies and thus foster European champions?

Despite the fact that television is first and foremost a local business, there are European champions. RTL Group certainly is one, as is its content arm, FremantleMedia, which exports European content to the world, with the United States as its biggest export market.

We as broadcasters are already present with our content and brands in the digital world, wherever the consumers want them. To further drive the future of digitisation, we need future-proof regulation. Media is a fundamental part of democracy, and as such should be regulated, but broadcasters need the flexibility to operate in an open market economy. While internet companies are allowed to advertise almost without any restrictions, broadcasters are overregulated. On new devices such as hybrid TV, consumers are targeted by internet companies and broadcasters on the very same screen – it is essential that the differences in regulation, for example with regard to advertising and age restrictions, are addressed. **There needs to be a fair and transparent competition with global players.**



Facts & Figures on diversification activities of RTL Nederland

Sizz:

- In June *Sizz* launched the *Sizz* app. The app offers several programmes of RTL Nederland, like *Goede Tijden, Slechte Tijden*, *Editie NL* and *RTL Boulevard*. The programmes can be watched 24/7 without commercial breaks. The *Apps We Love clips* and *How To clips* can also be watched with this app. The *Sizz* app is available for i-Phone, Nokia, Blackberry and Android.

Pepper:

- The brand awareness of *Pepper* among singles aged 20-49 grew by 39% (among women 20-49 by 45%) (in the period from launch till the end of June 2011).



Couverts:

- Within a year *Couverts* has reached the second position in the online restaurant reservation market in the Netherlands.
- From January 2011 till June 2011, the number of reservations made by people using the *Couverts* system grew by 242%.

RTL Nederland operates a comprehensive network of websites, including the general portal RTL.nl, the on demand platform RTLXL.nl and a variety of websites dedicated to popular TV formats. In the first half of 2011, the number of online video views grew by 57% to 187 million. This year, the company launched the new Dating portal Pepper.nl and *Sizz*, a mobile telephony offer in cooperation with Vodafone, targeting female consumers. In 2010, RTL Nederland acquired Couverts.nl, an online real time restaurant reservation portal.

TF1 as a 360° media company

Viewers can now complete their collective TV experience by a more personal web experience watching unreleased videos of their favourite TV programmes. All videos are now designed to be on four screens, with some specific applications according to the use required either on TV, PC, tablets or mobile.



Mr. Paolini, TF1 Group identifies itself as a 360° media company – what does it mean?

Since my arrival as TF1 CEO in 2007, I have considered that TV and Web are complementary. We have thus developed new ways to help these media to enhance mutually. Viewers can now complete their collective TV experience by a more personal web experience watching unreleased videos of their favourite TV programmes. All videos are now designed to be on four screens, with some specific applications according to the use required either on TV, PC, tablets or mobile. This strategy helped TF1 increasing its ways of getting in touch with the viewers and becoming the 1st 360° media Group in France.

TF1 Group has been existing for 20 years. What were the main changes in the TV environment during this period of time?
The TV environment keeps evolving but the biggest changes have happened in the recent years.



Interview with Nonce Paolini, CEO TF1

Since the advent of DTT, French households have access to 18 free-to-air channels instead of four as previously. This multiplication of channels led to a fragmentation of the audience. As the overall advertisement resources remained the same, the audiovisual sector had to rethink its business model and endeavoured to broaden the revenue sources.

In this new environment, the TF1 Group is a major agent of DTT holding three free-to-air channels, TF1, TMC and NT1. Thanks to this position, TF1 can offer a wide range of programmes to its viewers.

As the consumption modes of content evolved tremendously, TF1 also proposes a large offer of programmes on the internet reflecting and completing the linear antenna. TF1 is now the 1st French media Group on the web.

TF1 also broadcasts its content through IPTV via the box of the main telecom operators in France. The TF1 IPTV offer is called *myTF1*. It allows the viewers to have access to catch-up TV, specific content e.g. news, sports or pay content such as VOD.

How does digitisation influence your company and what is your strategy with regard to diversification?

The TF1 Group developed its activities with a simple statement: targeting a large public anywhere at any time.

TF1 encompasses a wide spectrum of content from information to entertainment released as linear TV programmes, VOD, live shows... TF1 plans to answer the expectations of the largest possible audience.

Digital media helped TF1 to be accessible on all devices. TF1 can now be seen on TV



screens but also on personal computers or through mobile devices such as tablets or mobile phones. Thus, TF1 addresses all audiences such as TV viewers, internet user or mobile user.

As to the audiovisual business, do you distribute your content only in France or also beyond the country?

The TV market is mostly national and our ambition is to answer the French public's expectations.

Therefore, the French audiovisual production is very active and proves quite successful.

TF1 Production, a subsidiary of the TF1 Group, produces around 600 hours of programmes each year. It includes drama and entertainment shows, which are broadcast either directly on the channels of the Group or on competing channels. In the future, we aim at developing new concepts, holding the rights and maybe even exporting our programmes.

Nonetheless, among the thematic channels of the TF1 Group, Eurosport has a pan European audience.

Launched in 1991, Eurosport offers a range of five channels (Eurosport France, Eurosport International, Eurosport 2, Eurosport news, Eurosport South Pacific Asia) both in SD and HD. These channels are available in 59 countries and in 20 languages. It is a successful international development around the sports issues which are by any means transnational.

As far as cinema is concerned, *TF1 audiovisual rights* aims at co-producing international features and proposing its catalogue beyond the French frontiers.

Are there any particular issues that you would like to address with the decision makers in France or at the European level?

The audiovisual scene is more and more competitive. It is good news for the users. It should also be good news for the European companies of the audiovisual sector.

It is essential to maintain a competitive fairness among all European and international actors taking into account that the audiovisual sector is rapidly evolving into a digital multimedia sector. It would not be normal that historical

Did you know that?

- TF1 can now be seen on TV screens but also on personal computers or through mobile devices such as tablets or mobile phones.
- *TF1 Production*, a subsidiary of the TF1 Group, produces around 600 hours of programmes each year.
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audiovisual actors would have huge constraints in terms of content, diversity, taxation, financial help to a production while their new web competitors such as Apple, Google, Netflix or Facebook keep broadcasting on the same screen through connected-TV contents without such constraints.

Furthermore, we have to be cautious about the pan European illusion in the audiovisual sector. All the channel directors know that the demand is local, that it requires adaptation for each country and each culture.

It is thus normal that audiovisual rights, at least for some of them, keep being negotiated for each channel and each country. This does not aim questioning the single market. It is just a matter of common sense.





Commercial broadcasters transforming into multiplatform distributors

As European commercial broadcasters, today we are doing much more than broadcasting audiovisual content. We are becoming multiplatform distributors reaching our viewers on any platform and via different means 24/7. Internet & TV complement each other and while we offer scheduled TV programmes, we enthusiastically develop online services and interact with our viewers via social networks. ACT members explain their new media strategies and show us the latest products such as new websites, apps or games which they have launched all over Europe. José Manuel González Pacheco, Director General Antena 3 Multimedia, gives us an insight into their online distribution strategy and how they became the leader in mobile internet products among TV broadcasters.

New media strategies & Product launches across Europe



Belgium



RTL.be now available on i-Pad

In June 2011, RTL Belgium launched its i-Pad application that allows users to access the entire content of RTL.be and much more. The app offers users access to the latest news in the *RTL Sport, People* and *Loisirs* columns, as well as articles enriched with videos, photos and live comment on RTL info. It is also possible to listen to four of RTL Belgium's radio stations.

In addition, in April 2011, RTL Belgium launched a special *Télévie* app. One feature: users can make a donation in just a few seconds.

The application features a calendar of upcoming local events as well as photos and videos of recent events. It also allows its user to take part in *Télévie*

by supporting the campaign. Buying products, organising an event and making an online donation in a secure fashion are possible through the app's interface. In this way everyone can show solidarity – whether on the ground or on their smartphones – to help fight leukaemia and cancer.

Central and Eastern Europe

Central European Media Enterprises (CME) - One content, multiple distribution business model



In 2011, CME began implementing its new One Content, Multiple Distribution business model with the launch of two new products, *Voyo* and *POP NON STOP*. The strategy will enable CME to diversify from advertising to paid and subscription revenues, positioning the company as the industry trendsetter in the CEE region. At the heart of the strategy is CME's content division *Media Pro Entertainment*, which has operations in each of CME's markets and is responsible for its highest rated local programming. The company's goal is to make its content accessible to viewers on any platform at any time.



Romania, the Slovak Republic and Slovenia with Bulgaria expected to follow by the end of the year. The basic service offers free TV catch-up of content whilst *Voyo+* is a paid service which offers shows and series ahead of their transmission on TV, as well as the latest local and international movies. CME agreed a deal with Warner Bros. Digital Distribution through which the studio's new release movies, and a selection of library titles will be made available on *Voyo* in all of CME's territories.

themed channels *POP KINO*, *POP KINO2*, *POP BRIO*, *POP FANI*, *POP OTO* and *POP SPOT*. New channels offer movies, music, comedy and children's programming that will provide viewers with a wider plurality, variety and richness of content. CME ultimately aims to develop a subscription broadcast model in all of its markets.



In January 2011, CME launched its online video-on-demand service, *Voyo*. The service was initially introduced in the Czech Republic and by the end of September 2011 had also been launched in Croatia,

In September 2011 CME launched *POP NON STOP*, a bouquet of six paid channels in Slovenia. The package is available to viewers who receive a digital signal from the operators *Telemach* and *T2* and comprises



France



More community and interactivity: M6 application on i-Phone and i-Pod



Available on i-Phone and i-Pod touch since September 2010 and on i-Pad since October 2010, the M6 application has been a dazzling success. In May 2011, the free

application passed the 1.5 million mark in downloads – and was enriched with new functionalities. This update allows viewers, while watching M6, to enjoy complementary information on the programme, to comment and to interact with the show's fan community through social networks directly from the application. Internet users can also access the programmes' web apps (mobile sites optimised for smartphones) to connect to Facebook fan pages or to inform friends with the *I'm watching the programme* button.

The application's new functions offer a 15-day interactive TV guide with a programme alert

and community functions (Facebook, Twitter and e-mail sharing) along with the latest news about programmes and the channel via alerts.



Germany



Sky - Watching Sky everywhere



The multiplatform strategy of Sky Deutschland with *Sky Go* and *Sky Anytime* is the future of the company. *Sky Go* gives customers even more flexibility to watch their favourite live sports events, blockbusters or series on the i-Pad, i-Phone, and laptop or

on a second TV whenever and wherever they want. *Sky Anytime* combines the power of *Sky+* and the exclusive choice of Sky. By downloading new content like top-quality movies out of the *Sky Film* package as well as selections of the best entertainment and sports programmes

automatically onto customers' *Sky+* receivers overnight, customers are able to watch content whenever they want. Thus, Sky enlarges its attractiveness proven by subscription net growths and decreasing churn rates.

124 million views of clips on RTL.de

In May 2011, a season of *Deutschland sucht den Superstar* (Idols) has exceeded 100 million video views. 124 million views of clips on RTL.de, Clipfish.de and the mobile platforms, along with views of entire shows on RTLNow.de mean the talent show scored its best video view figures ever for a whole season. The number of video views increased by 46%

over the previous season (85 million views) and exceeded the 100 million threshold for the first time.

Clipfish is a video clip portal, which serves as Mediengruppe RTL Deutschland's new online destination for music. RTLNow.de shows series, films and shows in full length.





Germany (continued)

ProSiebenSat.1 Group's new deals in distribution

ProSiebenSat.1 Group and cable TV provider Kabel Deutschland (KD) signed a long-term contract for the distribution of the Group's free and pay-TV, High Definition (HD) and video-on-demand content. Viewers with a KD connection are able to receive the ProSiebenSat.1

Group's HD stations for the first time. HD transmission makes TV images significantly more detailed than before.

ProSiebenSat.1 also distributes an extensive video-on-demand portfolio via KD. KD's *SELECT VIDEO* video-on-demand service

was launched in March 2011, and is already technically available to **2.3 million households** using KD. Women's station sixx is also available over KD's analogue network, expanding *sixx's* technical reach from the former **20 million households to more than 25 million.**

ProSiebenSat.1 Group expanded its games business

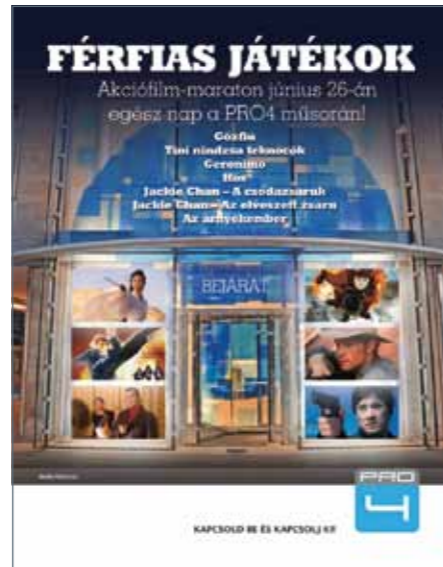
The company bought *burda:ic* (one of the leading European publishers of free online games) via its subsidiary company ProSiebenSat.1 Digital. *burda:ic's* *alaplava* games platform alone is used by around 7 million players. ProSiebenSat.1 Digital has also acquired a controlling share in Covus

Games. With *browsergames.de*, the Berlin company operates an extensive gaming portal with 1.8 million visitors a month. ProSiebenSat.1 Digital initially acquired 51% of the business and the remaining portion will be transferred to the TV group in 2013.

ProSiebenSat.1 Group's new TV channels



SIXX Over the last few months, ProSiebenSat.1 Group started new TV stations in all major markets. The company is accessing target groups which had not been covered by the previous station portfolio. The German female station, *sixx*, the Norwegian male station, *MAX*, and *PRO4* in Hungary are current examples. With *PRO4* a new station went on air in Hungary in January. The station focuses on men between 18 and 49 years and offers TV series, cinema, animation series as well as popular own productions. *sixx* has aligned itself specifically to the female target group, financing itself via special advertising forms and customised networked campaigns. In May 2011, *sixx* celebrated its first birthday. Shortly before, the station achieved a daily market share of 1% for the first time. In the meantime *sixx* programmes have reached a market share of up to 3.4%.



Greece



Multiplatform approach of ANTENNA Group



broadcasters examine setting up new business models in order to better approach the advertisers and the consumers.

ANTENNA TV, with its Internet Division, being the pioneer in the Greek New Media market for more than a decade (with the launch of the first WebTV channel in Greece), started adapting its business model years ago with the use of a multiplatform approach, so as to meet the online market needs and to comply with the needs of consumers for online content and services. Our *360 degrees approach* goes along with the development of social media services, specialised content (e.g. exclusive WebTV series), and effective online communication options, such as pre-rolls, in-video product placement, overlays, and others.

TV content available on the Web TV service of ANTENNA has greatly increased the awareness and viewership of internet users in Greece and around the world.

being displayed on ANTENNA's Linear TV Channel. By this, we maximise the reach of our viewership.

The video content offer includes among others news, Greek and international series, entertainment shows, sport events, and much more.

The ability to watch the content either live or as a TV catch-up service on our Web and Mobile TV platform, increases even further the value of our content, and thus contributes greatly to our growth in the new technology industry.

The success story of ANTENNA's Web TV service can partly be attributed to our cross-promotional campaigns. Informative and advertorial Web TV messages are

The current online adaptation of Greek broadcasters in the market can be considered as *in progress*. Many

We consider this approach mandatory in order to offer improved online services and to be ahead of time and trends, and thus be fully prepared for the continuously evolving online world. New ideas are always examined within a broad range. The ability to communicate our content in the most efficient way through multiple devices, such as a TV set, an internet enabled TV device, a PC, a Netbook, a Smartphone or a Tablet, is at the heart of our strategy.



Luxembourg



Everywhere, any time and on all platforms: RTL Luxembourg

In May 2011, *RTL.lu* launched its Android application that allows mobile users to access their entire range of services on all media platforms.

Just as it was for the i-Phone and the i-Pad, the application is the result of work done in-house by the RTL New Media team and features the same characteristics as its predecessor for the i-Phone. Among others, the mobile user can consult the

latest news reports, follow sports, check road traffic conditions, obtain weather reports and see schedules of cultural events. RTL Télé Lëtzebuerg and RTL Radio Lëtzebuerg programmes can also be followed live or via the catch-up service.

Nordic countries

TV4 Group's new services



TV4 Group acquires an in-store TV company (now called TV4 Retail Television) to further strengthen the group's offer to advertisers through TV screens in stores and other public environments, not least on local markets.

TV4 Group and Bonnier Broadcasting launch a new **24-hour news channel** for the Swedish market and create a common news organisation for production of news and current affairs for the TV4 Group and other external partners.

4 PLAY VOD service TV4 Play launched a subscription Premium service in January 2011, with a wider and more exclusive content in premium quality. The premium service was also launched in Samsung's and LG's Smart TV devices and on mobile platforms such as i-Phone, i-Pad and Android.

TV400 was re-branded and re-launched as TV11, a channel for the young in heart. With a new graphic profile, strengthened programme budget and wider distribution, the channel tripled its shares in just a few months' time. In September, the group's second biggest channel TV4 Plus changed name to Sjuan.



Spain

3.0 project of ANTENA 3 GROUP

The 3.0 project was a cutting edge initiative whose success and soundness quickly became apparent. In June 2010, when the 3.0 campaign was barely one year old, Antena 3 undertook a complete revamping of its website, in order to implement a new vision of its web presence entailing technological innovation, a multiplatform concept, new content and the integration of social networks.

leap which has incorporated the latest technological innovations, especially those related to video and its viewing through the state-of-the-art system Modo Salón with HD and 3D capacity, formats which were tested in broadcasts of the El Internado and Los Protegidos.

This bet on the internet in 2010 resulted in massive growth in traffic and audience figures. Antena3.com, following its strategic agreement with HABB0 (the largest youth virtual community in the world) ended the year with over **8 million unique users and over 90 million page views**.

The new antena3.com has a completely overhauled image, new functionalities and a practically limitless capacity for growth. It represents a qualitative and quantitative

The socialisation of content and the creation of communities of fans is another notable aspect of antena3.com. To this end, Zona 3 was created, an area for registered users where they can share and recommend their preferred content on the main social networks.

In 2010, the figure for video downloads surpassed 380 million, a spectacular performance which doubles the figure registered in 2009 (213% growth).



The Netherlands

Mobile phone provider Sizz launches unique app with exclusive RTL Nederland

In June 2011, Sizz launched its first free mobile app, offering exclusive RTL Nederland content. The free Sizz app is the first and only app that offers exclusive RTL Nederland

content to subscribers, giving them access to funny video excerpts and a wide selection of RTL Nederland programmes. Sizz is a mobile phone product jointly designed by



RTL Nederland and Vodafone Nederland targeting female customers. It was launched in February 2011.



The United Kingdom

Sky Go: Flexible access to Sky content across multiple devices



Sky Go launched in July 2011 for all customers and means they can access Sky content on multiple devices at no extra cost. This will provide more flexibility and convenience for customers to watch live TV on the move via PCs, laptops, Macs, i-Phones and i-Pads. It brings together two existing services: Sky Player, Sky's online TV service, and Sky Mobile TV, the UK's largest mobile TV service, with these services rebranded as Sky Go. This allows customers to watch live linear channels in line with their subscription while on the move in the UK and Ireland.

Sky Go gives customers yet more control and choice over how, when and where they enjoy Sky. Each Sky home will be entitled to register up to two devices, through which they can enjoy access to live channels and selected on-demand content.

On laptops and PCs customers will be able to access more than 30 live channels, including all five Sky Sports channels, Sky Movies, Sky News, Sky 1, Sky Atlantic, Sky Arts, MTV, Disney, G.O.L.D, Nickelodeon, NatGeo, History, Eden and ESPN, supported by an extensive library of on-demand content.

On mobile and tablet devices, customers will be able to access all five Sky Sports channels, ESPN and Sky News, with further channels to be added over time.

In time, Sky Go will be supported by Sky's acquisition earlier this year of The Cloud, a leading public Wi-Fi network that offers wireless access in over 4.500 public locations - across coffee shops, hotels, restaurants, public transport hubs and other public spaces.



Poland

MTV Networks International launching new female channels



Viacom International Media Networks (VIMN), a unit of Viacom Inc., and Endemol, a global leader in entertainment programming and the largest independent television and digital production company in the world, announced in May 2011 a strategic partnership to launch a new entertainment brand for women targeted to 16-49 year olds – Viacom Blink!



Viacom Blink!, debuting in Poland, will be available in more than one million households through two leading pay-TV platforms, Multimedia Polska and N Platform, and other local distributors. VIMN and Endemol are also exploring additional international distribution opportunities in Central Europe, the Middle East and Latin America. Viacom Blink! offers a premiere mix of content from Endemol's extensive portfolio of formats and its distribution library spanning drama, comedy, lifestyle, reality TV, documentaries and game shows. This

long-term partnership will grant VIMN access to more than 4.000 hours of content for television and digital media platforms, guaranteeing approximately 800 hours of premium premiere hours in

the first year and approximately 650 hours in following years.



Online distribution strategies

José Manuel González Pacheco,
Director General Antena 3 Multimedia



Antena 3 Televisión website, antena3.com, was re-launched in June 2010, after a redesign project. The key strategic issues of this renewal were online video priority, pure internet content, social network integration and multi-distribution, involving all devices and platforms, including mobile, connected TV, OTT, IPTV and Cable carriers.

We think that this relaunch has been a great success, since we increased the audience of antena3.com from the previous monthly average of 2.9 million unique users (Nielsen MI) in 2009 up to 4.0 million in 2010 and 5.7 million in the first half of 2011. As for the video audience, the results have been even better, since we grew from a monthly average of 13 million videos in 2009

up to 26 million in 2010 and close to 55 million in the first half of 2011.

Since many years, Antena 3 has been the leader in mobile internet products among TV broadcasters, and has been distributing TV series and programmes through cable and IPTV platforms. Simultaneously to the antena3.com relaunch in June 2010, we released some agreements with TV connected and gaming consoles providers, as Samsung, LG, Nintendo and Sony Bravia & PS3, among others.

For a better understanding of our current multiplatform and strategies, some words about our global online business model.

First, we strongly believe that content is the key asset in any online strategy.

We are trying to optimise the exploitation of the TV content online through internet formats beyond usual catch-up, like digital video interviews, "making of" videos, exclusive contents of our brand programmes not broadcast on TV, pre-release of sequences before its broadcast in TV and internet value added contents, like online games and participation contests based on our TV brands.

We also produce other pure internet content like thematic channels (Celebrities, Cinema, Videogames, etc.) and web series (*El Sótano* thematic channel).

Antena 3 has been the leader in mobile internet products among TV broadcasters, and has been distributing TV series and programmes through cable and IPTV platforms.

Second, we are trying to monetise this content.

Our main source of online revenues is advertising, mainly video advertising as pre-roll and mid-rolls (standard offers of 6 per hour of content), and rich media formats. We are also working in some advanced commercial products as Product Placement, branded content and premium commercial packages.

We complement this advertising revenue with some transactional business models, as VoD of premium content (TV series pre-releases 48 hours before TV broadcast), freemium models (online games and virtual products) and e-commerce initiatives (shopping online, coupons, online services, etc.).

As for the distribution of internet content, our strategy is very simple: keeping homogenous business models. We are

them are still relatively small compared to those aforementioned of traditional internet web antena3.com.

To get these policies materialised our roadmap follows some steps to success.

First, we rationalised some previous agreements.

For example, we had some of our online assets sold to some IPTV and cable carriers for small fixed amounts, without our advertising. We had to renegotiate these agreements, with the kind understanding of these carriers, and ask them to negotiate in the framework of the homogeneous business model requirements described above.

Even if the technological issues in the IPTV and digital cable contexts are far more difficult than those in walled connected TV and OTT, or free browsing mobile OS, there are clear advantages in these closed



is the analysis of technological issues of interactive services and applications for the emerging HbbTV (Hybrid Broadcast Broadband TV) technologies.

We are also working on the commercial arena. Our main focus is a homogeneous advertising business model in the web and all the other devices. Unfortunately, the mobile and connected advertising market is still very small and its policies somewhat non - mature. Also, it has some differences in comparison to the traditional online web market. Even if there are some

Our main source of online revenues is advertising, mainly video advertising as pre-roll and mid-rolls (standard offers of 6 per hour of content), and rich media formats.

distributing our online content across different platforms and devices with the same advertising and freemium models as those of our website, with the same ad-formats, sponsors and spots, using our ad server tools and keeping the total control of our brands and contents. This is our global strategy and requirements for the distribution of our online contents through smartphones, tablets, TV connected devices, OTT partners, cable and IPTV platforms and others. Obviously, given the penetration of some of these devices and platforms in Spain, the audience and videos streamed through



platforms as their client base, which are used to pay for TV services, and the opportunity to develop bundled interactive applications.

Second, we had to develop a strong technological expertise to get our content and advertising in all devices with the same formats and spots that those in antena3.com using our adserver. We have adapted our online content to every device and Operating System (OS), including Internetwork Operating System (iOS), Android and the main TV connected and gaming consoles providers.

We have worked closely with the development teams of these providers and obtained a strong expertise. In fact, our specific Internet Technologic Team is now one of the main players in the internet connected technologies, not only working for antena3.com but also for third parties interested in the development of widgets for these devices. The next step in this area, in which we are currently working,

disadvantages, like measurement challenges to be solved, no full – "click ability" of pre-rolls, etc., also we see some positive aspects to be sold to advertisers, as innovative approach, antena3.com's leadership in this distribution business models and appealing usability. We are working hard to "educate" the market and design an attractive multi-device commercial offer to our clients.

Also, distribution partnership could be a way to obtain transactional revenues; for instance, bundled agreements with IPTV and cable platforms to offer catch-up video subscriptions or low cost individual VoD (Video on Demand) transactions through OTT (Over The Top) models.

These are our main strategies for online content multi-distribution in IPTV Platforms, devices and Connected TV. Our objective is to create a consistent, simple and clear business model, even if it is still small and emerging.

9

TV & new forms of communication in today's societies

The world continues to change. Whether it is the climate, nature or politics – we see constant changes and evolution taking place. Media - whether television, print or online - report on these developments and thus accompany us on a daily basis. TV plays a key role in this process and images help citizens understand what is happening in their regions and beyond. Professional news programmes are a cornerstone of commercial broadcasters' programme schedules and while being very costly, they have great success with their viewers. We have an impressive example from Finland on the development of MTV3's news programmes and get an insight into a success story of commercial TV in Romania. And recent developments in the Middle East have shown an impressive potential of TV and new media in enhancing democracy in societies today.



Freedom of expression as driver of democracy

Utta Tuttlies,
Chair ACT Communications Group
& Head of Communications

“Yes we can”. With this slogan Barack Obama won his election campaign two years ago. An impressive campaign that was historic in many ways. The first African-American President of the United States; the youngest President ever... and – the first President who made such extensive use of the media.

Obama’s election campaign should become a symbol for a democratic campaign combining the use of established mass media –press and television – with that of new media such as Facebook, Twitter, YouTube and blogs. By using all these media tools at the same time, Obama managed to engage with the US citizens – of all ages, races, cultural and economic backgrounds.

And there are more recent examples of the role played by the media as a means of change in global politics.

In Egypt we have seen President Mubarak falling, in Tunisia we have witnessed the end of the dictatorship of Ben Ali; in Libya Gaddafi and his clan were defeated and in Syria we see people fighting for their democratic rights every day. In all these countries the media – particularly television and social media – were and are a main driving force for political developments. The media in the widest sense helped

to overcome authoritarian regimes and allowed people to get closer to their dreams of a democratic society. Of course it is still a long way to go until we will see established democratic structures in these countries, yet first steps have been taken.

Against this background we thought it was time to look at what freedom of the media means for us as commercial broadcasters today and how this issue links to the wider media policy debate in Brussels.

No democratic society can develop without a free media

Whether you look at the Western hemisphere or the East, whether at the Middle East or Asia: freedom of expression and freedom of the media are basic human rights and no society can develop democratically without the free expression, publication and distribution of ideas and opinions. Yet the media are changing and undergoing continuous change.

This pace of change has been driven by commercial broadcasters. But we have changed radically over this time and are today doing much more than “broadcasting content” – instead becoming multiplatform distributors reaching our viewers on a variety of platforms and via different means at any time of the day and offering viewers the ability to watch our content 24h/7 days a week.

It is above all the series of radical transformations in the media business, and the unprecedented increase in consumer empowerment which call for a rethink of the assumptions underlying political debates around “media freedom”. The fundamental goal – of a pluralistic, competitive media sector which scrutinises and at times irritates governments and politicians – remains as valid and important as ever. The nature of the threats to this goal, and the scope for regulatory intervention to (attempt to) secure it, have however changed.

minutes per day in Europe, the viewer experience is changing constantly, with HD, 3D, on-demand and catch up services being launched on an almost daily basis.

A significant consequence of the new environment has been the launch of genre-specific channels

Alongside channels for music, children, sports, history or fashion, the most important development for the debates around media freedom and pluralism was the risk taken by several commercial broadcasters to introduce 24 hour news channels in European markets. This totally new way of distributing news and engaging with the viewers has, contrary to the received wisdom of the early 1990s, proved popular with viewers. There are now 162 dedicated news channels in Europe, double the total in 2005, 86% of them broadcasting in languages other than English and 32 of them distributed internationally. On average, TV viewers in

“Twenty years after the call for establishment of World Press Freedom Day, the arrival of the digital revolution – the evolution of the internet, the emergence of new forms of media, and the rise of online social networks – has reshaped the media landscape and made “the press” of 2011 something that those gathered in Windhoek in 1991 could not have imagined”.

(UNESCO, 2011)

This statement, made by UNESCO on 3 May 2011 on the occasion of the celebration of twenty years of press freedom and the 1991 Declaration signed in Windhoek is undeniably true. Indeed, viewers and consumers experience this rapid change in the media every day.

A radical rethink of assumptions around media freedom

Over the past thirty years Europe has witnessed successive media revolutions: the end of state monopolies in broadcasting in the 1980s; the arrival of multiplatform broadcasting in the late 1990s; and the creation of a marketplace with potentially infinite choice with internet 2.0.

Commercial broadcasters contributing to media freedom and viewers’ choice
Commercial broadcasters have always been important players when it comes to promoting freedom of expression and media pluralism – not least by breaking down the state monopolies over broadcasting thirty years ago.

It is extraordinary to recall that, in 1989 at the adoption of the TVWF directive, there were only 47 national television channels in Europe. Today’s multiplatform, multichannel environment provides 9800 channels. While the medium of television remains as popular as ever and with a constantly increasing average viewing time of 228

multichannel homes within the EU have 21 news channels to choose from.

This does not mean that media freedom has been “secured”, or that the improved consumer experience has somehow “fixed” the issue of media plurality. But it does mean that at least one challenge – that of state monopoly shading into censorship at politically sensitive times – has been defeated. For example, in the 1982 Falklands War between the UK and Argentina, the British media was tightly controlled: no pictures of the conflict appeared in newspapers for the first 54 days of fighting, and all broadcast footage was filmed by the UK Ministry of

Defence and then pooled between the two broadcasters then in operation. In today's world of embedded broadcast and print journalists, where any citizen can upload video footage to the internet, the tightly-controlled media operation of a generation ago is inconceivable.

Importance of an impartial media in Eastern Europe

In the former communist countries in Central and Eastern Europe, commercial television has played a vital role in promoting freedom of expression.

In Poland the introduction of commercial television was greatly welcomed by the population as commercial TV featured independent journalism, showing that television did not need to be controlled, and owned, by the state. Just to underline this with some figures – with 83% the Polish broadcaster TVN is today the “most trusted public institution in Poland”.

The same trend can be recognised in other markets in Central and Eastern Europe where CME has seen a remarkable success with their viewers over the last years operating today the leading channels in many of these markets. In the Czech Republic, for example, TV Nova is today the biggest commercial TV station in the country broadcasting 24 hours a day and reaching 99.5% of the country's population. TV Nova's programming is based on a mix of local fiction and non-fiction productions, foreign acquisitions, entertainment shows and news. In particular, the news are very successful achieving on average an audience share of 65% in the 15 – 54 age group, representing 2.5 – 3 million viewers every night.

In new EU Member States in general commercial broadcasters have a positive image for being independent and accurate when compared to some of their publicly funded counterparts. In its Working Document on Media Pluralism in the EU Member States, the Commission stated that “public service broadcasting in a number of Member States that joined the EU in 2004 faced political pressures and interference, coming from a heritage of state broadcasting”¹.

The role of investment in media content

For a free and diverse media landscape to function one condition is a prerequisite. That is financing of media companies and funding of media content. Commercial broadcasters – whether advertising-funded or subscription-based – are important investors in original and European content. Recent studies assessed European television as being a €91.7 billion sector and up to 50% of our revenues are reinvested in content. In the UK for example the creative industries account for 6% of gross added value and are a significant sector in the economy. In Italy, the audiovisual sector is also at the core of the media and culture industry generates investments reaching €25 billion yearly. The French broadcaster Canal+ and CanalSat invest more than €2 billion in content, which represents about 50% of their pay-TV turnover. Moreover, Canal+

we would like to refer to an example from Poland, where TVN Fakty, the news programme of the Polish broadcaster TVN, is today the most viewed newscast in Poland in the target group 16 – 49 years.

Existing limits to media freedom

Yet there are alarming limits to media freedom. In today's globalised and complex world, journalists will continue to play a central role in transmitting information, contributing to greater transparency and the creation of an informed public. However, it is clear that some challenges remain: this relates particularly to the intimidation of journalists.

The ability to perform their work without any interference or harassment from public institutions or political powers is of course essential for all journalists, print, broadcast or online.

“It is also important to preserve the independence and diversity of the media. This is vital to a vigorous democracy in Europe. It is a political issue, in that it touches on two non-negotiable freedoms which lie at the very heart of our democratic societies: freedom of expression and freedom of the press... Still today, journalists in some parts of Europe are killed because such freedoms do not exist”.

José Manuel Barroso, President of the European Commission (Hamburg, May 2009)

invests more than €150 in the acquisition of original French-language films. Investment in news forms a significant part of overall investment in content. RTL Germany, for example, invests each year a 3-digit million amount in journalistic programmes. And concerning success of news programmes with their viewers

However, in some countries our members face severe problems when exercising their professional tasks. A recent example is Turkey where journalists from all media background including print, broadcasting and online are under threat. In this context it is worth quoting the recently published report by Reporters without Borders which states:

“In Turkey the problem is not just repressive laws, especially the counter-terrorism and state security laws, but also and above all abusive practices by the courts and judges due to their lack of knowledge of investigative journalism”.

But there is another area which requires a closer look. This is the issue of government interference

Some perspective is necessary here. So long as broadcasting remains the medium by which the majority of European citizens receive their national and international news, so politicians will seek to influence the content of our bulletins. An element of political tension “comes with the territory” and it is up to broadcasters, regulators and other stakeholders to ensure that our systems are robust enough to withstand this pressure. It is quite legitimate for a government or ministerial spokesman to seek to influence our news bulletin, and equally, if not more, legitimate for a broadcaster to refuse to do so. But there are recent worrying indications that governments are becoming more sophisticated in applying pressure on broadcasters; notably in launching tax cases against media owners just before an election or querying the planning permission for a broadcaster's studio. Maybe it is coincidence

that these cases – in EU candidate country Macedonia and potential candidate country Albania respectively - saw governments target broadcasters respectively seen as pro-opposition and as politically neutral, during, before and after disputed elections. But we do not believe it is coincidental, and greatly welcome the continued high profile which the European Commission has given to issues of media freedom in their negotiations with candidate and potential candidate countries.

The way forward – a new notion of media freedom

Obviously we are not yet in a situation where we can really speak about a free media worldwide. But we have made progress in promoting freedom of expression and choice for viewers, readers, listeners, internet users and any other citizen wishing to express him or herself. Television has played a major role in this development and commercial broadcasters have been important drivers of media freedom all over Europe.

While we agree that in line with the diversity of European media markets the EU Commission and the National Regulators consider the regulation of media ownership primarily as a matter of national competence, we believe that more could be done at international level to call for the respect for media freedom.

The multiplication of threats to media freedom does raise the question whether the international Community – including the European Commission, the OSCE and the Council of Europe – should be more unambiguously vocal in their defence of media freedom.

A new vision for media freedom must encompass all media – regardless of their ownership structure and the question of whether they are publicly or privately financed. Only then will people be able to choose their way of expressing themselves and interacting with and contributing to society.

Awards to ACT Members for Excellence in Journalism



Antonia Rados
Mediengruppe RTL Deutschland correspondent
and chief foreign reporter

She has been in the Libyan capital Tripoli reporting for RTL Television and N-TV. Commenting on the situation after Tripoli has been liberated, she said:

“These are days of freedom for Libya, and also for reporters. I have repeatedly visited this country over 30 years and was never allowed to report freely under Gaddafi. So this is the first time that I can talk with ordinary Libyans without chaperones. And it's the first time they do not have to fear what will happen to them if they talk to me.

I will use this freedom as intensively as possible. I'm actually approached by people on the street. There are incredible stories here, and in the next few days we will try to work through them all and see how Gaddafi lived and ruled.”

Source: RTL Group Backstage,
(September 2011)

¹ Commission Staff Working Document „Media Pluralism in the Member States of the European Union”, January, 2007, page 7.



Alex Crawford,
Sky News special correspondent



During an interview at the Media Guardian Edinburgh Television Festival in August 2011, she was asked if she has any kind of campaigning role as a foreign correspondent:

“People who say that they can be impartial are either not telling the truth or are not seeing it because it’s very, very difficult to stand on the side lines when you are coming under fire and seeing people who are defenceless being shot and killed and horribly wounded in front of you and not feel some of their pain. The day that you stop feeling some of their pain is probably the day you need to walk away from being a foreign correspondent. You cannot witness these things and not... I do not take part in the politics, I watch what the politicians do and I report on what the politicians do and I might have a personal view about whether I think it’s right or wrong but primarily the role of foreign correspondents and journalists is to be there when it happens and to show what the repercussions are of politician’s decisions and yes, you’re right, it is absolutely impossible to remain on the side lines and not feel part of the pain of those decisions or non-decisions.”



VMMa

DEXIA PRESS AWARDS: the *Telefacts Crime*’s report *In Guantanamo* was awarded the Dexia Press Award in the television category (April 2011). Investigative journalist **Faroek Özgünes** travelled to Cuba for the report where he had a look at the four prison camps, including the infamous Camp X-Ray. The camp was set-up in the aftermath of the terrorist attacks on 11 September 2001 and still holds the most dangerous suspects from Al Qaida and the Taliban.



TF1 Group

LE GRAND PRIX DE L’ACTUALITÉ to the reportage *Chine: le pays des enfants volés* (China: the land of the stolen children) broadcast in the magazine *Sept à Huit* (Seven to Eight) at the 25th **Festival of Scoop and Journalism in Angers**. (November 2010)

GRAND PRIX OF INTERNATIONAL PRESS 2010 in the **Category of Television** was awarded to Vincent Hervouët, editor of the foreign service of TF1-LCI. (December 2010)



Mediengruppe RTL Deutschland **HONORARY AWARD** at the 6th **Marl TV Awards for Human Rights:**

for Pia Schrörs, China correspondent for Mediengruppe RTL Deutschland, and RTL Television’s Editor-in-Chief Peter Kloepfel. With this award, which has no monetary value, the human rights organisation pays tribute to TV productions whose content and cinematography are especially helpful to promoting human rights. The Honorary Award goes to Schrörs and Kloepfel for five reports summed up under the heading *Chinas ungehörte Hilfeschreie* (China’s Unheard Cries For Help).

RTL Group

Jochen Dietrich, head of the N-TV Advice desk, had been honoured with the **MEDIA PRIZE FOR DEDICATION IN JOURNALISM** at the **7th Sustainability Congress**

2011. “Jochen Dietrich is receiving the ‘Award for Dedication in Journalism’ not for an isolated report or feature, but for his stance as a journalist – and for the many, many reports we will be seeing from him in future,” said the judges.



TVI

THE HIGH COMMISSION FOR IMMIGRATION AND INTERCULTURAL DIALOGUE awarded the feature “Música no Coração” (The Sound of Music) the Journalism Award for Intercultural Dialogue.

30 years of electronic news history – from a monopoly breaker to an agile frontrunner

The news broadcasts of Europe’s third oldest TV company, **MTV3 News**, are celebrating their **30th anniversary this autumn**. MTV3 launched its news operations in 1981 with one daily news show broadcast at 10 pm. Today, three decades later, there are two main flagship shows plus headline news every day. The oldest morning TV show in the Nordic countries, *Huomenta Suomi*, was first broadcast in 1989 and now a total exceeding four hours of live TV programming is provided every day. News content for Finland’s biggest commercial radio station, Radio Nova, has been produced in the MTV newsroom since 1997, and our news editors also provide a plentiful supply of online news items for Finland’s third-biggest website, mtv3.fi.

These three decades have seen massive growth in news. Today MTV3 News reaches 80% of the Finnish population via its various media outlets, which means more than 4 million news consumers every week.

On TV MTV3 is the number one news channel for under-55s in Finland. In terms of reliability we are on par with our main competitor, the public service broadcasting company Yle. We used to reach our million-viewer news audiences with one channel and one broadcast, but today our news audience is generated from several different broadcasts and distribution channels.

All this, however, was not easy to achieve. The launch of our news output on 1 September 1981 was preceded by unforeseeably strong opposition: The venture was stubbornly resisted by the Yle’s electronic news monopoly, by political parties with their conflicting views on the issue and a press

that feared loss of advertising income. The news venture had already been kicked off in the early 1970s and inspired one of the most heated political battles ever seen in Finland. It was mainly about freedom of speech, alternatives and improved viewer services, but it was also to do with the power struggle between political parties in Finland during the Cold War.

Even with the right to broadcast news finally secured, the running of MTV3’s news operations was affected by regulation and prohibitions over the years. One of the biggest problems was the 24-hour rule which restricted our opportunity to provide the latest news of the day and which in the early years was only allowed one exception – the Ten O’Clock News. This resulted in situations such as us not being able to inform our viewers about news such as the passing away of Finland’s longest-standing president, Urho Kekkonen, until 20 hours later at 10 pm. Permission to broadcast information from the past 24 hours was withheld until 1988, which is when we could finally launch current affairs programming and make preparations for shows such as the morning TV.

We were not allowed to broadcast political programming such as election debates or results in any way we liked either. This restriction was lifted in 1991, and MTV3’s chains were finally broken for good when the MTV3 channel became operational in 1993. Until then our programmes had been broadcast on Yle channels in specific blocks.

All this sounds totally incomprehensible from today’s perspective. Now that there is a constant stream of news broadcasts and the internet also brimming with news and social media competing in news distribution



Merja Ylä-Anttila,
Head of News & Current Affairs
MTV3 Helsinki, Finland



Organised for the sixth consecutive summer this year, the *SuomiAreena* is a week-long discussion event produced in cooperation with the City of Pori that coincides with the PoriJazz festival. This social discussion event gathered around 20,000 people to around 90 panel discussions, debates and events this year. All of these were free of charge and open to everyone, including other media.

with traditional media, it is difficult to believe it really is not that long ago that our news output was strictly regulated.

The past three decades have been a period of an enormous news transition and technical revolution. Very few things in the news business are as they used to be.

I have been able to witness the development of MTV News at very close

The past three decades have been a period of an enormous news transition and technical revolution. Very few things in the news business are as they used to be.

range over these decades. I was a young student when I got a job as a summer reporter during the first summer of MTV News in 1982. In those days the team accompanying the reporter for a gig comprised the camera operator, sound recordist and camera assistant. Today we

get reports of international news events from correspondents who shoot, edit and send their items to us in Finland via the internet. We used to produce one news item for one news broadcast and it would still feel hectic at times. **Today news is updated online in real time, with a version produced for radio if necessary and the TV item adjusted from one broadcast to another.** Operating in a hurry is a reality and everyday life in the news department, with those who are the quickest often grabbing the breaking news. Of course the technical development we have seen has also been amazing. People can now access news wherever they want, whenever they want on their mobile, computer or i-Pad – you name it.

Our relationship with our audience has also changed dramatically The news department is no longer a gatekeeper as regards what issues people can access information about and how. The audience transmits news items, comments on them and even produces news through social media. Some of us journalists have been

concerned about our destiny with the audience grabbing the news power. I do, however, believe that the journalist's professional skills in assessing things, covering backgrounds and clarifying consequences will be emphasised as the world becomes more complex and the times more uncertain. Journalists help people select information and serve a gourmet version of the news. This is something I believe people will find of value in the future, too. With the battle for people's time being a hard one, at times it is nice to get your meal from a buffet table and fill your news plate by yourself. At other times a platter of broadcasts served in your home by a skilled butler can be an entertaining experience.

Therefore, TV news broadcasts are turning increasingly into an entertaining package of the day's main topics examined from a variety of perspectives. The news broadcast has developed into a daily current affairs magazine programme. Therefore, the days of the news anchor are not over.

Finnish viewer statistics show there has been a 12% increase in TV news viewing in the past couple of years and this growth has taken place in all age groups.

And this is not due to an increased volume of news. People have been drawn to their TV sets by big news, and of course they also watch the news service through various types of recordings.

TV's charm was and still is based on its ability to take people to the centre of

events and allow them to experience the atmosphere live. "Event TV" is still going strong and we often have the hottest faces in the day's news visit the newsroom and answer questions live on the air here and now.

We should not be afraid of social media. We can have it as our partner. At MTV3 we also believe that we cannot merely be transmitters of the day's agenda as dictated by decision-makers. Instead, we must invest in investigative journalism and discover and reveal problems in our society. What has not changed from the early days of our news output is our journalists' desire and efforts to make the world a better place. This is highly rewarding and something we must encourage.

We have also been involved in the creation of a new type of open discussion forum that is available to everyone. Organised for the sixth consecutive summer this year, the SuomiAreena is a week-long discussion event produced in cooperation with the City of Pori that coincides with the PoriJazz festival. This social discussion event gathered around 20,000 people to around 90 panel discussions, debates and events this year. All of these were free of charge and open to everyone, including other media. The highlight of the summer was the discussion between UN Secretary-General Ban Ki-moon and President of the Republic of Finland Tarja Halonen about sustainable development chaired by Jorma Ollila, chairman of Royal Dutch Shell and Nokia. I am often asked why a commercial media company would assume the task of organising a social discussion event. It is our

duty as journalists to question things and identify weak signals. It is important for big media houses to raise topics and not only report on issues that are already going on. Newsrooms should open their doors to the public. The media call for openness from other institutions, so it is time for us to also open up and reveal more about the background to news production and the ethical decisions involved, engaging in a dialogue with the audience.

As a commercial TV company we also invest more heavily in our correspondents than many of our competitors. We are involved in unprejudiced cooperation with Finnish magazine publishers and the Finnish news agency Suomen tietotoimisto and are therefore able to maintain a network with a rather comprehensive coverage around the world. TV news needs stars – competent people who are capable of analysing news events in their special field and who enjoy the confidence of the public because of their familiarity and experience.

The same also applies to news anchors. People know MTV3 news anchors by their first names and this provides an excellent competitive advantage for us. Another one of our assets is the "And finally" section created for the Ten O'Clock News in the show's early days that provides a look at a positive or interesting aspect of the world and life at the end of the day. This is a trademark that MTV3 news will not give up – just like we will not give up our basic task of providing the best news service in Finland either.



Today commercial broadcasters are leaders all over the world and an alternative to public broadcasters.

Calin Popa,
Deputy Director General, National TV

Choice and diversity in the Romanian TV landscape



Today commercial broadcasters are leaders all over the world and an alternative to public broadcasters. Yet the introduction of commercial TV happened at a different pace at the global scale, for example commercial TV has been introduced a decade and a half earlier in North America than in Europe. In Romania, on the ground of audiovisual pluralism, the first private TV stations have been introduced in the early 1990s, only three or four years after the totalitarian regime was ended.

In the Romanian audiovisual landscape the introduction of commercial television has led to increased viewers' choice and more programmes for the population to access.

In the Romanian audiovisual landscape the introduction of commercial television has led to increased viewers' choice and more programmes for the population to access. As a result, it also created a new and strong competition among TV companies, which in return can be considered as the starting point for an increase in quality and attractiveness of the programmes.

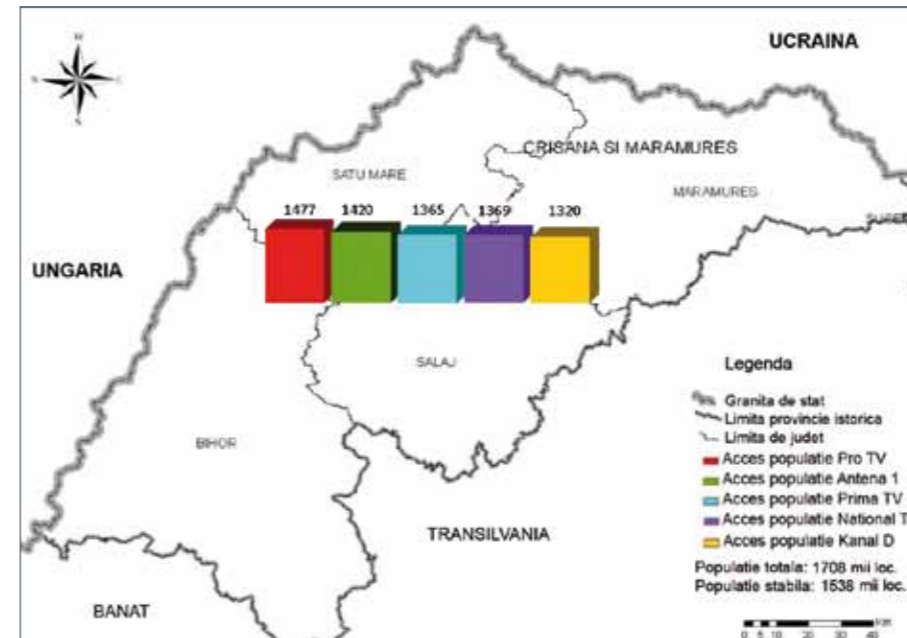
Among the many private TV stations broadcasting in our country, the most successful ones are Antena 1 (founded in

1993), Pro TV (1995), Prima TV (1997), Acasă TV (1998), B1 TV (2001), Realitatea TV (2001), National TV (2003), Antena 3 (2005), and Kanal D (2007).

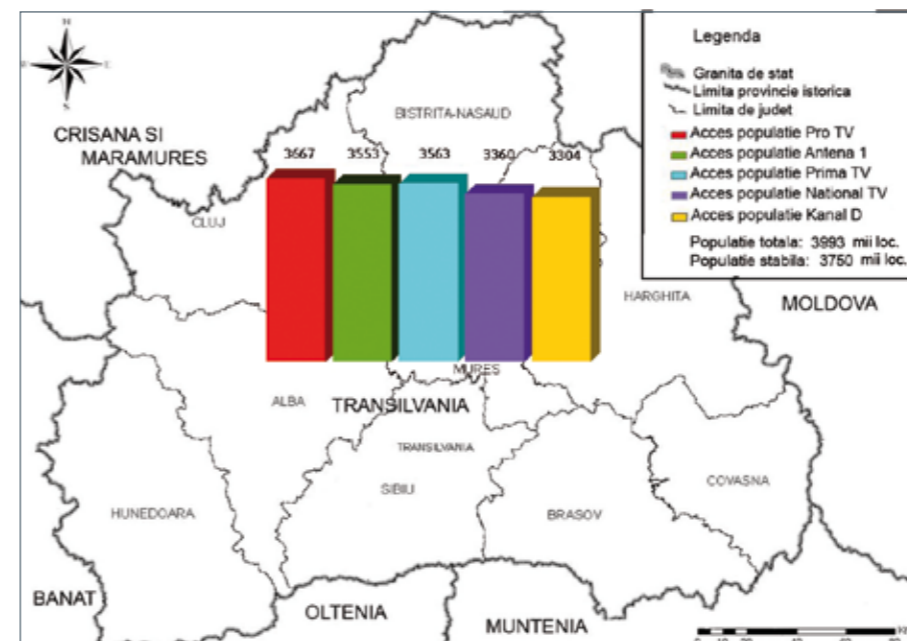
Taking into account all kinds of distribution (cable network, satellite – private or terrestrial) PRO TV has the widest national coverage, followed by Antena 1, Prima TV, Realitatea TV, Național TV, Acasă TV, Kanal D, Antena 3, and B1 TV.

According to measurement institutes and public opinion polls, the estimated number of people with access to a TV set in Romania is 20.17 million, representing 94.11% of the total Romanian population.

The difference between the total population and the citizens having access to a TV set (1.26 million – around 6%), can be explained by the large number of people forming part of the external migration phenomenon. Of course, here we can add the relatively high number



The most important commercial TV stations have a very good coverage in all regions of Romania, especially in those regions which mainly have a Romanian population, including Oltenia, Muntenia, Moldova, and Dobrogea.



of households without TV, most of them lacking electricity (a few thousands, all found within a TV network coverage) or because of different religious beliefs. The most important commercial TV stations have a very good coverage in all regions of Romania, especially in those regions which mainly have a Romanian population, including Oltenia, Muntenia, Moldova, and Dobrogea. The demographic coverage in the country is between 95-100% of the stable population having access to TV.

While it is true that there are no regions without a Romanian population, one can say that the TV audience is in certain areas influenced by the concentration of the population of national minorities.

This aspect is best highlighted in Transylvania. In areas, where the Hungarian population is predominant, the demand for Romanian programmes is very low. Hungarian language programmes are prevailing here. According to the last population census, data shows that more than 400.000 "ethnics Hungarians" live here. To this we can add places from Mures and Cluj with communities of more than 300.000 Hungarians.

This is the reason why the average audience of all commercial TV stations is decreasing in Transylvania, compared with the rest of the country. It starts with 2% (PRO TV) up to 10% (Acasa TV and National TV) or 15% (Antena 3). We can find even lower numbers in rural areas, such as 15% for Acasa TV, 20% for National TV and almost 25% for Antena 3. We have similar situations in counties that are on the border, in the West, North-West and Northern Romania where we find a strong mix of ethnic groups. According to the same data, we have Hungarian communities in Crisana and Maramures with more than 300.000 people and in Maramures we find Ukrainian communities with more than 30.000 members.

The minority nationalities are interested in maintaining certain elements which allow them to have a cultural, linguistic and folkloric independence. These communities prefer TV programmes in their own mother tongue, broadcast from neighbouring countries such as Hungary and Ukraine.

10 Awards

Our channels aim for the top. And they get rewarded for the efforts they make. As every year, European commercial broadcasters have received a great range of awards for their activities – whether it is the best programmes, series or dramas; high-quality journalism; prizes for successful CSR campaigns or awards for responsible and inclusive programming. We say congratulations to all those involved in coming up with these success stories in Europe.



Turkey
NTV



Greece
ANTENNA TV



NTV has been granted 40 awards in the year 2011 for its broadcasts and social responsibility campaigns by various ministries, organisations, associations and foundations, professional chambers, universities and high schools.

Ermis Awards 2010: ANTENNA TV won in the category of **Ermis Ad:** Grand Ermis for *Next Top Model*, Ermis Gold for *Next Top Model*, as well as Ermis Silver for *Greece Got Talent 3*.

ANTENNA TV was awarded with the **Effie Award** for its Fresh Neon campaign 2010.



Belgium / The Netherlands
VMMa



Best comedy: In May 2011 all the television and media talent of the world gathered at the **WorldMediaFestival** in Hamburg. *Benidorm Bastards*, the comedy programme in which senior citizens take the mickey out of young people won two awards: the Gouden Intermedia Globe Award for Comedy and the Grand Award for Entertainment. The programme has already been sold to over twenty countries, including the American channel NBC, one of the largest TV stations in the US.

E-accessibility: The Vlaamse Media Maatschappij (VMMa) is investing in the accessibility of *Het Nieuws* (The News) on vtm. The 7 PM broadcast of *Het Nieuws* has been subtitled since 2007. Recently, it has also been provided with spoken subtitling. This is important for people with a visual disability who cannot read the subtitles for instance when other languages are spoken. The Flemish Government awarded the VMMa a **subsidy** for this at the initiative.



Bulgaria
bTV Media Group

The Biggest Corporate Donor Award: The Bulgarian Donors' Forum awarded bTV Media Group in the category **Largest amount of non-financial grants** for airing charitable promos on the air of bTV, bTV Comedy and bTV Cinema. In 2009 the on-air time that was gratuitously rendered to charity campaigns was estimated at 5 million leva, tax free.

The Favourite Mark: My LoveMarks is an annual rating done by BGBusiness REVIEW magazine. In 2011, bTV was chosen the favourite brand among all nominated marks in My LoveMarks along with being the favourite broadcaster.

Bulgarian Web Awards: The internet department of bTV Media Group was nominated in five categories of 2011 edition of **BG Web Awards** and was awarded in two of them. **btv.bg** won the first place for **best TV site** in the Branches contest and **stolichani.btv.bg** (official website of the TV series Citizens in Excess)



won in **Culture and Art category** in the media contest.



Norway
The ProSiebenSat.1

The series *Alt for Norge* won the **Gullruten** award for best competition-driven reality series. All together TVNorge was nominated ten times in eight different categories.



Romania
The ProSiebenSat.1

The show *Miss Country Girl* won the award for **Best Reality-Show** at The Romanian Association of TV Professionals Awards. This is another success of this Romanian format, broadcast on Prima TV.



Spain
Mediaset España Comunicación

TP de Oro 2011 awards:
Best conductor of an Entertainment Show: Ana Rosa Quintana, *El programa de Ana Rosa*, **Best actor:** Paco León, *AIDA*; **Premios Ondas 2010:** Jury's Special AWARD: Pasapalabra. **Best actor in a national fiction series:** Paco León por Aída. Premio **Micrófono de Oro:** Ana Rosa Quintana (in the television division); Premio **Álvaro Cunqueiro**, Informativos Telecinco, due to their wide diffusion of the Galician gastronomy at the national level.

Best Fiction Series: Awards of the **Reino de León TV Festival** for *Tierra de Lobos*; Best actress: Alexandra Jiménez; Best actor: Jordi Rebellón.

Best journalist's award: Premio **Baltasar Iban** to Pedro Piqueras, Director of Informativos TELECINCO.

Audience Award: Malaga's Film Festival: *Amigos...*

Atlas España, recognized with the distinction **Igualdad en la empresa**, by the Spanish Ministry of Health, Social Policies and Equality.

Antena 3 Group TP de ORO 2010 Awards (the most prestigious Spanish awards for TV): **Best Newsreader:** Matías Prats; **Best Newscast:** ANTENA 3 NOTICIAS 2; **Best Reality:** *ESTA CASA ERA UNA RUINA*.



GRUPO ANTENA 3



Premio Ondas 2010:
Best Hostess: Susanna Griso; Carlos Herrera, for his notable professional career (ONDA CERO radio); **Best Actress:** Natalia Verbeke, (DOCTOR MATEO).

Academia de las Artes y las Ciencias de la Televisión 2011: Quality Award for ANTENA 3.



Poland
TVN

Best service of 2010 – Our video on demand service – Onet VOD – was recognised by the InternetStandard as the best internet service in Poland in 2010. (June 2011)

Ideal Employer 2011 - TVN was acknowledged to be **Poland's Ideal Employer** in the fifth edition of the Universum Student Survey 2011. (May, 2011)

Superbrands 2011 - TVN, TVN24 and TVN Style were acknowledged with "Superbrand Polska" awards for being among the **strongest brands** on the Polish market. **Zumi.pl** – Onet's local map-based search – was recognised as the **best Polish consumer brand**. (March, 2011)

Ideal Employer 2010 – TVN was acknowledged the unquestionable leader

of the Ideal Employer 2010 ranking winning 4 awards in 5 categories: Business, IT, Engineering, Humanities and Pure Sciences. (February, 2011)

MediaTory 2010 – TVN Group won in 6 out of 9 categories in Journalism Student's Awards. (December, 2010)

Poland's most powerful brands - TVN for the sixth time was acknowledged to be Poland's most powerful and most valuable media brand according to the Rzeczpospolita daily ranking. (December, 2010)

BrandAsset Valuator 2010 - TVN has been acknowledged one of the strongest brands in Poland, according to the BrandAsset Valuator 2010 survey. TVN in this year's Strongest Poland's Brands ranking, ranked 5th, being the only media company in Poland to be awarded. (October, 2010)



Sweden
Modern Times Group

PromaxBDA Promotion & Marketing World Gold Awards – Viasat Creative Services won gold award in the categories of: On-air promotion for website (Viaplay, The Final Leap), Interstitial/ Advertiser Integration/Programme Wraps Campaign: Toy Story 2 spots, Branding Image Campaign (Viaplay), On-screen Services Promotion (Viaplay).





France

Groupe M6

Special prize for a series: At the 35th **International Film Festival in Annecy** in June 2011, an episode of the animated series *Le Petit Nicolas* (produced by M6 Studio and Method Animation) won the **Prix spécial pour une série** (Special prize for a series). The award honours Groupe M6's efforts to advance French animated film production and the country's cultural legacy.



Mobile Awards: At the **Salon Buzzness Mobile** the M6 app for i-Phone and i-Pad won an award in the **Site – Application Medis / Editeurs pour Smartphones** category; and *X-Factor* app for i-Pad and i-Phone in the **Campagne Globale sur le Mobile** (Global Campaign on a Mobile) category. With the latter, M6 had first extended a TV format to the "second screen" for viewers, internet and smartphone users. The M6 application also won the **IAB 2010 prize for digital innovation**.

TF1

Laurier Information TV for the news magazine *Harry Roselmack, derrière les murs de la cité* (Harry Roselmack, behind the walls of the city). (February 2010)

Top Com 2010: Silver Trophy for the **best campaign** in the category of *Internal Communication* for its disability's awareness campaign, created by Publicis Consultants. (February 2010)

Ten International Awards for *Mini-Monstres en Amazonie* (Mini-monsters



in Amazonia) (2010) directed by Quincy Russell, including the **Best Scientific Film** award at the Albert's International Animals' Film Festival 2010 in France. (March 2010)

The Best Scenario award for *Un divorce de chien*, written by Lorraine Lévy, directed by Mad; **The Best Comedy award:** *Vieilles canailles*, directed by Arnaud Sélignac at the **12 Festival of TV Fiction in Rochelle**. (September 2010)

Prix des anneaux d'or - bronze trophy to the *Eurosport Olympic Magazine* by the International Olympic Committee for the coverage of the Olympic Games in Vancouver. (October 2010)

The Journal at 20h (Monday to Sunday) received: the first price in the 11th edition of the **Media Tenor Global TV Awards** and the second price in the **Global Media Peace Award**. (October 2010)

The Grand Prix of art professions film at the **Carrusel du Louvre** was awarded to the episode of the documentary series *Sur mesures* (Tailored) dedicated to Xavier Le Normand, artist glass-blower, broadcast on Stylia. (December 2010)

Micros d'Or (Gold Micros) to Pierre-François Lémonnier, journalist for his reportage *Tao Berman, le kayakiste de l'extrême* (Tao Berman, the extreme kayaker) broadcast on JT; and to Eurosport for its documentary about the boxing champion *Myriam Lamare, l'insoumise* (Myriam Lamare, the rebellious). (December 2010)



The label **Diversity** was awarded to the entire TF1 Group. (December 2010)



Portugal



TVI

The International EMMY Award for Best Telenovela: *My Love* (first award for a Portuguese production).

At the **Monaco TV Awards**, TVI won the **Special Prize of Prince Rainier III** in the category Environment with the feature *Earth: Global Challenge*.

MAC (Movement for Contemporary Art) five awards for the cultural show *Cartaz das Artes*: best cultural show, best director, best presenter, best journalist and best cultural promotion.



Luxembourg
RTL Group

As the first non-American TV executive, RTL Group CEO Gerhard Zeiler was honoured with the 8th Annual **Brandon Tartikoff Legacy Award**. The prestigious award was presented to Gerhard Zeiler by the global, non-profit programming association Natpe in January 2011 in Miami. The Brandon Tartikoff Legacy Award was created in 2004 to recognise innovative leaders and artistic visionaries in television who have shaped the business and inspired their colleagues.



Germany

The ProSiebenSat.1

Innovative online campaign awards: The ProSiebenSat.1 TV-in-house agency *Creative Solutions* won the **iF communications design award** for www.pieces-of-katy.de. In this campaign, online users have the opportunity to buy a virtual piece of pop singer Katy Perry and, with their donation, support **RED NOSE DAY**. *Creative Solutions* was awarded two of the coveted gold trophies at this year's **PromaxBDA Europe Awards** in Berlin. The award for **Best Website Design** was given to ProSiebenSat.1 TV Deutschland's creative division.

Blue Panther award at the 23rd **Bavarian Television Prize** ceremony in Munich: actor Vladimir Burlakov received the **Best Young Actor** prize for his performance in *Marco W. – 247 Tage im türkischen Gefängnis* (Marco W. – 247 Days in a Turkish Prison); Henning Baum won **Best Actor in a series** for his role in SAT.1's *Der letzte Bulle*; scriptwriters Stefan Scheich and Robert Dannenberg were recognized for their successful implementation of the series concept for *Der letzte Bulle* (SAT.1). Markus Kavka received the **Bavarian Television Prize** for his *outstanding series* on the heavy metal singer Ozzy Osbourne, in the kabel eins entertainment series *Number One!*.



Promax New York: Consumer Print Campaign - Gold to the programme *Wipeout* for the campaign *Soon testing on humans*, **Comedy Programme Spot** - Gold to *Wipeout* *Soon testing on humans*, **Entertainment programme**

spot - Gold to *Wipeout*, *Soon testing on humans*, **Programme promo spot in house** - Silver to *Wipeout* for the campaign *Soon testing on humans* (Kanal 5, ProSiebensat.1 Group). (June 2011)

Dramatic programme spot: Gold to the programme *Mad Men* for the campaign *Mad world of Mad men*, **Animation** - Gold to *Mad Men* for the campaign "Mad world of Mad men" (Kanal 9, ProSiebensat.1 Group).



At the **Festival de Télévision** in Monte Carlo, Annette Frier won the **Golden Nymph for Best Actress** in a TV Comedy Series for her role in *Danni Lowinski* (SAT.1).

The first **German Soap Award** took place in Hamburg. SAT.1 shows won 20 trophies in total. Amongst others Janette Biedermann won in the category **Best Female Actor** and Patrick Kalupa as Best Male Actor in the soap show *Anna und die Liebe*.

Mediengruppe RTL Deutschland

The **Bayrischer Fernsehpreis** was presented at an awards gala in Munich in June 2011. Antonia Rados received the special award for her Middle East coverage – the judges praised her as a skilled and experienced correspondent for RTL Television and N-TV (see interview with Antonia Rados on the page 49). The **Blue Panther trophy** presented to winners of the **Bayrischer Fernsehpreis** also went to Andreas Kuno Richter for the RTL Television and N-TV documentary *Der Verrat – Wie die Stasi Kinder und Jugendliche als Spitzel missbrauchte* (Betrayal – How the Stasi used children and teens as informers).



RTL Television was the recipient of two **Herbert Awards** in May 2011. One Herbert went to Günther Jauch as **Best Sports Presenter**, another to Jürgen Klopp as **Best TV Expert**.



The popular series *Alarm für Cobra 11* (aired Thursdays on RTL Television) won the **Taurus World Stunt Award for Best Action in a Foreign Film** in May 2011. The Taurus is regarded as the most important award in the action scene.

Sky Deutschland

Jupiter Award 2011: The Best International TV Series: *True Blood*.



Auerbach Verlag Leserpreis 2011 (Publishing Reader's Choice Award): The Best HD TV Provider. **International 2011 PROMAX/BDA WORLD GOLD Awards:** 2 Gold Awards, 1 Silver Award.

11

ACT Members

The ACT continues to grow. We now have 32 member companies active in 35 European countries. Not counting the various countries in which our programmes are accessible via websites and online catch-up and video-on demand services they have launched to reach viewers on a global scale. Our business models range from free-to-air players to pay-TV operators and large media groups to leading channels in national markets. Enjoy reading about “European media diversity” and the breadth of the European commercial television sector today!



Austria

- 3.5 million TV households (2010)
- Average daily viewing: 162 minutes (aged 12+)
- TV advertising gross expenditure: €674.7 million
- 66% of Austrian households are digitally equipped

Source: Screen Digest, IP Network, GfK Austria, AGTT/ GfL Teletest



Bulgaria

- 3 million TV households
- Digital TV penetration: 36.4 %
- Average daily viewing time: 241 minutes (aged 4+)
- TV advertising gross revenues: €331 million

Source: Screen Digest, TNS, Be Media Consultant, TV Plan, IP Network



Belgium

- 4.9 million TV households
- Digital TV penetration: 46.9 %
- Average daily viewing time: 186 minutes (North Belgium), 226 minutes (South Belgium)
- TV advertising gross revenues: € 1.4 billion

Source: Screen Digest, Audimétrie CIM, IP Network



Vlaamse Media Maatschappij (VMMa)

manages five TV channels (vtm, 2BE, JIM, vtmKzoom and Vitaya) and two radiostations (Q-music, JOEfm). VMMa also has a production company (Studio A), a multimedia company (Paratel), an entertainment company (Starway) and

a digital TV and online brand (iWatch). VMMa's flagship channel, vtm, is the leading Flemish channel in North Belgium with a generalist format. Its success is based on the mix of information and locally-made entertainment.

- Leading commercial TV station with the flagship channel vtm
- Launched in 1989. Owned by 2 Belgian media groups, Roularta Media Group (50%) and De Persgroep (50%).
- Director General: Christian Van Thillo
- 2010 Revenues €304 million
- 2010 EBITDA: €69 million
- 477 full-time employees
- Family of channels: vtm, 2BE, JIM, Vitaya, vtmKzoom, Q-music, JOEfm
- Activities: television, radio, events, line extensions, production company, multimedia company, entertainment company and a digital TV and online brand
- Website: www.vmma.be



Christian Van Thillo
Director General, VMMa



bTV Media Group is part of the family of Central European Media Enterprises (CME) - the leading vertically integrated media company in CEE. bTV was launched in 2000 and acquired by CME in 2010.

bTV Media Group is the leading media company in Bulgaria, operating the most successful television, radio and internet businesses. It comprises five TV channels (bTV, bTV Comedy, bTV Cinema, bTV Action and Ring.BG), six radio stations and a number of web projects, sustaining the company's market leadership for more than 11 years.

bTV Media Group is a socially responsible company. bTV is distinguished as the most favourite brand of all Bulgarians.

- Leading national TV network in Bulgaria
- Owner: Central European Media Enterprises (CME)
- Launched in 2000
- General Director: Vicky Politova
- Channel group audience share 2010 (prime time, aged 18-49): 49.4 %
- Financial data 2010 (broadcast operations – includes bTV channels from date of acquisition – April 19, 2010):
Revenues: US\$ 61.8 million
OIBDA: US\$ (2.1) million
- Website: www.btv.bg



Vicky Politova
Director General, bTV



TV Evropa is a Bulgarian news channel which has been in operation for ten years and is based in Sofia. Bulgarian MEP Emil Stoyanov is the founder of Evropa TV. The channel holds a licence for TV broadcasting via cable and satellite. The channel is referred to as a news mill delivering 60 to 70 news items daily - domestic, international, economic, culture, sports. The format of TV Evropa is unique with its round-the-clock newscasts every thirty minutes.

- Ownership: Beta 1 JSC (60%), Emil Stafanov Stoyanov (40%)
- Chairman of TV Evropa, Lyubomir Popov
- Average daily reach: 12.9% (April 2010)
- Revenue 2009: €1.5 million
- EBIDTA 2009: €412,000
- Website: www.tvevropa.com



Lyubomir Popov
Chairman, TV Evropa



Croatia

- 1.4 million TV households
- Digital TV penetration: 90.2%
- Average daily viewing time: 269 minutes (aged 4+)
- TV advertising gross revenues: € 1.1 billion

Source: Screen Digest, AGB Nielsen Media Research



Drazen Mavric
Director General, NOVA TV

NOVA TV is Croatia's first private commercial television station. It is one of Croatia's main sources for premium news, high-quality locally-produced programming and successful international content all of which is specifically targeted to its Croatian audiences. Since its launch, NOVA TV has continued to introduce new TV genres including highly rated, locally produced programs such as "Masterchef" and "The Best Years" as well as the channel's main news programme "Dnevnik Nova TV".

NOVA TV also operates the female-oriented channel Doma, which was launched in January 2011.

- Leading national TV network in Croatia
- Owner: Central European Media Enterprises (CME)
- Launched in 1994
- General Director: Dražen Mavrić
- Audience share 2010 (prime time, aged 18-49): 29.5 %
- Financial data 2010 (broadcast operations):
Revenues: US\$ 51.4 million
OIBDA: US\$ 2.4 million
- Website: www.novav.hr



Cyprus

- 261,444 TV households
- Digital TV penetration: 28.9%
- Average daily viewing time: 184 minutes (aged 4+)
- TV advertising gross revenues: €311 million

Source: Screen Digest, Nielsen Audience Measurement Cyprus, IP Network



Czech Republic

- 4.4 million TV households
- Digital TV penetration: 79.9%
- Average daily viewing time: 188 minutes (aged 4+)
- TV advertising gross revenues: €1 billion

Source: Screen Digest, IP Network, ATO



Central European Media Enterprises (CME) is the leading vertically integrated media company in Central and Eastern Europe, with operations in six countries reaching a combined population of 50 million people. It has three divisions: Broadcasting, which comprises 23 channels and a bouquet of subscription channels and boasts leading primetime audience shares in all of CME's six markets; Media Pro Entertainment, its content division, which produces and distributes content to CME broadcasters and third parties; and finally CME's internet division, which operates a portfolio of websites complimenting the company's broadcasting channels and providing additional means of content distribution.

The company's success across the region is attributable to its strategy, which focuses on producing and broadcasting high quality local programming and independent news, building multi-channel networks and sharing knowledge and skills between its highly talented and locally managed team.



TV Nova is the leading commercial television station in the Czech Republic and is one of the most successful and profitable commercial TV stations in Europe.

TV Nova provides an attractive mix of programming including its own strong local fiction and non-fiction productions, foreign acquisitions, entertainment shows, and particularly its flagship main television news that generates an average audience share of 65% in the 15-54 target group.

TV Nova believes the future of the Czech television market lies in a multi-channel strategy accompanied by a strong internet presence and iconic brand name. The key to attracting a majority of the Czech audience is to offer strong locally produced programs/shows, to use the highest quality broadcasting (Nova HD, Nova Sport HD), and to offer viewers a proper choice of content through a range of niche channels which complement TV Nova. TV Nova also operates the channels Nova Cinema, Nova Sport and MTV Czech.



Adrian Sarbu
CEO, CME

- Leading vertically integrated media company in Central & Eastern Europe
- Founded in 1994
- President & CEO: Adrian Sarbu
- Audience Share 2010 (primetime):
- TV Nova in the Czech Republic: 41.2% (aged 15-54)
- TV Markíza in Slovakia: 33.5% (aged 12-54)
- Pro TV in Romania: 21.3% (aged 18-49 Urban)
- Pop TV in Slovenia: 34.5% (aged 18-49)
- Nova TV in Croatia: 29.5 % (aged 18-54)
- bTV in Bulgaria: 42.4% (aged 18-49)
- 2010 Revenues: US\$737 million / 2010 OIBDA: US\$107 million
- Approximately 4,400 employees (including contractors) (31 December 2010)
- Website: www.cetv-net.com



Jan Andruško
General Director, TV Nova

- Leading national TV network in the Czech Republic
- Owner: Central European Media Enterprises (CME)
- Launched in 1994
- General Director: Jan Andruško
- Channel group audience share 2010 (prime time, aged 15-54): 45.2%
- Financial data 2010 (broadcast operations):
Revenues: US\$ 265 million
OIBDA: US\$ 122.8 million
- Website: tv.nova.cz



Denmark

- 2.5 million TV households
- Digital TV penetration: 65%
- Average daily viewing time: 201 minutes (aged 3+)
- TV advertising gross revenues: € 812 million

Source: Screen Digest, TNS Gallup, IP Network



Estonia

- 573.367 TV households
- Digital TV penetration: 62.9%
- Average daily viewing time: 235 minutes (aged 4+)
- TV advertising gross revenues: € 21.1 million

Source: TNS, Eurodata TV, Screen Digest, IP Network





MTV MEDIA



Finland

- 2.3 million TV households
- Digital TV penetration: 100%
- Average daily viewing time: 172 minutes (aged 4+)
- TV advertising net revenues: € 265 million

Source: Finnpanel, TNS

MTV MEDIA



Pekka Karhuvaara
CEO, MTV MEDIA

MTV MEDIA is an electronic media house in Finland, being number one in commercial and pay-TV.

MTV MEDIA brings you the most wanted electronic services in Finland. MTV MEDIA operates ten TV channels: MTV3, Sub and AVA and the pay-TV channels MTV3 MAX, MTV3 Fakta, MTV3 Leffa, MTV3 Juniori, MTV3 Komedia, MTV3 Sarja and MTV3 Scifi. MTV MEDIA represents CANAL+ pay-TV services in Finland. Also part of MTV MEDIA is mtv3.fi, one of Finland's most popular online media, and Finland's most-listened commercial radio station, Radio Nova.

The nation's favourite channel, MTV3 is a free-to-air provider of entertainment and information, with its programming founded on news and current affairs, top sports, Finnish entertainment and drama, and international quality series and hit movies. News and current affairs programmes broadcast on MTV3 are produced by the channel's acclaimed News and Current Affairs Department while other Finnish programming is sourced from independent production companies. Foreign series and movies are acquired from the best international production companies.

Celebrations are due in 2011 as Sub will be ten years old. Sub's programming offers a broad range of Finnish and international entertainment – including online. The latest Finnish shows, top international series, quality lifestyle

programmes and as many as three hit movies a week can all be seen on Sub.

Sub reaches an average of 1.5 million viewers every day and 3.2 million viewers every week, which makes its reach the third-biggest among commercial media in Finland. Sub's main target audience is the 10 to 44 age group.

The cable channel AVA for female target group has been aired free of cost starting from January 2011.

- Leading TV channels in Finland
- Owner: Bonnier AB Group
- Launched in 1957
- CEO: Pekka Karhuvaara
- Audience Share 2010: 30.8 %
- 2010 Turnover: €269.4 million / 2010 Profit: €32,07 million
- 526 full-time employees in the end of 2010
- Website: www.mtvmedia.fi



Sanoma operates in versatile fields of media in more than 20 countries. Sanoma has three areas of business: media, learning and retail.

In Finland, Sanoma operates three free-to-air TV channels (Nelonen, Liv and Jim) and five pay-TV channels (Nelonen Pro 1, Nelonen Pro 2, Nelonen Kino, Nelonen Maaailma and Nelonen Perhe). Ruutu.fi is a popular online TV service that enables viewers to catch up with television programmes at a time of their choosing. The service also offers access to bonus clips and other material related to TV and radio shows.

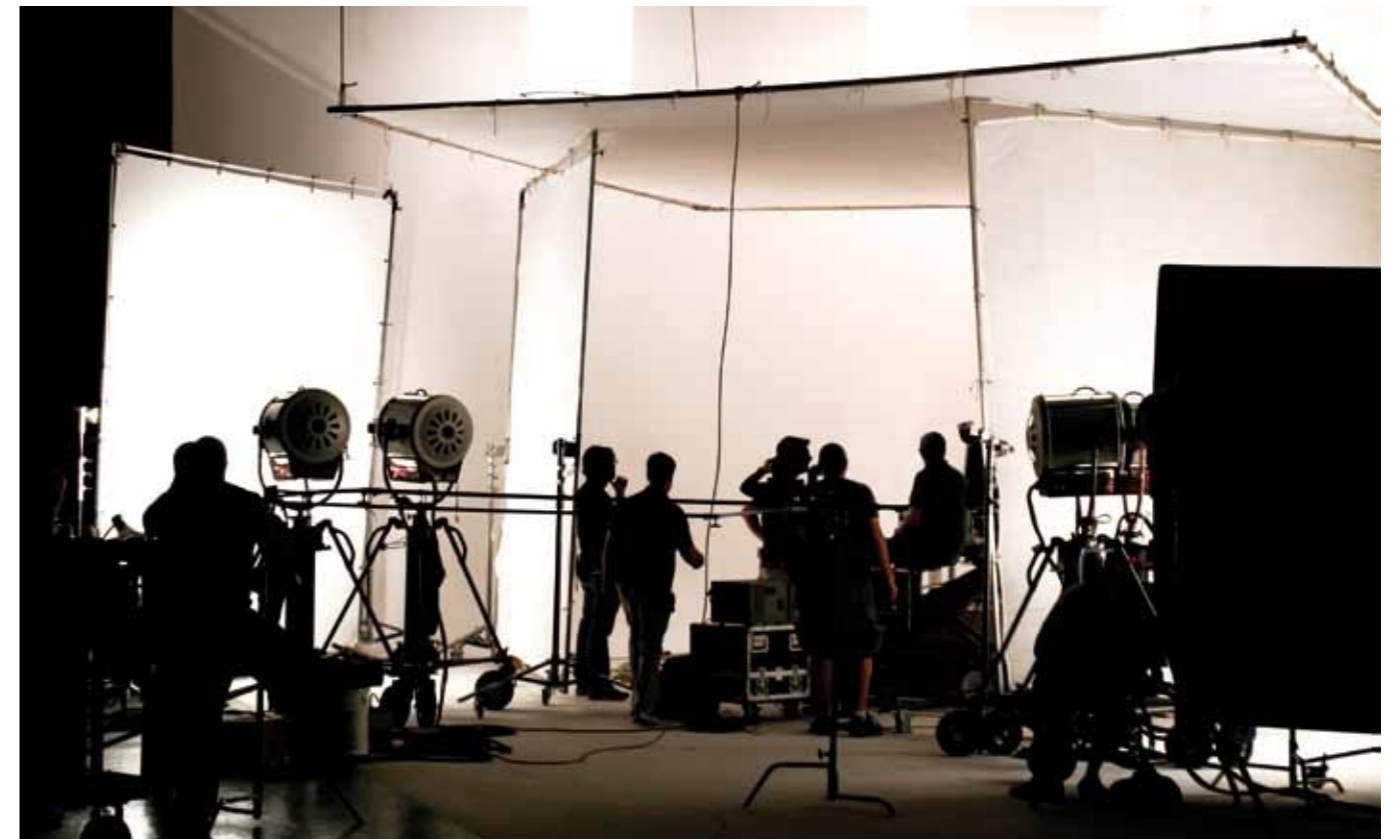
With the newly acquired SBS free-to-air TV operations Sanoma is the leading

media player in the Netherlands and strong in Belgium. In the Netherlands our TV portfolio includes three TV channels (SBS6, Net 5 and Veronica) and in Belgium two TV channels (VT4, VIJFTV). Our radio operations in Finland include commercial radio channels Radio Rock and Radio Aalto and local radio station Radio Helsinki.

- President & CEO:
Harri-Pekka Kaukonen
- Net sales 2010: €2,761 million
- Operating profit excluding non-recurring items: €245.4 million
- Average number of employees: 15,405 (full-time equivalents)
- Website: www.sanoma.com



Harri-Pekka Kaukonen
President & CEO, Sanoma





France

- 26.3 million TV households
- Digital TV penetration: 92% (end of 2010)
- Analogue switch-off to be completed by November 2011
- Average daily viewing time: 212 minutes
- TV advertising gross expenditure: €8.8 billion

Source: Médiamétre/GfK, Screen Digest, Eurodata TV, IP Network



CANAL+ Group is the leading pay TV group in France, ranking first both for its premium-content networks with the generalist channel CANAL+ and associated channels, and its themed networks, which include CINE+, SPORT+ and PLANETE+. It is also the top multi-channel platform and distributor for pay-TV offerings in metropolitan France and French territories overseas, as well as in French-speaking Africa, where it reaches a total of 11.1 million subscribers.

A pioneer in innovative TV services, CANAL+ Group has a high international profile, with a presence in pay-TV in Poland and Vietnam. Overall, CANAL+ Group subscribers number some 12.7 million worldwide. Through its subsidiary STUDIOCANAL, CANAL+ Group is the European leader in production and

distribution of feature films. A free-to-air TV operator with news channel i>TELE and in-house advertising sales division CANAL+ REGIE, the Group is also a benchmark player in sports rights marketing.

- Owner: Vivendi
- Launched in 1984
- Chairman of the Management Board: Bertrand Méheut
- 1.3 million subscribers (Overseas and Africa), 1.6 million subscribers (Poland and Vietnam)
- CANAL+ Group Total Subscriptions: 12.7 million
- CANAL+ Group revenues: €4,712 million (end of 2010), EBITA: €690 million
- 4,534 full-time employees at Canal+ Group (December 2010)
- Website: www.canalplusgroup.com



Bertrand Méheut
CEO, CANAL+ Group



The **M6 Group's** two free; general-interest TV channels are watched by the widest audiences given the innovative programmes of all genres: news, sport, film, series, magazines and entertainment. As the second leading commercial channel on the market, M6 channel's service offering is now further enhanced by W9, the leading new DTT channel. The family of pay-TV channels enriches the M6 Group, which is now present across all platforms.

The M6 Group has progressively expanded its business activities, and its diversification now accounts for nearly half of its sales. The Group has invested time and effort to ensure the variety of programmes, and to

respond to and anticipate the expectations of its diversified audiences by creating the new ways of accessing media content. In 24 years existence, the M6 Group has patiently built itself up through a series of success stories. The cross-functional nature of our Group is a major asset.

- Majority Shareholder: RTL Group
- Chairman of the Executive Board: Nicolas de Tavernost
- 2010 Revenues: €1,462 million / EBITA 2010: €242.2 million (+27.3%)
- 1,571 permanent employees (December 2010)
- Website: www.groupem6.fr



Nicolas de Tavernost
CEO, M6 Group



TF1 Group is a 360° integrated communication group composed of the French leading free-to-air channel TF1 and 14 thematic channels, including Eurosport, present on all platforms (cable, satellite, ADSL or/and DTT).

Building on its original business of programmes' producer and broadcaster, TF1 has created new activities with strong added value, covering the whole of audiovisual industry: upstream in production, acquisition and sale of audiovisual rights and also in distribution of feature films to cinemas, downstream in publishing and distribution of DVDs and music CDs. TF1 is also expanding in home-shopping TV.

Harnessing the growth of the internet and new technologies, TF1 produces, develops and publishes new interactive content and services for the Web, smart phones, tablet computers and internet TV.

Going forward, the TF1 group's strategy will be to combine the broad and effective reach of mass media with the closeness of digital media, offering compelling content and seizing opportunities to reach audiences everywhere thanks to the onward march of technology.

- Leading free-to-air commercial TV channel
- Majority shareholder: Bouygues (43%)
- Privatised in 1987
- CEO: Nonce Paolini
- Audience Share 2010: 24.5% (aged 4+); 28.1% (under 50 women)
- 2010 Revenues: €2.622 billion / 2010 Current Operating Profit: €230 million
- 3,798 full-time employees
- Website: www.groupe-tf1.fr



Nonce Paolini
CEO, TF1 Group



Germany

- Average daily viewing: 223 minutes
- 35.8 million TV households (2010)
- TV advertising gross expenditure: €10.9 billion
- 56.9% digital households

Source: AGF/GfK, Screen Digest, IP Deutschland 2011, TV Scope



Thomas Ebeling
CEO, ProSiebenSat.1 Group

ProSiebenSat.1 Group was established in 2000 as Germany's largest television company. Today it is among the leading media companies in Europe. Television is our core business. With SAT.1, ProSieben, kabel eins, and sixx, we are number one in the German TV advertising market. Our free TV stations also have strong market positions in Sweden (Kanal 5, Kanal 9),

Norway (TV Norge, MAX) and Hungary (TV2, FEM3). In addition to the classic TV business, our portfolio includes numerous new media brands like maxdome, plus activities in adjacent businesses like music and ventures.

Our guiding principle is *Fascinating People*. We inspire our audience with first-class entertainment and up-to-the-minute information – anytime, anywhere. For our advertisers we develop individual, cross-media advertising concepts. By extending our brands into related areas, we can respond to different customs in media use and offer our advertising clients individual communication solutions from a single source – from TV, online, mobile and

licensing to testimonials and events. Our paramount goal is to achieve sustainable, profitable growth in so doing and to extend our value chain into promising growth areas.

- Total revenues 2010: €3.0 billion
- Recurring EBITDA 2010: €905.9 million
- With a recurring operating profit margin of around 30% we are one of the most profitable media companies in Europe
- CEO: Thomas Ebeling
- Headquarter: Munich/Unterföhring in Germany
- 4,749 employees (December 2010)
- Website: www.prosiebensat1.com



Brian Sullivan
CEO, Sky Deutschland

Sky is all about entertaining, exciting and inspiring customers with an unrivaled choice of great TV. Subscription TV is the core business of Sky. Sky offers a wide range of programming in Germany and

Austria, including live sports, feature films and new series especially the Bundesliga, UEFA Champions League and DFB Pokal. Sky sets a new standard with its HDTV service, which currently comprises more than 30 HD channels.

The company also offers its subscribers attractive films, live sports programmes and adult entertainment on a pay-per-view basis. Sky distributes its pay-TV digital channel service primarily via satellite and cable with a technical reach of approximately 90% of all TV households in Germany and Austria.

- Total number of customers: 2.759 million (Q2 10: 2.476 million)
- H1 2011 subscriber net growth to over 100,000 households
- Quarterly annualised churn at 9.4% (Q2 10: 16.3%), 12-month rolling churn at 12.4% (Q2 10: 20.1%)
- ARPU of €30.69 (Q2 10: €28.62)
- Revenues increased to €276.7 million (Q2 10: €236.1 million)
- EBITDA improved to negative €23.4 million (Q2 10: negative €47.4 million)
- CEO: Brian Sullivan
- Full-time employees: 1,503
- Website: www.sky.de



Greece

- Average daily viewing time: 274 minutes (aged 4+)
- 3.6 million TV households
- Digital TV penetration: 41.6%
- TV advertising gross revenues: € 583 million

Source: Screen Digest, Media Services, IP Network, Nielsen Audience Measurement



ANT1 TV is the Group's corporate and communicative flagship and it has been holding one of the leading places on viewers' ratings scales for 20 years. ANT1 TV has evolved into an innovative channel reflecting the views of modern Greeks and offering high quality entertainment and information with a powerful stand, directness and consistency.

ANTENNA Group has expanded beyond the Greek borders and has been established as the Greek radio and television station of three continents. ANTENNA Group entered

the Bulgarian market in 2000 with the acquisition of TV station NOVA TELEVISIA based in Sofia, a company that soon evolved into one of Southern Europe's fastest growing broadcasters.

In 2010, ANTENNA Group acquired the commercial channels FOX TV in Serbia and rebranded it into PRVA Srpska Televizija. ANTENNA Group's presence is also marked in Cyprus, through its collaboration with the successful stations ANT1 TV CYPRUS and ANT1 FM CYPRUS in Nicosia, founded in 1993 and 1998 respectively.



MEGA Channel (also known as MEGA) was launched in 1989 as the first TV station in Greece to be privately funded. In 2009, MEGA turned 20 years old and organised what became the most successful online voting ever in Greece. All MEGA's series and shows, actors, actresses and presenters, as well as funny and unforgettable clips from its programmes were set for an online voting for a 4-month period. Over 1.4 million people visited the home page www.megatv.com and cast their votes. *The Twenty* was the anniversary countdown show with the Top 20 results of the voting of each category.

MEGA Cosmos is the International network of MEGA Channel, broadcasting the "best of MEGA" programming to Greeks abroad, in the U.S., Africa, Asia, Australia and Canada.

In 2011, MEGA won gold for "Best On-Air Branding Design" at both PROMAX BDA International (in New York) and at PROMAX BDA Europe (in Berlin).

- Leading national TV channel
- Majority shareholder: Teletypos S.A
- Launched in 1989
- Managing Director: Elias E. Tsigas
- Audience Share 2011 (Jan. 1 – Sept. 15): 18.9% all-day (-1.1% vs. same period in 2010), 21.6% primetime (+2.5% vs. same period in 2010)
- 2010 Revenues: €112.1 million
- Website: www.megatv.com

ANTENNA TV for the 1st half of 2011 compared with the respective period in 2010 shows a development in terms of:

- Revenues: A decrease of 23% in a market that is declining by 32% (FY estimation: -20%)
- Viewership (Adults 15-44): Full day 17.8% Prime time (21:00-24:00) 18.9%
- Market Share: 27.7% of commercial advertising expenditure
- Top 5 programmes (Adults 15-44):
 - *Dancing With The Stars*: 39.9%
 - *Radio Arvila* (Greek satirical show): 36.2%
 - *OLA 11* (Greek satirical show): 34.2%
 - *Deal with it*: 27.8%
 - *The X-Factor*: 23.5%
- 25 live football games (including final) for the UEFA Europa League with average viewership share: Adults 15-44: 21.5%, Men 15-24: 38.2%, Men 25-44: 31.9%
- Website: www.antenna.gr



Hungary

- 3.9 million TV households
- Average daily viewing time: 284 minutes (aged 4+)
- Digital TV penetration: 47%
- TV advertising gross revenues: € 1.5 billion

Source: Screen Digest, TNS, AGB Nielsen Media Research



Ireland

- 1.5 million TV households
- Digital TV penetration: 85.4% (end of 2010)
- Average daily viewing time: 192 minutes
- TV advertising gross expenditure: €277.15 million

Source: Screen Digest, Nielsen, IP Network



TV3 is the only privately owned terrestrial free-to-air national commercial channel in the Republic of Ireland. Since the launch in September 1998, TV3 has become the second most viewed channel in the country. TV3 provides viewers with a range of programming across the entire schedule, including soaps, drama, news and premium sport. The Group achieved its largest ever Adult share for a year with the combined TV3/3e viewing at 14.12%. In 2010, TV3 achieved its highest ever rating for a single programme in its eleven year history when 930.500 people watched *The X Factor Final* on Sunday December 12th.

TV3 offered its viewers more Irish content than ever before in 2010 – over 2.600 hours or 37% of the channel's broadcast time.

- Owner: Doughty Hanson and Co.
- Launched in 1998
- CEO: David McRedmond
- 2010 Revenues: €57.3 million
- 235 full-time employees
- Website: www.tv3.ie



David McRedmond
CEO, TV3



Italy

- 23.1 million TV households
- Average daily viewing time: 239 minutes (aged 4+)
- Digital TV penetration: 93%
- TV advertising gross revenues: €4.6 billion

Source: Screen Digest, Adex Nielsen 2010, Auditel, Nielsen TV Measurement



In Italy, in the early eighties, the core business consisted of three free-to-air TV channels (Canale 5, Italia 1 and Retequattro); since 2005, the core activities feature a new programming offer broadcast on DTT: BOING, Iris, La5, Mediaset Extra, Italia2. The free-to-air programmes are complemented with a pay-TV service, Mediaset Premium, which includes Premium Gallery, Premium Fantasy (children programmes), Premium Cinema, Premium Calcio (sports events), Premium crime and the two documentary channels, BBC Knowledge and Discovery World.

In February 2011, Mediaset launched Premium Net TV, a non-linear offer available through any ADSL connection on the TV-set, on personal computers and other devices. It allows viewers to access both linear content and non-linear services, such as catch-up TV and video on demand at no additional cost. Net TV offers catch-up services from Mediaset's free-to-air channels on a weekly basis, and a great variety of programming: more than 200 films with several first releases on pay TV, cartoons, documentaries, TV series, football, also in HD.

The Group's multimedia activities are carried out by R.T.I., which produces content that can be conveyed through different platforms. For example:

- **Videomediasset:** An online catch-up service, where internet users can watch most of Mediaset's programmes, available also on i-Phone and i-Pad.

- **TGCOM:** Launched in 2001, one of the first Italian news websites. Its editorial staff provides news, special reports across different platforms.
- **SPORTMEDIASET:** Articles, photo galleries, and sport news 24 hours/day.

With the acquisition of Telecinco back in 1990 and the launch of Mediaset España in April 2011, the Mediaset Group has become one of the most successful commercial broadcasters in Spain. At the end of 2010, Telecinco completed the acquisition of 100% of the free-to-air television operations of Cuatro and of 22% of the pay TV operations of Digital Plus (controlled by the Prisa TV Group with 56% stake, and partly owned by Telefonica with a 22% participation). As a result of these operations, Mediaset España aims at consolidating its leadership position in the commercial television market in Spain.

- Leading TV network in Italy: 40% total audience share - breakdown: Canale 5: 19.9%; Italia 1: 11.1%; Retequattro: 6.6%; Boing, Iris La5: 2.4% (day-time)
- Free-to-air distribution and pay-TV offer
- Majority Shareholder: Fininvest (38.98%)
- Founded in 1978
- Chairman of the Board of Directors: Fedele Confalonieri
- 2010 Revenues: €4,292.5m / 2010 EBIT: €815.5m
- Breakdown of revenues: €Italy: 3,438.3 million / Spain: €855.1 million
- 6,285 full-time employees (4,704 in Italy and 1,581 in Spain)
- Website: www.mediaset.it



Fedele Confalonieri
CEO, Mediaset Group



Italy (continued)



Andrea Zappia
CEO, Sky Italia

Launched in 2003, News Corporation's Sky Italia is the leading pay-TV platform in Italy, with 4.97 million subscribers. Sky Italia offers more than 190 channels, including movies, sports, news, entertainment and programmes for children through satellite, IPTV and mobile distribution.

- 4.97 million subscribers as of June 2011
- Owner: News Corporation
- Launched in 2003
- CEO: Andrea Zappia
- Operating Income (fiscal year ending June 2011): US\$ 232 million
- Website: www.sky.it



Latvia

- 821,007 TV households
- Average daily viewing time: 215 minutes (aged 4+)
- Digital TV penetration: 68.9%
- TV advertising net revenues: € 28.9 million

Source: TNS, Eurodata TV, Screen Digest, IP Network



Lithuania

- 1.2 million TV households
- Average daily viewing time: 207 minutes (aged 4+)
- Digital TV penetration: 32.9%
- TV advertising gross revenues: € 464 million

Source: TNS, Screen Digest, IP Network



Luxembourg

- 172,000 TV households (2010)
- Average daily viewing: 150 minutes (aged 12+) (September 2009 - May 2010)
- Digital TV penetration: 100%
- TV advertising gross expenditure: €14.7 million

Source: Screen Digest, IP Network



RTL Group is the leading European entertainment network, with 41 TV channels and 34 radio stations in ten countries. The Luxembourg-based company is also one of the world's leading producers of TV content such as talent and game shows, drama, daily soaps and telenovelas, including *Idols*, *Got Talent*, *The X Factor*, *Good Times – Bad Times* and *Family Feud*.

RTL Group is Europe's largest broadcaster. Each day, millions of viewers all over Europe watch RTL Group's television channels, which include the families of channels clustered around the flagships RTL Television in Germany, M6 in France, RTL 4 in the Netherlands and RTL-TVI in Belgium. The company also has broadcasting operations in Hungary (RTL Klub), Croatia (RTL Televizija) as well as Greece (Alpha TV) and has interests in National Media Group in Russia.

The company's history dates back to 1924 when Radio Luxembourg went on air for the first time. In 1955, Télé Luxembourg – a TV channel in French – began broadcasting in north-east France, Luxembourg and southern Belgium. This makes Télé Luxembourg one of the first commercial TV channels in Europe.

Bertelsmann AG has been the majority shareholder of RTL Group since July 2001, currently holding a 91.6% interest in the Group. The remaining 8.4 % of RTL Group is publicly traded on the Brussels and Luxembourg stock exchanges.



Gerhard Zeiler
CEO, RTL Group

- Management (Executive Committee):
 - Gerhard Zeiler, CEO, RTL Group
 - Elmar Heggen, Chief Financial Officer and Head of the Corporate Centre, RTL Group
 - Andreas Rudas, Executive Vice President Regional Operations & Business Development Central and Eastern Europe, RTL Group
- Revenue in 2010: €5.6 billion
- EBITA in 2010: €1.1 billion
- Employees as of 31 December 2010: 9,788
- Website: www.rtlgroup.com





Macedonia

- TV households (2010): 510,000
- Average daily viewing: 293 minutes (aged 4+)
- Digital TV penetration: 27%
- TV advertising gross expenditure: €355 million

Source: ANALYTICA, Nielsen Audience Measurement Macedonia, Screen Digest, IP Network



Poland

- 14.2 million TV households
- Average daily viewing time: 245 minutes
- Digital TV penetration: 66.2 %
- TV advertising gross revenues: €3.7 billion

Source: Screen Digest, AGB Nielsen Media Research



Norway

- 2.1 million TV households
- Average daily viewing time: 174 minutes (aged 2+)
- Digital TV penetration: 83.8%
- TV advertising gross revenues: €1 billion

Source: Screen Digest, Eurodata, IP Network, Nielsen Research



The TVN Group is a leading integrated media group in Poland, operating in three key business segments: broadcasting and television production, on-line and digital payable satellite television.

VOD service, continuously an unquestionable leader in the area of the latest television technologies available on the Polish market.

Broadcasting and television production – currently 10 television channels including: TVN leading free-to-air high quality entertainment and comprehensive independent news channel. TVN 7 free-to-air entertainment channel, TVN Meteo weather channel, lifestyle channels TVN Turbo and TVN Style, iTVN channel dedicated to the Poles living abroad, Telezakupy Mango teleshopping channel, local television channel NTL Radomsko and TVN CNBC business news channel.

Online – TVN owns Poland's leading online media company Onet.pl Group with more than 3 billion page views and 14 million real users per month (over 72% of all Polish internet users), operating Onet.pl – Poland's prime portal – and number of thematic services: dating (sympatia.pl), blogging platforms (blog.pl), local map-based search (zumi.pl) entertainment (plejada.pl), video on demand (onetVOD.pl).

Digital satellite pay television – the digital “n” platform, launched in October 2006, the first satellite platform in Central and Eastern Europe allowing reception of programmes in HD technology, recording chosen programmes (PVR) and access to

- Management Board TVN Group:
 - Markus Tellenbach, President of the Management Board, CEO
 - Piotr Walter, Vice-President of the Management Board
 - Łukasz Wejchert, Vice-President of the Management Board
 - John Driscoll, Member of the Management Board, CFO
- Diversification of top line on track – non-advertising sources generated 39% in H1 2011 of total revenue vs. 36.6% in H1 2010
- For 2Q 2011, TVN's main channel increased its peak-time audience share in 16-49 target group by 0.9% point year on-year, ‘n’ increased its subscriber base by 97,000 (13%) and online revenue grew by PLN 12 million (19%) year-on-year.
- 3,218 full-time employees (31 December 2010)
- Website: www.tvn.pl



Markus Tellenbach
CEO, TVN Group





Portugal

- 3.8 million TV households
- Average daily viewing time: 210 minutes (aged 4+)
- Digital TV coverage: 79.7%

Source: Screen Digest, Mavise, Médiamétrie, IP Network



Romania

- 6.9 million TV households
- Average daily viewing time: 257 minutes (aged 4+)
- Digital TV penetration: 40.3%
- TV advertising gross revenues: € 4.8 billion

Source: Screen Digest, TNS, IP Network, Alfa Cont



Rosa Cullell
CEO, TVI Group

TVI has been, since 2005, the absolute leader in all-day audience share as well as in advertising revenues in Portugal. It is a private broadcaster that owns the leading free to air channel in Portugal and has its own television transmission network with national coverage (over 97%). The station's programming strategy focuses mainly on local fiction, news and entertainment (day time talk shows and strong international formats), spoken in Portuguese, from 7 am to midnight. This is complemented by international programming (series, films and children's shows) as well as sports, with special emphasis on key football competitions.

TVI24, a 24-hour news channel available on cable, began broadcasting in 2009 and, in 2010, TVI International was launched in several European and African countries.

- Leader in all-day audience share since 2005, with an average 34.2% share in 2010. TVI's prime time audience share was 39.2% for the year.
- Owner: Media Capital (PRISA Group)
- Launched in 1993
- CEO: Rosa Cullell
- 2010 Revenue: €158.9 million; 2010 EBITDA: €44.9 million
- Number of Employees: 539
- www.tvi.pt



Antena 1 was launched in 1993. It is now part of Antena Group, a platform which was a strategic move in December 2010 and now reunites the licences of Antena 1, Antena 2 and Antena 4 in one legal entity which maintains the identity of their individual brands. In a market where local content makes the difference, Antena 1

distinguished itself along its existence as one of the major generators of local content with a wide variety of programmes meeting a complex consumer demand for news, talk-shows, entertainment, games, matrimonial reality shows and comedy shows.

Antena 1 is number two on the Romanian

TV market with a 12% market share in the first half of 2011 (January-August). The first eight months of 2011 brought a 5% increase compared to the same period in 2010. Antena 1 maintains the promise of its brand by offering its audience entertainment programmes with a proven market potential.



Launched in December 1995, PRO TV is a state of mind, not just a channel. It brought to Romania the pro-European culture, professionalism, creativity and involvement in the public scene. It modernised the mass-media and it took its viewers to previously unknown dimensions of entertainment.

Targeting urban adults 18-to-49 years old, PRO TV uses a programming strategy of top international series and movies, as well as a wide variety of local productions including news programming, local entertainment and local fiction.

In December 2006, PRO TV became the first terrestrial TV station to transmit in HD not only in Romania, but also in Central and Eastern Europe.

PRO TV also operates the channels Acasa, Pro Cinema, Sport.ro, MTV Romania, PRO TV Chisinau and PRO TV International.

PRO TV reaches almost 99% of Romania's 21.5 million people and has 48% of its broadcast schedule comprising locally-produced programmes. PRO TV broadcasts 24 hours a day and achieved an average all day audience share of 18.1% during 2010.



Constantin Mocanu
General Director, Pro TV

- Leading national TV network in Romania
- Owner: Central European Media Enterprises (CME)
- Launched in 1995
- General Director: Constantin Mocanu
- Channel group audience share 2010 (prime time, aged 18-49 Urban): 31%
- Financial data 2010 (broadcast operations): Revenues: US\$ 157.4 million OIBDA: US\$ 26.0 million
- Website: www.protv.ro



ABC PLUS MEDIA SA (National TV) was launched in October 2003 and has currently reached an audience share of 3.22% among the 18-49 year old segment with national coverage on cable, satellite and terrestrial. National TV is a generalist channel dedicated to the whole family which entertains with shows that satisfy people's desire to dream, laugh, get informed and relax.

Main programme drivers are: Reality Shows, Indian Soap Operas, Dramas, and Hollywood Movies.



Mihai Mos
General Manager, National TV

- General Manager: Mihai Mos
- Deputy General manager: Calin Mircea Popa
- Ranked #9 out of 52 monitored channels on "All Urban" audience target an #7 on 18 to 49 demographics.
- ABC Plus Media has over 200 employees
- Website: www.nationaltv.ro



Russia

- 48.8 million TV households
- Average daily viewing time: 231 minutes (aged 4+)
- Digital TV penetration: 22.4%
- TV advertising net revenues: € 3.2 billion

Source: Screen Digest, IP Network, TNS Media, ACAR



Slovakia

- 2.1 million TV households
- Average daily viewing time: 204 minutes (aged 4+)
- Digital TV penetration: 49.3%
- TV advertising gross revenues: € 464 million

Source: Screen Digest, IP Network, TNS, Mavise



Serbia

- 2.4 million TV households
- Average daily viewing time: 316 minutes (aged 4+)
- Digital TV penetration: 16.9%
- TV advertising gross revenues: € 729 million

Source: Screen Digest, IP Network, Nielsen Audience Measurement



Reflecting the strong family values of Slovak culture, **TV Markíza** has built its programming strategy around family entertainment. Launched in 1996, TV Markíza leads the national TV landscape and provides the Slovak Republic with a broad range of programming including news, movies, entertainment and sports. It's locally produced shows include *Televízne noviny* (TV News), *Športové Noviny* (Sports News), *Ordinácia v Ružové Záhrade* (Rose Garden Medical) and *Modré z Neba* (Best Wishes). In 2011, TV Markíza and TV Nova in the Czech Republic collaborated to produce the reality show

Česko Slovenská Superstar (Czech-Slovak Superstar).

TV Markíza also operates the female oriented channel Doma.



Zuzana Tapakova
General Director, TV Markíza

- Leading national TV network in the Slovak Republic
- Owner: Central European Media Enterprises (CME)
- Launched in 1996
- General Director: Zuzana Tapakova
- Channel group audience share 2010 (prime time, aged 12+): 35.3 %
- Financial data 2010 (broadcast operations):
Revenues: US\$ 90.4 million, OIBDA: US\$ (1.0) million
- Website: www.markiza.sk





Slovenia

- 690,183 million TV households
- Average daily viewing time: 192 minutes (aged 4+)
- Digital TV penetration: 74 %
- TV advertising gross revenues: € 420 million

Source: Screen Digest, TNS, AGB Nielsen Media Research



Pro PLUS (POP TV & Kanal A)

POP TV began broadcasting in 1995 and is Slovenia's most popular television channel. Its mission is to offer viewers an extensive, up-to-date choice of informative and entertaining programmes.

POP TV is also the most trusted Slovenian brand amongst television audiences (Trusted Brand award winner 2009, 2010 and 2011).



Kanal A is a general entertainment channel with a male focus and is the second most popular television channel in Slovenia after POP TV. The channel provides viewers with local news, sports and entertainment shows as well as international formats.

Pro PLUS also operates a bouquet of six subscription channels called POP NON-STOP.



Pavel Vrabec
General Director, PRO PLUS

- Leading national TV network in Slovenia
- Owner: Central European Media Enterprises (CME)
- Launched in 1995
- General Director: Pavel Vrabec
- Channel group audience share 2010 (prime time, aged 18-49): 49.7 %
- Financial data 2010 (broadcast operations):
Revenues: US\$ 64.8 million
OIBDA: US\$ 18.4 million
- Website: www.24ur.com



Spain

- 16 million TV households
- Average daily viewing time: 235 minutes
- Digital TV penetration: 98.4%
- TV advertising gross revenues: €10.7 million

Source: Kantar Media, Screen Digest, Mavise, IP Network



Antena 3 Group is one of the greatest references of the Spanish audiovisual market. The group constitutes a diversified strategy which uses innovation and creativity to meet the challenges of a constant evolution. Through its different business activities, it is present in all of the most important communications media (television, radio and internet) and operates in other sectors such as cinema, advertising and events organisation. Currently, Antena 3 Group includes ANTENA 3 (television), UNIPREX (radio), ATRES ADVERTISING and MOVIERECORD (advertising) and other remarkable companies.

Among Antena 3 Group's shareholders there are multinational companies from the contents and communications sectors,



such as the Planeta-De Agostini (44.58%) and RTL Group (20.49%).

Launched in 1990, *Antena 3* is the leading channel of the group's television division. Its signal throughout the whole Spanish territory and, through its international channel, it reaches up to 18 countries. Nowadays, the Group's offer comprises another three channels with own different personality: *Neox* (targeted to younger viewers), *Nova* (offering programmes related to health, lifestyle, leisure time and entertainment) and *Nitro* (launched in September 2010, this new channel caters primarily to men aged 35 to 55).



Silvio González
CEO, Antena3 Group

- CEO: Silvio González
- 1,942 full-time employees.
- 2010 Net Revenues: € 807.7 million.
- Average audience share ANTENA 3: 11.7%, leading family of channels' network in Spain with an average audience share of 15.8% in 2010.
- *Neox*, *Nova* and *Nitro* have headed the new private DTT offering, with 4.1% audience share.
- Website: www.grupoantena3.com





Spain (continued)



Pedro García Guillén
CEO, PRISA TV

PRISA TV (formerly Sogecable) is the leading pay-TV in Spain, as well as the pioneer in introducing digital television, the High Definition (HD), the 3D television and the interactive services in Spain. Digital+ television channels' platform is the most important one in the Spanish market, having reached 1,814,042 subscribers as of January 2011.

PRISA TV possesses an ample experience in all of the audiovisual industry's chain of values, counting from the production of all sorts of contents, as well as the acquisition and management of audiovisual rights, channel edition and distribution, subscribers' marketing and management, to the management of all of the company's advertising.

PRISA TV has been the owner of the free Access Cuatro television, one of the most successful second generation channels in Europe, since 2005.

In November 2010, the Antitrust Commission definitively approved Cuatro's integration in Telecinco and allowed Telefónica and Telecinco's entrance in Digital+'s board of shareholders, with a 22% stake each.

- 2010 Revenues: €1.3 billion /2010 EBITDA €308.7 million
- CEO: Pedro García Guillén
- Owner: Grupo PRISA
- 1,814,042 subscribers for Digital+
- Website: www.prisatv.es



Mediaset España Comunicación (Spain) consolidated in 2011 the acquisition of the TV channel Cuatro as well as a 22% in Digital Plus leading the commercial TV sector in Spain and launching a new channel aimed to women called *Divinity*.

With the merger with Cuatro in the first trimester of 2011, the company's name changed to MEDIASET ESPAÑA COMUNICACION, S.A. This new identity joins the channels Telecinco, Cuatro, LaSiete, Factoría de Ficción, Boing and Divinity, and the subsidiary companies Publiespaña, Publimedia Gestión, Atlas, Conecta 5 and Telecinco Cinema.

In 2011, MEDIASET ESPAÑA started broadcasting the first HbbTV (Hybrid broadcast broadband TV) BETA connected TV in Spain.

Publiespaña launched the new commercial channel *NosoloFDF* (NSF), joining *Factoría*

de Ficción, *Divinity* and *LaSiete*, the new generation of channels in Mediaset España, aimed to the most similar target groups and broadcasting together advertising blocks since August 2011.

- Telecinco is the leading commercial TV channel in Spain.
- Its Majority Shareholder is Mediaset Group (41.22%)
- The average audience share of the Telecinco Group in 2010: 17.7%.
- Its main channel, Telecinco, reached a 14.6% audience share
- Launched in 1990
- CEO: Paolo Vasile (TV Business) and Giuseppe Tringali (Advertising Business)
- 2010 total net revenues: €855.06 million / 2010 EBIT: €219.44 million
- 1,104 employees
- Website: www.telecinco.es



Paolo Vasile
CEO, Mediaset España Comunicación



Giuseppe Tringali
CEO, Mediaset España Comunicación



Sweden

- 4.4 million TV households
- Average daily viewing time: 166 minutes (aged 3+)
- Digital TV penetration: 69%
- TV advertising gross revenues: € 1.8 billion

Source: Screen Digest, MMS, IP Network, TNS



Modern Times Group MTG AB is a leading international entertainment broadcasting group with the largest geographical broadcast footprint in Europe. Viasat Broadcasting is part of Modern Times Group, the international entertainment broadcasting group with the largest geographical broadcast footprint in Europe. MTG's Viasat Broadcasting operates 28 free-TV channels in 11 countries and 38 pay-TV channels in 32 countries. The pay-TV channels are distributed on Viasat's own satellite platforms in nine countries, as well as on third party broadcast networks (including cable, satellite and IPTV) and over the open internet. These free-TV and pay-TV channels and pay-TV platforms attract a total of 125 million viewers in 33 countries. MTG is also the

largest shareholder in Russia's leading independent television.

MTG's Scandinavian free-TV operations broadcast a wide range of entertainment programming. MTG's free-TV channels TV3, TV6, TV8 and TV10 in Sweden, TV3 and Viasat4 in Norway and TV3, TV3+ and TV3 PULS in Denmark are broadcast alongside the Group's pay-TV channels on the Viasat satellite platform and via third party cable and IPTV networks, as well as in the digital terrestrial networks in Sweden and Norway. Viasat also operates Viaplay, a pan-Nordic multi-screen on-demand service that makes Viasat Broadcasting's pay-TV content offering available across the Nordic countries on any internet-connected device including computers, smart phones, tablets and TV sets.



Hans-Holger Albrecht
CEO, Modern Times Group MTG AB

- TV3, the first channel launched in 1987
- CEO: Hans-Holger Albrecht
- Audience share in 2010:
- TV3, TV6, TV8 & ZTV Sweden (aged 15-49): 36.8%
- TV3 & Viasat4 Norway (aged 15-49): 26.4%
- TV3, TV3+ & TV3 PULS Denmark (aged 15-4): 24.5%
- 2010 Net Sales: SEK 13.1 billion
- 2010 Operating Income: SEK 2.4 billion
- 3,069 full-time employees
- Website: www.mtg.se



For more than two decades, **TV4 Group** has delivered engaging news, grand entertainment of great variety and quality, live sport and top-class drama to Swedish households. From having owned only a single Swedish TV channel in the early 2000s, TV4 Group has expanded to comprise more than 40 TV channels in the Nordic Region – in the free-to-air TV, basic cable and premium (Nordic Canal+ operations) segments – and 25 local stations in Sweden, as well as more than 20 web and mobile sites.

video-on-demand services, including the VOD service TV4 Play.

TV4 Group is Sweden's largest television network, with more than a 30% share of total viewing in the primary 12–59 year old target group. TV4 is also the country's single largest channel in this demographic category.



Jan Scherman
CEO, TV4 Group

- Sweden's single largest TV network (aged 12-59)
- Owner: Bonnier AB Group
- Launched in 1990
- CEO: Jan Scherman (will be succeeded by Casten Almqvist 1st Jan 2012)
- Audience Share 2010: TV4 Group – 30%, TV4 (channel) – 18.7%, both in target audience 12-59 years
- 2010 Net Sales: SEK 6,019 million;
- 2010 Operating Profit: SEK 819 million
- 1,000 full-time employees
- Website: www.tv4group.se, www.tv4.se



Switzerland

- 3.1 million TV households
- Average daily viewing time: 186 minutes (aged 3+)
- Digital TV penetration: 52%
- TV advertising gross revenues: € 1.8 billion

Source: IP Network, Media Focus, KommTech2011



The Netherlands

- 7.2 million TV households
- Digital TV penetration: 67.5 %
- Average daily viewing time: 191 minutes (aged 6+)
- TV advertising gross revenues: € 3.3 billion

Source: Screen Digest, IP Network





Turkey

- 16.4 million TV households
- Average daily viewing time: 230 minutes (aged 5+)
- Digital TV penetration: 55.8%
- TV advertising gross revenues: € 974 million

Source: Screen Digest, IP Network, Nielsen Media Research, SAM Research



Doğan Media Group

As one of the leading Turkish media corporations, Doğan Yayın Holding (DYH) is active in newspaper, magazine and book publishing, radio and television broadcasting and production, internet, digital media, printing, distribution and new media businesses. DYH's broadcasting activities include the sector's leading television channels Kanal D, Star TV, CNN Türk; the radio channels Radyo D, Slow Türk Radyo and Radyo Moda; as well as the Group's digital platform D-Smart. Besides, DYH is active in television, film and advertising production via D Productions.

Kanal D is Turkey's leading media company in the development, production, and entertainment, news, and information to a wide audience. Kanal D reflects Turkey's vision with a modern, creative and innovative approach to television broadcasting. According to 2010 figures, Kanal D has maintained its leading position with an average of 21.2% audience share in "prime time." In 2010, Kanal D has been the most-watched channel in 308 days out of 365, and has been chosen the day's ratings leader again.

In addition to maintaining its leading position in the local market, Kanal D also increased its emphasis on international markets. Rights of Kanal D's most popular series and programmes are marketed internationally to different territories including Eastern Europe, Balkans, Middle East and Caucasus.

Thanks to various content rights sales between 2007-2011, more than 60 titles of Kanal D productions are available in a wider region and can be watched in more than 70 different countries.

Being innovative and dynamic, the channel introduced many new format television programmes like various TV series, foreign movies, talk shows, game shows, children's, women's, sports, news and magazine programmes. Kanal D is positioned on the top in the sector by its successful serials, educational and entertaining children's shows, ethical news programmes and talk shows presented by the most favoured television stars.

Kanal D also has a high definition TV channel, namely 'Kanal D HD', which provides high definition broadcasting of Kanal D content via satellite receivers compatible with Doğan Group's digital platform D-Smart HD.



Mehmet Ali Yalçındağ
CEO, Doğan Media Group

- Majority shareholder: Doğan Şirketler Grubu Holding A.Ş. (74.53%)
- Launched in 1993 (KanalD), 1991 (Start TV)
- CEO Doğan Yayın Holding: Mehmet Ali Yalçındağ
- CEO Doğan TV Holding: İrfan Şahin
- 2010 Revenue: TL 2.620 million / 2010 EBITDA: TL196 million
- DYH consolidated ad revenues 2010: TL2.620 million (growth of 8%)
- Broadcasting Revenue 2010: TL929 million
- 12,144 full-time employees at Doğan Yayın Holding (December 2010)
- Websites:
www.dmg.com.tr
www.kanald.com.tr
www.startv.com.tr



NTV began broadcasting in 1996 being the first 24-hour news channel in Turkey. The success of NTV changed the Turkish media industry and started the era of thematic TV channels. NTV primarily broadcasts national and global news as well as quality documentaries and programmes on economy, culture, arts, lifestyle and sports.

NTV aims to bring accurate news and analyses to its audience uninterrupted and in an unbiased manner. The quality of its content and impartial editorial approach has made NTV a prestigious brand and the name NTV synonymous with "reliable news." NTV's broadcasts on health, education, and environmental issues are concrete examples of NTV's social responsibility approach.

NTV-branded content can be reached via ntvmsnbc.com, i-Pad, i-Phone applications, android OS, Nokia Ovi Store and Blackberry. New Media Order Conference, designed by NTV, is held annually in order to discuss the new ways of content distribution.

- Owner: Doğan Media Group
- Launched in 1996, and was acquired by the Group in 1999
- Chairman of the Executive Board: Cem Aydın
- NTV is available in Europe, Northern Africa, Middle East and the Caucasus via digital satellite
- Doğan Media Group: 1,100 employees, 165 million USD turnover as of end of 2010
- Website: www.ntvmsnbc.com



Cem Aydın
CEO, NTV





United Kingdom

- 26.2 million TV households
- Average daily viewing time: 242 minutes
- Digital TV penetration: 94.3% (end of 2010)
- TV advertising net expenditure: €3.8 billion

Source: Screen Digest, Eurodata TV, Médiamétrie, Advertising Association, ITV



BSkyB

Sky entertains and excites more than 10.3 million homes through the most comprehensive multichannel, multiplatform television service in the UK and Ireland. Sky continues to break new ground with its own portfolio of channels: *Sky 1* combines its commitment to UK production with the best of the US; *Sky Living* pushes ahead with fresh and innovative entertainment formats; *Sky Arts* is the UK's only dedicated arts channel brand; *Sky Atlantic* is the home to HBO and other iconic drama and comedy, *Sky Sports* is still raising the bar in sports broadcasting; *Sky News* remains a pioneer in television news; and *Sky Movies* is leading the way in High Definition and on-demand.

Sky is the UK's leading provider of high definition television with Sky + HD and has launched Europe's first 3DTV channel, Sky

3D, as well as Sky Anytime +, its internet delivered video on demand service. The company is also the UK's fastest-growing broadband and home phone provider for the last four years.



Jeremy Darroch
Chief Executive & Executive Director, BSkyB

- Leading entertainment company in the UK and Ireland
- Majority shareholder: News Corporation (39.1%)
- Launched in 1989
- Chief Executive & Executive Director: Jeremy Darroch
- 10.3 million customers (June 2011)
- Financial performance:
 - 16% growth in total revenue to £6.597 billion
 - 19% growth in adjusted EBITDA to £1.405 billion
 - 23% growth in adjusted operating profit to £1.073 billion
- 16,500 employees
- The UK's leading media provider on mobile and tablet devices with almost 11 million apps downloaded to date.
- Website: www.corporate.sky.com



Mark Hollinger
President & CEO, Discovery Networks International



Led by flagship network *Discovery Channel*, Discovery distributes 23 international television brands, including *Animal Planet*, *TLC*, *Discovery Travel & Living*, *Discovery Home & Health* and *Discovery Real Time*, *DMAX*, *Discovery Science*, *Discovery World*, *Discovery HD*, *Discovery Historia*, *Discovery History*, *Discovery Turbo* and *Investigation Discovery (ID)*. The company employs an extensive localisation strategy by offering customised schedules and programming in over 40 languages worldwide via more than 140 distribution feeds.

Discovery is the leading international provider of HD services in over 120 global markets. Discovery HD, the company's international high-definition network, maximizes the potential of high-definition technology by showcasing dynamic content from the company's library of thousands of hours of visually compelling HD programming.

- Launched in 1989
- Owner: Discovery Communications
- President & CEO: Mark Hollinger
- COO and Acting Managing Director, for UK and Ireland: Sahar Elhabashi
- Managing Director, for EMEA: Arthur Bastings
- 2010 Net Revenues: \$1.3 billion
- More than 1 billion cumulative subscribers* (1Q 2011)
- Western Europe: 267.3 million cumulative subscribers
- Central & Eastern Europe, the Middle East & Africa: 130 million cumulative subscribers
- Asia-Pacific: 519 million cumulative subscribers
- Latin America/U.S. Hispanic: 197.2 million cumulative subscribers
- Website: www.corporate.discovery.com



ITV plc is the largest commercial television network in the UK. It operates a family of channels: ITV1, ITV2, ITV3, ITV4 and CITV.

ITV1 consistently attracts the largest audiences of any UK broadcaster. ITV's digital channels continue to grow their audiences and most recently saw the launch of HD versions of ITV1 on Freeview and Sky, and ITV2, 3 and 4 behind a paywall on Sky.

ITV also delivers content across multiple platforms via itv.com and ITV Player. The ITV Player has recently launched on Android phones, Apple devices and Freesat. Long-form video views increased 64% to 180m (2010: 110m).

Across its channels, ITV invests around £1 billion each year in network and regional programming, with the majority spent on UK production.

ITV Studios produces programming for ITV's own channels and for other UK and international broadcasters. It has a growing portfolio of international production offices around the world including the US, Germany, Australia, Sweden, Spain and France. ITV Studios distribution arm has over 35,000 hours of programming that it distributes to broadcasters in 240 territories worldwide.



Adam Crozier
CEO, ITV plc

- Launched in 1955
- Chief Executive: Adam Crozier
- ITV Family share of viewing 2010: 22.9%
- 2010 Revenues: £2.064 million
- 2010 EBITA: £408 million
- 3,947 full-time employees
- Website: www.itvplc.com



United Kingdom (continued)



Robert M. Bakish
President, MTV Networks International

Viacom International Media Networks UK & Ireland represent 20 channels that offer the very best in music, comedy and kids programming through its MTV, Comedy Central and Nickelodeon. The brands have been market leaders across the three primary genre groups for more than 10 years, reaching 22.9 million homes through SKY, cable and Freeview.

Our branded music and entertainment channels comprise of MTV, MTV Music, MTV Rocks, MTV Classic, MTV Hits, MTV Dance, MTV Base, VH1 and VIVA. They feature the best in music alongside popular shows such as Pimp My Ride, The Hills, Jersey Shore, My Super Sweet 16 and Cribs.

Viacom International Media Networks UK is part of Viacom International Media Networks (VIMN), a unit of Viacom Inc. (NYSE: VIA, VIA.B). VIMN is comprised of many of the world's most popular multimedia entertainment brands. Viacom brands are seen globally in more than 600 million households in 160 territories and 34 languages via 166 locally programmed and operated TV channels and more than 550 digital media properties. VIMN's diverse holdings also include interests in television syndication, publishing, home video and licensing & merchandising.

Viacom International Media Networks (VIMN), a unit of Viacom Inc. (NYSE: VIA, VIA.B), is comprised of many of the world's most popular multimedia entertainment brands, including MTV, Nickelodeon, Comedy Central, BET, non-premium Paramount branded channels

for the international market, VH1, VIVA, MTVNHD, TMF (The Music Factory), COLORS, Game One and Tr3s: MTV, Musicá y Mas, a channel for US Hispanic audiences. Viacom brands are seen globally in more than 600 million households in 160 territories and 34 languages, via more than 150 locally programmed and operated TV channels and more than 550 digital media properties.

- Owner: Viacom Inc.
- Launched in 1987
- President MTV Networks International: Robert M. Bakish
- Approximately 750 full-time employees in the UK
- Fiscal 2010 revenues: \$9.34 billion (January-September 2010). Media Networks revenues grew 7% to \$6.08 billion driven primarily by higher affiliate and advertising revenues.
- Fiscal 2010 adjusted operating income: \$2.21 billion. Media Networks operating income was up 9% to \$2.40 billion and Filmed Entertainment grew its operating income by \$94 million versus the prior year's comparable period as the segment delivered a \$38 million profit.
- Website: www.viacom.com



Ukraine

- 16.6 million TV households
- Average daily viewing time: 209 minutes (aged 4+)
- Digital TV penetration: 9%
- TV advertising net revenues: € 284 million

Source: Screen Digest, GfK Ukraine, Ukrainian Advertising Coalition, IP Network

1 2 Abbreviations

- 3D** Three Dimensions
- ACT** Association of Commercial Television in Europe
- ADSL** Asymmetric Digital Subscriber Line
- AVMS** Audiovisual Media Services Directive
- BSkyB** British Sky Broadcasting
- CME** Central European Media Entreprises
- CSR** Corporate Social Responsibility
- DTT** Digital Terrestrial Television
- DTV** Digital Television
- DVB-H** Digital Video Broadcasting – Handled
- DVR** Digital Video Recording
- EBITDA** Earnings before Interest, Taxes, Depreciation, and Amortisation
- EU** European Union
- FTA** Free-to-air
- HbbTV** Hybrid Broadcast Broadband TV
- HD** High Definition
- MTG** Modern Times Group
- MTVNI** Music Television Networks International
- IPTV** Internet Protocol Television
- NGN** New Generation Networks
- OTT TV** Over The Top TV
- SD** Standard Digital
- VMMa** Vlaamse Media Maatschaapij
- VOD** Video-On-Demand

The Association of Commercial Television in Europe (ACT) is a trade association representing the interests of the commercial broadcasting sector in Europe. Formed in 1989, the ACT has 32 member companies active in 35 European countries. Our members are operating several hundred free-to-air and pay-tv channels and distributing several hundred channels and new services.

www.acte.be

The ACT would like to thank its members for their input to this project.

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Communications & EU Affairs Assistant / Editor: Marta Sokol / ms@acte.be

November 2011

ACT Members in Europe



Legend

- Countries in which ACT Members broadcast
- Other countries

- Austria (AT)**
- ProSiebenSat.1 Group
 - Sky Deutschland
 - RTL Group
 - Viacom International Media Networks
 - Discovery Networks International
- Belgium (BE)**
- Viacom International Media Networks
 - RTL Group
 - Sanoma
 - VMMA
 - Discovery Networks International
- Bulgaria (BG)**
- bTV
 - CME
 - MTG
 - ProSiebenSat.1 Group
 - TV Evropa
 - Viacom International Media Networks
 - Discovery Networks International
- Croatia (HR)**
- CME
 - Viacom International Media Networks
 - RTL Group
 - Discovery Networks International
- Cyprus (CY)**
- Antenna Group
 - MEGA Channel
 - Viacom International Media Networks
 - Discovery Networks International
- Czech Republic (CZ)**
- CME
 - Discovery Networks International
 - MTG
 - Viacom International Media Networks
- Denmark (DK)**
- MTG
 - Discovery Networks International
 - ProSiebenSat.1 Group
 - Viacom International Media Networks
- Estonia (EE)**
- MTG
 - Discovery Networks International
 - Viacom International Media Networks
- Finland (FI)**
- MTG
 - Discovery Networks International
 - MTV Media
 - ProSiebenSat.1 Group
 - Sanoma
 - Viacom International Media Networks
- France (FR)**
- CANAL+ Group
 - Discovery Networks International
 - M6 Group
 - TF1 Group
 - Viacom International Media Networks
- Germany (DE)**
- ProSiebenSat.1 Group
 - RTL Group
 - Sky Deutschland
 - Viacom International Media Networks
 - Discovery Networks International

- Greece (GR)**
- Antenna Group
 - MEGA
 - RTL Group
 - Viacom International Media Networks
 - Discovery Networks International
- Hungary (HU)**
- MTG
 - ProSiebenSat.1
 - RTL Group
 - Viacom International Media Networks
 - Discovery Networks International
- Italy (IT)**
- Mediaset Group
 - Sky Italia
 - Viacom International Media Networks
 - Discovery Networks International
- Ireland (IE)**
- BskyB
 - TV3 Group
 - Viacom International Media Networks
 - Discovery Networks International
- Latvia (LV)**
- MTG
 - Viacom International Media Networks
 - Discovery Networks International
- Lithuania (LT)**
- MTG
 - Viacom International Media Networks
 - Discovery Networks International
- Luxembourg (LU)**
- RTL Group
 - Viacom International Media Networks
 - Discovery Networks International
- Macedonia (MK)**
- Viacom International Media Networks
 - Discovery Networks International
- Moldova (MD)**
- Viacom International Media Networks
 - Discovery Networks International
- Montenegro (MON)**
- Viacom International Media Networks
 - Discovery Networks International
- Norway (NO)**
- MTG
 - ProSiebenSat.1 Group
 - Viacom International Media Networks
 - Discovery Networks International
- Poland (PL)**
- CANAL+ Group
 - Viacom International Media Networks
 - TVN Group
 - Discovery Networks International
- Portugal (PT)**
- TVI Group
 - Viacom International Media Networks
 - Discovery Networks International
- Romania (RO)**
- ANT1
 - CME
 - KanalD

- Russia (RU)**
- Discovery Networks International
 - National TV
 - ProSiebenSat.1
 - ProTV
 - Viacom International Media Networks
- Serbia (SRB)**
- Antenna Group
 - MTG
 - Viacom International Media Networks
 - Discovery Networks International
- Slovakia (SK)**
- CME
 - Viacom International Media Networks
 - Discovery Networks International
- Slovenia (S)**
- CME
 - MTG
 - Viacom International Media Networks
 - Discovery Networks International
- Spain (ES)**
- Antena3 Group
 - Prisa TV
 - Mediaset España Comunicación
 - Viacom International Media Networks
 - Discovery Networks International
- Sweden (SE)**
- MTG
 - ProSiebenSat.1 Group
 - TV4
 - Viacom International Media Networks
 - Discovery Networks International
- Switzerland (CH)**
- M6 Group
 - ProSiebenSat.1 Group
 - RTL Group
 - Viacom International Media Networks
 - Discovery Networks International
- The Netherlands (NL)**
- RTL Group
 - Sanoma
 - Viacom International Media Networks
 - Discovery Networks International
- Turkey (TR)**
- Kanal D
 - Discovery Networks International
 - NTV
 - Viacom International Media Networks
- United Kingdom (UK)**
- BskyB
 - ITV
 - Discovery Networks International
 - Viacom International Media Networks
- Ukraine (UA)**
- MTG
 - Viacom International Media Networks
 - Discovery Networks International