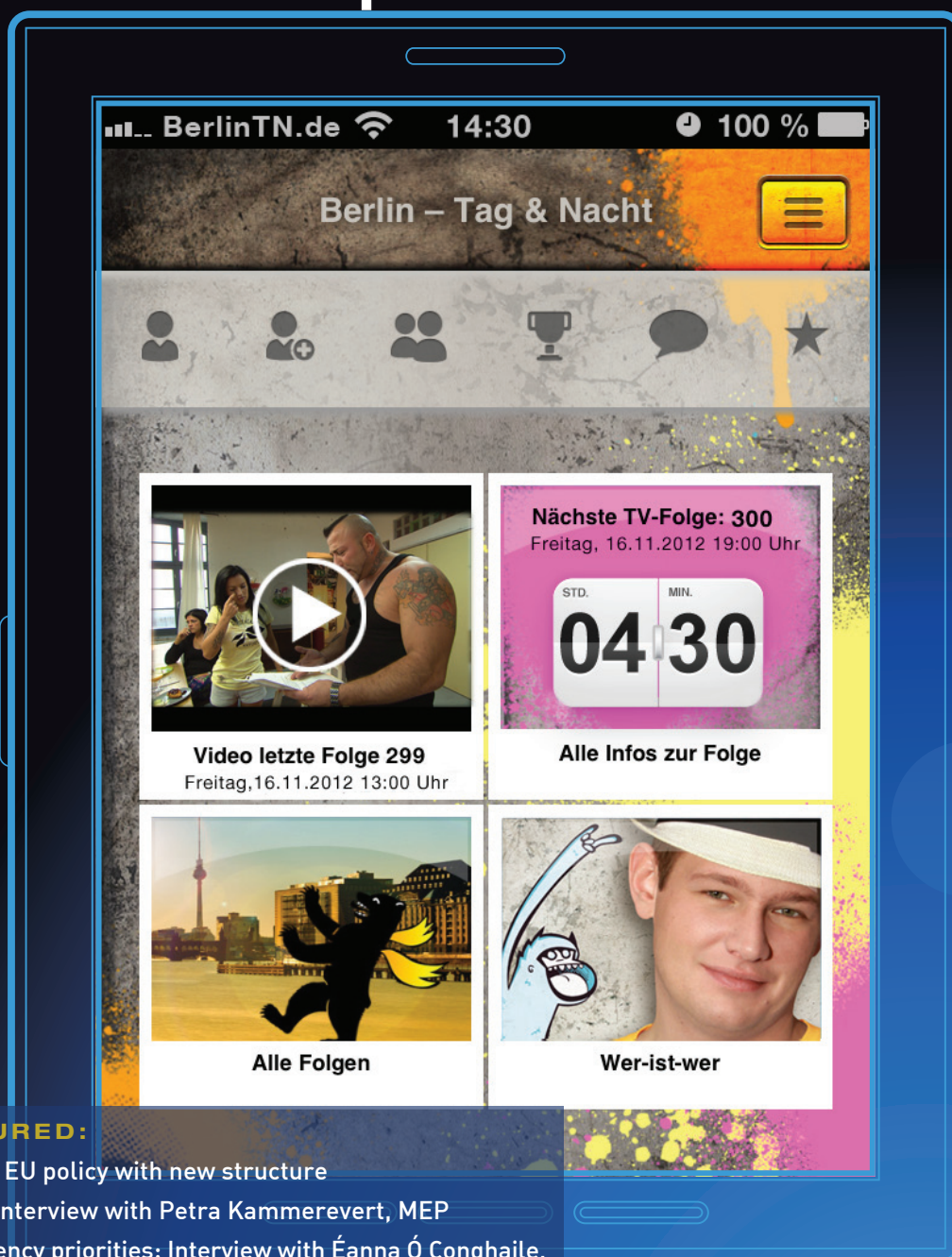


# TVmonitor

JANUARY 2013

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## Social TV – how broadcasters enhance TV experience on social media platforms



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- Connected TV: Interview with Petra Kammerevert, MEP
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- ACT Members news on social TV experience



# FOREWORD

by Ross Biggam, ACT Director General

With the ever-increasing range of innovative offers by commercial broadcasters, there is no longer any clear frontier between the worlds of broadcasting and online. The web offers a plethora of new opportunities for audiovisual services and viewers, though at the same time it raises questions regarding the future viability of the regulatory framework.

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In the context of the dynamic changes in the market and the evolving European policy framework, the ACT is facing these new challenges with a new structure in order to provide our expertise to the EU policy debates in the most effective way. Each task force is made up of professionals from ACT member companies who come together to exchange their knowledge of the media business. Task forces on “Competitive Markets”, “Investment in IP” and “Revenue Growth and Diversification” discuss various issues needed to be addressed in order to fully realise the European economic and cultural potential.

This year we anticipate a detailed and interactive debate on connected television, with the European Commission’s Green Paper expected in early 2013. The definition of Connected TV may vary from one debate to the next (thereby making regulators’ task difficult) but it is increasingly clear this new platform raises significant regulatory and commercial challenges. These are already under discussion in the European Parliament. We are thankful to Petra Kammerevert, who is rapporteur for the own-initiative report on connected TV in the Culture Committee, for answering our questions on this dossier.

We also invited Éanna Ó Conghaile, Head of Broadcasting Policy in the Department of Communications, Energy & Natural Resources to share with us the media policy priorities under what will doubtless prove to be a very busy Irish EU presidency.

And finally, ACT member companies describe various strategies of how to enhance the TV experience via social media platforms. Social TV applications allow viewers to talk with presenters, to find additional information on their favourite programmes, to exchange opinions with other fans and to feel a part of the creative process. So far, various forms of social engagements and interaction with viewers proved to be very popular and they create new opportunities for advertising.

Enjoy reading, Ross Biggam ■

# Focus: ACT engages in EU policy with new structure

The ACT recently revamped its working structure. We wanted to better reflect the fact that EU discussions cut across various parts of a broadcaster's activity and to introduce a tighter focus on those areas which have the greatest potential to impact on the key objectives of our sector : to remain competitive in distributing our content across all platforms, and to retain the ability to reinvest a high proportion of revenues in exclusive or original content. Specifically, we overhauled our existing structure of 'working groups' and replaced these with three Task Forces – and have invited their Chairmen to explain in more detail below.



**Heiko Zysk**  
Chairman Task Force 'Competitive Markets',  
Vice President Governmental Relations  
& Head of European Affairs, ProSiebenSat.1 Media AG

## Task Force «Competitive Markets»

**What does the media industry need from European regulators?** At one level, this is easy enough to answer: a light-touch, modern, flexible framework that encourages innovation as well as investment in original programme content. And a regime of fair competition against competitors, old and new.

The problem is that many other sectors use the same buzzwords when setting their goals for EU policymakers. The specific challenge for commercial broadcasters is to show, firstly, that the framework for media regulation is important not just to our business but to the EU as a whole, placing professional content at the heart of the EU Digital Agenda.

“ *The specific challenge for commercial broadcasters is to show, firstly, that the framework for media regulation is important not just to our business but to the EU as a whole, placing professional content at the heart of the EU Digital Agenda.* ”

Specifically, **regulators need to take the difficult leap of focussing not on what the media landscape looks like today, but what it may look like in ten years' time.** Much of the innovation we have seen in television in the past ten years (digital terrestrial, launch of on-demand and mobile services, high-definition and 3D, etc.) has been about offering the consumers “better television” or “more television”. By contrast, the wave of digital transformations now being explored by media businesses such as the ‘second screen’ and connected TV have the potential to go further and change the very nature of what we still, usually, refer to as the “television” business.

Connected TV for example allows the viewer to watch on the same screen (even at the same time, in split screen) a broadcast television programme together with content accessed on the open internet. Hence the need for regulators to be much more far-reaching in the questions they ask than asking whether to “allow” broadcasters an extra minute of hourly

advertising, or which sports events need to be on a protected list. Rather, we need to revert to first principles. Is the linear/non-linear structure of AVMS valid though it may have been in 2006 still viable? How can we ensure – and broadcasters are as keen as regulators to do this – that broadcasters remain legally responsible for all content appearing on our screens? If we can't guarantee this, then the very fundamentals of European broadcast regulation – the fact of being responsible, under a licence, to a statutory body – is called into question.

If that weren't complicated enough, we also have a new, global dimension. Just as the era of purely national broadcasting regulation was ended with the EU Television without Frontiers directive in 1989, so we need to ask how to take into account the increasingly borderless nature of media delivered over the internet. Europe's competitors are already devising strategies for the digital content sector - China is on record as demanding 5% of its GDP to come from creative industries by 2016 – and European operators are expanding into new territories. **Our aim – which is shared by European regulators – is a digital future in which Europe's current levels of excellence in news, sport, drama and entertainment are not just maintained but improved upon.** But as I said, if this is easy enough to express, the challenge will be delivery of the wish-list. ■





**Philip Jenner**  
Chairman ACT Task Force "Investment in IP",  
Vice President Governmental Relations Europe, Viacom

## Task Force «Investment in IP»

**Quality content isn't cheap: ACT members spend around 40% of their revenues on new programmes.** They are also investing significantly in new innovative digital services to ensure that this content can be easily accessed by viewers online when and where they want. Copyright protection and contractual freedom are the two main pillars that enable our members to continue to make such important investments and to develop new business models which meet consumers' demands. This in turn underpins growth, plurality and cultural diversity. The Task Force's aim is to promote investment in and protection of IP, and to serve

“ **We will therefore continue to advocate a comprehensive and coherent set of legal tools to protect our investments, including the existing EU copyright acquis, and a modern WIPO Treaty to protect our broadcast signals.** ”

as a counter-weight to those who seek to undermine it for their own economic purposes.

The Task Force will co-ordinate ACT's input to the 'Licensing Europe' debate, the stakeholder dialogue initiated by the Commission that will deal with several practical copyright-related issues. We see the dialogue as an important opportunity for us to bring our industry expertise to the debate and to demonstrate the vital importance of copyright in today's digital economy. **While much content is already made available across EU borders this can only be so where there is a demonstrable economic demand and rationale.** Broadcasters also have a duty to their customers to understand the social and cultural diversity which characterises Europe and localise their services in response to this. The Task Force will also contribute to the Commission's review of copyright legislation,

and supports the precise and detailed approach from the Commission and the need for evidence-based policy making. The more granular and detailed the debate the better. Far too often we hear unsubstantiated statements from outside the content industry that copyright is a barrier to digital innovation, and that content owners are failing to take full advantage of the rapidly emerging digital market-place. We are confident that a complete and independent examination of the EU audio-visual market will demonstrate the opposite: **that greater control over the distribution of content is a driver, not a barrier, for a strong European presence in the digital future.**

Together with the major opportunities the internet offers to broadcasters comes a serious threat: online TV piracy, which reduces broadcasters' revenues and reduces investment in new content. We will therefore continue to advocate a comprehensive and coherent set of legal tools to protect our investments, including the existing EU copyright acquis, and a modern WIPO Treaty to protect our broadcast signals.

Finally, commercial broadcasters are also major users of music rights in addition to being right holders. An issue group will seek to ensure that the proposed Directive on collective management of copyright affords broadcasters a high degree of aggregation of music rights for their multiterritorial services. ■



**Carolina Lorenzon**  
Chair ACT Task Force "Revenue Growth and Diversification", Director, International Affairs, Mediaset

## Task Force «Revenue Growth and Diversification»

**The digitisation of the media landscape led to an explosion of media service offers.** The multiplication of platforms and distribution channels has allowed the ACT members to diversify their services in order to be present on all new media platforms.

This development goes hand in hand with a diversification of revenue streams as traditional linear TV revenue will be complemented by new online activities ranging from catch-up services to social web or web gaming.

The Task Force's aim is to promote ACT members' efforts to diversify their revenues in order to re-finance new innovative products to the benefit of all consumers.

The Task Force will continue to co-ordinate ACT's input to the Audiovisual Media Services Directive (AVMS) which is the current core regulation for our members' linear and non-linear audiovisual media services. The AVMS Directive lays down the country of origin principle, quality standards all EU Member States agreed on, and the standards for commercial communication.

The Task Force will also continue to cooperate with the advertising and agency industry which maintains and develops guidelines for advertising such as protection of minors against alcohol marketing and responsible food advertising.

**The Task Force will contribute to foster responsible advertising rules in the new digital environment.**

**“ The Task Force will promote common principles which should govern all media policies across all platforms... ”**

Together with the Task Force on Competitive Markets, this Task Force will contribute to the forthcoming consultation from the European Commission on Connected Devices, a consultation which might lead to a revision of the Audiovisual Media Services Directive.

The Task Force will promote common principles which should govern all media policies across all platforms such as pluralism & access to information, consumer protection, protection of minors and fair competition. ■

## I N T E R V I E W

## Interview with Petra Kammerevert, MEP, on connected TV



**“ The diversity of the media, freedom of speech, press and freedom of information contribute substantially to the functioning of our democratic societies. A major challenge is therefore to ensure the supply and diversity of opinion and freedom of information for the user. ”**

**What are the main regulatory challenges for the audiovisual media that you will address in your report on connected TV?**

Media have a dual nature, they are commodities, but they are mainly cultural and as such they have a particular socio-political meaning. The diversity of the media, freedom of speech, press and freedom of information contribute substantially to the functioning of our democratic societies. A major challenge is therefore to ensure the supply and diversity of opinion and freedom of information for the user. Therefore, efforts must be designed to strike a proper balance of the operators of the equipment manufacturer and the content providers, especially in the case of integrated offerings. Similarly, it has to be prevented that any intermediaries are given an unfair advantage because of an unbalanced regulations. Ensuring the discoverability and accessibility of services will become the central question of diversity protection. It can also include the issues such as open standards, the interoperability of platforms and net neutrality, the basic initialization of a function by the audience, as well as the relevant and reasonable information and minors and corresponding advertising regulation are now answered.

**How can the European Parliament help in ensuring the protection of children in the connected environment?**

Safeguarding and promoting the protection of minors and the protection of human dignity are essential for the regulation of hybrid TV, and the objectives of media-regulations. Simultaneously, the validity and enforceability of these protective measures are pushed at borders, as consistent control of internet content can't be realized. Rather, in the use of hybrid TV, as well as when dealing with internet content, the media literacy of children and young people has to be strengthened and the critical and self-regulatory dealing with content providers to promote the platform.

**How important is the concept of editorial responsibility for on-screen content in ensuring delivery of policy goals in the connected media environment?**

The concept of editorial responsibility for any provided post or services is also taking an important position for hybrid TV. The content providers, who create a high standard of quality in their coverage and made to answer for this, should be granted a reasonable pre-eminence

in the discoverability on hybrid platforms. A particular concern to me is also that the integrity of the content is respected and well protected by law. Keyword here is the possibility of the transition to external content.

**With the ever-expanding array of legal offers of multiplatform content, have politicians' concerns about choice and diversity now been answered? If not, what more should businesses do?**

The range of multi-platform content continues to grow. The wealth of content makes the discoverability and non-discriminatory access to content, however, be one of the central questions of the hybrid TV. Therefore, it is to ensure that devices, platforms and portals are developed on the basis of an open, non-proprietary and interoperable standard. This is the only way to ensure a non-discriminatory and technologically neutral access to all contents for the users and to guarantee a fair competition on an important trendsetting market in the EU.

# Social TV – how broadcasters enhance TV experience on social media platforms

## Germany



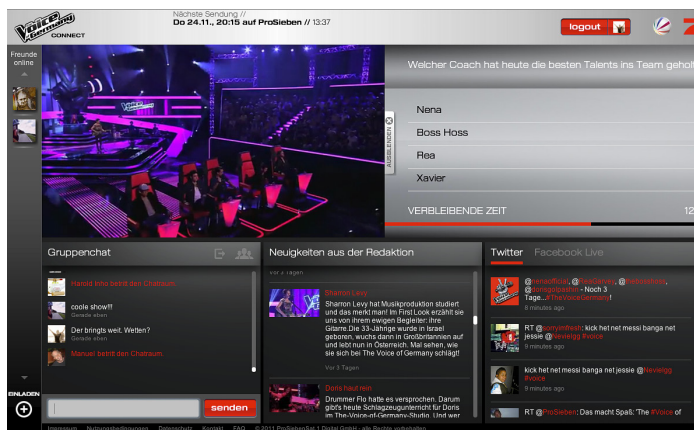
### ProSiebenSat.1.

**Social TV serves as a “reach generator”** - Changed media use, i.e. the parallel use of TV and internet, is having an impact on audience expectations. The viewers want to access their favourite shows on all their screens and take part interactively – whether via TV, online or on mobile devices. Starting with the leading medium of TV, ProSiebenSat.1 is adapting the content of a series or a show to the audience's viewing habits and the strengths of the individual media during production. We are therefore active weeks before the show first airs preparing our viewers for the format via our websites and social networks.

All of our social TV measures are always aimed at increasing ratings, tying audiences in, providing them with new platforms and so making the format even more versatile and interesting for advertising customers. Viewers can find additional information on the show quickly and easily and can chat with friends about the TV programme currently on air via the social web. Social TV serves as a “reach generator”; the interaction intensifies audience loyalty and enhances the television experience/format.



We offer our users many forms of social TV. Our “Connect” application offers users an ideal way to take interactive part in formats and to communicate with each other. The social TV service “The Voice of Germany Connect”, which accompanied the show, provided a live stream of the show as it aired on TV as well as continuously updated news and the opportunity to chat with Facebook friends. Additional interactive elements were Twitter timelines, quiz questions and polls in which users could likewise take part simultaneously with the show's TV broadcast. Alongside a browser-based application, there were corresponding apps for mobile devices. Other forms of social TV are our fan pages on social networks and cross-media storytelling.



### Sky Deutschland

**As Sky Deutschland continues to expand its multi-platform strategy** - viewer interaction via integrated social media is on the increase. For example, fans and followers of **Sky Sport News HD** can become part of the show by submitting opinions, tweets and posts, which are regularly presented in the live show and are an important aspect of the programme concept. Fans also have the chance to interact with Sky anchors and reporters and gain an insight into the daily life of the editorial office. A further example of social TV at Sky Deutschland is **Sky Go**, which allows customers to watch hundreds of movies, series, children's programmes and thousands of hours of live sport via the Web, the iPad, iPhone, iPod touch and the Xbox 360.



The integration of social media elements means that viewers can interact with friends while watching their favourite programmes. Viewers' contributions in the form of comments, opinions and dialogue not only enrich the TV experience, but also present Sky Deutschland with a source of direct and helpful feedback.





### RTL Group

#### How RTL II's "Berlin – Tag & Nacht" involves viewers directly across multiple screens -

The unique Facebook integration of the hit soap "Berlin – Tag & Nacht" has made RTLII a pioneer in the field of cross-media entertainment. The most popular German TV series on Facebook took the social viewing experience to a new level with the "Dirty Dancing Double Date" of 16 November 2012. Audiences were able to look over the shoulders of the series' protagonists and share the virtual living-room sofa with them via live stream on [RTLII.de](http://RTLII.de) during the prime-time TV broadcast of "Dirty Dancing" that night. The stream was not interrupted by advertising – instead, the fans got to watch the "Berlin – Tag & Nacht" protagonists during TV's commercial breaks. They were also able to interact directly with them on Facebook.

Shortly after, RTL II also released a "Berlin – Tag & Nacht" smartphone app that offers a multitude of options to connect with the show and other fans socially. Among others, fans can chat with other viewers during the broadcast of the latest episodes and connect with the protagonists via their Facebook accounts, taking the social TV experience mobile and accessible from anywhere.



## Finland

### MTV MEDIA



### MTV Media

**Big Brother - social television at its best** - Big Brother has been one of MTV MEDIA's most interactive TV projects for some time.

**BB SYKE - NÄIN OSALLISTUT KESKUSTELUUN**

Lähetä kommenttisi tekstiviestillä  
numeroon **173121** (0,99€/viesti)

Twitter - #bbsuomi

www.facebook.com/BigBrotherSuomi

Instagram - #bbsuomi

#### Key figures from the past season of Big Brother:

- 98 days of 24/7 live broadcasting;
- 168 broadcasts, of which 82 were live;
- 3,800 online news articles, 1,550 online videos.

#### Big Brother's presence in social media was strong:

- 94,300 Facebook fans;
- 13,100 Twitter followers;
- 889 Instagram followers.



This year showed that Twitter is also starting to reach mainstream status among Finnish television viewers.

Many different methods were used to activate viewers to participate in the creation of the programme. Through social media, fans were able to suggest weekly tasks for the competitors, influence the music played in the house or propose questions presented to the residents in live shows. Four enthusiastic individuals were selected from the fan base, two of whom were given the task of writing the official fan blog while the other two tweeted about the programme. A new feature called **The Pulse**, which combined fans' Facebook, Twitter and SMS commentary into a live feed during the live broadcasts, was trialled. For the first time in the world, Big Brother also trialled the publication of personal Instagram photos sent by fans on live broadcasts in real time.

## Turkey



## Dogus Media Group

**Dogus Media Group will introduce its new social TV application** at the end of January. Turkish viewers will now have a social platform solely designated to the content on TV. Users can join discussions about all the programmes on TV, check-in to the shows they watch and even audio finger print whatever they like including commercials.



**Sosyo TV** emerges as a platform for TV with people who share the interests with you. It will not only offer conversation on **Sosyo TV**, but also aggregate what is happening on Facebook and on Twitter. **Sosyo TV** relies on gamification logic by offering its members specific badges, extra content, gifts and many more. The application is available on iPhone, Android and the web and will be out on iPad in the next few months. **Sosyo TV** will be TV's new best friend in Turkey.

## Slovenia



## CME

**CME's popular reality format engages and interacts with the viewers** - CME's TV channel strategy focuses on developing and producing high quality local content, which is a key to CME's success and leadership in prime time. Original reality formats which engage and interact with the viewers proved to be very popular.



As an example a brand new reality format and concept developed by MPE Slovenia, *The Restaurant's Looking for a Boss* is proving a success on all screens boasting between a 50-64% audience shares (18-49 year old target group). The show, in which contestants live together while they battle for the opportunity to run a restaurant, offers viewers a full multimedia experience. **Voyo.si**, an on-line video-on-demand service, provides viewers with a 24/7 live camera stream provided by over 30 cameras from within the restaurant and house where the contestants live.

Donald Rose, Creative Director, said:

***"We have received the most positive feedback on a reality show by far. It is engaging for the viewers because they feel they are part of the creative process."***

## Greece



## Antenna TV

**Dancing with the Stars has become an addiction** - Apart from its high TV ratings it has also broken the Greek twitter record. The night of the premiere, the official show hash tag #dwts3 received more than **8,000 mentions in less than 3 hours**, which established it as the number 1 twitter trending topic of Greece.

During the three weeks of the show (from 19th November to 2nd December) more than **25,000 tweets** have been sent, amongst which are the tweets of many local celebrities who do not even participate in the show. It is fair to say that #dwts3 has been the talk of the (twitter) town.





## Italy

**Mediaset**

**Mediaset has launched a new multiplatform version of the weather service "Meteo.it"** that will be available via PCs, tablets, smartphones and Mediaset's TV networks. Meteo.it, previously available as a website only, has more than **7 million contacts monthly** and has been revamped as an online service with new graphics and hourly updates for all Italian municipalities, available via free download to smartphones and tablets.

The TV version will be expanded and the new multiplatform one will offer daily live updates on free and pay TV (generalist and themed channels).

## United Kingdom

**ITV****Interaction with the viewers through apps:**

- Since its launch in 2011, there have been 5 million downloads of the ITV Player mobile app on Apple and Android devices.
- There have been 938,000 downloads of the *X Factor* App with 266 million interactions during the last series.

**New forms of advertising** - Digital technology allows brands to interact with consumers in new ways and for ITV offer innovative new services to our advertising customers.

In April 2012 we announced an exclusive partnership with Shazam. This means that ITV will be able to offer advertisers the chance to have their traditional 30-second TV spots Shazam-enabled for the first time.

Viewers who have Shazam installed on their smartphones - currently more than 10 million in the UK - will be able to use the app to interact with the enabled adverts to enter competitions, get additional information about a brand or product, view additional special content or download free music.

## Pan-European

**Viacom**

**2012 MTV European Music Awards (EMA)** - The "2012 MTV EMA" aired across MTV's global network of more than 60 channels reaching nearly **700 million households** around the world as well as through syndication. Its convergent programming and content reached the entire interactive community, via MTV's more than 200 digital media properties across the world.

All MTV EMA news and announcements were posted via [EMA on Facebook](#), on Twitter @mtvema and a MTV EMA app was available for free download at the iTunes store. Fans around the world cast a staggering, record-breaking 184 million votes online and on their mobile devices to help decide the "2012 MTV EMA" winners.





FOR STABILITY, JOBS AND GROWTH.

# EU Irish Presidency:

Interview with Éanna Ó Conghaile,

*Head of Broadcasting Policy, Department of Communications, Energy & Natural Resources*



“*In the context of the creative industries, this focus will be reflected in Ireland's efforts to progress the new Creative Europe Programme (CEP), which builds upon the current Media Programme and Culture Programme.*”

**Are creative industries, and in particular the audiovisual media policy, one of the priorities for the Irish Presidency term?**

The focus of the Irish Presidency will be on the issues that matter most to people across Europe - stability, jobs and growth. This will include prioritising legislative and policy initiatives which will increase confidence in Europe.

In the context of the creative industries, this focus will be reflected in Ireland's efforts to progress the new Creative Europe Programme (CEP), which builds upon the current Media Programme and Culture Programme. The main objective of the CEP is to help culture and audio-visual professionals to make the most of the Single Market and to reach new audiences in Europe and beyond, as well as promoting cultural diversity and the Europe 2020 objectives for jobs and sustainable growth.

The objective of the Irish Presidency would be to have first reading agreement on this file but this may be difficult depending on the outcome of the Multiannual Financial Framework deliberations, as all negotiations to date have been predicated on the basis that the Financial Guarantee Facility will form part of the programme.

A top priority of the Irish Presidency is to progress as far as possible the first reading in Council of the proposed Directive on Collective Management of copyright and online multi-territorial licensing of rights in musical works, which we see as an essential part of modernising the copyright agenda.

In addition, the Presidency will be aiming to foster discussion at European level on the issues raised in the Commission Communication adopted on the 18 December 2012 on content in the Digital Single Market. This initiative includes a proposed structured stakeholder dialogue, under the name “Licensing Europe”, jointly led by Commissioners Barnier, Kroes and Vassiliou, which is to be launched in 2013. This will seek to deliver rapid progress in four areas through practical industry-led solutions: cross-border access and the portability of services; user-generated content and licensing for small-scale users of protected material; facilitating the deposit and online accessibility of films in the EU; and promoting efficient text and data mining for scientific research purposes. In parallel with this, the on-going review of the EU copyright legal framework is to be completed, based on market studies, impact assessment and legal drafting work, with a view to a decision in 2014 on whether to table legislative reform proposals.

**What are the key events on media policy during the Irish presidency term?**

The European Commission's Green Paper on Connected TV is expected to be published and subject to consultation during the Irish Presidency. The Green Paper is expected to ask a series of searching/provocative questions that will, hopefully, stimulate a lively debate on this complex

“ However, for all media - both old and new – the most serious challenge has to be the continuing economic crisis and this is why, as stated at the outset, the focus of the Irish Presidency is very much centred on matters of stability, jobs and growth. ”

area and help crystallise our thinking into what any future regulatory framework for the audio-visual sector might look like. While no legislative proposals in this area are expected within the short to medium term, the Irish Presidency will seek to provide opportunities to facilitate the debate on and to widen our understanding of the issues that the Green Paper raises.

One possibility being currently examined is to arrange for a dedicated session on Connected TV as part of the Digital Agenda Assembly that is to take place in Dublin in June 2013. This will be the first time that the Assembly will take place outside of Brussels and it will be the single largest event of our Presidency with over 600 delegates in attendance.

**What are the main challenges for the media industry in Ireland and are they in line with the current discussions about media policy on the EU level?**

The challenges being faced by the media industry are essentially very similar across all Member States. The threats and opportunities presented by the increasing importance of the online world in the lives of Europe's citizens is, of course, an ever-present issue. However, for all media - both old and new – the most serious challenge has to be the continuing economic crisis and this is why, as stated at the outset, the focus of the Irish Presidency is very much centred on matters of stability, jobs and growth.



## ACT

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