TVmonitor

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COMMERCIAL BROADCASTERS AS DRIVERS OF THE DIGITAL AGENDA

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- Priorities of the EU Polish Presidency

ACT
Association des Télévisions Commerciales européennes
Association of Commercial Television in Europe

FOREWORD

By Utta Tuttlies, ACT Head of Communications

Summer is hot in Brussels this year. And policy debates have also become more heated over the last months. The **Digital Agenda** has been discussed widely, among others at the Digital Assembly in June, and the **IPR Strategy** gives a taste of what is going to come over the next months in the field of IPR and copyright.

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The two initiatives directly matter to us as commercial broadcasters and so we are actively contributing to discussions being held. In spring 2011 we published an **ACT Brochure on *"Content and Consumers : How commercial broadcasters have updated their business models for the online world"***. And in this newsletter, ACT President Philippe Delusinne, and our Vice-Presidents from Antenna Group, BSkyB and Mediaset explain how they respond to the online challenge in their markets. Our members give an insight into the wide range of new services and programmes having been launched in the field of new media all over Europe.

A key concern to us is **piracy** and we are grateful to **Marielle Gallo, MEP,** having agreed to do an interview with the ACT on this topic.

We thought it was time to look again at **Corporate Social Responsibility** and how commercial broadcasters contribute to society and act for good causes with examples ranging from environment, sport, and healthy diets to the fight against cancer to be found here.

With **TV Evropa** the ACT recently welcomed our 32nd member company. European audiovisual content is celebrating success at the local level while increasingly being widely sold on an international level.

Mr. Urbanski, Polish Attaché for audiovisual policy concludes with an outlook on the priorities under the **Polish EU Presidency** starting in July 2012. Copyright will certainly be on the agenda when we all come back from holiday.

Should you have any questions or comments on the TV Monitor, to us, our members – please let us know. We would be happy to get in contact with you!

I would like to use this opportunity to wish you good reading and a nice summer break. ■

Key opportunities and challenges facing commercial broadcasters today:

- TV viewing is more popular than ever in Europe
- Exclusive content lies at the heart of successful broadcasting
- Commercial broadcasters are enthusiastically embracing the online opportunities
- We take financial risk in developing new content for all platforms complementary to linear TV
- There has been a strong growth in on-demand and catch-up offers over the last three years
- A growing amount of content is already being distributed outside its country of origin – as commercial broadcasters we are keen to meet this demand wherever possible
- Europe's creative industries are central to its future competitive advantage

OUR CONTRIBUTION TO THE DIGITAL AGENDA

Philippe Delusinne, ACT President and CEO RTL Belgium

HOW DO COMMERCIAL BROADCASTERS CONTRIBUTE TO THE DIGITAL AGENDA?
Commercial broadcasters are key players in the Digital Agenda and take financial risks to offer new and innovative services to viewers across Europe – whenever they want it and on whatever platform they want it. Recent studies assessed European television as being a €91.7 billion sector and up to 50% of our revenues are reinvested in content. By the end of 2011, 20 European countries will have switched off analogue television. This shows our strong commitment to new technologies and our important role in the creation of professional content.

YOU MENTION THE CREATION OF "PROFESSIONAL CONTENT". COULD YOU EXPLAIN THAT FURTHER?
In the rapidly changing media landscape there are more and more players offering audiovisual content to viewers today. These range from telecom operators offering content on their platforms to private individuals putting audiovisual content on the Internet. We distinguish ourselves from this kind of content production and distribution. We are experts in creating professional content that attracts mass audiences 24 hours per day. All over Europe, our channels have dedicated teams to analyse what viewers like to watch and to meet their tastes ranging from entertainment shows to drama, fiction, news and sports but also to niche channels focusing on arts, documentaries and environment for example. Several of our members have dedicated production arms, and investment in original programming and European content is an important – and growing – part of our business.

THE DIGITAL AGENDA ALSO ENVISAGES ACTION ON COPYRIGHT. DOES THE ACT SEE THE NEED FOR A REFORM OF THE EU COPYRIGHT SYSTEM?
We understand the Commission's intention to ensure that the digital market functions well. And certainly there are areas where more could be done. One of those is piracy – a market which is flourishing in Europe and where more action is needed to combat illegal downloading. Concerning a reform of the copyright system we consider it important to clearly distinguish between the needs of the music industry and the audiovisual sector. Therefore we are looking forward to contributing to the discussion about the proposal for a Directive on Collective Rights Management on music and to contributing to the debate on the Green Paper on Audiovisual Content. Concerning the latter we want to stress that **already today audiovisual content is crossing borders in several European markets – whenever viewers ask for it and we see an economic feasibility**. In particular, news channels launched by commercial broadcasters are widely accessible on a global scale today. ■

David Wheeldon, ACT Vice-President and Director of Policy and Public Affairs BSkyB

THE UK MARKET IS VERY STRONG FOR FORMAT AND PROGRAMME SALES. IS THERE SUPPORT FOR THE CREATION OF CONTENT IN THE UK?
The UK audiovisual sector, with TV at its heart, is one of the most dynamic and competitive media markets in the world. We are the single largest exporter of TV formats in the world and the second largest exporter of finished TV programming (after the US). Relative to the size of its television industry, the UK is the largest global exporter of TV content. As for figures, the international sale of UK TV programmes and associated activities grew to £1.337 million in 2009, a 127% increase on 2006.

All the main commercial players have successfully exploited advertising and subscription revenue flows, enabling us to offer both mass appeal programming and more specialist content which caters for the passions and interests of many different audience groups. **Around £13 billion flows directly into the UK audiovisual sector each year which funds investment in content production of around £4 billion a year.** We compete fiercely for audiences and revenues by understanding consumer tastes and trends. To attract viewers, the main UK broadcasters have invested significant amounts in high quality UK productions and in the digital distribution networks to reach viewers across the country.

HOW MUCH DO YOU AT BSKYB INVEST IN CONTENT EACH YEAR?
In 2011, we will spend **£380 million on UK commissioning and production** across entertainment, sport, news and arts. This is even before taking into account our **investment in sports rights** which has reached around **£11 billion** since we began in 1990. That's already enough to make us one of the country's biggest supporters of home-grown content.

But we want to do more. We will accelerate the production of home grown content so that by 2014 we plan to be investing £600 million a year, an increase of over 50 per cent. The motivation is very simple: the customer wants more choice and we believe we can both bring more quality and value to them, while also reaching out to more people who haven't yet chosen Sky.

DO YOU ALSO DISTRIBUTE YOUR CONTENT ACROSS FRONTIERS?
Certainly. Sky distributes in the UK and the Republic of Ireland. Sky News is distributed free to air throughout Europe. Sky is the largest TV platform in Ireland with 41% penetration. Cross-border distribution is enhanced by the similarities in programme taste between Irish and UK consumers. ■

Spilios Charamis, ACT Vice-President and Director General Antenna Group

HOW FAR ADVANCED IS THE DIGITISATION PROCESS IN GREECE?
The digitisation process in Greece started at the end of 2009. Up to now, 65% of the population has digital signal, in particular big cities such as Athens, Salonika, Larissa, as well as smaller ones such as Alexandroupoli, Rhodes etc. The 2011 plan is to increase the coverage by a further 10% by installing transmitters in areas such as Patras and Crete. The target is to reach coverage of approximately 90% by installing further twelve transmitters by the end of 2012.

HOW HAVE GREEK COMMERCIAL BROADCASTERS ADAPTED THEIR BUSINESS MODELS TO THE ONLINE WORLD?
The current online adaptation of Greek broadcasters in the market can be considered as *in progress*. Many broadcasters examine new business models in order to better approach advertisers and consumers. ANTENNA TV with its Internet Division has been the pioneer in the Greek New Media Market (it was first to launch a WebTV channel in Greece) for more than a decade. We started adapting our business model years ago with a multiplatform approach in order to meet the online market needs. Our *360 degrees approach* goes along with the development of social media services, specialised content (e.g. exclusive a WebTV series), and effective online communication options, such as pre-rolls, in-video product placement, overlays, and others. **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.** Our strategy is to communicate and offer our content through multiple devices, such as the TV set, Internet enabled TV device, PC, Netbook, Smartphone or Tablet.

WHAT IMPACT DOES THE ECONOMIC CRISIS HAVE ON THE AUDIOVISUAL MARKET IN GREECE?
The economic crisis has negatively affected the advertising expenditure. From the end of 2008 onwards the drop of the ad market has cumulatively exceeded 50% (2009 vs. 2008 -17%, 2010 vs. 2009 -21% and 2011 est. vs. 2010 -19%). This means that about €350 million less have been invested in advertising. Advertising revenue is the main or the only revenue source for media businesses, so the 50% drop has resulted in various cost control actions: less shows, cost of series per unit has drastically been decreased, staff reductions and salary cuts. ■

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

IS TV AN IMPORTANT SECTOR WITHIN THE ITALIAN ECONOMY?
The television industry plays a fundamental role not only for the financing of original programming, but also as a major promoter of cultural identity. This in turn contributes to promoting the Italian economy. The total turnover of the **Italian television industry reached €12 billion in 2010, i.e. about 1% of the GDP.**

In Italy, television is a major driver of consumption trends for the whole creative economy, whose yearly aggregate proceeds account for €25 billion. Taking into account the fashion and tourist industries, the entire spectrum of Italy's *creative industries* generates around €230 billion/year, i.e. 15% of gross domestic product. Almost €1 in every €6 of the Italian GDP is generated by the *creative industries*.

WHAT ARE THE CHALLENGES YOU FACE IN YOUR MARKET AT THE MOMENT?
It is now absolutely urgent to implement systems that can prevent massive online copyright infringements. **The online regulatory framework should be adapted to facilitate multiplatform distribution, while safeguarding the role of broadcasters in the creative industries' economy**. Dismantling or even weakening *"copyright"* is a major threat to the structure and business models of the creative industries. Mediaset's strategy is to adhere to a business model that - by leveraging the group's high degree of vertical integration (content, packaging, distribution) and the multichannel opportunities created by DTT - enables us to maintain our presence in high-volume audiences. Pay-per view and themed offers address the demand for niche services in a fragmented market and complement the larger audiences which our free to air channels continue to cater for.

Mediaset was the first Italian commercial broadcaster to enter the pay-TV market and to develop new platforms (DTT, dvb-h and PPV business models). By March 2011, the number of *"active users"* was 4.2 million, three times more than in 2006. Thanks to Mediaset Premium, our viewers can choose from a large offer of about 1000 titles. TGCOM, launched in 2001, is one of the first Italian news websites. Ten years after its launch, TGCOM is the third Italian newspaper online with more than 400 million pages visited and about 16 million single contacts in June 2011.

HOW DO YOU LOOK AT THE FUTURE OF BROADCASTING? WILL WE SEE A CONTINUOUS INVESTMENT IN CONTENT?
Television remains the *super medium*. In 2010, TV was viewed daily by 84% of the entire population against 59% who listen to the radio or 39% who read a newspaper; only 26% of Italians use the Internet every day. Average TV viewing time in Italy has been growing in the past four years and, in 2010, registered a new peak: 250 minutes a day (15-65 years old). Television remains the *leading* and reliable source of information: **94% of citizens use TV to inform themselves about politics.**

As for investment in content production, every year, around €800 million are invested in drama and other audiovisual programmes, with an additional €1.5 billion for in-house production, including news. In 2010, Italian broadcasters contributed with €2.3 billion to the production of film, TV drama and in-house programming. Mediaset produced 41% of all its broadcast programmes internally.

European broadcasters are crucial to the survival of original content in the EU: most of their investments are secured by both independent and in-house original content producers. ■

Commercial broadcasters and new media

Sky - Watching Sky everywhere. As of April 2011, Sky Go allows viewers to decide for themselves where they want to watch their favourite programmes: on a second TV set at the same time, on the computer or on the i-Pad and the i-Phone. Subscribers can find a large selection of Sky packages Film, Sport, and Fußball Bundesliga on the new VOD platform online and they can enjoy the Sky offering on up to four devices at the same time. Sky customers will enjoy their programmes with even more flexibility with the launch of the new service, *Sky Anytime* in August. Sky's latest innovation will enable customers to enjoy selected movies of their film package and a variety of the best entertainment and sports programmes on demand. The new service does not require an Internet connection but only a Sky+ HD hard disc receiver.

VMMA aims to extend the viewers' experience by making a programme an all-round event with 100% involvement of the consumer. For instance, VMMa local product *Benidorm Bastards* – winner of the Rose d'Or TV Award in 2010 - created fun applications and games, e.g. the Benidorm Bastards Granny Prix & Photobooth application. It provided short form video for the surfer, free for the consumer (advertiser revenue via pre-roll ads). Another example is news. VMMA reaches 62% of all Flemish people via vtm. VMMA was the first to make news available on PlayStation Portable, we offer news via texting and were pioneers by creating a news application on i-Pad.

In 2010, **Antena 3** launched the *3.0 project*, which undertook a complete revamping of its website: technological innovation, a multiplatform concept, new content and the integration of social networks. The new antena3.com has incorporated new functionalities and the latest technological innovations, especially those related to video (Modo Salón with HD and 3D capacity) and the creation of communities of fans (*Zona 3*). Another growing area of antena3.com is the production and packaging of a new theme-oriented *family of channels* for Internet (vertical portals), like seestrena.com or Celebrities.

PRISA TV is Grupo PRISA's audiovisual holding and owner of Digital+, the leading pay TV operator in Spain. In 2010, Digital+ continued its commitment to technology, ushering in the start of a new model of entertainment in which the viewer programmes his own television schedule. There has been an increase in the quality and quantity of content and, therefore, our level of commitment to subscribers. This dedication has paid off, with a net increase in the number of subscribers every month since September 2010. Digital+ generated revenues of €1.133,99 million in 2010.

ITV launched a catch-up VOD service on ITV.com on 2007. Today it is known as the ITV Player and is available on a number of platforms such as BT Vision, Virgin Media, Sony PS3, ITV.com, as well as Google Android and Apple mobile devices. ITV content is also available on iTunes on a download-to-own basis. ITV is a member of the YouView joint venture (scheduled to launch in 2012), which will be a subscription-free Internet-connected set top box. This year we intend to deepen the ITV Player proposition, moving beyond catch-up and bringing more ITV archive content to consumers.

On demand consumption of ITV content is increasing rapidly. Long form video views on the ITV Player on ITV.com grew from 72 million in 2009 to 129 million in 2010 – an 80% increase.

RTL Group: TV for everyone. Everywhere. RTL Group constantly extends its online and mobile video services. Some examples of recent innovations across the Group:

- Launch of a new catch-up TV service in Germany, called Super RTL Now (August 2010)
- **M6 Web** launched *Pass Séries VIP*, a unique subscription service in Europe which gives viewers access to popular US TV series the day after they are broadcast in the United States (September 2010)
- **M6** launched its i-Phone and i-Pad app that offers the channel live, catch-up TV services and behind-the-scenes videos (October 2010)
- **RTL** Nederland launched RTLXL.nl, a new, centralised platform for its VOD services, including the catch-up TV service, films, series (October 2010)
- **RTL Belgium** launched its first i-Pad application that allows users to access the entire content of RTL.be and much more (June 2011)

In total, **RTL Group** companies have launched more than 60 mobile applications registering over 10 million downloads to date. The company's online platforms and on demand offers across Europe collectively generated more **than 1.4 billion video views of professionally produced content in 2010** – up 46 % year on year.

Groupe M6 places new technologies in the heart of its diversification strategy. M6 Web offers around 40 websites and thematic portals (clubic.com, turbo.fr, jeuxvideo.fr, deco.fr) as well as M6 services on mobile in cooperation with Orange. M6 Replay, being a pioneer in catch-up TV, offers programmes on all screens (computers, television, smartphones, tablets …).

The catch-up TV service **M6 Replay** registered on average 42 million online views per month (2011).

ANT1TV has a strong online presence. The official website www.antenna.gr hosts over 100 minisites with shows aired on TV plus extra content such as web series. The website offers amongst others, programme info, live streaming, video on demand, exclusive/backstage material and user generated content. In addition, there are thirteen official ANT1 TV Facebook fan pages, two Twitter accounts and two Youtube channels.

In Germany **ProSiebenSat.1 Group** content is cross-platform and is available for all platforms and devices. In addition to the ProSieben, SAT.1, Kabel eins and sixx brands, MyVideo, one of our associated companies based in Romania, also offers TV content – the *Seven-Day Catch-Up* – free of charge.

MyVideo hosts more than **3.5 million** video clips of User Generated Content and 150.000 videos of premium content, including **35.000** official music videos. MyVideo is available in seven European countries and five languages.

Through maxdome, Germany's largest online video store, the ProSiebenSat.1 Group offers more than **35.000 premium titles** for rent or purchase at maxdome.de.

Central European Media Enterprises (CME) VOYO plans to roll out the VOD service across six Central and Eastern European countries before the end of 2011. The Voyo video portal currently offers catch-up content of local shows and series, as well as the free streaming of live events such as Champions League Football and concerts. CME announced in June a new partnership with Warner Bros. Digital Distribution, through which the Studio's new release movies, and a selection of library titles, will be offered to viewers via its VOD portal, www.voyo.cz. Users will have access to almost 150 films from the Warner Bros. catalogue.

CME currently has over 60 online products and services with 11 million average monthly non duplicated unique visitors. In the new media division in 2010, online traffic grew by 25% year on year with customer numbers up to 20% and revenues increasing by 17% in constant currency over the year.

bTV Media Group launched a new sports site – sport.btv.bg. In only 10 days the new web portal attracted over 50.000 unique users. The fans of sports in Bulgaria can find latest news, events, videos and interviews with the stars of Bulgarian and world sports. The visitors can also see sports' programme of bTV, bTV Action and RING.BG including soccer games of the UEFA Champions League, Europe League and the Bulgarian football tournaments. The fans can watch live games aired on bTV Action and games from the Argentinean and Russian Championship aired on RING.BG.

TV3's website tv3.ie goes from strength to strength. With over 60% of TV3's content available online, TV3 has almost tripled the amount of online video advertising opportunities for advertisers. Hit shows like *Come Dine With Me Ireland and Celebrity Salon* mean site traffic is double the same time last year.

At **Dogus Media Group**, we have integrated Facebook and Twitter to our thematic news channel, **NTV**, by sending news updates to members of our fan page. Our web news portal ntvmsnbc.com continues to be Turkey's most trusted news portal and it has been awarded as *Turkey's Best Website* in 2011. We distribute the most downloaded news application, ntvmsnbc, for i-Phone and for i-Pad, ntvmsnbc+ on which you can watch live broadcast of NTV and NTV Spor channels. Another example of our successful online and mobile projects is ntvspor.net, which became the most visited sports website with 50 million individual visitors in 2010 and received the best sports website award at *Golden Spider Awards*.

Megatv.com online expansion keeps growing. 2011 has been a breakthrough year for the online performance of MEGA. The official site of MEGA, megatv.com became the top online entertainment site in Greece with nearly **1.7 million** online users on a monthly basis, and more than **12 million** video views on the web TV video platform each month. MEGA plans to explore new online territories on social media, smartphones and richer video experience within the next year and expand even more.

MTV MEDIA has released a free application for use in mobile devices – MTV3 Juuri nyt. The application features the latest news, sports contents and entertainment news in both text and video format. MTV MEDIA's Kimppadiili service (www.kimppadiili.fi) offers products at a substantial discount every day. MTV MEDIA aims to challenge the discount coupon offers of Finnish regional newspapers and online competitors with the Kimppadiili service on a regional basis. Businesses offering products are provided with an affordable and effective opportunity to increase their own customer base through the synergy of MTV MEDIA's TV channels and the Web.

Latest EU media policy developments

The **Digital Agenda** is a key initiative for commercial broadcasters and we are positive that creative content has now been recognised as an important tool for European competitiveness. We fully agree with the aim to make *"Every European Digital"* and take financial risk to offer new and innovative services to viewers across Europe on whatever platform and when they want.

The explosion of new channels, programmes and services and their distribution on all kinds of platforms shows how well commercial TV has responded to technological change and used the existing copyright framework to develop new online services. **Cross-border distribution of audiovisual content** is already a reality in several markets and provided where there is viewer demand and an economic feasibility for it.

Copyright protection is crucial for the media, cultural and knowledge industries. It underpins all content businesses and ensures that creative talent is being recognised. Recently the EU Commission published its **IPR Strategy**, containing a series of activities to make content easily accessible while respecting the rights of creators and enabling proper remuneration and protection against unauthorised distribution. Among the initiatives are:

i) **Green Paper on the Distribution of Audiovisual Content (July 2011):** It is important that any possible reform of the copyright system must clearly distinguish between the different needs of the music and audiovisual sectors.

ii) **Proposal for a Directive on Collective Rights Management (expected for late 2011/early 2012):** Rules for improving the governance and transparency of collective management organisations are necessary.

iii) **Proposal for a revision of the Enforcement Directive (expected for early 2012):** Piracy is a key concern for the media industry as such and in particular online audiovisual services are strongly affected by this illegal practice. We will strongly support any initiatives to fight against piracy and to take legal action against those who violate the rights of content owners.

The **protection of broadcasters rights (signal) at the international level** is also a key concern for the industry. Existing treaties at international level within the World Intellectual Property Organisation (WIPO) and the Council of Europe must be updated and ACT members fully support any progress in this respect. ■

Facts and figures on our sector

- In 2010, the TV market was worth **€91.7 billion** in revenues (an increase of 5.6%) and up to 50% of our revenues are reinvested in content
- The audiovisual industry employs over **1 million people**
- Copyright based creative industries – including music and film – contribute 3.3% to the EU GDP

Source: 9th Annual Report, ITMedia Consulting 2011; KEA Study 2010

Interview

with Marielle Gallo, MEP, on the impact of piracy on the audiovisual sector

WHAT IS THE ROLE OF PIRACY IN THE MEDIA SECTOR NOWADAYS? WHAT IS ITS IMPACT IN PARTICULAR ON THE AUDIOVISUAL SECTOR?
The growing digitisation of the economy and high speed Internet contribute heavily to the increasing role played by piracy in the media sector.

Numerous studies proved the harmful impact of piracy. I will limit myself to mention two of them: the OECD study published in June 2008 and the TERA study of 2010 which demonstrated that illegal downloading caused the loss of €10 billion in revenue and more than 185.000 jobs for the creative industry. A recent research by the Canadian Council for Intellectual Property Rights of February 2011 comes to the same conclusion. Denying these reports is a denial of reality.

WHAT MEASURES SHOULD BE TAKEN TO TACKLE THE PROBLEM OF PIRACY AT BOTH EU AND INTERNATIONAL LEVELS?
There is a real awareness at the international level. I welcome the initiative of President Sarkozy who organised the G8 summit gathering stakeholders of the digital economy. The summit will be followed by the G20 meeting in November in Avignon. These fora create suitable conditions for a dialogue between all stakeholders and will eventually allow us to get beyond ideological divisions that make the Internet community reluctant towards any form of governmental action.

At the EU level, the Commission published on 24 May 2011 the Intellectual Property Strategy and one of its recommended measures is adapting the directive 2004/48 on IPR Enforcement to the challenges posed by the digital environment. The question is about finding a balance between respect of the private life of citizens and the responsibility of intermediaries such as ISP (Internet Service Providers) or hosts, which has not been foreseen by the e-commerce directive. Let's not forget that the effective and appropriate IPR protection is one of the fundamental rights and needs to be protected like all the other rights.

Finally, a draft regulation calls for the transfer of certain tasks from the European Observatory on Counterfeiting and Piracy to the Office for Harmonisation in the Internal Market (OHIM). The OHIM would guarantee objective research, which cannot be questioned by the supporters of *all for free*.

WHAT ARE THE PLANS OF THE EUROPEAN PARLIAMENT FOR THE FUTURE?
The Parliament looks forward to the proposals of the Commission. We had already an opportunity to discuss all the questions within the Working Group on copyright that I'm chairing and which represents all the political parties. I'm optimistic and convinced that the majority of Members of the Parliament will legislate in such a manner not only to save the economic sector which is threatened by piracy, but also to help developing its potential. ■

Facts and figures on piracy

Fight against illegal downloading of content plays is crucial for the future cultural and creative industries, thus for the EU economy. Losses caused by counterfeiting and piracy could reduce the EU GDP by €8 billion annually.

Source: Centre for Economics and Business Research (CEBR)

ENVIRONMENT

This spring, **bTV** launched the most significant eco campaign in cooperation with Sofia Municipality - *Let's Clean Bulgaria in One Day*, part of the worldwide movement *Let's Do It!* The pilot cleaning in Sofia on 9 April was joined by more than 41.000 volunteers. This is a long-term and entirely voluntary project with active participation of citizens. Some of the most beloved bTV news anchors became ambassadors of the initiative. That was only the first step in cleaning up the entire country, which will take place in the spring of 2012. The peak of the initiative *Let's Clean Bulgaria* in One Day! will be on 21 April 2012.

NTV builds on green success by releasing its first carbon footprint report. Doğuş Media became the first company in Turkey's media sector to report its carbon footprint. This follows the success of their award-winning *Green Screen* programme, which since 2008 has promoted environmental programmes on NTV. The *Green Screen* project aims to raise public awareness on environmental issues, renewable energy, organic diets and green holidays.

Doğuş Media Group reduced its carbon impact by 32.2 % per employee and by 14.17% per 1 million TL turnover. The Group's total carbon footprint measured just over 20.000 tonnes CO_2 in 2010.

Grupo PRISA became a media partner of the global awareness campaign against climate change organised by the WWF, Earth Hour in March 2011. The initiative involved all the Group's companies, including **Prisa TV** and mobilised more than 125 countries in 4.211 cities worldwide to show that collective action can effectively lobby governments to act against climate change. PRISA involved all its employees through in-company initiatives and designed web page on the corporate site with the slogan: *PRISA against climate change*. The campaign's editorial coverage and the donation of advertising space was valued at over **€11 million** across all the group's media outlets.

PROGRAMMING

Groupe M6 thinks that it has a special responsibility towards society as the choices it makes in terms of its programming affect millions of people. Through its reportages or magazines such as Capital Terre (*Capital Earth*), Groupe M6 makes their viewers aware of social, environmental or economic challenges. Groupe M6 has the capacity to place a whole arsenal of services at the disposal of charities and associations, ranging from free advertising and screen captions to reports and programmes, in which a mixture of M6 presenters become the spokesmen and women of a charity association for the duration of the broadcast.

ANT1 TV has been extensively involved in CSR activities for more than 20 years by organising and promoting a large number of social campaigns. Its most notable activities, for which ANT1 was honoured with an *Excellence Award*, were the two successful telethons (in 2006 and 2007) that raised the record breaking sum of **€5 million** to cover the needs of 23 institutions for children all over Greece. In 2007, ANT1's next step was to produce a 5-minute TV programme focused on social responsibility and volunteering. The programme *With love*, hosted by Mari Kyriakou, has been airing daily for four consecutive years now. *With love* educates people on various important issues, raises their awareness of social problems and urges them to get involved in solving problems. The programme approaches social problems with optimism and a positive attitude and for this reason has become very popular and has also received many awards.

Millions of people watch **ProSiebenSat.1 Group** programming every day. As a commercial broadcaster, the ProSiebenSat.1 Group sees this as a great opportunity to engage socially. The company has set itself the target of providing people with opportunities; promote culture as well as imparting values and knowledge through its commitment. Charity drives like RED NOSE DAY aim at collecting donations for children in need. Initiatives like FIRST STEPS AWARD support newcomers entering the broadcast business. Campaigns like the Tolerance Day bring attention to important societal topics – in particular among young viewers. With a rich variety of information programming, the ProSiebenSat.1 stations contribute to the public dialogue and inform a broad public on the important issues of our day.

EDUCATION

ANTENA 3 Foundation was formed in 2005 with the goal of uniting the company's social projects and channelling the group's efforts to protect children and young people. In June 2011, Fundación ANTENA 3 and Universidad Politécnica de Cataluña (UPC) signed a five-year cooperation agreement to create a postgraduate degree in Multimedia Communications for students with physical and mental disabilities to encourage them to access the working world, especially in the audiovisual area. The 20 places available for the degree will be funded by grants. Fundación ANTENA 3 launched the *Proyecto Pro* initiative in 2010, and has since signed three other agreements with Spanish universities for courses reserved for people with disabilities such as 'TV Productions Assistant', 'TV or Radio Programme Supervisor', and the 'Specialisation in Multimedia Communications'. For more information, please visit ProyectoPro.org or FundacionAntena3.es

VMMA On 14 June 2011, the most popular traffic heroes in Flanders launched the Big Zeppe & Zikki Cycling Quiz, a new sensitisation campaign for more cycling safety. State Secretary for Mobility Etienne Schouppe supports the campaign and was the first to take part. Zeppe & Zikki challenge everyone to test their cycling knowledge online. Fun prizes for the winners include a cycling weekend, a brand new bicycle or cool Zeppe & Zikki items. Cycling is very popular in Belgium. Unfortunately, there are also many road casualties: 87 cycling fatalities in 2009 (9.2% of all traffic fatalities), 914 cyclists were treated for major injuries and 7.113 for minor injuries. Starting today, radio and TV, daily papers and weekly magazines will be carrying ads to take part in the Big Zeppe & Zikki Cycling Quiz at zeppezikki.be.

EMPLOYMENT

TV3: As the nation struggles through the worst recession in living memory, TV3 wishes to play our part in the process of Ireland's regeneration. TV3's Every Job Counts campaign aimed to get our citizens back to work, to provide inspiration to other entrepreneurs to start their own business. The campaign saw dozens of companies being featured on TV3 programmes throughout the month of April. The Taoiseach met with the competitions three finalists and announced the winning company: Maxi Zoo who operates a chain of 10 pet stores employing 83 staff with plans to open another 4 stores and to create a further 35 jobs received the prize of an advertising and promotional package on TV3 worth €50.000. To find out more about this campaign, log onto: www.tv3.ie/everyjobcounts.

HEALTH

The Sky Foundation was established in January 2008 with the purpose of inspiring children and young people to do more exercise and to follow a healthy lifestyle. With the support of prominent sportsmen and renowned scientists, the Sky Foundation is promoting projects which encourage leading an active life. A commitment which is only logical for Sky Deutschland in the context of its Corporate Social Responsibility: as Germany's number one sports TV broadcaster, Sky is using the big sportsmen at its heart to give children an understanding of an active lifestyle. Because every child has the right to exercise.

CHARITY

TV Nova (CME): *We Want to Live With You* is a spectacular charity concert held for people with learning difficulties in the Czech Republic. It has taken place every year since 1995 and each year many famous Czech celebrities participate in the event. The number of participants doubled during previous years, thanks to its amazing atmosphere. In fact the event had to be moved from Prague's Lucerna club to the huge O2 arena. Almost 6.500 children and adults from across the Czech Republic attended the event in 2011. It is traditionally moderated by two of TV Nova's famous faces, siblings Adela Brouskova-Gondikova and Dalibor Gondik. All of the performers donated their time for free.

RTL Group: On 7 May 2011, everything at RTL Group's Belgian and Luxembourgish subsidiaries revolved around the *Télévie* telethon. All day, the subsidiaries' TV and radio stations devoted the majority of their programming to the cause. They were assisted by vast number of people including TV presenters, artists and volunteers. Many of them were on the stage that evening to help raise money for the fight against cancer. Their efforts paid off, and towards the end of the final evening, a cheque of €8.2 million was handed over. This record amount was the result of many events organised in Belgium and Luxembourg since 23 March 2011, when the Télévie 2011 campaign kicked off. Since its debut in 1989, the total amount raised has exceeded €100 million. These donations have been handed over in their entirety to be spent on fundamental clinical research.

ITV: Our CR priorities are to broadcast responsibly, make a difference to communities, contribute to the UK's creative industry, and operate responsibly behind the scenes. Further information about all ITV CR activities is available at itvplc.com/responsibility. Television touches the daily lives of almost everyone in the UK. The way we produce and schedule programmes is central to being a responsible broadcaster (itvplc.com/broadcasting-responsibly.aspx). From programme planning right through to post production and broadcast, we are committed to operating ethically and minimising the negative impacts of our activities behind the scenes. For further information see: itvplc.com/behind-the-scenes.aspx.

TVN: On 22 June, on the occasion of the 10th anniversary of the establishment of the **TVN Foundation** *Nie Jesteś Sam (You are not alone)*, the first Centre for Cancer Prevention in Poland was opened. The total cost of constructing the Centre - €10 million – was covered by the TVN Foundation. The Centre for Cancer Prevention is a modern building with total space of 3.200 m2. During the first decade of its existence, the TVN Foundation managed to collect and transfer over EUR 35 million to those in needs.

Mediafriends is a non-profit organisation founded by **Mediaset**, Mondadori and Medusa in 2003. This year, La Fabbrica del Sorriso (Mediafriends' fund-raising unit) is actively contributing to support tsunami victims in Japan. In March 2011, La Fabbrica del Sorriso organised a charity fund-raising campaign to finance the construction of a nursery school in the Japanese city of Minami Sanriku, destroyed by the tsunami. Within one week, € 3.2 million have been raised for this project thanks to Mediaset's programmes broadcast on Canale 5, Italia 1, Retequattro, on the digital terrestrial channels and on Radio R101.

In **Spain**, since December 1999, **Telecinco** has implemented a unique project called "***12 meses, 12 causas***" to increase viewers' awareness on twelve topics of social interest through programmes and advertising, opinions and in-depth analyses dedicated to the topic of the month. The Fundacion Empresa y Sociedad, which measures social responsibility in businesses, ranked Telecinco as the most active Spanish broadcaster in social activities.

ACT welcomes its new member from Bulgaria: TV Evropa

At its Extraordinary General Meeting in May 2011, the ACT's College of Members welcomed TV Evropa from Bulgaria, thus increasing the number of ACT members to 32 companies.

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.
For further information on the Bulgarian channel, please see: www.tvevropa.com.

4th ACT Annual Conference – 9 November 2011

The Polish Presidency priorities are part of the 18-moths programme of the Council. The Presidency will focus on promoting cultural diversity and creative content (the Digital Agenda for Europe).

Interview with Dariusz Urbański, Attaché for audiovisual policy at the Permanent Representation of Poland to the EU

IS COPYRIGHT AND AUDIOVISUAL POLICY PART OF THE POLISH PRESIDENCY PRIORITIES?

Copyright and audiovisual policy are important parts of the Polish Presidency priorities in the areas of culture and Internal Market. In this context, the Polish Presidency will pay special attention to the promotion of cultural diversity and creative content (European Digital Agenda).

Its basic priority in the field of audiovisual policy will be the issue of digitisation, sharing and protection of cultural heritage, particularly of audiovisual and film resources, also in the context of the development of the EU's Europeana digital library.

The Polish Presidency will also acknowledge the importance of the MEDIA 2007-2013 Programme that makes a positive contribution to the development of the European film and audiovisual industry, strengthens the European cultural diversity and supports the flow of film and audiovisual works in Europe. In addition, in the context of challenges posed by the digital era, the Polish Presidency will observe the need to advance the process of digitisation of European cinemas.

The Presidency will strive to undertake and advance measures aimed at the improvement of minors' protection in the digital environment, development of media literacy, online access to audiovisual contents, and legal protection of services based or involving conditional access.

In the field of copyright, the Polish Presidency will conduct work on the directive concerning the licensing of orphan works, so as to enable the publication of library resources or archive materials in digital format. It will also start a discussion about the Green Paper on the distribution of audiovisual works.

WHAT ARE THE KEY EVENTS PLANNED AROUND COPYRIGHT DURING POLISH PRESIDENCY TERM?

Copyright issues, with a focus on collective management, will be a part of the Polish Presidency's conference *Competences in Culture* on 18-20 July in Warsaw (registration is already closed). Some discussion in this are can also be expected during the main cultural event of the Polish Presidency, namely the *European Culture Congress*. It will take place on 8-11 September in Wroclaw (more information can be found at the Congress' website www.culturecongress.eu/english/home).

HOW ARE ON-GOING DISCUSSIONS ON COPYRIGHT IN POLAND CONVERGING WITH EU PLANS?

Digitisation and preservation of cultural heritage is an important priority for many cultural institutions in Poland. Therefore, we welcome the Commission's proposal for a Directive on orphan works. We believe that harmonisation of this issue at the EU level will enable and facilitate the development of various noteworthy initiatives in this area, both at the national and the European level.

Furthermore, while awaiting the Commission's initiative on collective management, last year Poland introduced some legislative changes aimed at improving the transparency of functioning of collecting societies.

Royal Castle in Warsaw, Poland

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