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The Association  
for International  
Broadcasting

# the channel

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Protecting your content?



Media - is anyone spending?

## International broadcasting - moving closer to the audience?

**AIB Global Media Business conference 2003**  
*advance details*

Clear-Com - strip in  
from PDF file on disk



## Measure your market

There's an enormous audience for cross-border broadcasting out there. If you can supply the equipment that broadcasters need, you're on to something really big. So why is confidence still so lacking?

In this issue of *The Channel*, international consultants PricewaterhouseCoopers say that everything is coming up roses – across the entertainment and media sector, it's spend, spend, spend. But recent evidence indicates that the money may not have been spent wisely.

Take the UK domestic example of ITV Digital. Huge sums were invested in this new digital TV service, great revenues were anticipated, but – the viewers didn't materialise, and the whole thing ended in tears, especially for the football clubs who had banked on huge a new revenue stream. The project was based on the buzz word "digital", but as with other buzz words like "dotcom", buzz was all that happened. Too many false assumptions were made.

On the international scene at the moment, the long-established satellite operator AsiaSat reports only a "marginal profit", despite a "soft" market in recent times. Meanwhile Rupert Murdoch's News Corp - which has reported a loss of US\$6.3 billion - is thinking of buying loss-making Italian pay-TV company Telpiu, from loss-making Vivendi, which may be merged with loss-making giant Liberty (down some US\$5 billion). And as regards assets, one source reckons that some US\$110 billion has been written off media company values in the past 12 months, following revaluation.

Looking at new technologies, our report from BroadcastAsia indicates that the spread of digital TV in Asia may be much slower than anticipated. Digital radio is likewise not making the hoped-for revolution. In the mobile telephone industry, once expanding exponentially, a recently-released research paper advises operators to totally abandon 3G.

The audience is there. The ideas for new technology are there. But it is proving hard to put the two together. IBC will once again this year assemble an amazing range of new equipment, but will the broadcasters buy it? The answer is probably yes, they will, but at a much slower rate than manufacturers would like. The audience is the ultimate arbiter – if they get better services, they may be prepared to pay up. Or not. Can the public actually distinguish digital from analogue? Do they actually want all the clever add-on services? The costs passed on the audience are high, and resistance is serious.

This isn't going to be solved quickly. But two thoughts emerge from this issue of *The Channel*. Rational service-oriented mergers and restructuring such as that between France Telecom and satellite operators Eutelsat, EuropeStar and Stelcat could improve services and cut costs. And all companies and broadcasters could think carefully about managing their assets more prudently.

With care the markets can be found and exploited successfully. The emphasis must be on thinking things through and making haste slowly. Remember the carpenters' adage when using expensive wood: "Measure twice and cut once".

Better still, come to the AIB's conference in London next year, get the latest information and opinions from all corners of the industry, and only then cut your wood.

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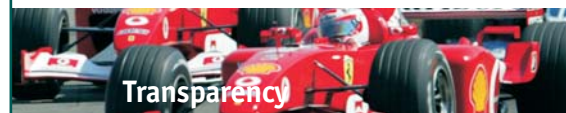
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## NPR now portable in Europe, Africa and the Mideast

For the first time, NPR programming can be heard internationally 24 hours a day via satellite broadcaster WorldSpace. NPR on WorldSpace brings the same NPR programming heard domestically to a vast potential audience worldwide, allowing listeners in Europe, Africa, Western Asia and the Middle East to hear firsthand what's happening inside the U.S. and how international news is reported by NPR. WorldSpace estimates its potential audience at 4 billion people.

NPR correspondents already use WorldSpace radios to keep informed and to aid the reporting they do for NPR. **AIB member NPR Worldwide** transmits award-winning programs to audiences around the world on over 140 radio stations, in more than 25 million homes via direct broadcast satellite and in 7 million homes via cable.

## Advertising grows in Asia-Pacific region

In its latest survey, Nielsen Media Research says that advertising spend has started to recover across the Asia-Pacific region, with double-digit growth seen in a variety of countries compared with the same period in 2001.

Much of this can be attributed to the World Cup, and television advertising was one of the key beneficiaries. The world's two fastest-growing consumer markets - China and India - both experienced a phenomenal growth rate of 33%, while South Korea enjoyed its own World Cup success with an increase in advertising spend of 21%, recording the highest quarter of TV ad spend in the country's history, clocking up US\$526 million.

Forest Didier, Nielsen's Asia-Pacific managing director, says "Asia's Q2 advertising expenditure numbers certainly indicate that things are starting to look up in this region. While we don't expect any major contraction for the rest of the year, we will have to wait for Q3's ad spend numbers to determine whether first half year spending trends continue or whether the bulk of the upturn was caused by the World Cup alone."

## Foreign TV in Tajikistan

The first Tajik cable television company has been licensed to rebroadcast foreign TV programmes, Iranian radio - monitored by BBC Monitoring - reported on 5 August.

The radio said that the TV Service company had launched a television station in the capital, Dushanbe, and intended "to select and rebroadcast the programmes of 12 foreign television channels to the residents of Dushanbe and neighbouring districts". The head of TV Service, Fazliddin Najmiddinov, said that the company was planning to increase the number of channels from 12 to 24 and to offer viewers good-quality music, news and sports programmes.

## US international radio collaborates in Afghanistan

At the beginning of August, US international radio broadcasters Voice of America and Radio Free Europe/Radio Liberty's Radio Free Afghanistan service joined forces to produce a 24 hour-a-day stream of Dari and Pashto programming for Afghanistan. This unprecedented collaboration is described by the stations as 'easy to find and easy to identify' for listeners within Afghanistan who can tune in via traditional short wave transmissions and via a local FM relay in Kabul.



"The new, joint VOA-RFE/RL Pashto and Dari program stream into Afghanistan is an extraordinarily important development in our efforts to bring the latest news and information to the Afghan people," said VOA Director Robert Reilly. "We are delighted to be working so closely with our colleagues at Radio Free Europe/Radio Liberty at this critical time."

RFE/RL President Thomas Dine described the coordinated Afghan radio stream as "another demonstration of how RFE/RL and the Voice can combine forces to better serve our listeners while maintaining each U.S. international broadcaster's distinctive and complementary mission."

The new service features twelve hours each of programmes created by RFE/RL and VOA every day, marking an increase of 1.5 hours per day of RFE/RL programming to Afghanistan. All programmes share common sign-on music and other production elements and a common programme clock throughout the day.

## Suu Kyi gives interview to VoA Burmese service

Demonstrating the continuing importance of international radio, Aung San Suu Kyi, the leading Burmese democracy activist who won the Nobel Peace Prize for her work, said during a Voice of America interview in late August that her country's government must move more quickly toward democracy than it has up to now.



Her comments to VOA Burmese reporter Aye Aye Mar followed a statement by Burma's military leadership the preceding day (19 August) that it intends to install democracy in the country "at a Burmese pace." Suu Kyi noted that "the process must begin as soon as possible" and said that "it's already been 14 years and we've made very little progress."

Aung San Suu Kyi also used her interview to call for the release of all political prisoners. She said, "there can be no democracy in Burma if people are going to be arrested for expressing political views." And she said, "the top priority for my political party - the National League for Democracy - is the release of all political prisoners, especially those who are elderly or ill. Their release would signify a significant step towards democracy in Burma."

## Bloomberg develops newsgathering, interactivity; gains LatAm radio distribution

Financial television channel Bloomberg is increasing its Asia-Pacific newsgathering capability with the installation of remote TV studios in Seoul, Korea and Taipei, Taiwan. Dubbed 'mini-studios', they allow Bloomberg correspondents and guests to get on the air rapidly as stories develop in key financial centres. A familiar concept in radio, where remote contribution studios are routinely used on a global basis, the system is now becoming more commonplace in international TV. Bloomberg has ambitious plans to install



mini-studios at major financial institutions across Asia, including ING in Hong Kong, and four major banks in Japan.

Bloomberg believes that mini-studios are less intimidating for guests who are unfamiliar with the bright lights and high-tech environment of full scale TV studios and that they will encourage more contributions from guests in the financial world.

## Bloomberg TELEVISION

Meanwhile, Bloomberg is forging ahead with interactive television applications, starting in the UK market through the Sky Digital platform. The broadcaster has entered into a strategic agreement with UK-based NDS – part of News Corp – to use the NDS Value@TV applications suite. Viewers will be able to customise personal share portfolios, check the latest prices, vote on stock market issues and view stock market indices, whilst still watching the Bloomberg broadcast channel. Future versions may introduce further services by synchronizing activity with the broadcast content.

Michele O'Brien, Director of Interactive Television, Bloomberg, comments "Bloomberg Television is a 24 hour global financial news network committed to providing its audience with the most advanced services possible and we see interactive television as a key driver to the rapid growth of our distribution. These value-added services, customizable to individual needs, clearly deepen our relationship with our viewers; a valuable audience of serious investors with considerable purchasing power."

In a further development, Bloomberg's radio service is now syndicated in Spanish to radio stations throughout Latin America. Bloomberg has signed an exclusive distribution agreement with Boston based Hispanic News Press, (HNP). HNP produces and distributes business and political news content for radio in Latin America and the U.S. Hispanic markets. The Bloomberg Financial Report, providing news and analysis for the world's financial markets, airs daily in Costa Rica, Bolivia, Ecuador, Panama, the Dominican Republic and Venezuela and is scheduled to roll out in Chile, Peru, Colombia, Argentina and other locations in Central America.

"This is the beginning of what we hope will be a long-term relationship that will bring Bloomberg to the major radio stations in Latin America," comments Luis Lugo, HNP's business development director. "Radio is the most popular medium in Latin America and we think Bloomberg and Hispanic News Press will be the perfect complement."

## BBC World Service gets more

BBC World Service will gain an average annual increase of 3.4% in real terms over the next three years as part of the British Government's Spending Review for 2003-2006. The new investment represents an extra £48 million spread over the three years.

The money will be used to:

- consolidate recent extensions in BBC services following the events of September 11th and launch new programmes serving Afghanistan, South West Asia and the Arab World;
- develop landmark radio programmes on global issues such as Global Security; Islam in the 21st century, and Development and Democracy;
- develop new flagship programming serving Africa, China and Europe;
- strengthen online capability through more depth in key language sites and increased interactivity; expand World Service availability on FM, particularly in capital cities;
- support the World Service's important capital modernisation programme;

Mark Byford, director of BBC World Service, said: "The settlement is a strong endorsement of the BBC World Service at a time when the global appetite for international news and analysis has increased. It is recognition that the need for our values, of impartial, authoritative and editorially independent journalism, is greater than ever.

"The investment comes on the back of a year of outstanding achievement for the World Service in which we extended key services and won numerous prestigious awards in response to September 11th and the war in Afghanistan. This is a significant settlement for the World Service, representing real terms growth."

### Research shows gains

Migration of viewing to international channels continues across Europe, according to the latest research house surveys.

The annual survey of media use by Europe's "business elite" conducted by Ipsos-RSL puts sport and news at the top of the viewing figures. CNN International and Eurosport have the largest audiences, according to the survey, with the weekly reach of Eurosport standing at 2,858,000, just in front of CNN International with 2,852m. Third place goes to MTV with 1,699m and then other surveyed channels have weekly reaches of:

EuroNews: 1,570m	Discovery: 1,479m
BBC World: 1,334m	CNBC Europe: 982m
TV5: 902k	Nat. Geog.: 872k

Bloomberg: 632k

In monthly reach, CNN heads the table, followed by Eurosport, MTV, EuroNews, BBC World, Discovery, National Geographic, TV5 and Bloomberg.

In France, the regular domestic MédiaCabSat survey for the six months to June 2002 shows that EuroNews has increased its daily reach by 24%, with 483,000 viewers aged 15+ watching the channel every day.

### CIBAR 2002

This year's international broadcasting audience research conference will be held in Stockholm from 6th - 8th November, hosted by AIB member Radio Sweden. CIBAR is the collaborative grouping that focuses principally on audience research for member international radio broadcasters. More information is available at [www.cibar.org](http://www.cibar.org).

### Iranian satellite ban to be eased?

BBC Monitoring reports that Iranian newspaper *Hambastegi* said in its issue of 7 August that Iran may reconsider its stance on satellite dishes, banned since 1995. Behruz Afkhami, deputy for Tehran, has said discussions were held on the question of finding ways to commission satellite televisions and changing the current laws in a way that will make the utilization of satellite televisions possible.

He pointed out that in the near future, because of technical reasons and the expansion of networks throughout the world, Iranian television will have to have satellite sections and the expansion of many networks will come out more cheaply for Iran if satellite technology is used.

Afkhami added: It seems that the laws banning the use of satellite equipment must change in a way that will allow the utilization of technical and technological advances.

### Radio Prague back on AM

In May 2002, AIB member Radio Prague returned to 1287 AM, a frequency it used until 1990. It was then occupied by Radios Free Europe/Liberty but since 1995 domestic channel Czech Radio 6 has used it.

Radio Prague's programmes in English, German, French, Spanish and Russian are broadcast on 1287 AM and 1233 AM daily from 1200 to 1400 CET. This is a multilingual service for foreigners in the Czech Republic and is also heard in neighbouring countries. Radio Prague continues to broadcast on SW, satellite and Internet on [www.radio.cz](http://www.radio.cz).



## YLE closes international radio

As we went to press, Finnish public service broadcaster, YLE, announced that it is to close its international radio service in English, German and French. YLE's Administrative Council made the decision on 26 August, with the three services likely to end before the end of October 2002.

Unlike many international radio services, YLE Radio Finland was funded by the broadcaster itself, rather than receiving a government grant.

Russian language programming will continue, as will Finnish- and Swedish-language programming for Finns abroad.

Finland has broadcast internationally in English since 1939, with a ten year gap between 1957 and 1967. YLE says that it will continue to relay programming from other international broadcasters in Finland via FM and DAB Digital Radio services.

## Dalet A.N.N secures Global contract

AIB Member Dalet A.N.N has announced that it has secured the contract to equip the new European satellite radio operator, Global Radio, to design a state-of-the-art digital audio infrastructure for Global Radio's broadcasting facility to be located in Luxembourg and operational by 2005.

Dalet developed a similar system for American satellite radio leader XM Satellite Radio, which operates the largest digital facility of its kind in the world.

"As we continue to execute our business plan, Global Radio comes closer to reaching our vision of bringing high-quality, multilingual entertainment and information programming to listeners across Europe," said Bruce L. Crockett, Global Radio's Administrateur Délégué.

"Dalet's innovative digital audio capabilities are a key ingredient in achieving that goal. Together we will design a studio facility that will be low-cost and unrivalled around the world."

## Extreme hits the Big Five 0

Recent expansion across Europe has brought the total number of countries receiving the Extreme Sports Channel to fifty. Additionally, the channel has announced the sponsorship of new athletes in the fields of wakeboarding and surfing.

The new sports sponsorship deals coincide with Extreme Sports Channel breaking the half century barrier with new deals struck in Denmark with Telia Stofa A/S and in Finland with Suomen 3KTV and Turun Kaapelitelevisio Oy.

Expanding the reach of Extreme Sports Channel eastwards, the channel is now featured on ZAO Kosmos TV and ZAO Comcor TV systems in Russia. In May, the channel also launched on cable systems SIA FAO in Latvia, ET Super Max in Bulgaria, UAB Trigeris, UAB Kabeliniai, Salmija Ltd. and Kelmes Kabeline Televizija in Lithuania, all in their respective basic tiers.

Al Gosling, CEO Extreme Group, says "Breaking the 50 countries barrier is a serious mile stone for us: it is due to the hard work and dedication of everyone here and the massive popularity of action sports. It really shows the channel has massive potential worldwide and crosses all cultural boundaries. It is proof that this is what people want."

## Afghan TV carries DW-World bulletin

Deutsche Welle, Germany's international broadcaster, has joined the media influx in Afghanistan. Since the beginning of August, DW-TV has been providing a 10-minute world news bulletin that is relayed by Afghan TV every day at 7.30 p.m. local time in Dari and Pashto. The bulletins are transmitted to Afghan TV's studio centre in Kabul by satellite. DW-TV has also



committed to produce around one-and-a-half hours of additional programming for Afghan Television, among other programmes *TransTel* documentaries covering subjects as diverse as sport and research. These broadcasts – also in Dari and Pashto – will be sent to Kabul by courier.



While there are no restrictions imposed by the Afghan government on the political content of the news broadcasts, Christoph Lanz, Director of DW TV, notes that his station's programmes "will adopt a culturally sensitive approach with the pictures and sound it shows".

DW-TV has agreed to supply the programming for an initial period of one year. Lanz comments "Deutsche Welle regards its commitment as emergency help until Afghan TV can manage to produce the world news itself".

## BBC World - ups and downs

In an innovative move, BBC World, the BBC's 24-hour international news and information channel, has entered into agreement with the AirTV global satellite network to deliver the channel live to air travellers on board aircraft equipped with the technology. The new AirTV system will enable the delivery of live television broadcasts to airlines flying all major global routes offering an alternative to the existing tape delivery on which airlines currently rely.

BBC World's news and programming line-up will be delivered live to airlines through the AirTV network of four geo-stationary S-Band satellites. Each of these platforms will offer 60 channels of satellite television, plus e-mail and Internet connectivity. AirTV plans to start its direct-to-aircraft (DTA) service in 30 months.

In programming, BBC World has launched a new current affairs programme dedicated to reports from the Arab world. Covering stories from the Maghreb to the Levant and across to the Gulf, *Arab World Direct*, presented by Shahnaz Pakravan and produced in Dubai, will be broadcast every six weeks from July 2002.

This new series is a first for BBC World and, claims the channel, will give viewers a chance to see the Middle East in a broader context. Looking beyond the Arab-Israeli conflict that dominates the news, the programme will examine the life, the business and the culture of the wider region. *Arab World Direct* is the latest in a series of BBC World programmes dedicated to covering stories from different parts of the world including; *Europe Direct*, *Africa Direct*, *Australia Direct* and *Asia Today*.



It has not all been plain sailing for BBC World. On 1st July, China suspended transmission of BBC World, objecting to an item about the banned Falun Gong movement.

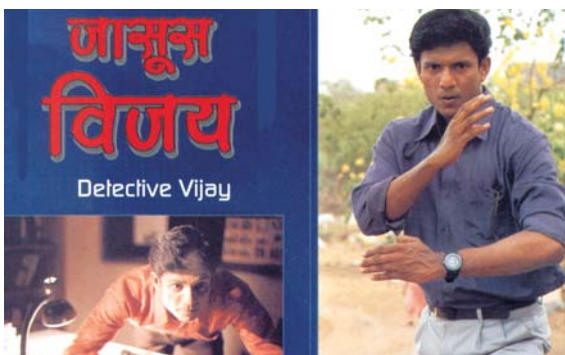
The signal - carried on Sionsat 1 and feeding hotels and apartment blocks housing foreigners - was cut off after a broadcast on the fifth anniversary of the handover of Hong Kong to China. The news story included material on Falun Gong, the spiritual movement banned by the Chinese government in 1999. The ban was, however, relatively short-lived, and the signal was restored two weeks later.

## BBC launches massive HIV/AIDS media campaign

The first-ever mass media campaign aimed at increasing awareness of HIV/AIDS in India was launched in London on 9th July by the BBC World Service Trust in partnership with India's National AIDS Control Organisation (NACO) and the country's national television service, Doordarshan together with All India Radio with support from the UK's Department for International Development (DfID).

The mass media campaign has been welcomed as an innovative, effective way to tackle HIV/AIDS in a country where talking about sexual health issues is still considered taboo. An interactive detective drama, a 'reality TV' youth show and a radio phone-in programme form a unique media partnership between the BBC World Service Trust and Doordarshan to combat the spread of HIV/AIDS.

Dr S Y Quraishi, Director General, Doordarshan said, "Doordarshan's growing partnership with the BBC is of great importance to us in India. We share the same values of public service broadcasting and there can be no more vital public service work than mounting a campaign like this to head off the threat of AIDS to our country's social and economic development."



More than 1,000 individual broadcasts will be aired to reach more than half the Indian population. More than 3,500 video screenings of the programmes are also planned for villages with limited access to TV and radio. The BBC World Service Trust and Doordarshan TV have teamed up to create cutting-edge interactive TV and India's first audience participation drama.

In addition, a major TV advertising campaign made locally in Doordarshan studios in Lucknow, Jaipur and Delhi underlines the need for people to protect themselves from AIDS.

BBC World Service Trust is a not-for-profit organisation, created to promote development through the effective use of media. The Trust focuses on health, education, social action and media training.

## Merlin rebrands, extends its family

AIB member Merlin Communications, acquired by UK ship-building to support services conglomerate Vosper Thornycroft last December, is to rebrand. From this summer, the transmission and broadcast facilities management company will be known as VT Merlin Communications, with a logo bringing the company - formed from the transmission department of BBC World Service - in line with other Vosper Thornycroft companies.



Meanwhile, Merlin has signed up US religious broadcaster Family Radio as a major short wave transmission company. Merlin will transmit Family Radio programming from sites in Britain, on Ascension Island, in the United Arab Emirates and South Africa to provide coverage in Africa, Russia, India and the Middle East. Programming is delivered from Family Radio studios via FTP and fixed circuits. Family Radio did make use of the WSHB shortwave station at Cypress Creek in South Carolina, USA. However, this facility is now up for sale.

## Threat to CNN Israeli distribution

CNN International may face removal from Israeli cable systems in November, according to a variety of reports from the country in August. The cable companies blame their financial situation, saying that they can no longer afford to carry the channel after the current carriage contracts expire. Observers suggest, however, that the situation boils down to CNN's coverage of the Middle East situation, and in particular a comment made earlier in the year by Ted Turner, CNN's founder, that Israel is engaged in terrorism. Although Turner subsequently apologised, CNN is reported to have been deluged with complaints.

### World Radio Network extends in Africa

Radio Choice, Zambia's newest independent radio station has chosen AIB member World Radio Network to provide its overnight sustaining service.

Radio Choice is airing the London-based repackager of international radio from midnight to 5am, seven days a week on 107.8 FM. Programmes now available to listeners across Lusaka, the Zambian capital, come from Radio Netherlands, Radio Sweden, Radio Australia, National Public Radio, Public Radio International, Radio Polonia and United Nations Radio.

Other African broadcasters using WRN include South Africa's nationwide SAFm, Bush Radio in Cape Town, South Africa, UNAM Radio in Windhoek, Namibia and Malawi's fm 101 POWER.

### WorldSpace technology for Kenya educational broadcasts

The Kenya Institute of Education is to broadcast educational programmes to all schools in East Africa via WorldSpace, the satellite radio company.

Through a 24-hour dedicated channel, KIE hopes to initially reach 30,000 schools in Kenya before expanding its coverage to the Comesa region.

The initial capital outlay of 540m Kenyan shillings (6.92m US dollars) for the project has been scaled down to 60m Kenyan shillings million (769,000 dollars). The revision follows the purchase by Afrispace Kenya Ltd, WorldSpace's local subsidiary, of new low cost receivers from India that can run on solar panels or an ordinary car battery. WorldSpace will donate about half of the 30,000 receivers.

### Senate confirms Broadcasting Board of Governors chairman

The US Senate has confirmed Kenneth Y. Tomlinson as the third chairman of the Broadcasting Board of Governors, which supervises all US government-supported, non-military international broadcasting. Tomlinson will succeed Marc B. Nathanson, who has served as a member of the Board since it was established in 1995 and as its chairman since October 1999.

Tomlinson has more than 35 years of journalistic experience. In 1982, he was appointed director of the Voice of America, where he served until 1984. Tomlinson moved to *Reader's Digest* where he was first managing editor, becoming editor-in-chief in 1989.

Tomlinson is the co-author of *P.O.W.*, a history of American prisoners of war in Vietnam.

The Broadcasting Board of Governors is a nine-member, presidentially appointed body which supervises all US government-supported international broadcasting, including Radio Free Europe/Radio Liberty and VOA, Radio Free Asia, Radio and TV Marti, and Worldnet Television.

Autocue ad - strip in  
from disk



## South Africa to bring 'true African story' to the world

The South African Broadcasting Corporation has announced that it is to launch a new Africa digital satellite channel that will take Africa news and views to Africa and the world. The new channel, SABC Africa, will incorporate the present SABC Africa and Africa-to-Africa (A2A) on the M-Net DSTV suite of channels, and is part of the Corporation's plans to entrench its position through consolidation and reinvestment in its Africa and international broadcast services.

The SABC said that, in time, SABC Africa will become a fully Africa-based international television broadcast network that will give the world Africa news, seen through the eyes of and told by Africans.

"This continent's events and issues have, for too long, been communicated by non-Africans," says Mathata Tsedu, Acting Chief Executive of SABC News. "Africa, and the rest of the world, rely chiefly on British, European and American broadcast networks for news about Africa. SABC Africa will give the continent, and the world, a channel where Africans will tell the true African story."

SABC said that it planned to launch SABC Africa in early October. The channel will broadcast approximately 70 percent news, views and current affairs and 30 percent Africa-produced entertainment, drama and magazine programmes. Whilst SABC Africa will continue to use SABC-generated news and current affairs material, the broadcaster will also enter into partnerships with other African national broadcasters to form a network of contributing offices and bureaus that will provide SABC Africa with news content. There are plans, too, to establish SABC news bureaus on the continent and in key diplomatic centres elsewhere.

## Pakistan to go international?

AIB correspondent Sarwar Rao in Islamabad reports that the Pakistan Electronic Media Regulatory Authority (PEMRA) has invited applications for the granting of a licence to establish and operate at satellite television broadcast station, on an international scale from Pakistan. Application forms and related documents can be obtained from PEMRA's General Manager via e-mail at [p.affairs@pemra.gov.pk](mailto:p.affairs@pemra.gov.pk).

## DVB, news discussions for Dublin

Following the success of the 2001 and 2002 Conferences, the Montreux-based International Academy of Broadcasting is to host DVB World 2003 on behalf of the collaborative DVB Project.

The Conference will present the latest developments in digital broadcasting at a time when networks throughout the world are adopting the technology of the future. Speakers will include those immediately involved in the work of the various modules of the DVB – the people at the coalface of the new developments, as well as those who facilitated and pioneered the implementation – representatives of manufacturing and broadcasting organisations throughout the world.

The event takes place in Dublin, Ireland, on 5 and 6 March 2003. More information at [www.dvb.org](http://www.dvb.org).

Meanwhile, preparations continue for the annual News World conference in Dublin taking place at the Burlington Hotel between 19 and 21 November. Focusing on the relationships between the media, government and democracy, speakers from across the news industry will share their concerns and hopes for the global news media. More than 500 delegates and speakers are expected to attend this annual meeting and the Association for International Broadcasting is one of the conference's partner organisations.



### VoA foreign bureaus may close

Bob Reilly, the Voice of America chief appointed by the Bush administration, is considering closing five VoA overseas bureaus in Brussels, Geneva, Hong Kong, Mexico City and Tokyo to reduce overheads. The Washington Times web site reported on 9 August.

The report said there has been an outcry from VOA staff, who say the cuts are to fund a new station targeted at Iran. Such changes would require congressional approval, the web site added.

*(BBC Monitoring)*

### Merlin monitors satellite launch

VT Merlin Communications played a role in the launch and early orbit phase of the first 'Meteosat Second Generation' (MSG1) satellite launched on an Ariane 5 rocket on August 28<sup>th</sup> from Kourou, French Guiana.

AIB Member VT Merlin has a contract with the European Space Agency (ESA) to operate and maintain their satellite tracking station on the European Spaceport in Kourou, French Guiana. The VT Merlin team tracked the satellite during its launch and early orbit phase, relaying commands to the satellite and providing ground controllers with vital data about the satellite and its instruments. The MSG program is a partnership between ESA and Eumetsat, the organisation that maintains and operates the European system of meteorological satellites. ESA is responsible for designing and developing the first satellite and procuring a further two on behalf of Eumetsat. Eumetsat is responsible for defining the payload based on user needs, procuring the ground segment and launchers, as well as operating the system.

### Russian TVC channel to start broadcasting in USA

Russia's Center TV channel plans to start broadcasting in the US in September. Center TV has already launched pilot broadcasting in the city of New York.

The company also plans to launch its TVC International project in the autumn, for the citizens of Europe, US, and Israel, as well as the CIS and Baltic countries.

*(BBC Monitoring)*

### DW-TV becomes a digital player

Deutsche Welle will be delivering its TV and radio programmes to cable headends and rebroadcasting stations in North and Central America in digital, through a digital C-band channel on AMC-1 from mid-September.

DW's Director General, Erik Bettermann, says: "The move completes DW's digital transition which began with the launch of PAS-9 in 1997 as well as the launch earlier this year of our new digital subscription channel German TV. With this change to digital on AMC-1, DW-TV is now truly a digital player in North America".

restrictive practices and inadequate infrastructure have for long prevented the broadcast industry in the Middle East from realising its true potential. The absence of a free, pro-competitive environment and unavailability of support services have discouraged international broadcasters from tapping the vast opportunities in this market.

Recent developments have however, created a new momentum for growth in the region's broadcast sector. One of the most important among these has been the establishment of Dubai Media City, a commercial hub for media industries located in a tax-free zone in Dubai, the United Arab Emirates.

The establishment of Dubai Media City was part of the efforts of Dubai, the region's pre-eminent business centre, to diversify its economy and minimise its dependence on oil. It was looking to develop clean industries that could add value to its economy and secure its long-term growth. The media industry was one of the prime candidates.

Dubai Media City, which opened in January 2001, had the vision of creating an infrastructure, environment and attitude that would enable media focused enterprises to operate locally, regionally and globally with significant competitive advantages. Within a year and a half since its opening, Dubai Media City has developed into a bustling cluster of 400 media companies. Several global media giants are here: CNN, Reuters, Sony Broadcast & Professional, Bertelsmann and CNBC, to name a few, and so are regional majors like the largest pan-Arab broadcaster, Middle East Broadcasting Corporation (MBC) and leading Arab publishing house Saudi Research and Publishing Company (SRPC).

Broadcasting is one of the fastest growing sectors in Dubai Media City attracting a high volume of investments. In fact, the City is today widely recognized as the focal point of media activity in the region. It has seen the establishment of new satellite channels broadcasting niche programming ranging from sports, to entertainment and news to audiences in emerging markets in the Indian subcontinent and the Middle East. A prime example is TEN Sports, a 24-hour sports channel launched by Taj Sports, a new local broadcast venture that targets the Indian subcontinent. The company has

## Dubai Media City's emergence as a broadcast hub has occurred in the backdrop of a growth in the popularity of television in the region

built a 55,000 sq ft fully digital broadcast and production facility at Dubai Media City.

Dubai Media City has also enabled leading Arabic broadcasters like MBC to relocate their headquarters closer to their target audience. MBC previously based its production and transmission in London, which involved higher operating expenses and made coordination with offices in its target region a cumbersome process. MBC currently occupies an entire six-floor building in Dubai Media City, from where it beams its programmes via satellite throughout the world and carries out most of its production work.

Dubai Media City's emergence as a broadcast hub has occurred in the backdrop of a growth in the popularity of television in the region. Television's growing popularity was reinforced by the telecast of the terrorist attacks on New York's World Trade Centre buildings on September 11, 2001, which generated considerable interest in the Middle East.

For regional audiences, it was television that brought out the full emotional, social and political impact of the incidents. The live TV images of this tragedy and its aftermath gave regional audiences more immediacy, impact and drama than any other medium.

Elsewhere in the region, there has been a wave of investments to cash in on television's increasing popularity. Other Middle East countries have followed Dubai's example to launch initiatives to accelerate the growth of the broadcast industry – chief among them Egypt's

Media Production City and Jordan's Media City Company.

However, Dubai Media City offers a far more stable and congenial environment for broadcast activity and investments than any comparable initiative in the region. One of its chief value propositions is a guarantee of freedom of expression. Global news giants like CNN and CNBC have demonstrated faith in Dubai Media City's promise of being "an arena for free-thinking talent" by establishing their regional headquarters here.

Also attracting broadcasters to Dubai Media City is its sophisticated communication infrastructure and a wide spectrum of support services. The City has its own teleport that provides a one-stop-shop for broadcasting requirements including uplinking, downlinking, turnaround and various content-edit services.

Dubai Media City's teleport services allow broadcasters to leverage

# Dubai

## a haven for international broadcasters?

International broadcasters increasingly want to be close to their audiences but often the facilitating infrastructure is not in place. **Dubai Media City** is helping to change that, for the Middle East at least.





مدينة دبي للإعلام  
Dubai Media City



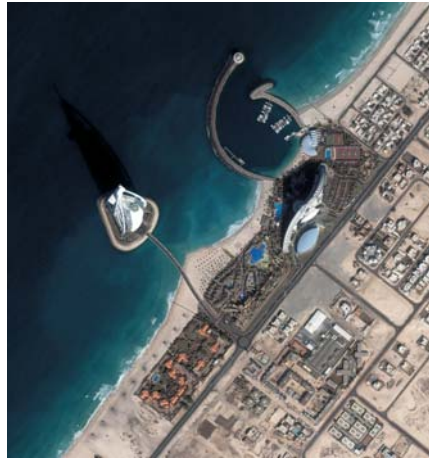




considerable savings on cost of operations through the use of shared facilities and infrastructure. Besides, Dubai is an ideal location for satellite visibility. Dubai Media City's teleport can offer satellite broadcasters cost-effective global distribution with a single-hop transmission using a single satellite. In comparison, broadcasters who operate out of East Asia require double-hop transmission through two different satellites to achieve global coverage.

Dubai Media City is home to a large number of broadcast feeder industries including production and post production companies, equipment manufacturers, system engineers, graphic designers and content providers. The presence of feeder industries not only makes it convenient for broadcasters to source critical services but also eliminates the need for initial investments in staff and equipment. Dubai Media City also offers a fibre-optic network which makes it easy to share

content with other companies in the free zone. The broadcast sector in Dubai Media City gains from synergistic co-existence with several other media sectors here including Publishing, Advertising,



**Dubai seen from space, with the fabulous 321-metre high Burj Al Arab hotel apparently floating off the coast**

Public Relations, Research, Music and New Media. The presence of these sectors offers rich networking and channel marketing opportunities.

Not least among the pool of resources available in Dubai Media City is talent. The City's Media Business Centre houses a large community of media freelancers who offer broadcasters a range of cost-effective services on tap. The cultivation of talent in the region is one of the key focuses of Dubai Media City. A new initiative is creating a media education hub that will house diverse international media learning and training institutes whose graduates will feed the broadcast industry's huge appetite for talent.

Dubai Media City represents the region's most significant move to address the entire gamut of the broadcast industry's growth drivers. The City is providing a stimulus for development in a more fundamental way than any other initiative in the region. For international broadcasters, this means that Dubai Media City is the most strategic platform for launching into the fast-growing emerging markets in a vast region stretching from the Middle East to the Indian subcontinent and CIS countries to Africa.



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# POWERFUL CONNECTIONS





# No end to E&M spending



Despite global economic gloom, the Entertainment and Media Industries continue to grow, says AIB Member PricewaterhouseCoopers. In fact, last year's turnover was US\$1 trillion, and spending is expected to top US\$1.4 trillion in 2006. Fiona Scholes explains the reasoning behind this unusual level of optimism.

Despite the combined "triple whammy" of spill over from dot-com failures, a global economic/advertising market downturn, and the impacts of the September 11 tragedy, global entertainment and media (E&M) industry spending grew in 2001 - rising by 1.5 per cent and exceeding the US\$1 trillion mark.

Forecasting continued growth, PricewaterhouseCoopers anticipates that global E&M spending will reach US\$1.4 trillion in 2006, for a 5.2 per cent compound annual growth rate (CAGR) over the next five years. These predictions were published in the latest edition of the annual PricewaterhouseCoopers *Global Entertainment and Media Outlook: 2002-2006*.

On a global basis, notwithstanding the entertainment and media industry's resilience in 2001, weak economic conditions will continue to dampen spending in 2002 and 2003, but faster growth will resume in 2004-2006. Digital distribution, piracy and a rebounding global advertising market will be three main factors impacting the industry's growth over the next five years.

## Principal drivers of growth

Digital distribution of content, aided by rising broadband penetration, will be the greatest driver of new entertainment and media spending in 2005-2006. For example, broadband connections in the US, driven by music and video-on-demand content that require high-speed connectivity, will surge from 9.4 million households in 2001 to 35.3 million in 2006 - nearly equalling the narrowband sector at 38.2 million households.

Piracy and unauthorised use of copyrighted material will continue

to limit growth throughout the forecast period, especially in recorded music. Unless an industry-wide solution is reached, piracy issues will begin seriously affecting other major E&M sectors, including filmed entertainment, home video and consumer book publishing.

## Consumers are leading the charge

Despite the near catastrophic year the global advertising market had in 2001, the *OUTLOOK* forecasts a gradual rebound with the ad market beginning to re-solidify in 2002. This will continue to gain strength in 2003, turning out strong single digit growth during 2004-2006.

Global advertising spending is predicted to increase at a 4.8 per cent CAGR, reaching a total of US\$405 billion in 2006, compared to US\$321 billion in 2001.

Kevin Carton, Global Leader of PricewaterhouseCoopers Entertainment & Media practice said: "The E&M sector's promising future is coming - it's just taking a longer and more circuitous path than initially expected. To see where the 'digital evolution' is headed, take a look at the surge in spending for digital cable and broadband Internet access. Consumers who've demanded a more diverse entertainment experience are leading the charge by subscribing to these upgraded distribution platforms, and new and more diverse content offerings will follow."

## Growth by region

At US\$438 billion in 2001, the United States was the largest market in terms of overall entertainment and media spending. It is projected



# Where manufacturers meet the news makers



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**News World** - the global news forum - takes place in Dublin, Ireland in November.

Join the most important players in the news industry across broadcast, online and print for the ultimate three-day news summit, chaired by former senior BBC executive, **Ron Neil**.

This year, the renowned **News Technology** forum takes place alongside **News World**, showcasing the sophisticated technology that news needs to maintain and develop its position at the heart of the consumers' multimedia lives.

**News Technology** will also be at the heart of the conference agenda. With our *Call for Papers* there's an opportunity for you to promote the concepts that will shape the future of news gathering, production and delivery to decision-makers from the world's leading news companies.

Dublin, Ireland, seen from space - count the bars!



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To **submit a paper** for the technology sessions, send an abstract to **Adrian Scott**, Technology Consultant, at [adrian.scott@newsworld.org](mailto:adrian.scott@newsworld.org) no later than 25th September 2002.

More than 75% of the exhibition space and sponsorship opportunities have now been taken by industry-leading companies. To discuss how to take advantage of the remaining booths and profile-raising openings, contact **Kerry Stevenson** via e-mail: [kerry.stevenson@mmmevents.net](mailto:kerry.stevenson@mmmevents.net).

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# No end to E&M spending



to expand at a 5.5 per cent CAGR through 2006.

Internet Advertising and Access spending will enjoy significant growth, due mainly to broadband and subscriber upgrades to higher-priced access packages. This segment will experience double-digit compound annual growth of 10.8 per cent in the US, with spending jumping to US\$40 billion by 2006. Increased channel capacity, coupled with a 'fatter pipe,' will not only drive Internet access spending in the US, but also television distribution spending. With digital cable and DBS comprising 73 per cent of multi-channel subscribers, TV Distribution spending will soar to US\$100 billion in 2006.

Europe, Middle East and Africa (EMEA) is the second largest region with 2001 E&M spending of US\$339 billion. Once again, the Internet will be the fastest growing segment, followed by Sports, which will be bolstered by the 2006 World Cup in Germany and its associated television rights. EMEA will continue to experience moderate growth for the duration of the forecast period, with spending reaching US\$426 billion by 2006.

Commented Robert Boyle, European leader for PricewaterhouseCoopers Entertainment & Media Practice: "EMEA will continue to grow at a pace reflecting consumer demand for new entertainment and information options. We project strong growth in Internet and TV Networks and Distribution, fuelled by consumer desire for digital technology and multi-platform access to premium content such as sports, movies, news and business information."

Asia-Pacific's E&M industry will be fuelled by telecommunications deregulation, low Internet penetration levels that leave room for substantial growth (a 17.3 per cent CAGR is expected), as well as government initiatives to promote Internet usage. In addition, the 2002 World Cup in Japan and South Korea will bolster the Sports market.

Growth in the Latin American market will continue through 2006. Low Internet and Television Distribution penetration rates have left significant room for expansion and will be the main reasons these sectors will be the fastest growing over the forecast period, with compound annual increases of 24.3 per cent and 9.0 per cent, respectively.

Canada, the smallest region with US\$24 billion in entertainment and media spending in 2001, is expected to be the fastest growing, at 5.7 per cent CAGR. Primary drivers have been an advertising market that has held up relatively well despite the global economic downturn; a healthy home video and film production business; and the establishment of new digital channels.

This year's edition of OUTLOOK has been expanded to include new chapters on Educational and Professional Books and Training and Business Information, which provide a more complete look at the overall industry.

## Key findings by segment

*Educational and Professional Books and Training:* Near-term economic weakness and slow labour force growth in EMEA and Asia-Pacific will hold growth to low single-digit rates. The market, already the largest on a global basis, will expand from US\$208 billion in 2001 to US\$261 billion in 2006, averaging 4.7 per cent compound annual increases.

*Filmed Entertainment:* Spending worldwide will be fuelled by strong box office receipts, boosted by the expansion of local productions. DVDs will continue to boost the home video market, but the category will be adversely affected by piracy. The filmed entertainment segment will expand at a 5.7 per cent CAGR, increasing from US\$59 billion in 2001 to US\$79 billion in 2006.

*Television Networks (Broadcast and Cable):* Projected advertising rebound, teamed with new channel launches, will drive growth. Canada will experience greatest growth rate - 8.7 per cent. US spending is expected to reach more than US\$54 billion by 2006 and Europe is expected to reach more than US\$37 billion by 2006. Globally, television networks will peak at US\$144 billion in 2006.

*TV Distribution (Station, Cable and Satellite):* "Digital evolution" will positively affect this sector for the length of the forecast period, with upgrades to digital cable and satellite boosting subscription spending, especially in regions where cable and satellite penetration are already high. Subscriber growth will also drive spending in regions with low multi-channel penetration. Global spending will rise to US\$210 billion by 2006, growing at a 6.9 per cent CAGR.

*Recorded Music:* This sector will be most vulnerable to piracy and unauthorised use of copyrighted material and will be the slowest growing, averaging only a 1.6 per cent gain through 2006. By 2004, an improving economy, and rising digital subscriptions, will begin to offset declines in traditional music sales, with global spending reaching US\$38.5 billion in 2006.

## Digital broadcasting will increase radio audiences and advertising

*Internet Advertising and Access Spending:* The fastest growing segment over the next five years, expanding by 12.1 per cent CAGR to total US\$94 billion in 2006, up from US\$53 billion in 2001. The principal drivers will be increased broadband availability and rising online penetration, while a strong e-commerce market will lead to a rebound in online advertising.

*Radio and Out-of-Home Advertising:* Out-of-home will be boosted by new technologies that create additional venues and make displays more attractive. Digital broadcasting will increase radio audiences and advertising, with consolidation making it easier for advertisers to buy both media. The market will grow from US\$46 billion in 2001 to US\$59 billion in 2006.

*Sports:* The biggest driver over the forecast period will be The World Cup in 2002 and 2006, and rising television rights fees. However, financial problems for European rights holders will result in a decrease in rights fees in non-World Cup years. The segment will grow at a 6.6 per cent average rate, rising to US\$50 billion in 2006 from US\$36 billion in 2001.

*Business Information:* The economy will dampen near-term spending, with a small increase expected in 2005-2006. The development of new products, facilitated by enhanced distribution through broadband access, will contribute to growth once economic conditions improve. Spending will increase to US\$88 billion in 2006, a 5.0 per cent CAGR.

# The AIB: focus of International Broadcasting

The Association for International Broadcasting is the independent trade association and the only organisation that covers the entire range of international broadcasting. A not-for-profit organisation, the AIB works to promote the development of cross-border broadcasting.

## The AIB's Mission

The Association brings together the world's international television and radio broadcasting community, with the aim of spreading knowledge and improving standards. The AIB does this by providing:

- A forum for discussion
- A unique centre of information
- Market intelligence
- Contacts across the industry
- Lobbying
- Representation
- Consultancy

## The AIB's Activities

### A forum for discussion

The AIB holds an annual Global Media Business conference, where the issues of the day are discussed and boundaries pushed in terms of knowledge and information. The 2003 conference is now being planned – details appear opposite.

### A unique centre of information

The AIB publishes this magazine each quarter. It is distributed to over 100 countries, reaching thousands of executives and decision-makers throughout the cross-border broadcasting industry and related sectors. It is an ideal advertising medium for products and services.

The Association publishes breaking news on its web site, and distributes its free electronic newsletters globally to more than 3,000 readers.

The AIB produces a directory of English-language international radio and TV programming. The *Global*

*Broadcasting Guide* is principally a consumer-facing publication, retailing in bookshops and electronic retailers in Europe, North America and the Asia-Pacific region. It is also a useful tool for the professional, with extensive contact information for international broadcasting stations.

### Market intelligence

In addition to its general-circulation e-newsletters, the AIB also produces a regular analysis of the progress in the industry. Members of the Association receive this specialized market intelligence service free of charge. The service is available to non-members on subscription.

## Contacts

The annual AIB Global Media Business Conference is an ideal venue for networking – you'll find the right people to talk to whether you're a manufacturer looking for customers, a broadcaster looking for content ideas or a journalist looking for stories.

Our members keep in touch via dedicated e-newsletters. And the Association maintains a massive database of information about the industry.

## Lobbying

The Association lobbies internationally on behalf of its members on issues of concern.

## Representation

The AIB promotes international broadcasting to the outside world, by providing speakers at key events, by staging International Broadcasting Pavilions at major exhibitions, and contributing articles to trade and consumer publications

## Consulting

The Association for International Broadcasting provides consultancy advice on the international broadcasting industry, being uniquely placed to provide the answers to the most complex questions.

As a not-for-profit trade body, the AIB is independent and impartial.

## Membership

The growing membership of the Association includes:

- The world's leading international broadcasting companies
- Providers of world-class transmission and delivery systems
- Suppliers and manufacturers of world-class broadcast technology systems
- International consulting firms

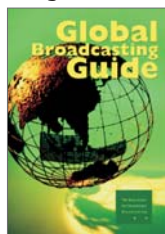
All members are entitled to vote and shape the Association's future at the AIB's Annual Conference, held concurrently with the Global Media Business Conference.

## Benefits of Membership

Members enjoy a wide range of benefits:

- the members-only newsletter
- this quarterly magazine *The Channel* – available in bulk for all relevant staff to see
- discounts on advertising in *The Channel*
- The radio and TV listing, the *Global Broadcasting Guide*
- opportunities to promote their organisations via AIB contacts
- listing in the annual Directory
- participation in specialised committees to be established in 2003.
- a reduction in registration fees for all AIB conferences, seminars and specially-negotiated reductions at third-party conferences

The annual Membership Fee is £1,250 (approximately US\$1,800).



Contact us today to discuss membership:

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The Association  
for International  
Broadcasting

# Global Media Business Conference 2003



29-30 April 2003

The Royal College of Surgeons of England, London

**F**ollowing the success of its inaugural **Global Media Business** conference held earlier this year, the Association for International Broadcasting is preparing its second major international conference, scheduled for London in April 2003.

**Business** conference focused on the problems facing the sector and provided some of the solutions. With contributions from leading experts in the commercial and public sectors, the **AIB Global Media Business** conference was the only event in 2002 specifically to examine the international broadcasting arena.

This superb venue provides a fitting backdrop to the conference, as speakers and delegates dissect the international broadcasting industry and provide diagnoses of the problems and probe for solutions.

The event will be the leading networking event in the international broadcasting calendar. With delegates and speakers from every continent, representing the cross-border broadcasting industry at the highest level, this is the perfect opportunity to develop contacts within the sector and to exchange views and ideas with industry leaders.

With an expert chair, engaging and knowledgeable speakers, top ranking delegates, exciting exhibits and a superb setting, the **AIB Global Media Business** conference is an event you cannot afford to miss.



The second **AIB Global Media Business** event will build on the strengths of the inaugural conference, covering more ground and extending to two days to ensure that all subjects are covered in depth. There will be an exhibition alongside the conference, with coffee and tea breaks served in the exhibition area.

#### ◆ Call for papers

The **AIB Global Media Business** conference is one of the most important events in the international broadcasting calendar. The conference provides the perfect opportunity to raise the profile of your organisation by submitting a paper on a subject of interest to the international broadcasting industry.

The AIB is particularly interested in papers covering audience research, programme genres, innovative delivery methods and low-cost production techniques. To respond to this call for papers, e-mail an abstract of no more than 250 words to the AIB no later than 15 October 2002. Submit your abstract to [papers@aib.org.uk](mailto:papers@aib.org.uk).

#### ◆ A superb venue

The **AIB Global Media Business** conference 2003 will take place in central London in the magnificent surroundings of the Royal College of Surgeons in Lincoln's Inn Fields.

The first **AIB Global Media Business** event brought together more than 120 senior executives from international television and radio broadcasters, transmission providers, consulting firms and manufacturers who discussed the most significant issues affecting the cross-border broadcasting industry.

#### ◆ Covering the subjects

From audience research to digital production, broadband to advertising revenue, the **AIB Global Media**



“An excellent line-up  
and mix of speakers”

“Great conference –  
thanks”

“Lots of interesting  
information,  
personalities and  
stories”

“Good networking...  
and an easy informal  
feel to the day”

Delegate comments 2002

#### ◆ Register now

To receive updates, agendas and early-booking discounts for the 2003 **AIB Global Media Business** conference, register online at [www.aib.org.uk](http://www.aib.org.uk).



# The AIB: membership grows

The Association for International Broadcasting is delighted to announce its two latest members: the African Broadcasting Network and Autocue.

The **African Broadcast Network** – ABN – is a pan-African television network. Funded by the Modern Africa Growth and Investment Company, ABN has its head office in London and affiliates in Ghana, Kenya, Nigeria, Tanzania, Zambia, Malawi, Rwanda, Swaziland, Namibia, Uganda and Zimbabwe. The company has embarked on ambitious plans to extend to 11 French speaking African countries.



## African Broadcast Network

In September 2000, the African Broadcast Network purchased the African Barter Company (ABC), which pioneered barter programming in Africa. It is recognised as the supplier of first class programming to pan-African broadcasters while at the same time offering advertisers attractive media options on a regional or pan-African basis. It has been operating in eighteen territories across Africa for the past six years.

The African Broadcast Network (ABN) has several promises to keep. Describing itself as the facilitator of a revolutionary 'Pan-African Audiovisual Action Partnership', ABN is committed to developing a quality, commercially viable television industry throughout sub-Saharan Africa, spanning key territories within both Anglophone and Francophone Africa. With an estimated available audience of 200 million viewers, ABN has enormous influence as a pan-African communications medium. It is capable of creating a progressive and vibrant television industry through which everyone involved can benefit.

**Autocue**, the best known name in television, film and conference software and prompting systems, has joined the AIB. Based in London, Autocue is at the heart of many international broadcasters' operations and the company will demonstrate this at IBC, the major trade fair in Amsterdam, during September.

On display will be Autocue's comprehensive end-to-end solution for News, Production and Transmission systems, the **QSeries**. The system will be demonstrated working with various partners including Quantel, GVG, Omneon, Sony, Ibis and Dremedia, giving an in-depth integration throughout the entire production chain using industry standards such as native protocols and MOS. Autocue will also be showing a new system architecture that will give a firm foundation, and providing a range of new features for the broadcasting infrastructure of the next generation of production systems.



Enhancing the range of Autocue's high brightness, flat display on-camera units, IBC2002 sees the launch of the new **Voice Activated Prompter** system (using the 20/20 voice recognition engine) that allows for greater productivity and cost reductions as well as a new **17" Prompter** for studio use.



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## MEDIA Digest

Media Digest - the pre-eminent daily round-up of developments within the fast-moving media industry in the United Kingdom.

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# Radio newsgathering - the future's freelance

More outlets mean more content. Less money means more constraints. So what about the freelancer? Henry Peirse, founder of London-based *Global Radio News* thinks his international virtual marketplace for broadcasters and freelancers - now working with CNN and BBC World Service - provides a solution.

**T**he appetite for news seems to be growing. We all need to be informed, but now more and more people want to be up to date with colourful and quality information. At the same time, radio - as recent UK audience research figures demonstrate - is enjoying a revival at the expense of television and the internet. Radio is fast catching up in audience figures and advertising revenue. A bit like the tortoise and the hare, bursts of activity have left expensive broadcast industries exhausted. But by gently moving along, doing what it does best, timely and cost effective information for an audience who can do other things at the same time, radio appears to be on the up and up.

So with that in mind, what is the magnetic force of radio? Entertainment, music and chat, but also news and current affairs are the corner stones of an audience-grabbing, advertising-rich programme schedule.

From stating the obvious, to leaving the rhetorical questions behind; bar one, how can technology, radio and news come together to make both radio stations and reporters richer, while giving the audience more? Simply it's fitting into this space with affordable, taking into account shrinking budgets, programme material from around the world - after all, the audience won't bother listening if the output is boring.

Global Radio News is a web-based audio agency for reporters and radio stations. The system takes advantage of technology to collect material from the field and distribute it to multiple radio stations. The objective is to make life easier for a reporter on a big story; they can file onto the site and get back to covering the story rather than spending time on the telephone selling to multiple stations. Once the audio file is on-line it is ready for download. Radio stations get alerts, can see a ticker, click straight through and get the story. This saves them time and crucially money in their newsgathering process. Less time on expensive satellite and ISDN lines while adding quality colour to wire copy and other news services. In essence, the system allows a station to expand its newsgathering staff and get more varied news without paying more.

On a big story, before the majors agencies drop their staff in, a freelance reporter using Global Radio News could sell the same story many times. This is about empowering the reporter. If stations want to pay for insurance, travel and everything else then they deserve material exclusively, but they generally can't, while the freelancer still needs to make money. Freelancers need to be respected; it seems logical that they will become backbone of newsgathering. The stations need the story; now they can get it cheaper, so they have to accept that they may not be the only broadcaster with the same audio material, forgo their branded out cue and think of providing a better service for their listeners.

Life is tough for a freelancer on a potentially big story, agencies expect reporters to be on top of stories but also expect the reporter to sing their tune. In many cases the reporter has little choice; it could be their big break, they have no option but to take the risk, go somewhere dangerous on the off chance or at best, on a promise, that if they get the story the organisation they contacted will buy it. It's unlikely that the organisation will put its hand in its pocket to cover any costs and even less likely that it will provide insurance for the reporter and if there is trouble the organisation could distance itself quickly. Quite frankly this attitude is pathetic. So the time has come for the freelancer to turn the tables in their favour by maximising the reach of their work.

This could make life good for the intrepid reporter, lots of potential clients viewing, downloading and paying, the copyright remaining with the reporter, more time to file, less time spent selling and a wider audience, all whom need different stories.

By opening up the capabilities of the internet to the radio trade lots of different reporters can be on the same story, cover it from different angles, with different accents, giving stations lots of choice.

Global Radio News maintains its independence by providing the service, stations can request material but also reporters just file the stories according to the news agenda, Global Radio News just checks the audio and guarantees broadcast quality, the rest is up to the station.

The web-based system takes the accounts and the chasing responsibility away from the reporter, making sure they get paid on time.

Out of the Middle East recently, a reporter affiliated with Global Radio News placed his stories with a major international broadcasters. In time, as more and more stations come on line, on a big story that same reporter could have sold the same piece several times and made quite a lot of money, covered travel costs and ensured that the trip was financially worthwhile as well as journalistically interesting.

Global Radio News will also help students and young journalists get a break by filing and potentially selling to stations, as long as the story is up to scratch. This will help them start to make their names in the broadcast arena. The Rory Peck Trust is working towards creating an affordable insurance package for freelancers; Global Radio News is encouraging everybody to get involved. As well as suggesting to freelancers courses for situation training as an important part of a reporter's induction into news gathering. It can be dangerous, reporters must be ready and free from as many headaches as possible.

Using technology is the key, the basic process is outlined above, but to make life as easy as possible, Global Radio News has developed a piece of software (Reporters Audio Production Kit, RAPkit™), given away for free, that allows reporters to plug a microphone into their PC, record a story, cut in a clip or two and upload the story directly to the site in one simple move. As with the upload, the download has been thought through in a similarly simple way for editors at radio stations to pick up the stories.

There are the pros, the cons are that stations don't want to use the same stories other stations have broadcast and that they insist on their branded out cue. At the moment a busy freelancer will sell the same story to multiple stations. The sign off issue is one that will work itself out in time. Technology is changing the way newsgathering happens, and lots of preconceived ideas are going to change too.

Substantive expansion is possible via the internet; there should be no excuse for a station not to have a story. Even as budgets shrink there is no need for radio to slip down to the lowest common denominator. Audio works now on the internet, TV will follow. The visual implications of the internet and television have to be taken into consideration in newsgathering but for now radio news can grow in importance saved from a fate of accountants and low end multi-tasking where audio is stripped from a TV feed.

With technology radio can remain within budgets, make money and be a force in the global news market.



**Henry Peirse,**  
co-founder of **Global Radio News**



# Merlin ad - strip in from disk

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# Broadcast Technology



## True asset management integration - fact or fiction

James Nuttall talks to scheduling and automation specialists IBIS, who have developed distinct, simple yet extremely powerful asset management tools based on the real requirements of today's broadcasters

"Television has not changed," Mike Shaw of IBIS told me. "It is still a simple business: you bring material in, chop it up, play it out, and put it on the shelf."

While you might not express it in those terms, whether you are operating one channel or a hundred, to terrestrial, satellite, cable or even the internet, the basic formula is the same. A broadcaster acquires programmes, schedules them, fits in some commercial breaks, fills up the remaining time with trailers and promotions, plays out the schedule, then stores the material so that it can be found next time it is needed.

Alongside the material itself is a lot of extra information, which we now call metadata. This will include links to additional media, such as subtitles and audio description files; technical details like tape or server locations and timecodes; and management information including contract details, compliance information, EPG descriptions and so on.

"None of this is new," explained Shaw. "It is the same information that broadcasters

have always had to deal with and always will. So it makes sense to develop a system which meets that need, and reflects the way the information flows through the station. And, most important, avoids multiple entries: put the details into the system just once."

Other manufacturers offer planning, scheduling and playout software, but the IBIS system is singularly powerful because of its tight integration. While broadcasters can – and do – buy individual elements from IBIS, there is a real benefit in using the complete package, because of the way that it provides management of all the processes and assets at each step of the way.

IBIS founder John Haselwood started thinking about transmission automation in the 1970s when working at what was then Thames Television in the UK. When Channel 4 was established at the beginning of the eighties, as chief engineer Haselwood recruited Alan Hill, a process control specialist, and together they created the first practical transmission automation system and computer-aided scheduling tool.

In establishing IBIS a decade ago, Haselwood and Hill brought real broadcast experience as well as an unrivalled technical background. They maintain their focus on the real requirements of their customers by recruiting further staff with genuine practical experience: director of operations Mike Shaw, for instance, was formerly with the BBC.

### Real asset management

Dave Harris is Broadcast Manager at Carlton Digital, which provides a bouquet of digital channels to the cable, satellite and terrestrial viewers in the UK and further afield. He explained that "traditionally, the interface between the planning, scheduling and transmission systems has been a floppy disk.

"What IBIS has done is so simple," he continued. "It allows you to look into the schedule from the transmission end before it is delivered. As the schedule firms up, so we can get ready for it. That process of being able to look far enough ahead to stop panics is real asset management."

Mike Shaw of IBIS elaborates. "It is the end of the flat file transfer," he stated. "Having



# Broadcast Technology

one database for scheduling and a separate one for playout automation means you have to rely on a dumb interface between the two, the transfer of a flat file. And that has two major drawbacks.

“First, you have to define back at the installation stage which information is going to be transferred. Try to give the automation too much detail and the transfer process takes too long; try to make the file transfer slick and you leave the transmission controller without some information which might be useful.

“Second, you have to decide operationally at what time that transfer is going to take place,” he continued. “Make it too early and the schedule is still full of holes, which means a lot of manual data entry in the transmission suite, copy-typing from bits of paper. Make it too late and transmission staff may not have time to find missing material.”

Dave Harris of Carlton Digital puts that into context. “The IBIS system allows caching to be done well in advance. We may not know exactly when something is required, but we know it will be, so we can go away and find it in plenty of time. That means our transmission staff can concentrate on the real problems.”

The Carlton Digital installation includes IBIS’s PreSeT planning and scheduling system and Landscape playout automation. Linking them is Media Flow, which provides a simple interface for routine work. It is easy to select a look-ahead period of days or even weeks. Very quickly indeed Media Flow analyses what material is scheduled which is not currently loaded into the Sony MAV servers. Not just the tape number but its physical location in the library is listed for each item.

“It goes further than that,” enthused Carlton’s Dave Harris. “Because IBIS runs both the automation and the scheduling we can ask for things to be put in by the schedule to help the automation.

“A classic example is that our house style at the end of each programme is to run three or four seconds of the end credits, then shrink the programme in a DVE move to reveal a ‘coming up’ graphic sequence from the server, perhaps with a separate voiceover which requires the programme audio to be ducked.

“As part of the compliance and quality control process the operator will have entered the duration of the end credits into the asset database,” Harris explained. “That drives everything else. If a scheduler tries to select a promo which is too long to run over the end credits it will flag the problem.

“Then all of those nested events – the additional server item, the DVE moves, maybe something from the character generator, manipulating the audio levels – are loaded into the automation,” he concluded. “The result is a sophisticated transition which is planned largely automatically and created entirely automatically.”

Even transferring a multi-layer event like that in a flat file would be difficult on other systems. It would almost certainly involve timecode calculations by someone to ensure that the subsidiary events all happened at the right moment.

Time	Program	Type	Start	End	Duration	Comments
18:57:57	McGee's Assassins VS	MC	18:57:57	19:00:00	02:03	
19:00:00	FOOD FACTORY FOOD	FF	19:00:00	19:00:00	00:00	
19:00:00	End Break at 18:58	GB	18:58:00	19:00:00	02:00	
19:00:00	CIN ECHOES	MC	19:00:00	19:00:00	00:00	
19:00:00	CIN ECHOES	MC	19:00:00	19:00:00	00:00	
19:00:00	CIN ECHOES	MC	19:00:00	19:00:00	00:00	
19:00:00	CIN ECHOES	MC	19:00:00	19:00:00	00:00	
19:00:00	CIN ECHOES	MC	19:00:00	19:00:00	00:00	

A screen shot of the IBIS system

## Comprehensive

The key is the comprehensive database which manages all the media assets. This starts at the contract negotiation stage, with titles and programme numbers entered as they are bought. As the material arrives and goes through compliance and QC, so information is added and refined.

For instance, when a movie is purchased it will be given an approximate duration, probably based on one of the guidebooks. Once it is timed accurately then the accurate overall duration is used. As commercial break patterns are established then the movie will be divided into parts, and so on. Building the schedule is a graphical process, dragging and dropping programmes into slots. Even on the scheduler’s desk there is built-in

reassurance, with a green dot appearing in the schedule against a programme which is physically in the building and barcoded, a red dot to show that the tape is still awaited.

There is extensive support for compliance, allowing a very large number of categories for content to be tracked. As well as providing information for those writing EPG and listings entries (at Carlton Digital the EPG data is formatted automatically from the information in PreSeT), this can be an invaluable aid in the transmission suite. If there are live presentation announcements then a quick look into this part of the database – from the automation workstation, of course – can establish if a warning needs to be made before a programme.

It would also be invaluable in those situations where transmission controllers may need to make last minute decisions about programmes because of external events. Immediately after a natural disaster, for instance, the broadcaster might want to pull a movie which featured a similar situation. Again, that information is readily available, because of the integration of asset management.

Dave Harris is very much a fan of this high level of integration between planning, scheduling and transmission. “This way of working is so obviously right,” he said. “IBIS has achieved a really elegant solution for our needs.”

For IBIS, Mike Shaw emphasised his belief that this integrated approach is the right way to go for today’s broadcasters. “Why keep different sets of information on your assets? Enter the information just once, and use what you need where you need it.

“We are just about to install a system at a music channel in Kiev,” he told me. “All of the information about each music video is entered at the time of ingest and scheduling, which it has to be anyway. But some of that information is sent via the automation system to the character generator, so all of the captioning is created live and completely automatically. So simple you wonder why no-one else does it.

“At IBIS we have a saying: clever does not have to be complicated. In asset management, focus on what is really important for your operation, then make sure your systems support that, just once.”



# Broadcast Technology

## Transparency: realise what you're missing

Matt Burgess looks at the need - ever more pressing - to protect hugely valuable broadcast assets

Consider this scenario. A major movie star is advised by his agent and legal team to include a contractual demand that the feature film he is to star in must be 'watermarked' in order that the 2-points-a-movie share that the star is due to receive for the worldwide TV rights deal may be accurately measured for the lifetime of the movie.

The watermark is indelible and invisible, and does not affect the picture quality. As the process of watermarking occurs in post production, the trailers for the feature are also trackable and the broadcast marketing of the movie is precisely monitored by the producers and distributors. Nine months later, on the evening that the movie is broadcast, the advertisers who have paid for the ad breaks are also receiving instant and accurate data reports verifying the precise time and duration of their ad units to see that they match up with their inventory.

Cut to the news bulletin that runs before and after the movie on this particular evening. The pictures contain footage from each of the news agencies who have watermarked their output and know just how much of the news programme relied upon the use of their material. To the second. And that's before the sports presenter has got started.

With this information, the business bods at the production company, the distributor, the advertiser and the news agency can get out their laptops and start to compute the return on investment. This data provides a precise management information tool, enabling them to make informed decisions about the reach and performance of their video content.

If, as a broadcaster, you find this difficult to contemplate or think it's an unlikely scenario, it's only the half of it. Lobbying before US Congress this year by entertainment companies - to find and develop copy-protection systems that media companies can use when they sell their content - has included a proposal to embed watermarks in every piece of digital media carrying instructions about how it is to be played or copied. Stemming from the introduction of the DMCA (Digital Millennium Copyright Act) in 1998 and now furthered by this year's proposed CBDTPA (Consumer Broadband and Digital Television Promotion Act), the issue of digital media piracy is currently developing into a feud over whether technology companies or entertainment companies should be responsible for developing adequate protection against digital media piracy and is consequently generating vigorous opposition amongst consumer groups.

The movie star example, based as it is upon verifying existing contractual agreements and revenue share from a summer blockbuster, would certainly appear a credible scenario especially in light of the current attention being awarded to copyright protection in the US by Congress. Some of what is described here has already begun to happen. Content owners across the sectors of news, archive, programming and advertising have begun to look at how their output is working for them. The rapidly evolving digital media world - on a truly international scale - continues to create countless new business opportunities. There are now many types of delivery systems for content, as well as a proliferation of channels on cable, satellite and terrestrial broadcasting platforms. But conversely, keeping track of who is using what material and who owns it is more complex and more important than ever.

Part of the answer is an automated means to precisely identify content. Video and audio watermarking technology allows data to be transmitted within analogue or digital signals, by embedding it within the video or audio itself. All content is watermarked and is monitored as to when, where and for how long it is aired. Accurate, instant data is received by the content owner and the content is retrospectively charged, akin to a system of collection societies for the music industry but with a much harder-edged body of evidence. Dependence solely upon an invoice as 'proof of airing' is abandoned in favour of an accurate automated television tracking and reporting system. Sound



***From Cruise through Formula One to the Teletubbies - you've invested in the content - but who's using your assets? Are they legal, or pirates...***



Leitch ad

feasible? We think so.

This would mean a wholesale restructuring of systems that are currently taken for granted. Interesting things might happen to the international programme market for example if the content itself carries its own security. Content could be internationally distributed quite openly on the basis that any broadcast airings can be detected and evidenced with a comprehensive report detailing every single airing since the material was released.

The surety to be gained by electronic verification may also form part of a production's funding arrangement, the distribution deal and even the talent agreement. In the not-too-distant future, contracts could realistically be required to specify the inclusion of 'watermarking' as security for all interested parties. In the past this problem led to the creation of collecting societies for performers, but electronic verification and reporting allows content owners for the first time to take their own control and to realise what they themselves are missing.

Another 'let's pretend'. Rights holders to films, sports events and television dramas currently restrict rights to strict territorial boundaries in order to keep tight control of their properties. If the territory is the US that's one thing but in Europe this can get messy. The future will see rights based upon the realtime automated detection of broadcast, which instantly verifies use and automated billing. Broadcasters will benefit from the relaxation of the territorial restrictions and can focus on the expansion of their customer base. As one commentator from the satellite business put it: 'If they'd only see the benefits of de-restricting the rights, at least as far as territories go, the only losers would be the pirates.'

Broadcasters are now rightly agitated by the need to obtain uniformity across the measurement of viewing patterns, achieving accurate viewing statistics which cover specific hours, dates and duration in order to prove increased viewing and help to reverse flagging advertising revenues. Advertisers themselves are becoming increasingly concerned with the measurement and proof of their investment. A recent report suggested that inventory losses, based on a conservative 5% of advertising buys, would equal more than \$1.8 billion in undelivered advertising value, at 2002 ad spending levels.

In a climate of heightened sensitivity surrounding financial auditing in the wider business world and the clamour to be seen to be transparent and squeaky clean, a gaping whole exists in the loosely structured honour system that has traditionally existed in place of an advertising inventory system

In July this year, the American Association of Advertising Agencies and the Association of National Advertisers announced plans for Ad-ID, a joint-venture that will market a new digital tracking code to be inserted into ads for all media, both print and electronic. replacing the ad industry's 30 year old analog ISCI (Industry Standard Coding Identification) code. The joint statement from these organizations described Ad-ID as "...a system that allows advertisers, agencies, the media, and suppliers to be fully connected and communicating in real time..." and furthermore that it would impact upon the industry, "the way the UPC code revolutionized the grocery business.". This suggests that Ad-ID would not only lead to the development of an advertising verification system but the possibility of global and cross-media campaign tracking, ROI advertising analysis, and real time verification that media ran according to plan, thus enabling the identification of the status of an advertising order at any point in the pre- and post-buy transaction process. Ad-ID is expected to be operational by October 2002.

Detailed measurement and analysis of specific times and duration of viewing patterns is a much sought after goal across the board, but it starts with the simplest figure of all for the content owner – broadcast. . The issue of recall will always be an essential one but for the advertising industry it starts earlier than that with improved trafficking and verification of advertising delivery. How do you currently measure your actual output? Is it simply left to the invoice department?

The burden of proof is unlikely to go away and the argument to 'get your house in order' is a compelling one. The best advice would seem to be forward planning. A strong broadcaster brand should be considering its own position and seeking to ensure that it is capable of presenting its case as an exemplary carrier. Broadcasters are rightly focusing upon the obvious and timely needs of proving increased viewing and reversing the downward trend in advertising revenues. But advertisers, in an identical quest to evaluate value for money, are beginning to focus on sharper, more tenacious accounting across the full range of their television advertising spend.

Recently Proctor & Gamble announced it had joined the Media Rating Council, which audits audience measurement services, the first consumer packaged goods company to do so. The company said it hoped to learn more about current issues in media measurement and, working with its agency partners, lend its support to improving media research services.

As ratings systems are often tailored to the needs of over-the-air broadcasters in each country, in terms of sample sizes, as well as fees charged for use of the data, clearly the criticism is that from the perspective of all concerned it is both complicated, non-standard. And from the advertising industry perspective, it certainly doesn't seem to offer transparency.

The difficulty in analysing trends and changes in viewing which occur on a constantly changing basis is a longstanding one. The current situation is informed by an annual dragnet, and often the replacement for this oil tanker of reports is to seek ways of monitoring the course of viewing across monthly or weekly periods. However the starting point for the new electronic verification systems is a far tighter and astonishingly accurate basis for measurement, with an instant tracking system which monitors content the moment that it is aired, picking up as little as a second of footage.

Watermarking is currently being tested to measure the verification of the true broadcast 'reality'. Which is just as important to an advertiser as the recall. In fact, of course, it's more important. The new electronic verification systems will bring considerable benefits to content owners. Advertisers will be able to access far more accurate evidence of carriage than has ever been possible before. Film makers will have far greater control over their assets, which may mean a much more direct relationship with the media industry as well as the talent having a much clearer picture of royalties.

The onus on broadcasters is simple. Broadcasters need to recognise the importance of building a clearer picture of their own activity. If not, they may start to meet advertisers with more information about broadcasting activity than the broadcasters themselves – which is not the most comfortable negotiating position to be in.

Advertisers and broadcasters have to work together to deliver the clear and tangible 'certainty' that has become the norm in other areas of business. It is crucial that the broadcast industry not only conducts its activities in a business-like way but is also able to produce evidence to that effect.

Transparency will have far-reaching consequences but it also represents one of the most important missing pieces that could revolutionise the entire content industry. And it's not a question of 'if' but 'when?' The smart money will be on those who act now to realise what they're missing before someone else does.



**Matt Burgess is Marketing Director at Teletrax, Global Television Tracking and Reporting. [www.teletrax.tv](http://www.teletrax.tv)**





# Broadcast Technology

## DRM endorses; continues tests

The on-air system **Digital Radio Mondiale (DRM)** has been endorsed by the International Electrotechnical Committee (IEC). DRM is the world's only non-proprietary, digital AM system for short-wave, medium-wave and long-wave with the ability to use existing frequencies and bandwidth across the globe. The IEC approval, together with DRM's existing certifications by the International Telecommunications Union and the European Telecommunications Standards Institute puts DRM a step closer to its 2003 launch.

DRM's long-term test transmissions - designed to prove the reliability of the DRM system to various target areas over a complete short-wave broadcast season - continue throughout this year. In Europe this year, DRM prototype receivers are automatically receiving and analyzing DRM signals from the UK, Portugal, Germany, Canada and the Netherlands Antilles. DRM members conducting these tests include Radio Netherlands, the BBC, VT Merlin Communications, Deutsche Welle, Radio Canada International/CBC, T-Systems MediaBroadcast and Fraunhofer IIS-A. The DRM test equipment was manufactured by DRM members Thales Broadcast & Multimedia and TELEFUNKEN SenderSysteme Berlin AG, in cooperation with Fraunhofer IIS-A.

Extensive simulcast laboratory tests have been carried out in France by DRM member TéléDiffusion de France (France Telecom) to demonstrate compatibility with existing AM systems. Additionally, DRM simulcast field tests are scheduled this year in France on medium-wave and on short-wave from Bonaire. Single Frequency Network tests are being carried out in Germany and the U.K. on both medium-wave and short-wave. Additionally, 24/7 transmissions on low-power medium-wave are being undertaken in Germany. Earlier in the year, long distance tests were executed in Australia and New Zealand on short-wave at distances between 15,000 and 22,000 kilometers.

## Pinnacle contracts

**BBC Training & Development** has chosen Liquid Field lap-tops from **Pinnacle Systems** for a new training course developed for the BBC's own staff. Liquid Field is Liquid Purple NLE software installed on a laptop.



The corporation has purchased four systems which will go to the central London training centre where they will be used to give the trainees familiarity with the technology and techniques involved in an edit. The BBC chose the laptops because of their ease of operation.

South Africa-based regional broadcaster **M-NET** has completed the first stage of its move to Pinnacle Systems' CGs. The station has taken delivery of eight FXDeko II and two PostDeko CGs together with the ClipDeko and new Deko Objex options. They have been installed in four studios, three edit suites and one graphics area. Next year M-NET plans to acquire more FX Deko II systems for their OB Trucks. They will continue to replace more of the existing legacy stock with new Deko systems as necessary.

## Africa No. 1 chooses Stelat

The recently-launched Stelat 5 satellite has been chosen by AFRICA No. 1 for broadcasting and distributing its television and radio bouquet over Africa.

"Stelat was definitely the right choice for our bouquet," declared Louis Barthelemy Mapongou, Chairman and CEO of AFRICA No. 1. "This brand new satellite features state-of-the-art technology, high power and reliability and a C-band coverage area allowing our services to expand in favourable conditions."

AFRICA No. 1 is the first general international radio on the African continent, broadcasting from Libreville, Gabon. The station broadcasts 24/24 African news and entertainment and is the only French-speaking pan-African radio channel, reaching over 30 million listeners.

## Ecuador HF site to relocate

HCJB, the religious broadcaster based in Quito, Ecuador, has announced that it will relocate its short wave facility from near the country's capital to a coastal site. This follows a government decision to construct a new airport near the existing site. The new 500-acre facility will be at Santa Elena and will include 11 short wave transmitters and 17 antennas.

## You/Com at IBC

**AIB member You/Com** will show four new products at IBC:

**XTS-DVB Audio Adapter** - the world's first stand alone audio adapter for DVB networks. An MPEG audio stream is directly converted into a DVB transport stream with an ASI interface for direct feed into DVB muxes.

**SET2** is the successor to the

**renowned ReporterSet**. The SET2 is a well-designed battery-powered ISDN-mixer/codec for live reports.



Screening and info system

for talk radio shows. This is an important extension of the **StudioSet Line Handling system**. Dial-list, Calling Line Identification and Conferencing are special features of this system.

A comfortable **GSM Reporter Interface** suitable for most makes of mobile phones. The GSM interface allows a microphone and headphones to be connected to the mobile phone easing the work situation of the reporter and the feed sounds louder and clearer.

## WRN doubles DVB

WRN has doubled the channel capacity on its DVB service that uplinks multiple radio channels to the HOTBIRD 5 satellite giving coverage of Europe, North Africa and the Middle East.

Launched at NAB 2000, WRN's HOTBIRD 5 uplink service allows radio broadcasters operating in the European market to migrate channel distribution from analogue satellite to digital.

Broadcasters currently contracting with WRN for permanent channels on the HOTBIRD 5 satellite include Radio Canada International, Radio Sweden, Ireland's RTE, Somalia's STN Radio and Radio Voyager, the WorldSpace rock channel. HOTBIRD 5 is also the main distribution satellite for WRN's four European radio networks - WRN English, WRN Français, WRN Deutsch and WRN Russkij.

## MTV offers interactive bingo

Swiss-based interactive solutions company Minick AG has joined forces with MTV in the UK and Ireland to provide interactive *Blingo*.

Viewers interact by using SMS, sending a request to the music channel and receiving in return a playing card of six numbers. On the screen, the *Blingo* programme plays six music videos, each allocated a number. Viewers match the video numbers to their electronic *Blingo* card to win prizes.

Astra ad - strip in  
from disk



NDSatCom - strip in  
from PDF file on disk