

The Association
for International
Broadcasting

AIB

Global

Media

Business

2004

the third annual summit of the
international broadcasting industry

The report

Third annual AIB Conference assesses change in a rapidly evolving global broadcasting environment

The quality of speakers, moderation of discussions and breadth of topics covered in the Global Media Business Conference was outstanding. The lively debate about the independence of media in all the countries that you covered was a perfect start for igniting everyone's imagination for the topics that followed. The broad review of current technologies together with all the blue skies thinking by industry experts was a perfect balance.

Kris Miller, Partner, Henley Partners International



I found it very useful to make contact with so many colleagues from so many different parts of the broadcasting industry. In a period when the purpose of international broadcasting is being questioned we have to act globally to unite our strategies.

Gundula Adolfsson, Chief, Radio Sweden

The conference had something for every broadcaster which makes it a great education and a chance to update one's knowledge from those in the know. The conference was a great chance to learn from the experiences of different broadcasters.

Dr Walid Kurdi, Chief Editor, CNBC Arabia

International radio broadcasting in a small country like New Zealand can be a lonely business - you simply don't have colleagues to learn from, and interact with. The AIB Conference is the one opportunity I have to meet a range of colleagues and hear from a series of speakers who have international broadcasting as their core focus. It's a fantastic way of keeping up to date in this global business.

Linden Clark, Manager, Radio New Zealand International





Democracy and free societies have nothing to fear from a free flow of information. Tyrants and terrorists do.

Jeff Trimble, Director of Policy and Strategic Planning,
Radio Free Europe/Radio Liberty

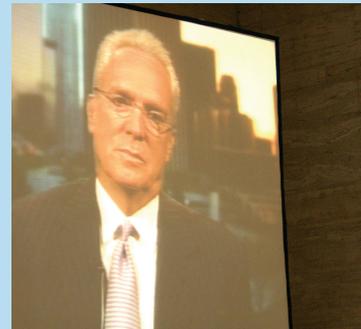


combat what network architect and BBG Member Norman J. Pattiz said was "a fair amount of hate speech and self-censorship in Arab media."

In Pattiz's view, the US-funded Radio Sawa (which replaced Voice of America Arabic two years ago) and Al Hurra TV (*the Free One*, in Arabic) were necessary to position the US in what he termed "the war of ideas." Pattiz added:

"We felt it was the only way to present an accurate picture of our society, our values." Pattiz insisted, however, that "we present US policy, we don't promote it."

In terms of credibility and reliability, he added, "we have to walk the walk as well as talk the talk." Asked whether the US-run Arabic language networks use the term terrorist to describe Palestinian bombers who blow themselves up in an effort to kill civilians, Pattiz said it depends on whether others were injured. "We call it the way we see it," he added.



The acting editor in chief of the BBC World Service News and Current Affairs, Liliane Landor, also spoke via a remote TV link. She said the BBC's goal was to offer a service that



cannot be faulted in the Arab world or the West, an impartial service. "What we don't do," Landor added, "is use words such as 'terrorist' or 'martyr' to describe people or events." She said the World Service encourages interactive programmes (including call-ins) to gain the trust of Arab audiences.

The world's media landscape is awash with change in 2004. This was evident during every panel at the third annual conference of the Association for International Broadcasting in Prague May 11-13. In many ways, the yearly gathering of global broadcast specialists mirrored the turbulent seas (politically and technically) which all must now navigate.

The conference was a mix of the formal and the informal, blending formal panel sessions with interactive workshops and plenty of social activities. The first of these was a splendid Reception at the British Embassy, an historic building hard by the walls of Prague Castle. Her Excellency Anne Pringle, the British

Ambassador (left, with delegate Julia Bicknell), welcomed the delegates - from 19 countries - as well as Czech dignitaries and media into the wonderful



Embassy gardens on a balmy spring evening. Many of the issues that were to dominate the next two days' debate were discussed in this informal atmosphere, giving delegates a chance to renew friendships and meet new colleagues from the international broadcasting industry across four continents.

Then to the Prague headquarters of Radio Free Europe/Radio Liberty for two days of free-flowing dialogue. The setting was the historic parliament chamber of the former communist Czechoslovak regime, including a rostrum once occupied by party leaders and an electronic scoreboard once used to tally rubber stamp voting.

In a welcoming address, Jeff Trimble, a senior RFE/RL official, noted the irony of the venue. He quoted former Czech President Vaclav Havel as recalling that during the heyday of Soviet hegemony over his country, when Havel was imprisoned by the authorities, he had heard an RFE/RL rebroadcast of a letter from himself to his family - this had given him hope that Prague would someday be free. Now, just a decade and

a half later, representatives of free media were meeting in the very room where his communist jailers once convened.

The broadcasters, set manufacturers, service suppliers, research specialists and other support organisations addressed three principal themes:

- *The proliferation of cross-border satellite TV to and within the Middle East.
- *The intensification of the struggle over broadcast content between the media and governments or commercial funders, and
- *The harnessing of new technologies in production, distribution and programme promotion in a still new communications century.

The Proliferation of Transnational Media in the Middle East

There are more than a hundred new satellite TV networks broadcasting to the 22 Arab League member states today. This, said Professor Naomi Sakr of the University of Westminster in England, is a region of 330 million potential viewers. In

broadcasting to an audience accustomed to government controlled media, Dr. Sakr added, "serving a preconceived political agenda is not the way - Arab media users tend to choose networks or other outlets which confirm their own views."



Dr. Sakr went on to characterize the three Arabic language networks which have attracted the most attention lately:

- **Al Jazeera*, established by the ruler of the Persian Gulf sheikhdom of Qatar in 1996 to air all points of view in the Arab world - not only those of governments but those of even their harshest critics and of US and Israeli spokespersons.
- **Al Arabiya*, which began broadcasting on the eve of the 2003 Iraq war, funded by the Saudi government, Sakr said, as a counterweight to Jazeera, and
- **Al Hurra*, launched by the US Broadcasting Board of Governors in February 2004 to

What is broadcasting for? It's about the transport of emotion. Today, it's a technology continuum — film, cinema, television, digital radio, digital TV and the Internet.

Glenn Hall, media anthropologist at Hewitt Packard Labs

Summing up, Professor Sakr said that as long as there's a Palestinian-Israeli dispute and US and coalition forces are in Iraq, "Arab audiences will be hungry for news." She added that listeners had experienced years of government-controlled local media until Al Jazeera "broke the silence" in the mid-1990s. Consequently, she concluded, Arab listeners and viewers today are still used to checking out facts by using a variety of broadcast and media sources.

The intensification of the struggle over content between the media and funders - governments or commercial

2003, conference participants felt, was a year in which governments increasingly tried to influence programme content, in the Middle East and elsewhere. Reasons for this included the war in Iraq, reaction to the global terrorist threat, and a tightening of government control over the media in the former Soviet Union and other areas of eastern and central Europe.

RFE/RL executive Jeff Trimble recalled a recent Freedom House report asserting that Russia now was among the world's ten worst countries in which to be a journalist. He thanked AIB for its protest to the Ukrainian government earlier this year after closure of Radio Kontinent in Kiev, which had aired Ukrainian language programmes from RFE/RL, VOA, the BBC World Service, Deutsche Welle and Radio Polonia. Severe media restrictions continue to be in place in such places as Belarus, Chechnya and Turkmenistan.

The war in Iraq continued to generate pressures on the media, as well, in the Arab world and beyond. Professor Sakr cited President Bush's decision to use Al Hurra and Al Arabiya, but not top-ranked Al Jazeera, to apologize for the widely-condemned mistreatment by US guards of prisoners in Iraq. This, she said, followed pressures by Vice President Dick Cheney and Secretary of Defense Donald Rumsfeld on Qatar's foreign minister to curb what the US government regarded as Al Jazeera's biased, anti-American coverage of events in Iraq, and the shooting there by American forces of Al Arabiya reporters. "Instead of encouraging press freedom," Dr. Sakr said, "US officials are promoting policies counter to it."

There were several mentions during the three-day conference of Lord Hutton's report criticising the BBC's reporting of pre-war documents drafted by the British government on estimates of Iraq's weapons of mass destruction and how these might be deployed.



Helen Shaw, an Ireland-based media scholar and historian, quoted the then BBC Director General Greg Dyke as describing "a siege mentality" at the Corporation after government attacks on its credibility, even prior to the Hutton inquiry. "There were missing checks and balances," Shaw said, "and there was damaged leadership at the BBC." But in the end, polls show "the public still trusts the BBC far more than the government."

Shaw also said some American commercial media had failed to be critical enough of Bush administration forecasts of Iraqi WMD intentions. She cited these possible reasons for a more quiescent American press: *A US commercial media market increasingly dominated by conglomerates eager to

appeal to larger audiences and make profits.

*Post-September 11 patriotism which caused journalists to shy away from a critical look at US policies in Iraq.

*A lack of probing questions by many journalists. Shaw quoted a *New York Times* correspondent as commenting ruefully: "I think we were very deferential."

*At times, public and government concerns that the media were giving aid and comfort to terrorists by giving them too much airtime.

Joyce Davis, RFE/RL Associate Director of Broadcasting and a Middle East expert, did have some questions as a follow-on to the debate over media actions since 9/11:



- Is the West suffering from a deteriorating of press freedom? (Italy's press was downgraded in a Freedom House report from "free" to "partly free" in 2004.)

- Was CBS justified in holding off for a week (after a request by America's highest ranking uniformed officer) until it aired the first video of the Al Ghraib prison abuses?

- Did embedded journalists get too cosy with military units they were covering during and after combat in Iraq?

Davis added that media has a responsibility to balance the public's right to know with the imperative of not endangering lives. Jeremy Druker (see box) had earlier put the issue of press freedom in the West in a wider context. He noted that state-controlled media in Turkmenistan waited an entire week before reporting the beginning of the Iraq war.

A dialogue on programme standards seemed to flow naturally from the discussion of pressures on the media. Most AIB participants rejected regulation of programme content by national or supranational bodies. But broadcast veteran Guillaume Cheneviere of the World Radio TV Council offered a thoughtful outline of what listeners and viewers have told him about how they judge content of public service broadcasts. He said they seek:

- *Information of quality.
- *Programmes which reflect their needs, and
- *Independence in content and production.

SILENCING THE MEDIA IN UKRAINE

Jeremy Druker is executive director of Transitions Online, a Czech-based news and analysis provider of materials about 28 countries in east and central Europe, the Balkans and the former Soviet Union. He elaborated on Ukrainian efforts to stifle the free flow of information. Druker described what he termed "a no holds barred" campaign by the government against the press, including visits by health inspectors to close radio stations carrying opposition views, mysterious car accidents involving investigative journalists, and the murder of a station owner en route to the signing of a rebroadcasting contract with RFE/RL. Without a lot of international pressure, Druker told the AIB gathering, there would be an even worse crackdown in Ukraine. "Why should organisations such as Internews, IREX and Transitions Online train journalists in such repressive societies?" Druker asked. "Because 15 years after the fall of the Berlin Wall, there are journalists of quality out there... there is hope in the long run."

Last year's niche may become this year's mainstream.

Adam Chadwick, ITN International



Public service broadcasting, Cheneviere said, "needs the contributions of viewers and listeners as well as governments and programme editors."

It is important, he added, that people have access to a variety of viewpoints. Public service broadcasters have an obligation to be impartial. With hundreds of new

channels, Cheneviere added, that will be absolutely essential. The Hutton report has helped make people absolutely aware of the need for standards. "Everywhere I go," Cheneviere concluded, "I find listeners and viewers who want broadcasters to put the public interest first."

Harnessing new technologies in production, distribution and programme promotion

As AIB delegates were gathering in Prague, a tiny website in Malaysia –half a world away –carried graphic footage of the beheading by terrorists of American citizen Nicholas Berg in Iraq. The images were picked up immediately by the world's media, especially satellite TV networks in the Middle East. Media anthropologist Glenn Hall was quick to grasp the significance of this, and the host of questions it raised for editors and managers in a multimedia world. "We can do anything with a picture," Hall told the AIB conference, "but is it reliable? Who's watching, and why? Who'll pay for it?"

AIB planners, led by Chief Executive Simon Spanswick, constructed a conference which was a harvest of forecasts about new technologies, new techniques, and new ways of transforming cross-border broadcasting – both public and private. Panels focused on:

- The Internet
- New Production and Distribution Platforms
- Co-operation and Rebroadcasting
- Digital Radio for the World (DRM)
- High Definition Television (HDTV)
- Information Technology
- Branding

The Internet

Use of the Internet continues to expand the reach of international broadcasters, especially

in countries where traditional broadcasts are jammed or where it is impossible to rebroadcast on terrestrial outlets. RFE/RL executive Jeff Trimble notes that Radio Farda, a joint project of his network and VOA, has a website which has been quite successful in reaching Iranian youth and reformers. Druker of Transitions Online concurs, saying that in eastern and central Europe, the Internet is an increasingly important tool in reaching elites. Media historian Helen Shaw observes that during the first week of the Iraq war, Internet use expanded by seven percent, and she cites the Internet as one of the "hopes and challenges" for international broadcasters in the new century. And Deutsche Welle editor-in-chief Uta Thofern says her network is inaugurating a 24/7 English language service on the Internet.

New production and distribution platforms

Thofern also spoke of what she called an EU media platform, designed to appeal to younger audiences and to cover all of Europe. Stations in Tirana and Sofia are picking up Deutsche Welle products in Albanian and Bulgarian and increasingly, the Bonn network is substituting digital for analogue shortwave and increasing rebroadcasts on FM.



Andrew Lyle, editor of the BBC's domestic classical music network, Radio 3, reports that as of May 1, sound montages of cultural programmes are being exchanged daily via a newly inaugurated platform serving stations in nine EU countries. He foresees the eventual automated transmission of digitally-produced music, as a sequel to the 2,500 concerts a year which have been distributed by the EBU satellite network in a system first introduced six years ago.



Perhaps the most dramatic illustration of new platforms, however, was that displayed in an illustrated talk by Lars Vesterlokke of Danmarks Radio. His network is integrating its radio, television and web divisions into a single multilingual complex, one in which so-

called "media conductors" can commission basic materials for adaptation by each of the formats. Vesterlokke believes this convergence can save costs through sharing of research and coordinated production. In the end, he says, it will serve more clients in more countries. It has the potential of transforming the organisational structure of media entities, even the design of their headquarters buildings. Danmarks Radio plans to inaugurate a full scale multimedia plant in April 2006.

Adam Chadwick, managing director of ITN International in the UK, says his organisation over the last 50 years has archived more than a half a million items suitable for sound documentaries. These are now being supplied to 50 channels in Britain and the United States. ITN also has pioneered the supply of voiced video bulletins, regularly updated.

APTN's Toby Hartwell says his distributor's London-based video network supplies 90 percent of the world's broadcasters with breaking news footage, including that gathered by crews in the Middle East and rebroadcast there. The footage, he explains, is never branded — APTN takes a strictly business-to-business approach to



distribution and its logo never appears on the footage it supplies to clients who prefer to use only their own identification on news programmes. As Hartwell puts it, "an audience of a billion doesn't know what we do." Increasingly, APTN is ranked highly on websites as well as television outlets, including Yahoo, AOL News, and Google. APTN is constantly being pressed in the 24/7 news cycle to be a faster source of breaking news footage. The cornerstones of success, Hartwell says, are quality, accuracy and speed.

Co-ops and Rebroadcasting

Most international broadcasters, large and small, are expanding collaboration with media outlets beyond their borders. Radio Netherlands and Radio Canada International, for example, have joined forces in transmitting Portuguese language broadcasts to the same stations in Brazil via the

ON SCENE FOR THE 2004 ATHENS GAMES

Among video linkups with speakers abroad during the AIB conference was one with producer Ian Melville in Athens, just weeks before the 2004 Olympic Games are to open in the country where the first games were held more than two millennia ago.

Melville spoke of formidable problems, but said the decision to stay with Greece as this year's venue is apparently a "go." He said that though construction of some facilities is slow, "nobody is talking about any building not being ready by the July opening of the Games." Should the swimming facility lack a roof — one possibility — "it'll be hell on the scene," Melville said. "No roof will make a tremendous difference to camera crews, with the intensified reflections of sun and water in the swimming competitions." There are remaining security concerns, Melville explained, but traffic congestion could be the biggest problem of all. Under the best of circumstances, it sometimes takes two hours to travel from the Aegean coast to the centre of Athens, a trip of only a few kilometres.

During the Games, Melville said, "rights holders will find it to be very difficult, 24/7... not to mention the non-rights holders." Already, he explained, "you can only use a car with a '1' on the license plate in the centre of Athens on Mondays, Wednesdays and Fridays. Tuesdays, Thursdays and Saturdays, are reserved for cars with a '2' on their plates. So some media organisations are renting two cars for every reporting crew."



RN distribution network. The day following the AIB conference, RFE/RL executives headed to Montenegro to a workshop it sponsored for more than 100 of its affiliated stations in central and eastern Europe and the former Soviet Union.

David Vaughan, associate director of Radio Prague's overseas service, cites the success of a low-cost distribution exchange of news programmes called Insight Central Europe.



Every Monday, a conference call is held among editors of public broadcasters in Austria, the Czech Republic, Hungary, Poland, Slovakia, and Slovenia. They decide what each

station will contribute to a half hour weekly news magazine to be aired the following weekend. "Normally," according to Vaughn, "a theme emerges and this adds dimension to the stories we cover in our own countries."

The individual reports from Insight Central Europe are shaped during e-mail exchanges throughout the week and filed to Radio Prague around midday Friday. They then are assembled into a single half hour package by editors there, and uploaded from Vienna by mid-afternoon for Friday evening or weekend transmission by stations in the six member countries. Those countries have a combined population of about 75 million, or a fifth of the people in the European Union.

Digital Radio for the World

Veteran Radio Netherlands creative director Jonathan Marks, now head of his own consulting firm Critical Distance, conducted a noontime workshop the first day of the AIB conference. Its principal focus: latest developments in digital AM, short wave and long wave. This is known in the industry as DRM, the French acronym for Digital Radio Mondiale.



DRM was formally inaugurated on air in June 2003 after a half dozen years of testing and initially served about 30 international broadcasters. That number has now doubled to more than 60, but a barrier remains: the limited production so far of the digital receivers needed to access the much improved technical signal quality DRM offers.

Deutsche Welle's Uta Thofern said her network hopes to have the service up on a regular basis by the end of next year. DRM, Thofern believes, "is changing the impulse for pan-European radio; more information-oriented programmes may soon follow." Philippe Cayla of EuroNews estimates that



200,000 Europeans are downlinking video news summaries every day. As Jonathan Marks puts it: "We need to think more about reflecting international perspectives, two-way communication, in all of global broadcasting."

The British service provider VT Merlin has a huge stake in the future of DRM. Peter Gordon of Merlin shared his hopes and fears for the new technology. He says there's no doubt that a n a l o g u e shortwave will decline in the next five to ten years as broadcasters invest in other d e l i v e r y systems and listeners seek



better quality reception. Leasing rather than owning transmission facilities will be the trend. DRM, however, has the potential of preserving the existing hardware of global shortwave, AM and long wave transmissions. That's because conversion of analogue to digital transmitters is relatively inexpensive. Relay stations, instead of going idle, can have their life expectancy extended indefinitely. Fuel costs under DRM are substantially less than under an analogue system. Most important, listeners will have infinitely better reception.

The big questions, Gordon says, are: will DRM receivers be available at a competitive cost and catch on in the wider market in time to replace a disappearing shortwave? Will DRM be able to compete in a profusion of digital delivery systems? How much will receivers cost? If they are as much as \$200, a Sri Lanka monitoring specialist cautioned, don't expect young people to go out and buy the sets.

On the other hand, concurrent single channel transmission of analogue and DRM transmissions is feasible. Merlin and Radio Television Hong Kong recently provided simultaneous digital AM in English and Cantonese to more than 50 locations in Guangdong Province and the former Crown Colony. Within three days after that, China began its own transmissions on DRM. Deutsche Welle international relations director Burkhard Nowotny believes large country markets are the key to DRM's future. "Start with China," he advises, "and consider also Australia, Brazil and the EU region. Australia and New Zealand are actively promoting the new technology.

High Definition Television (HDTV)

HDTV is catching on rapidly in Europe, some years after its entry into markets in Japan and the United States. Robin de Vogel of Euro 1080 says it began in Europe about a year



and a half ago, and has many applications. These include distributing film to cinema houses throughout the continent, and of

course, enhanced sports coverage. Big events can be accelerators of HDTV penetration, according to deVogel, and he singled out 2006 World Cup soccer in Germany as “a major driver.” The 2008 Olympics also is expected to reinforce HDTV’s popularity.

Bill Wijdeveld of SES ASTRA is even more optimistic. By 2010, he predicts, there will be 48.5 million HDTV enabled sets in Europe, and the conversions to HDTV may even be faster than was the case for black and white to colour TV more than a generation ago. Satellite transmission, he adds, has clear advantages over cable or terrestrial delivery: large bandwidth, coverage of an entire country with a single signal, and cost-efficient distribution.



Information Technology

Information technology seems well implanted in 21st century international broadcasting. The AIB panellists had fresh insights on how IT is used to:

- *Enhance communications with niche audiences.
- *Expand internal organisational communications to an unprecedented degree, and
- *Ease conversions from analogue to digital TV.

Panellists comparing notes on IT were Marc Stenfert-Kroese of ND SatCom, Karel Raven of You/Com, and Sasha Bakarimow of the Medienanstalt (media regulator) of Berlin-Brandenburg.

Raven spoke of the cutting edge potential of web radio to reach niche audiences. He said Germany offers several examples. Kerkradio.com is a form of church radio available via the web. Other applications include: a) using the Internet to reach expatriate audiences, for example, Russian and Ukrainians in North America, and b) offering special audio services via the web for blind people.



Stenfert-Kroese of ND SatCom described how upgraded communications using a satellite “backbone” can link widely dispersed offices in a network in ways undreamed of in the past. He cited NBC’s interconnection among 186 affiliated stations in the United States. The



stations all have access to the news content generated by any server in the network, through a wide area SkyWan satellite system.

Bakarimow of the Berlin-Brandenburg media regulator presented a case study documenting the challenge of converting from analogue to digital TV in a huge metropolitan area, and doing so in a relatively short time. He said establishment of a firm date for a switchover was key (this involved the purchase of new receiver boxes for hundreds of thousands of TV sets). By accelerating the timeframe for purchasing the boxes, their price was brought down and consumers were more tolerant of the change than they might otherwise have been. Bakarimow added that terrestrial TV transmissions in Germany have declined from 70 percent to less than 10 percent in the last decade. He predicted that northern Germany will be next to convert, within a year or two.



Branding

Branding of media organisations, and of the events they cover, is a growing enterprise at the dawn of a new communications century. RFE/RL, for example, is changing in fundamental ways. Jeff Trimble noted that 19 of its 28 broadcast services now beam programmes to countries that have Muslim majorities. Julia Ragona, RFE/RL’s branding coordinator, said: “Branding has climbed up the [organisational]



ladder to CEOs and Boards – it is no longer the exclusive preserve of the advertising and marketing departments. However,” she concluded, “it is important to involve everyone in the process.”

The Prague network has radically reformatted its programmes during the past decade or two. Ten minute newscasts have been reduced to five minutes or less. Commentaries have been abbreviated. On the other hand, use of sound cuts has increased to enliven correspondents’ reports and make them faster-paced. “We had to envision an RFE/RL of the future,” Ragona recalled. “We looked at NPR and the BBC with the idea of preserving a unique model for RFE/RL...to begin to put a new frame around this network.”

After free flowing discussions with staff as well as managers, Ragona and a team from the consulting firm of Brand International decided that the Prague network seeks to be “a human face and voice, a multimedia one that has its ear on the ground.” In essence, Julia Ragona said, it’s summarised [to listeners] in the phrase, “you are here.”

Michael Berthon, creative director of English and Pickett, presented versions of a visually appealing brand image for a UEFA Football Championship. It featured five pointed stars, in many variations, linked at their points. This was to convey team unity and competence, as



well as the idea that championship teams consisted of stars, many of them readily identifiable to fans. The brand logo was designed to be flexible for adaptation in many multimedia formats. It could be used to promote live television coverage of the games, or in articles, or materials handed out to those attending the competition. The goal, said Berthon, was to build links even beyond the fans...to connect the stars...to put out there incredibly simple but robust designs.”

In the end, however, all the specialists in promotion agreed that branding is as much about the living esprit of an organization as it is a piece of artwork or a logo. Branding, it was said, is a verb – not a noun. Adam Stagliano of Brand International summed it up best: “The analogy (for branding) is not ‘chicken or egg.’ It’s behaviour. The way an organisation behaves, drives it. If you have a client that is brave, you get brave work. The design is a visible means of expressing an organisational culture. There are organisations that can inspire good work. These will push you (the brander) forward.”



Perhaps, the broadcasters as well. The idea of momentum, as it happened, neatly summed up the experience of the global delegates present, who were inspired anew by three days of comparing notes and who inevitably absorbed much about the changing state of international broadcasting today.

The AIB thanks its partners, sponsors and delegates for their support of the third annual summit of the international broadcasting industry

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The AIB also thanks others who contributed to the success of the Global Media Business Conference 2004, including Jonathan Marks, Neil Dormand, Rick Thompson, Tom Dine, Richard Sambrook, Nik Gowing, Gary Champion, Rich Wild, David Costley-White, Peter Wickenden, Lisa Helling, Jan Krc, Andrea Savane, Ondrej Bachor, Martins Zvaners, Ondrej Lukas, Stephen Claypole, Jim Gold, Toby Hartwell, the Commonwealth Broadcasting Association, Czech Television, Czech Radio, APTN, Sportcal.com, Transitions Online, Destination Prague and AV Media.