

# **Whitepaper**

## **Exchange models worldwide**

**Global Exchange workshop at BaKaForum Jan. 29.-30. 2010**

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# Introduction

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As preparation for the BaKaForum Global Media Exchange Workshop, January 29<sup>th</sup> – 30<sup>th</sup> 2010, this paper aims to summarize facts of different models for program exchange and co-operation, as well as pointing to lessons learned and best practice cases for further discussion. The aim of the paper has been to qualify the workshop discussions on the possibility of a global exchange of a wide range of public service programmes.

Seven existing organizations / networks were contacted with questions of volume, organization, legal and language issues (see contact information on page 19):

- ABU – Asia-Pacific Broadcasting Union
- ASBU – Arab States Broadcasting Union
- EBU - European Broadcasting Union exchange
- ITVS - Independent Television Service
- ERNO – South East European Network
- Nordvision – The Scandinavian / Nordic Public Service cooperation
- TAL – Television America Latina

The collected responses follow in this paper, along with some thoughts on general trends and suggestions for workshop topics.

Not all the contacted organizations had the possibility to participate in the research, but all have been invited to take part in the BaKaForum workshop. It should be noted that this paper is not an extensive collection of models for exchange and co-operation around the world, but we hope that important insights missed will be brought to light during the workshop and can be added to the whitepaper later.

The work has been overseen by Myriam Bschor and Robert Ruoff (BaKaForum), Markus Nikel (BaKaForum / RAI) and Henrik Hartmann (Nordvision), and has been carried out by Cecilie Stranger-Thorsen (independent consultant, former Nordvision).

Besides giving a good starting point for a discussion of a new, global exchange, the hope of both the whitepaper and the BaKaForum workshop will be to bring together and inspire representatives from existing co-operations, hoping they can learn from each other and contribute to the exchange of good ideas.

## **Motivation for a World Wide exchange of public service programmes**

Public Service Broadcasters share a dramatic need for quality audiovisual content available at low cost. While prime-time programmes of high production value attract still considerable investments (also in terms of high-budget international co-productions), programme offers in non-primetime slots or on niche channels - though requested to fully comply with the Public Service mission - find it hard to get a substantial and sufficient financing.

Shrinking or static budgets, high and value-oriented expectations from audiences and institutional authorities sensitive for the Public Service approach, an increased amount of

broadcasting hours to schedule in a highly and still increasingly competitive multi-channel environment: how can Public Service Broadcasters cope with the consequences of this situation? One answer to this question is: by intensifying their level of international cooperation.

This need is suggested also in the interviews of the exchange networks. When asked, ABUs Tatsuya Nakamura explains:

Asia is home to four billion people, two-thirds of the world population, but in the present Kids TV market in Asia, we are being heavily dominated by the supplies of western contents. This is due to the lack of quality programme from the Asia-Pacific region. With these event for our producers, it will increase Asian contents output in quality and quantity, this is the best way to create better cross-cultural understanding is Asia and the rest of the world (ABU).

Likewise, Jelena Gakovic, ERNO, says:

As for the need to involve ERNO network TV members in the global exchange: what has become evident after discussions on possible cooperation in joint production programs we had, was the need for **exchange** of programs. The reasons are first of all, impact of the world *financial crisis* and *tight* control of public broadcaster's finances which imply smaller number of production projects implemented within their home television. The motivation also comes from the need to present successful smaller scale productions to international audiences, as public broadcasters in the region have capacity and creativity as proved by numerous awarded films. Moreover, public broadcasters have an obligation to produce programs that promote cultural, national and religious characteristics of their country and with such quality contents can greatly contribute the cultural diversity promotion within the framework of the Global exchange (ERNO).

## **Common topics and conclusions from the research**

When comparing the different models below, it seems clear that some conclusions can be drawn from the material that might have input on the workshop discussions:

- **Increasing volume and need**  
Several of the models for exchange have been established in the past ten years, speaking to the general need for volume and networking. This need is also expressed in several of the interviews.
- **The different regional exchange models are already co-operating**  
Children's exchange is fairly well established globally, but other genres don't have the same coverage. How to build on and expand co-operation already existing should be central to the workshop discussions.
- **Guidelines for programme submission: open or closed?**  
It seems that the larger and more diverse region, the more closed the guidelines have to be (both in terms of genre and format) to ensure relevant output for all participants. There is an inherent conflict between volume and relevance that might be a good topic for the workshop discussions.

- **Equality in input**  
It seems that the larger and more diverse region, the simpler the exchange model gets, in order to ensure a two-way / 1:1 exchange.
- **No inter-regional cross-genre exchange model exists**  
There exists no model where one can submit programmes cross-genre, f.ex submitting pre-school items and requesting / collecting hour long documentaries.
- **Copyright issues and on demand use**  
All exchange models work by the principle of offering programmes where rights are cleared. Few models automatically currently offers its partners rights for streaming and on demand.
- **Logistics in exchanging programmes is mostly carried out in a traditional manner**  
Screenings are mostly done live during meetings and distribution happens by beta tapes distributed by mail.

The topic of cross-media exchange is still open, and should be addressed in future discussions.

### **Recommendations for workshop topics**

Since this whitepaper summarizes the basic facts of the different models, the discussions in the workshop should highlight important best practice topics and open for a discussion on editorial issues and the need for further co-operation, such as:

Best practice / Lessons learned:

- Cultural differences in global co-operation
- Inspiring innovations

Round table discussions:

- The need for volume
- Editorial issues – benefit of guidelines

In addition to this, sufficient time should be set aside to discuss the first steps towards closer co-operation:

- How to build on what we already do?
- Possibility of further co-operation: Exchange, collections, co-production, networking?
- Practical issues of further co-operation: Genre, logistics, screenings

# At a glance – the exchange models

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	Type	Region	Genre	Active since (current)	Partners (countries)	Items*	Hours*	Screenings	Distribution	Guidelines, selection
<b>ABU</b>	Exch	Asia	Children (magazine items)	1991	199	142	12	Annual	BETA, mail	Closed
<b>EBU: Collections</b>	Co-prod	Europe	Children: Drama / Doc	1950	75 (56)	10 projects	49	Annual screening of rough cuts	BETA, mail	Formal (collection)
<b>EBU: Cityfolk</b>	Co-prod	Europe	Doc	1996 (2001)	11 (11)	11	5	Annual screening of finished programmes	At screening	Formal (collection)
<b>EBU: Erfurt</b>	Exch	Europe	Children pre-school (magazine items)		60 countries / 4 continents	300	150	Annual screening	Tape, mail	Closed
<b>ERNO</b>	Exch	South-East Europe	Docs News	2000 (2009)	11 (11)	11	11	Annual meeting + online	Requested format per mail	Relatively open
<b>ITVS</b>	Co-prod	Global co-production for the US market	Docs	1989 (2005)	varies	90	112	N/A	N/A	ITVS' editorial criteria
<b>Nordvision</b>	Exch	Nordic region	Factual Educational Children News	1959 (1991)	5 (5)	1200	600	3 annual meetings + Digital	Digital files	Open
<b>TAL</b>	Exch	Latin America		2004 (2008)	190 (20)	450	180	None	DVD, mail	Relatively open

\* Volume / output, numbers from 2009, excluding news exchange

# More information on exchange models

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## **ABU**

The ABU Children's TV Item Exchange has been going on since 1991 and is primarily funded by members subscriptions. ABU has currently close to 200 members in 57 countries, with its broadcaster members reaching a potential audience of about three billion people.

As the name indicates, the focus is on exchanging children's television in all genres, and the exchange takes place during annual meetings, usually in Malaysia, with common screenings, discussions and workshops. The meeting, conducted in English, is open to producers from ABU member organizations and for EBU members. Other organizations can send observers.

Participation in the meetings is free of cost, covered by the ABUs funds, though charges relating to handling and freight of master tapes are borne by senders.

## **Volume**

The 2009 July attracted 28 participants from 15 organizations. In 2009, a total of 142 short programmes were viewed and exchange - not only from Asia-Pacific, but also from Europe, Latin America and Africa. In total, the exchange consisted of 50 ABU items and 92 EBU items. In total, programmes offered for exchange totaled 12 hours offered.

## **Detailed guidelines for the exchange of items**

Active participants must bring to the meeting at least four items under the agreed categories. Individual items offered for exchange should be between 30 seconds and must not exceed 5 minutes. The total running time of items offered should not exceed 25 minutes per organization.

It is the participants who choose the programmes to be exchanged, according to the central guidelines and a general consideration of suitability for an international audience.

The central guidelines include submitting items according to two target groups (0-6 / 6-12), four categories (children's stories, how things are made, nature / Animals / environment and innovation and experimental) and to some general thoughts on production (no lip sync, no interviews or conversations, no talking to camera). The items offered should have a distinct beginning and ending but be short enough to feature in children's magazine programme.

## **Technical and logistical issues**

Programmes for screenings are submitted on BETA SP or DVD, with English VO or subtitles, along with short programme descriptions.

All items must also be submitted on a master Betacam, without subtitles and with separate English scripts including time codes and with separate audio tracks, music cue sheets and photos/images.

After screenings, request for programmes are submitted to the ABU, who produces six master tapes for distribution and copying among the members.

A selection of the ABU screening material is also submitted to the Erfurt Exchange.

### **Copyright issues**

The participating organizations must clear the international copyright for the items offered for exchange as well as all music rights contained therein. The participating organizations may also edit the items as they wish.

The organization submitting an item must clear it for broadcasting in children's programmes, including music rights. The rights include full possibilities of editing, for tv broadcast only.

### **Other issues of interest**

Considering bringing children to the screenings to get more direct feedback

## **EBU**

The European Broadcast Union was created in 1950 and today boasts 75 active members in 56 different countries. The EBU promotes cooperation between public service broadcasters and – amongst many other activities - has been for over 50 years been facilitating the exchange of audiovisual content. The largest and best known of these exchanges is EVN - the daily exchanges of news s between Members.

One of the Eurovision TV Department's activities is the development and coordination program co-productions (series and one-offs). The Collections and Exchange Unit handles the type of co-productions that entail:

- projects where each co producer actually produces the material that then becomes part of the programme/series (this type of genuine coproduction we have called Collections)
- the simple straightforward exchange of programming

We have chosen to focus on projects handled by this Unit: the Taboo series (a completed, centrally edited collection), the City folk series (a 'sponsored collection' ) and the Erfurt Exchange, (an exchange).

## **COLLECTIONS**

The Eurovision TV collections are co-productions / international series that are all built on the principle of "make one, take all", with a central budget for the coordination and the executive producer leading the work. The different organizational models and contributions to the central budget vary from project to project. The co-operation has been active since the 1970's (when the children Drama exchange/series started), and usually includes around 10 co-producers but can go from 5 to 20 and even more partners. The last years, the trend has been moving towards more topical / formatted and well predefined series instead of collections of individual very diverse programmes.

### **Technical issues and logistics**

The planning and production of a collection nowadays entail up to two meetings: a story meeting and a rough cut meeting involving the directors and the series executive producer. The production can be edited and post produced by each broadcaster individually - or in some cases by a central production / editing unit, set up usually by the initiating partner - before distributing beta tapes by mail. The receiving broadcasters then subtitle or dub the programmes and are free to broadcast them as desired within the range of rights cleared.

A central question that often surfaces is how much involvement and resources the executive producer should represent, as it is costly and time consuming to have the executive producer travel to all participating countries. The new practice of rough-cut meetings has saved resources while enabling peer inspiration and criticism between the directors and have clearly influenced programme quality.

### **Volume**

At all times the Collections and Exchange Unit has about 30 ongoing projects, in the development, production or distribution phases.

In 2009, 10 different activities were completed and delivered totaling 49 hours

### **Central budget**

This depends on the number of episodes that the Executive Producer must work on and whether the series is recurring or a one-off (needing the production of specific credit sequences/animations etc), and finally whether each co-producer completes himself a whole episode or there is centralized editing to do. In some cases a broadcaster might decide to 'sponsor' certain tasks (produce and offer the opening sequence to the series) to keep the central budget down. The coproducers decide how they will bring together the central budget either they all pay an equal contribution to the central budget, or they pay according to their size and wealth.

### **Guidelines**

Vary from project to project but are very formal to ensure coherence of the whole series in format/content and quality.

### **Copyright**

All partners are obliged to secure / buy out international rights to the productions, including rights for on demand use, though this often poses problems. Because of cost and complex negotiations sometimes needed for clearing music rights, a recommendation for many collections is to only use music created specifically for the production.

### **General best practices for discussion in the workshop**

Having planning meetings and a central executive producer is key to ensure high quality and give the collection a look and feel of a series that can be scheduled, promoted and broadcasted as such.

It is also important that the participants coming to pitching sessions where new projects are presented and selected for production (or responding to project proposals) are

broadcasters that will – if they sign into the collection - follow up the whole project and support it within their company to produce it and finally broadcast it on their channel. The relationships of trust are fundamental to the success of this type of activity, and a personal commitment of a broadcasting decision-maker is fundamental.

The more culturally diverse and geographically separate the participants, the more important it is to have clear technical guidelines and expressed expectations on how to conduct the co-operation, but the balance here is crucial as too strict guidelines for co-production would not allow enough space for creativity and the different cultural expressions of the participants.

Although face-to-face meetings build trust and encourage creative brainstorming, internet-based communication and screening can replace it on occasion and will surely do so more and more in the future. Both technical innovations and new user habits of watching videos online will help in pushing this development further, but real human contact must not be eliminated.

### **Example of a centrally edited collection: TABOO**

Taboo was a series finished in 2008 portraying different people practicing what is seen as a sexual taboo in their country. Each 15' documentary entered the lives of a person and by so doing illuminating the society around them. EBU members from Sweden, Denmark, Finland, Portugal, and Israel participated. Each co-producer produced 2 x 15' portraits, and these were edited into 30' programmes by the initiating broadcaster, UR, so that the episodes each showed stories from different countries. Several of the participating broadcasters launched the series nationally by means of a special prime time thematic evening, which brought in substantial audiences.

This is an example of a collection that involves central completion, which brings up the central budget but can result in more attractive episodes and a more constant technical quality.

#### **Volume**

5x 30' episodes, each containing 2 portraits from different countries

#### **Logistics**

The collection was launched with a story meeting for the directors. The Executive Producer travelled to each country to screen the rough cuts.

All the portraits were sent to UR who edited them together, did sound and image correction, re-wrote the time codes and delivered the completed programmes in international version to the other co-producers to do their versioning. UR also delivered a version with English subtitles to EBU for promotion.

#### **Guidelines**

As on other Eurovision Collections, a **Filmmaker's Handbook** was created with all the relevant information for the directors.

## **Copyright**

All rights and obligations were specified in the contract.

## **Best practices for discussion in the workshop**

The central editing together of the portraits results in international episodes, which can be more attractive to the audience, who might decide not to watch a national episode from a country that they consider less interesting.

## **CITY FOLK**

City Folk is a television series that portrays the lives of ordinary people in big European cities. Each episode consists of 3 portraits of remarkable people where one of the portrayed people is always a person with a different ethnic background.

In 1996 NPS has pitched the idea of a City Folk Coproduction by presenting a pilot programme to the Intercultural Programme Group of the EBU (now called Intercultural and Diversity Group); The pilot was based on an ongoing series of NPS, called "URBANIA". The format of URBANIA was presented for an international coproduction with some changes. In the first year, 1996, there were 4 partners (YLE-Finland; ORF-Austria, RTP-Portugal, SVT-Sweden), as well as extra episodes produced by the NPS, bringing the total to 8 episodes.

This continued until 2001, when new co-producers joined, bringing the average up to 10 partners (13 coproducing countries in 2006).

The coproduction is based on the principle "Make one, take all". Each participating broadcasting company makes and pays one episode and then has the right to broadcast all the other episodes. In fact it means that by joining the coproduction each company can broadcast a rather cheap TV series. The production of 1 episode costs roughly estimated 40.000 EUR. Extra costs that are involved are: 2000 EUR contribution for the so called coproduction fee (executive producer) and travel costs to the 2 coproduction meetings

## **Volume**

In 2009 11 episodes were produced by the 11 coproducing countries. An episode last for 25 minutes, bringing the total up to nearly five hours.

## **Technical issues and logistics**

Each co-producer appoints a director who proposes characters to be portrayed. In a first coproduction meeting in October of the year the proposals are discussed with the executive producer and a final selection is made. Then there is a "go" for filming. In February there is the so called "Rough Cut meeting" where the first versions are discussed. After that each director makes the final version. In April/May there is the final viewing session, where each country presents its final result. In that meeting the exchange of tapes takes place.

Format for screening is 16: 9. Each company delivers its episode on digital beta, without any graphics or subtitles.

Each country produces an episode in its own language. For the screenings they deliver a English subtitled version. The English script is used by each country for the translation in the own language. Each country makes its own translations and subtitles.

### **Guidelines**

An episode of city folk should be filmed in 16:9, have a duration of maximum 25 minutes total, consisting of three items of more or less equal length (i.e. about 7'50).

### **Copyright**

Each participating company signs the contract concerning the coproduction, stating the basic formal rights and obligations.

### **Additional cooperation between the partners that might be of interest**

City Folk is one of the co-productions of the Eurovision Intercultural and Diversity Group (EIDG). Besides City folk there have been in the past years other more temporary co-productions between (some) members of the EIDG.

### **Best practice lessons to suggest as cases for the workshop in January**

The “simplicity” of the format is the strong side of City Folk. It is easy to produce. Besides that it is a rather universal concept that is attractive for different countries all over Europe.

## **ERFURT EXCHANGE**

For the past 30 years, producers of magazines for pre-school audiences (4-9 years) have met to exchange their work. Since 2005, the exchange has been hosted by KIKA, in Erfurt, Germany. It is an occasion for television professionals: producers and commissioners to enrich their programmes with input, ideas and savoir-faire from other countries and other cultures.

The funding participants were originally the EBU members, in the past ten years the Exchange has grown into a global item exchange which now also includes programmes from Asian, Latin American and African broadcasters. The exchange is open to new participants.

### **Guidelines**

The principle of the exchange is “submit five, broadcast all” – each participant supplies minimum five items, up to seven minutes each, up to the total of 35 minutes per broadcaster.

The items accepted are categorized in four sessions (How things are made / Nature and Animals / Children's stories / The World around us). There are also guidelines governing form to enable easy translation (no lip synch, language graphics etc).

Items for screening are subtitled or dubbed in English on dvd and Beta SP / Digibeta.

### **Volume**

The 2009 collections included approximately 300 programmes, in total 150 -200 hours. The exchange spans 60 countries

### **Technical issues and logistics**

The screening of programmes takes place during three days in May each year. The EBU collects all tapes and information about the programmes beforehand.

After the screening, the participants request the programmes of their choice, receiving them on Beta SP or on Digibeta without any subtitles or graphics, along with English scripts and musical cue sheets, by June 30th. The submitting broadcaster is in charge of the copying and shipping of the programmes on offer.

### **Copyright issues**

All rights of the items offered have to be cleared (at least) for all forms of television broadcast and internet streaming, worldwide and in perpetuity and so that the items can be translated, dubbed, subtitled, edited or otherwise modified by the other participants.

Each participant will provide written information on any limitation of rights for the use of the items offered along with music cue sheet.

### **ERNO**

ERNO is a regional TV news exchange network in the South East Europe (SEE) established in November 2000. The network includes 11 Southeast European Public Broadcasting Service Stations and is financed primarily by ERNO members' membership fees, as well as with project financing from UNESCO and the European Commission. The ERNO Coordination Office, registered legal body in Bosnia and Herzegovina, co-ordinates all activities, including the news and documentary exchange.

Every day, public broadcasters in the region exchange news items and pictures via the Eurovision satellite. The news exchange, coordinated in Sarajevo, serves mainly public broadcasters from ex-Yugoslavia post-conflict region (Bosnia and Herzegovina, Croatia, Kosovo, Macedonia, Montenegro, Slovenia and Serbia) and SEE region transitional countries (Albania, Bulgaria, Romania and Hungary).

One of the additional ERNO activities was launch of the first network of Public Broadcaster documentary departments in Southeast Europe region with the support of UNESCO's International Programme for the Development of Communication (IPDC) in June 2009. The first step was a two day workshop held in Croatia June 3-6, 2009 gathering 16 participants, documentary programme producers and editors to discuss the possible ways of cooperation in the exchange of programmes and co-productions. The meeting provided an opportunity for the first exchange of documentaries between ERNO member stations.

A new screening is planned for 2010, depending on external financing. In the mean time, the web site serves the function of a continuous discussion on exchange ideas among the partners.

### **Volume**

Eleven programmes / documentary films have been exchanged in the first round in June, and the same number of programmes in the November exchange making in total approximately 11 hours of exchanged programmes in the year 2009. The topics of selected documentaries exchanged are rather diverse and include topics like culture, history, ecology, social and even current affairs related.

In addition, 1141 regular ERNO news item had been exchanged by November 2009, amounting to approximately 80 hours.

### **Technical issues and logistics**

Three films are offered to other TV stations based on their documentary department editorial decision. ERNO does not affect the decision of which film will be proposed simply collects information on the films offered for exchange.

After the screening, the ERNO office collects information on programmes requested and formats, and organizes the collection and distribution of tapes by mail. The tapes are provided in the original language, with script or dialogue list in English.

The criteria for the exchange agreed upon and guidelines set as follows:

- a) programme should be no longer than 40 minutes,
- b) programme should be up to 5 years old
- c) the public broadcaster should be full holder of the authors rights.

### **Copyright issues**

Each participant delivers a declaration of signing over the rights to the other members. The rights signed over are for broadcast only.

### **Additional cooperation between the partners that might be of interest**

One of the ERNO's main objectives is to reinforce the tradition of cooperation among the public broadcasters in the region, strengthen the professionalism of TV news staff and improve the quality of the news stories and bulletins. In addition, it has been central to broaden the already successful news exchange network by opening it to other programmes at the ERNO members regional Public TV Stations, by:

- Organizing professional trainings and co-production projects
- Create new projects and focal points, such as the SEE culture heritage preservation project, featuring 39 news stories exchanged and stemming from a workshop arranged by ERNO. Will result in 4x20' documentaries on cultural preservation in SEE
- Co-operating with new partners, such as Turkish Radio Television (TRT)

The ERNO web-site for documentary cooperation presents the final step in formalization of the new network of documentary producers from public broadcasters in SEE countries. The closed part of the website contains information on all documentaries offered for exchange, including trailers. Participants can both upload and request material by the site, as well as discuss upcoming projects and proposals in a forum.

## **ITVS**

Independent Television Service was created in 1989 and began funding independent, documentaries in 1991 for broadcast on public television in the U.S. The international program was started in 2005 and that is when international independents began receiving coproduction funds for licenses to the U.S. for both public television and for commercial cable broadcast.

ITVS is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people. ITVS was established by a historic mandate of Congress to champion independently produced programs that take creative risks, spark public dialogue and serve underserved audiences. Since its inception in 1991, ITVS programs have revitalized the relationship between the public and public television, bringing TV audiences face-to-face with the lives and concerns of their fellow Americans.

The amount of funds for co-production varies with the total budget of the project, but an established ceiling is USD 150,000.

Partners have been the BBC, ZDF, Film Financing Corporation of Australia (now Film Australia) CBC, SABC, and many, many others. The ITVS also carry out exchange activities between US broadcasters, as well as a program bringing US documentaries to developing countries.

### **Volume**

Since 2005, the ITVS have funded over 90 programs of approximately 112 hours broadcast in the U.S. The genres covered are documentaries, narratives, animation, internet shorts.

### **Technical issues and logistics**

The selection of projects funded is done by initial vetting from readers and staff and a panel process for final selection, in accordance to the formal criteria for selection:

- Applicants should be independent producers
- Programs that bring international perspectives, ideas, events and people to U.S. television
- Content that represents diverse communities and advances underrepresented points of view
- Content that explores globally significant themes and inspires public dialogue
- Single, story-driven documentaries with broadcast hour versions
- Programs that have already begun production and can be realistically completed within one year of contract
- Co-production projects with either international broadcast partner(s) or co-productions with producers from different countries

All programs are required to be subtitled in English.

### **Legal issues**

A production license contract is negotiated with the producers directly and is offered to both the PBS system and to cable distributors. Broadcast is guaranteed but outlet is unspecified.

## **Nordvision**

The Nordvision cooperation was established in 1959. The main partners are the five license fee financed public service stations in the five Nordic countries: DR, NRK, RUV, SVT and YLE. Associated members include Swedish educational broadcaster, UR. The Nordvision co-operation includes programme exchange, co-financing and co-production, including some children's collections as well as knowledge exchange.

The current guidelines for exchange were established in 1991 and the exchange has recently been through a revolution with the establishment of a digital distribution system in 2009, making both screening and file distribution independent of meetings screenings. The partners are currently discussing whether to use the EBU fiber optic network for the digital distribution. The co-operation is funded by the partners, as is the digital distribution system. There is no extra cost to take part in the exchange work, which is free of cost to the associated partners.

The partners share a cultural background and all have some use of the Scandinavian languages. There are also close historical connections between the countries, and the historical bond and cultural and language similarities are a great driving force when co-operating. Still, the editorial criteria in the different countries are different, and because there are no strict format guidelines (apart from the copyright issues), the selection process demand that the partners carefully evaluate the material. This work has been carried out by a central group of workers selecting and screening material 3 times per year, in a period where the programme exchange has had a steady growth.

## **Volume**

The material exchanged is mostly factual and educational programmes, with the more recent addition of children's programmes. Summarized, material offered to the exchange in 2009 amounts to 1200 items, approximately 600 hours. Since each programme is normally requested by more than two other partners, the shared amount of programmes is at least double this amount.

In addition, the news departments of the have daily telephone conferences and have exchanged news items over a digital system (Nordif) for several years, currently offering over 1400 items.

## **Technical and logistical issues**

The new digital distribution system, called Nordif2, makes uploading programmes for screening quick and easy; it is also quick and easy for Nordvision partners to download the programmes (with the associated supplementary material: programme descriptions, press releases, music listings, etc) in broadcast quality. The system also makes it possible to have screenings 24/7, for new groups / genres to exchange material independent of meeting or central co-ordination of the aggregation and distribution of material. All broadcasters are responsible for texting the material when it arrives.

The efficiency of the system has shifted the main work of the selection process from the broadcasters offering programmes to the process of requesting material, since the work and cost involved in tape copying and distribution has been eliminated. Increasingly, the

broadcasters are moving towards a system of “select all” and letting the receiving end select what is relevant - in line with the broadcasters increasing need for volume, with new niche channels and the “off-primetime slots” on the primary channels with schedules being padded by content and programmes that are cheap, free, bought-in, or repeats.

The system, in combination with the metadata archive of all programmes exchanged and co-produced since 2000, means that Nordvision has approximately 10 000 unique public service programmes in its archives for free use among its partners (for broadcast, not on demand).

Hopefully, the next step will probably be for the partners to give each other access to their own archives, making the Nordvision digital platform part of the editorial production process. A solution discussed is sharing all EPG (programme information) issued by the Nordvision partners into a single shared database. Each of the four “big” Nordic public service broadcasters produces app. 10 000 unique hours of television a year. That is over 40 000 hours of public service television that would become “metadata-accessible” via the Nordic regional database.

### **Copyright issues**

The Nordvision partners established the principle of sharing everything possible already from the start in 1959, which ensures a positive attitude towards giving both programmes and exchanging know how, also when the exchange is not 1:1. This is key to the great volume of the exchange.

In selecting material for exchange, the broadcaster offering the material is responsible for copyright clearance. The common guidelines are that only material without rights should be offered for exchange, excluding music rights and minor copyright fees for stills, archive material etc. (though not exceeding EUR 1.400 per item).

The exchanged items are free to be broadcast without time limit, though not including on demand use. The broadcasters are currently working to clear more material for exchange, as well as securing on demands rights for the exchange, as well as the co-production material offered to partners.

### **Other topics of interest**

In addition to the program exchange, the Nordvision partners have an established tradition for co-producing, currently generating 570 hours of programmes, approximately 1000 programmes yearly.

## **TAL**

Television America Latina is a web TV and a strategic Latin American communication network consisting of 190 educational and cultural institutions, broadcasters and independent producers from 20 countries all over Latin America, exchanging audiovisual content. TAL is a non-profit company and its goal is to promote cultural, social and economic integration throughout Latin America. Participation is cost free

The exchange project was designed in 2004 - 06 with the aim of integrating Latin America. Following, cooperation and exchange agreements with public and cultural TV channels, educational institutions and independent producers from Latin America were signed.

From 2006 to 2008, the Latin America Documentary Bank was selected from the available material held by the institutions participating. Out of 12.000 hours of content on offer, 3.000 hours (1.700 in Spanish and 1.300 in Portuguese, approximately) were selected, copied, translated (from Spanish to Portuguese, and vice versa) and subtitled. Finally, the Latin America Documentary Bank was systematised and digitised.

From 2008, free content was distributed, giving each of the member broadcasters of the network 10 hours every month for a special slot in their schedule. The content is broadcast in its full original version, subtitled in Portuguese or Spanish.

### **Volume**

Today, more than 11 countries across Latin America broadcast audiovisual contents from the rest of the countries of Latin America in special bands in their programme schedule. Soon 14 out of the 20 countries in Latin America will broadcast contents provided by TAL.

In 2009, 450 programmes offered were exchanged and broadcasted in 22 channels in 11 countries in Latin America. This includes cultural, music, cooking, adventure, trip, history, humour and art documentaries and series, mainly. But also short film and features.

### **Technical issues and logistics**

Every month, TAL publishes 15 hours of programmes for screening online. A group of specialists is in charge of the selection process and has a continuity criterion (for example, tries to offer the chapters of a series in consecutive deliveries, so that the channels have the opportunity to receive the complete series). Besides, they take into account the interest and relevance of the contents reinforcing the treasures of the plurality of voices: we try to offer programmes from all the countries and channels and independent producers of Latin America.

The content is then assessed by the member channels via online screenings. The members can pick up to 10 hours a month. Every channel is free to schedule the programmes in order to fulfil its particular needs and aims (in thematic seasons, in Latin American bands, etc).

The main co-operation and all screenings are conducted via the Internet, but some meetings are also arranged during the year. Next meeting will take place in Montevideo, Uruguay, during DOC Montevideo Festival, a popular meeting point which links documentary makers and public TV channels of our Latin American region.

Programmes are delivered in DVDs in broadcast quality, which every member channel is free to convert and broadcast afterwards

Member channels do not receive programmes produced in their own countries. They have to broadcast programmes done in the rest of the countries in Latin America. Besides, under no circumstances can broadcasts be interrupted. Their integrity must be respected. On the other hand, programmes can be repeated as many times as desired before broadcast rights expiration date.

**Other topics of interest**

TAL offers a catalogue in which independent producers can submit for free their work-in-progress in order to get funding from producers and a variety of institutions.

TAL is also setting up “Academy project” in its website, in which TV and film students have the possibility to show their works to the Internet surfers.

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