



**European Commission  
DG Environment**

# **Framework Service Contract**

**N° 07.010407/2009/ENV.A.1/FRA/2009/0040**

**"Awareness raising, promotion of the EU's Environmental Policy  
and dissemination of environmental information through  
audio-visual media"**





EUROPEAN COMMISSION  
DIRECTORATE-GENERAL  
ENVIRONMENT  
Directorate F – Strategy  
The Director

## FRAMEWORK SERVICE CONTRACT

**07.010407/2009/ENV.A.1./FRA/2009/0040**

The European Union (hereinafter referred to as "the Union"), represented by the Commission of the European Union (hereinafter referred to as "the Commission"), which is represented for the purposes of the signature of this contract by Mr Robin Miège, Acting Director Strategy,

of the one part,

and

**Mostra S.A.**

R.C.B. 0429.063.662

Chaussée d'Alsemberg 1001, B-1180 Brussels

V.A.T. BE 429.063.662

represented for the purposes of the signature of this contract by Mr **Alain Nandrin**, General Manager of Mostra S.A.,

of the other part,

**I.3.1** The prices of the services shall be as listed in Annex II.

**I.3.2** Prices shall be expressed in EUR.

**I.3.3** Prices shall be inclusive of all direct fees and charges as well as a lump sum estimate for cost types listed in subparagraph (a). Reimbursable expenses, as listed in subparagraph (b) should be indicated separately:

(a) The following expenses will be dealt with on a lump sum basis:

- Travel and subsistence expenses<sup>2</sup>;
- The cost associated with the purchase of rights to use photographs or other illustrations;
- Web domain and hosting services, including by third parties.

(b) Reimbursable expenses:

- The costs of sending and/or storing equipment or unaccompanied luggage, transported for purposes directly associated with tasks ordered by the Commission;
- Rental of venues.

**I.3.4** Prices shall be fixed and not subject to revision for implementation during the first year of duration of the Contract.

From the beginning of the second year of duration of the Contract, 80% of each price may be revised upwards or downwards each year, where such revision is requested by one of the contracting parties by registered letter no later than three months before the anniversary of the date on which it was signed. The Commission shall purchase on the basis of the prices in force on the date on which orders or specific contracts are signed. Such prices shall not be subject to revision.

This revision shall be determined by the trend in the harmonised consumer price index MUICP (zone euro) published for the first time by the Office for Official Publications of the European Union in the Eurostat monthly bulletin at <http://www.ec.europa.eu/eurostat/>.

Revision shall be calculated in accordance with the following formula:

Ir

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<sup>2</sup> Estimate for travel expenses shall be calculated as follows:

- Travel by air shall be calculated up to a maximum cost of an economy class ticket at the time of the reservation;
- Travel by boat or rail shall be calculated up to the maximum cost of a first class ticket;
- Travel by car shall be calculated at the rate of one first class rail ticket for the same journey and on the same day;
- Travel outside Community territory shall be calculated under the general conditions stated above provided the Commission has given its prior written agreement;
- For journeys of less than 200 km (return trip) no subsistence allowance shall be payable;
- Subsistence expenses should be based on the table in Annex IV to this model framework contract, for travel outside the EU, please consult DG Environment for the rates.

$$Pr = Po (0,2 + 0,8 \frac{Io}{Itr})$$

where:

- Pr = revised price;
- Po = price in the original tender;
- Io = index for the month in which the validity of the tender expires corresponding to the final date for submission of tenders;
- Itr = index for the month corresponding to the date of receipt of the letter requesting a revision of prices.

#### **ARTICLE I.4 – IMPLEMENTATION OF THE CONTRACT**

**I.4.1 Service request by the Commission.** A request for services will be drawn up by the Contracting authority, who will notify the Contractor by fax or e-mail on the day on which it is signed. These requests will be accompanied by a draft of specific terms of reference regarding the services to be rendered. See respectively specimen 1a and specimen 1 b in Annex III of the draft framework contract and general conditions. The requester may be the Head of Unit ENV.A.1.

**I.4.2 Submission of Contractor's proposal.** By way of reply, the Contractor shall submit for the requester's approval a proposal of resources to be allocated, his proposed methodology for providing the particular service, an estimate of costs (including lump sum for travel and subsistence and, only in the case of lot 1, up to 5% contingency reserve if appropriate) as well as a list of any other activities which he considers to be necessary. Moreover, the Contractor shall outline in his proposal any other considerations he feels have a bearing on the provision of the service in question.

Unless the requester states otherwise in his service request, the Contractor's proposal must be submitted within 10 (ten) working days of receipt of the request. The proposal should be duly signed and dated.

**I.4.3 Specific agreement drawn up by the Commission.** The Commission will confirm its request by drawing up a specific agreement. The specific agreement can have a form of either an Order form or of a Specific Contract (see respectively specimen 2 and specimen 3 in Annex III of the draft framework contract and general conditions). The authorising department can select the most suitable method depending on the subject of the contract, however the recommended basic option is the order form.

#### **ARTICLE I.5 – PAYMENT PERIODS**

Payments under the Contract shall be made in accordance with Article II.4. Payments shall be executed only if the Contractor has fulfilled all his contractual obligations by the date on which the invoice is submitted. Payment requests may not be made if payments for previous orders or specific contracts have not been executed as a result of default or negligence on the part of the Contractor.

Payments under this contract will cover, on a lump-sum basis, fees, as well as travel expenses where appropriate.

Only 1 final payment will be made for contracts under €60.000. for the provision of services with a total amount above €60.000, the Contractor may ask for a pre-financing.

#### I.5.1 Pre-financing:

Within 30 days of:

- the date on which the Contractor returns the order form or specific contract and the relevant invoice, indicating the reference number of the Contract and of the order or specific contract to which it refers,

a pre-financing payment of 30% of the total value of the order or specific contract shall be made.

However, if the amount of pre-financing is higher than €150.000, it will be only paid, within 30 days, after the receipt of a duly constituted financial guarantee equal to this amount.

#### I.5. Payment of the balance:

The request for payment of the balance of the Contractor shall be admissible if accompanied by

- the final technical report in accordance with the instructions laid down in Annex I (if applicable)
- statements of reimbursable expenses (if applicable)
- the relevant invoices, indicating the reference number of the Contract and of the order or specific contract to which they refer.

provided the report has been approved by the Commission.

The Commission shall have forty-five days from receipt to approve or reject the report, and the contractor shall have 30 days in which to submit additional information or a new report.

Within 30 days of the date on which the report is approved by the Commission, payment of the balance corresponding to the relevant invoices shall be made.

For Contractors established in Belgium, the orders shall include the following provision: "En Belgique, l'utilisation de ce bon de commande vaut présentation d'une demande d'exemption de la TVA n° 450" or an equivalent statement in the Dutch or German language. The Contractor shall include the following statement in his invoice(s): "Exonération de la TVA, article 42, paragraphe 3.3 du code de la TVA" or an equivalent statement in the Dutch or German language.

## **ARTICLE I.6 – BANK ACCOUNT**

Payments shall be made to the Contractor's bank account denominated in euro, identified as follows:

Name of bank:	Fortis Banque SA
Address of branch in full:	Montagne du Parc 3, indice 91619
Exact designation of account holder:	MOSTRA SA
	1001 Chaussée d'Alsemberg
	1180 Brussels
Full account number including codes:	210-0967615-92
IBAN code:	BE 12 2100 9676 1592

## **ARTICLE I.7 – GENERAL ADMINISTRATIVE PROVISIONS**

Any communication relating to the Contract or to its implementation shall be made in writing and shall bear the Contract and order or specific contract numbers. Ordinary mail shall be deemed to have been received by the Commission on the date on which it is registered by the department responsible indicated below. Communications shall be sent to the following addresses:

### **Commission:**

European Commission  
Directorate-General Environment  
Directorate F – Strategy  
ENV.F3– Communication  
1049 Brussels

### **Contractor:**

Mr. Alain Nandrin, Managing Director  
MOSTRA SA  
1001 Chaussée d'Alsemberg  
1180 Brussels Belgium

## **ARTICLE I.8 – APPLICABLE LAW AND SETTLEMENT OF DISPUTES**

- I.8.1** The Contract shall be governed by Union law, complemented, where necessary, by the national substantive law of Belgium.
- I.8.2** Any dispute between the parties resulting from the interpretation or application of the Contract which cannot be settled amicably shall be brought before the courts of Belgium.

## **ARTICLE I.9 – DATA PROTECTION**

Any personal data included in or relating to the Contract, including its execution, shall be processed pursuant to Regulation (EC) No 45/2001 on the protection of individuals with regard to the processing of personal data by the Community institutions and bodies and on the free movement of such data. It shall be processed solely for the purposes of the performance, management and follow-up of the Contract by DG Environment without prejudice to possible transmission to internal audit services, to the European Court of Auditors, to the Financial Irregularities Panel and/or to the European Anti-Fraud Office (OLAF) for the purposes of safeguarding the financial interests of the Union. The Contractor shall have the right of access to his personal data and the right to rectify any such data that is inaccurate or incomplete. Should the Contractor have any queries concerning the processing of his personal data, he shall address them to DG Environment. The Contractor shall have right of recourse at any time to the European Data Protection Supervisor.

## **ARTICLE I.10 – TERMINATION BY EITHER CONTRACTING PARTY**

Either contracting party may, of its own volition and without being required to pay compensation, terminate the Contract by serving three months formal prior notice. Should the Commission terminate the Contract, the Contractor shall only be entitled to payment corresponding to the services ordered and executed before the termination date. On receipt of the letter terminating the Contract, the Contractor shall take all appropriate measures to minimise costs, prevent damage, and cancel or reduce his commitments. He shall draw up the documents required by the Special Conditions for the services rendered up to the date on which termination takes effect, within a period not exceeding sixty days from that date.

## **ARTICLE I.10a – CONTRACT CONCLUDED DURING STANDSTILL PERIOD**

In case this Contract was signed by both the Commission and the Contractor before the expiry of 14 calendar days from the day after simultaneous dispatch of information about the award decisions and decisions to reject this Contract shall be null and void.

## **II – GENERAL CONDITIONS**

### **ARTICLE II. 1 – PERFORMANCE OF THE CONTRACT**

- II.1.1** The Contractor shall perform the Contract to the highest professional standards. The Contractor shall have sole responsibility for complying with any legal obligations incumbent on him, notably those resulting from employment, tax and social legislation.
- II.1.2** The Contractor shall have sole responsibility for taking the necessary steps to obtain any permit or licence required for performance of the Contract under the laws and regulations in force at the place where the tasks assigned to him are to be executed.
- II.1.3** Without prejudice to Article II.3 any reference made to the Contractor's staff in the Contract shall relate exclusively to individuals involved in the performance of the Contract.
- II.1.4** The Contractor must ensure that any staff performing the Contract have the professional qualifications and experience required for the execution of the tasks assigned to him.
- II.1.5** The Contractor shall neither represent the Commission nor behave in any way that would give such an impression. The Contractor shall inform third parties that he does not belong to the European public service.
- II.1.6** The Contractor shall have sole responsibility for the staff who execute the tasks assigned to him.

The Contractor shall make provision for the following employment or service relationships with his staff:

- staff executing the tasks assigned to the Contractor may not be given orders direct by the Commission;
  - the Commission may not under any circumstances be considered to be the staff's employer and the said staff shall undertake not to invoke in respect of the Commission any right arising from the contractual relationship between the Commission and the Contractor.
- II.1.7** In the event of disruption resulting from the action of a member of the Contractor's staff working on Commission premises or in the event of the expertise of a member of the Contractor's staff failing to correspond to the profile required by the Contract, the Contractor shall replace him without delay. The Commission shall have the right to request the replacement of any such member of staff, stating its reasons for so doing. Replacement staff must have the necessary qualifications and be capable of performing the Contract

under the same contractual conditions. The Contractor shall be responsible for any delay in the execution of the tasks assigned to him resulting from the replacement of staff in accordance with this Article.

- II.1.8** Should any unforeseen event, action or omission directly or indirectly hamper execution of the tasks, either partially or totally, the Contractor shall immediately and on his own initiative record it and report it to the Commission. The report shall include a description of the problem and an indication of the date on which it started and of the remedial action taken by the Contractor to ensure full compliance with his obligations under the Contract. In such event the Contractor shall give priority to solving the problem rather than determining liability.
- II.1.9** Should the Contractor fail to perform his obligations under the Contract in accordance with the provisions laid down therein, the Commission may - without prejudice to its right to terminate the Contract - reduce or recover payments in proportion to the scale of the failure. In addition, the Commission may impose penalties or liquidated damages provided for in Article II.16.

## **ARTICLE II. 2 – LIABILITY**

- II.2.1** The Commission shall not be liable for damage sustained by the Contractor in performance of the Contract except in the event of wilful misconduct or gross negligence on the part of the Commission.
- II.2.2** The Contractor shall be liable for any loss or damage caused by himself in performance of the Contract, including in the event of subcontracting under Article II.13. The Commission shall not be liable for any act or default on the part of the Contractor in performance of the Contract.
- II.2.3** The Contractor shall provide compensation in the event of any action, claim or proceeding brought against the Commission by a third party as a result of damage caused by the Contractor in performance of the Contract.
- II.2.4** In the event of any action brought by a third party against the Commission in connection with performance of the Contract, the Contractor shall assist the Commission. Expenditure incurred by the Contractor to this end may be borne by the Commission.
- II.2.5** The Contractor shall take out insurance against risks and damage relating to performance of the Contract if required by the relevant applicable legislation. He shall take out supplementary insurance as reasonably required by standard practice in the industry. A copy of all the relevant insurance contracts shall be sent to the Commission should it so request.

## **ARTICLE II.3 - CONFLICT OF INTERESTS**

**II.3.1** The Contractor shall take all necessary measures to prevent any situation that could compromise the impartial and objective performance of the Contract. Such conflict of interests could arise in particular as a result of economic interest, political or national affinity, family or emotional ties, or any other relevant connection or shared interest. Any conflict of interests which could arise during performance of the Contract must be notified to the Commission in writing without delay. In the event of such conflict, the Contractor shall immediately take all necessary steps to resolve it.

The Commission reserves the right to verify that such measures are adequate and may require additional measures to be taken, if necessary, within a time limit which it shall set. The Contractor shall ensure that his staff, board and directors are not placed in a situation which could give rise to conflict of interests. Without prejudice to Article II.1 the Contractor shall replace, immediately and without compensation from the Commission, any member of his staff exposed to such a situation.

**II.3.2** The Contractor shall abstain from any contact likely to compromise his independence.

**II.3.3** The Contractor declares:

- that he has not made and will not make any offer of any type whatsoever from which an advantage can be derived under the Contract,
- that he has not granted and will not grant, has not sought and will not seek, has not attempted and will not attempt to obtain, and has not accepted and will not accept, any advantage, financial or in kind, to or from any party whatsoever, where such advantage constitutes an illegal practice or involves corruption, either directly or indirectly, inasmuch as it is an incentive or reward relating to performance of the Contract.

**II.3.4** The Contractor shall pass on all the relevant obligations in writing to his staff, board, and directors as well as to third parties involved in performance of the Contract. A copy of the instructions given and the undertakings made in this respect shall be sent to the Commission should it so request.

## **ARTICLE II.4 – INVOICING AND PAYMENTS**

**II.4.1** Pre-financing:

Where required by Article I.5.1, the Contractor shall provide a financial guarantee in the form of a bank guarantee or equivalent supplied by a bank or an authorised financial institution (guarantor) equal to the amount indicated in the same Article to cover pre-financing under the Contract. Such guarantee may be replaced by a joint and several guarantee by a third party.

The guarantor shall pay to the Commission at its request an amount corresponding to payments made by it to the Contractor which have not yet been covered by equivalent work on his part.

The guarantor shall stand as first-call guarantor and shall not require the Commission to have recourse against the principal debtor (the Contractor).

The guarantee shall specify that it enters into force at the latest on the date on which the Contractor receives the pre-financing. The Commission shall release the guarantor from its obligations as soon as the Contractor has demonstrated that any pre-financing has been covered by equivalent work. The guarantee shall be retained until the pre-financing has been deducted from interim payments or payment of the balance to the Contractor. It shall be released the following month. The cost of providing such guarantee shall be borne by the Contractor.

#### **II.4.2 Interim payment:**

At the end of each of the periods indicated in Annex I the Contractor shall submit to the Commission a formal request for payment accompanied by those of the following documents which are provided for in the Special Conditions:

- an interim technical report in accordance with the instructions laid down in Annex I;
- the relevant invoices indicating the reference number of the Contract and of the order or specific contract to which they refer;
- statements of reimbursable expenses in accordance with Article II.7.

If the report is a condition for payment, on receipt the Commission shall have the period of time indicated in the Special Conditions in which:

- to approve it, with or without comments or reservations, or suspend such period and request additional information; or
- to reject it and request a new report.

If the Commission does not react within this period, the report shall be deemed to have been approved. Approval of the report does not imply recognition either of its regularity or of the authenticity, completeness or correctness of the declarations or information enclosed.

Where the Commission requests a new report because the one previously submitted has been rejected, this shall be submitted within the period of time indicated in the Special Conditions. The new report shall likewise be subject to the above provisions.

#### **II.4.3 Payment of the balance:**

Within sixty days of completion of the tasks referred to in each order or specific contract, the Contractor shall submit to the Commission a formal request for payment accompanied by those of the following documents, which are provided for in the Special Conditions:

- a final technical report in accordance with the instructions laid down in Annex I;

- the relevant invoices indicating the reference number of the Contract and of the order or specific contract to which they refer;
- statements of reimbursable expenses in accordance with Article II.7.

If the report is a condition for payment, on receipt the Commission shall have the period of time indicated in the Special Conditions in which:

- to approve it, with or without comments or reservations, or suspend such period and request additional information; or
- to reject it and request a new report.

If the Commission does not react within this period, the report shall be deemed to have been approved. Approval of the report does not imply recognition either of its regularity or of the authenticity, completeness or correctness of the declarations and information enclosed.

Where the Commission requests a new report because the one previously submitted has been rejected, this shall be submitted within the period of time indicated in the Special Conditions. The new report shall likewise be subject to the above provisions.

## **ARTICLE II.5 – GENERAL PROVISIONS CONCERNING PAYMENTS**

**II.5.1** Payments shall be deemed to have been made on the date on which the Commission's account is debited.

**II.5.2** The payment periods referred to in Article I.5 may be suspended by the Commission at any time if it informs the Contractor that his payment request is not admissible, either because the amount is not due or because the necessary supporting documents have not been properly produced. In case of doubt on the eligibility of the expenditure indicated in the payment request, the Commission may suspend the time limit for payment for the purpose of further verification, including an on-the-spot check, in order to ascertain, prior to payment, that the expenditure is eligible.

The Commission shall notify the Contractor accordingly and set out the reasons for the suspension by registered letter with acknowledgment of receipt or equivalent. Suspension shall take effect from the date of dispatch of the letter. The remainder of the period referred to in Article I.5 shall begin to run again once the suspension has been lifted.

**II.5.3** In the event of late payment the Contractor shall be entitled to interest, provided the calculated interest exceeds EUR 200. In case interest does not exceed EUR 200, the Contractor may claim interest within two months of receiving the payment. Interest shall be calculated at the rate applied by the European Central Bank to its most recent main refinancing operations (*"the reference rate"*) plus seven percentage points (*"the margin"*). The reference rate in force on the first day of the month in which the payment is due shall apply. Such interest rate is published in the C series of the Official Journal of the European Union. Interest shall be payable for the period elapsing from the calendar day following expiry of the time limit for payment up to the day of

payment. Suspension of payment by the Commission may not be deemed to constitute late payment.

#### **ARTICLE II. 6 – RECOVERY**

- II.6.1** If total payments made exceed the amount actually due or if recovery is justified in accordance with the terms of the Contract, the Contractor shall reimburse the appropriate amount in euro on receipt of the debit note, in the manner and within the time limits set by the Commission.
- II.6.2** In the event of failure to pay by the deadline specified in the request for reimbursement, the sum due shall bear interest at the rate indicated in Article II.5.3. Interest shall be payable from the calendar day following the due date up to the calendar day on which the debt is repaid in full.
- II.6.3** In the event of failure to pay by the deadline specified in the request for reimbursement, the Commission may, after informing the Contractor, recover amounts established as certain, of a fixed amount and due by offsetting, in cases where the Contractor also has a claim on the Union that is certain, of a fixed amount and due. The Commission may also claim against the guarantee, where provided for.

#### **ARTICLE II. 7 - REIMBURSEMENTS**

- II.7.1** Where provided by the Special Conditions or by Annex I, the Commission shall reimburse the expenses that are directly connected with execution of the tasks on production of original supporting documents, including receipts and used tickets.
- II.7.2** Travel and subsistence expenses shall be reimbursed, where appropriate, on the basis of the shortest itinerary.
- II.7.3** Travel expenses shall be reimbursed as follows:
- a) travel by air shall be reimbursed up to the maximum cost of an economy class ticket at the time of the reservation;
  - b) travel by boat or rail shall be reimbursed up to the maximum cost of a first class ticket;
  - c) travel by car shall be reimbursed at the rate of one first class rail ticket for the same journey and on the same day;
  - d) travel outside Union territory shall be reimbursed under the general conditions stated above provided the Commission has given its prior written agreement.

**II.7.4** Subsistence expenses shall be reimbursed on the basis of a daily allowance as follows:

- a) for journeys of less than 200 km (return trip) no subsistence allowance shall be payable;
- b) daily subsistence allowance shall be payable only on receipt of a supporting document proving that the person concerned was present at the place of destination;
- c) daily subsistence allowance shall take the form of a flat-rate payment to cover all subsistence expenses, including accommodation, meals, local transport, insurance and sundries;
- d) daily subsistence allowance, where applicable, shall be reimbursed at the rate specified in Article I.3.

**II.7.5** The cost of shipment of equipment or unaccompanied luggage shall be reimbursed provided the Commission has given prior written authorisation.

## **ARTICLE II. 8 – OWNERSHIP OF THE RESULTS - INTELLECTUAL AND INDUSTRIAL PROPERTY**

Any results or rights thereon, including copyright and other intellectual or industrial property rights, obtained in performance of the Contract, shall be owned solely by the Union, which may use, publish, assign or transfer them as it sees fit, without geographical or other limitation, except where industrial or intellectual property rights exist prior to the Contract being entered into.

## **ARTICLE II. 9 – CONFIDENTIALITY**

**II.9.1.** The Contractor undertakes to treat in the strictest confidence and not make use of or divulge to third parties any information or documents which are linked to performance of the Contract. The Contractor shall continue to be bound by this undertaking after completion of the tasks.

**II.9.2.** The Contractor shall obtain from each member of his staff, board and directors an undertaking that they will respect the confidentiality of any information which is linked, directly or indirectly, to execution of the tasks and that they will not divulge to third parties or use for their own benefit or that of any third party any document or information not available publicly, even after completion of the tasks.

## **ARTICLE II.10 - USE, DISTRIBUTION AND PUBLICATION OF INFORMATION**

- II.10.1** The Contractor shall authorise the Commission to process, use, distribute and publish, for whatever purpose, by whatever means and on whatever medium, any data contained in or relating to the Contract, in particular the identity of the Contractor, the subject matter, the duration, the amount paid and the reports. Where personal data is concerned, Article I.9 shall apply.
- II.10.2** Unless otherwise provided by the Special Conditions, the Commission shall not be required to distribute or publish documents or information supplied in performance of the Contract. If it decides not to publish the documents or information supplied, the Contractor may not have them distributed or published elsewhere without prior written authorisation from the Commission.
- II.10.3** Any distribution or publication of information relating to the Contract by the Contractor shall require prior written authorisation from the Commission and shall mention the amount paid by the Union. It shall state that the opinions expressed are those of the Contractor only and do not represent the Commission's official position.
- II.10.4** The use of information obtained by the Contractor in the course of the Contract for purposes other than its performance shall be forbidden, unless the Commission has specifically given prior written authorisation to the contrary.

## **ARTICLE II.11 - TAXATION**

- II.11.1** The Contractor shall have sole responsibility for compliance with the tax laws which apply to him. Failure to comply shall make the relevant invoices invalid.
- II.11.2** The Contractor recognises that the Commission is, as a rule, exempt from all taxes and duties, including value added tax (VAT), pursuant to the provisions of Articles 3 and 4 of the Protocol on the Privileges and Immunities of the European Union.
- II.11.3** The Contractor shall accordingly complete the necessary formalities with the relevant authorities to ensure that the goods and services required for performance of the Contract are exempt from taxes and duties, including VAT.
- II.11.4** Invoices presented by the Contractor shall indicate his place of taxation for VAT purposes and shall specify separately the amounts not including VAT and the amounts including VAT.

## **ARTICLE II. 12 – FORCE MAJEURE**

- II.12.1** Force majeure shall mean any unforeseeable and exceptional situation or event beyond the control of the contracting parties which prevents either of them from performing any of their obligations under the Contract, was not due to error or negligence on their part or on the part of a subcontractor, and could not have been avoided by the exercise of due diligence. Defects in equipment or material or delays in making it available, labour disputes, strikes or financial problems cannot be invoked as force majeure unless they stem directly from a relevant case of force majeure.
- II.12.2** Without prejudice to the provisions of Article II.1.8, if either contracting party is faced with force majeure, it shall notify the other party without delay by registered letter with acknowledgment of receipt or equivalent, stating the nature, likely duration and foreseeable effects.
- II.12.3** Neither contracting party shall be held in breach of its contractual obligations if it has been prevented from performing them by force majeure. Where the Contractor is unable to perform his contractual obligations owing to force majeure, he shall have the right to remuneration only for tasks actually executed.
- II.12.4** The contracting parties shall take the necessary measures to reduce damage to a minimum.

## **ARTICLE II. 13 – SUBCONTRACTING**

- II.13.1** The Contractor shall not subcontract without prior written authorisation from the Commission nor cause the Contract to be performed in fact by third parties.
- II.13.2** Even where the Commission authorises the Contractor to subcontract to third parties, he shall none the less remain bound by his obligations to the Commission under the Contract and shall bear exclusive liability for proper performance of the Contract.
- II.13.3** The Contractor shall make sure that the subcontract does not affect rights and guarantees to which the Commission is entitled by virtue of the Contract, notably Article II.17.

## **ARTICLE II. 14 – ASSIGNMENT**

- II.14.1** The Contractor shall not assign the rights and obligations arising from the Contract, in whole or in part, without prior written authorisation from the Commission.

**II.14.2** In the absence of the authorisation referred to in 1 above, or in the event of failure to observe the terms thereof, assignment by the Contractor shall not be enforceable against and shall have no effect on the Commission.

## **ARTICLE II. 15 – TERMINATION BY THE COMMISSION**

**II.15.1** The Commission may terminate the Contract, a pending order or a specific contract in the following circumstances:

- (a) where the Contractor is being wound up, is having his affairs administered by the courts, has entered into an arrangement with creditors, has suspended business activities, is the subject of proceedings concerning those matters, or is in any analogous situation arising from a similar procedure provided for in national legislation or regulations;
- (b) where the Contractor has not fulfilled obligations relating to the payment of social security contributions or the payment of taxes in accordance with the legal provisions of the country in which he is established or with those of the country applicable to the Contract or those of the country where the Contract is to be performed;
- (c) where the Commission has evidence or seriously suspects the Contractor or any related entity or person, of professional misconduct;
- (d) where the Commission has evidence or seriously suspects the Contractor or any related entity or person, of fraud, corruption, involvement in a criminal organisation or any other illegal activity detrimental to the Union's financial interests;
- (e) where the Commission has evidence or seriously suspects the Contractor or any related entity or person, of substantial errors, irregularities or fraud in the award procedure or the performance of the Contract;
- (f) where the Contractor is in breach of his obligations under Article II.3;
- (g) where the Contractor was guilty of misrepresentation in supplying the information required by the Commission as a condition of participation in the Contract procedure or failed to supply this information;
- (h) where a change in the Contractor's legal, financial, technical or organisational situation could, in the Commission's opinion, have a significant effect on the performance of the Contract;
- (i) where execution of the tasks under a pending order or a specific contract has not actually commenced within fifteen days<sup>3</sup> of the date foreseen, and the new date proposed, if any, is considered unacceptable by the Commission;

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<sup>3</sup> This period can be modified in the Special Conditions depending on the nature of the contract.

- (j) where the Contractor is unable, through his own fault, to obtain any permit or licence required for performance of the Contract;
- (k) where the Contractor, after receiving formal notice in writing to comply, specifying the nature of the alleged failure, and after being given the opportunity to remedy the failure within a reasonable period following receipt of the formal notice, remains in serious breach of his contractual obligations.

**II.15.2** In case of force majeure, notified in accordance with Article II.12, either contracting party may terminate the Contract, where performance thereof cannot be ensured for a period corresponding to at least to one fifth of the period laid down in Article I.2.3.

**II.15.3** Prior to termination under point c), d), e), h) or k), the Contractor shall be given the opportunity to submit his observations.

Termination shall take effect on the date on which a registered letter with acknowledgment of receipt terminating the Contract is received by the Contractor, or on any other date indicated in the letter of termination.

**II.15.4** Consequences of termination:

In the event of the Commission terminating the Contract or a pending order or specific contract in accordance with this Article and without prejudice to any other measures provided for in the Contract, the Contractor shall waive any claim for consequential damages, including any loss of anticipated profits for uncompleted work. On receipt of the letter terminating the Contract, the Contractor shall take all appropriate measures to minimise costs, prevent damage, and cancel or reduce his commitments. He shall draw up the documents required by the Special Conditions for the tasks executed up to the date on which termination takes effect, within a period not exceeding sixty days from that date.

The Commission may claim compensation for any damage suffered and recover any sums paid to the Contractor under the Contract.

On termination the Commission may engage any other contractor to execute or complete the services. The Commission shall be entitled to claim from the Contractor all extra costs incurred in doing so, without prejudice to any other rights or guarantees enforceable under the Contract.

#### **ARTICLE II.15a – SUBSTANTIAL ERRORS, IRREGULARITIES AND FRAUD ATTRIBUTABLE TO THE CONTRACTOR**

Where, after the award of the Contract, the award procedure or the performance of the Contract prove to have been subject to substantial errors, irregularities or fraud, and where such errors, irregularities or fraud are attributable to the Contractor, the Commission may refuse to make payments, may recover amounts already paid or may

terminate all the contracts concluded with the Contractor, in proportion to the seriousness of the errors, irregularities of fraud.

## **ARTICLE II. 16 – LIQUIDATED DAMAGES**

Should the Contractor fail to perform his obligations under the Contract within the time limits set by the Contract, then, without prejudice to the Contractor's actual or potential liability incurred in relation to the Contract or to the Commission's right to terminate the Contract, the Commission may decide to impose liquidated damages of 0.2%<sup>4</sup> of the amount of the relevant purchase per calendar day of delay. The Contractor may submit arguments against this decision within thirty days of notification by registered letter with acknowledgement of receipt or equivalent. In the absence of reaction on his part or of written withdrawal by the Commission within thirty days of the receipt of such arguments, the decision imposing the liquidated damages shall become enforceable. These liquidated damages shall not be imposed where there is provision for interest for late completion. The Commission and the Contractor expressly acknowledge and agree that any sums payable under this Article are in the nature of liquidated damages and not penalties, and represent a reasonable estimate of fair compensation for the losses that may be reasonably anticipated from such failure to perform obligations.

## **ARTICLE II. 17 – CHECKS AND AUDITS**

- II.17.1** Pursuant to Article 142 of the Financial Regulation applicable to the general budget of the European Union, the European Court of Auditors shall be empowered to audit the documents held by the natural or legal persons receiving payments from the budget of the European Communities from signature of the Contract up to five years after payment of the balance of the last implementation.
- II.17.2** The Commission or an outside body of its choice shall have the same rights as the European Court of Auditors for the purpose of checks and audits limited to compliance with contractual obligations from signature of the Contract up to five years after payment of the balance of the last implementation.
- II.17.3** In addition, the European Anti-Fraud Office may carry out on-the-spot checks and inspections in accordance with Council Regulation (Euratom, EC) No 2185/96 and Parliament and Council Regulation (EC) No 1073/1999 from signature of the Contract up to five years after payment of the balance of the last implementation.

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<sup>4</sup> The daily rate for liquidated damages may be modified in the Special Conditions where the subject of the contract so justifies.

## ARTICLE II. 18 - AMENDMENTS

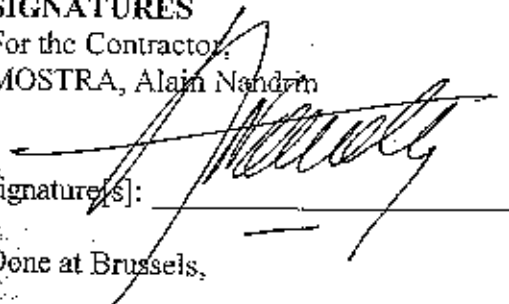
Any amendment to the Contract shall be the subject of a written agreement concluded by the contracting parties. An oral agreement shall not be binding on the contracting parties. An order or a specific contract may not be deemed to constitute an amendment to the Contract.

## ARTICLE II. 19 - SUSPENSION OF THE CONTRACT

Without prejudice to the Commission's right to terminate the Contract, the Commission may at any time and for any reason suspend execution of the Contract, pending orders or specific contracts or any part thereof. Suspension shall take effect on the day the Contractor receives notification by registered letter with acknowledgment of receipt or equivalent, or at a later date where the notification so provides. The Commission may at any time following suspension give notice to the Contractor to resume the work suspended. The Contractor shall not be entitled to claim compensation on account of suspension of the Contract, of the orders or specific contracts, or of part thereof.

### **SIGNATURES**

For the Contractor,  
MOSTRA, Alain Nandrin

signature[s]: 

Done at Brussels,

In duplicate in English.

For the Commission,  
Robin Miège, Acting Director

signature[s]: 

Done at Brussels,

31/12/2009

## **PART 1: TECHNICAL DESCRIPTION**

### **1. BACKGROUND**

Over recent years DG Environment of the European Commission has successfully used television to raise awareness among the public about EU environment policies and its own activities. DG Environment intends to continue building on this success with professional help from a contractor.

The purpose of this framework contract is to make services available to the Commission to be used on the basis of specific requests that it issues. Such requests shall include detailed technical requirements per assignment, which via negotiations between the contractor and the client will culminate in specific agreements/order forms.

### **2. OBJECTIVES AND NATURE OF CONTRACT**

#### **2.1 Objectives**

The prime objective of this call for tender is to acquire services to assist DG Environment in making optimal use of television, in terms of producing television broadcast-grade video material and ensuring its broadest dissemination. Furthermore, the selected contractor may be asked to contribute to training Commission staff in this area and shall assist in organising broad coverage by the audio-visual press and media of selected events as required.

#### **2.2 Nature of the contract**

The Framework contract will be based on specific agreements made by the Commission to carry out specific tasks. The details of the deliverables will be agreed as part of service requests made by the Commission. Deliverables may vary in nature from request to request.

The model framework contract applicable accompanies the invitation to tender. By submitting an offer for this call for tender, bidders declare their acceptance of it and must take it into account in drawing up their tender.

When the Commission wishes to procure services under the Framework contract, it will send the contractor a request for services by post, fax or e-mail. The request will set out the terms of reference for the task.

Bidders' attention is drawn to the fact that the Framework contract does not constitute placement of an order but is merely designed to set the legal, financial, technical and administrative terms governing relations between the contracting parties during the contract term. Orders can only be placed using the model contained in Annex 7 to these Terms of Reference. Following the

placement of an order, a specific agreement shall be drawn up for that work, for which a model agreement is given in Annex 3 to the model contract provided in annex.

Signature of the Framework contract does not give the contractor any exclusive rights to the services covered by the Framework contract. In any case, the Commission reserves the right, at any time during the Framework contract, to cease placing orders without the contractor thereby having the right to any compensation.

DG Environment will be the overall manager for the Framework contract defined in these Terms of Reference. It will be the only administrative contact point as regards the Framework contract, will draft and handle the work plan for the Framework contract. The use of the contract will also be open to the other DGs of the European Commission.

### **3. CONTENT / TECHNICAL SPECIFICATION OF THE TASKS**

The services to be provided may cover the production of reports, documentaries, videos, VNRs, television advertising, animated films and other audiovisual material to be distributed on television, DVD or the Web in any of the EU's official languages (including the translation and/or adaptation of texts, commentaries, subtitles, etc.) and their active dissemination to media, including assessment of broadcasters' actual usage. Specifically, the following should be delivered:

- Production of 15-25 informative and/or promotional video news releases per year
- Active dissemination of each VNR to national, regional and local television stations or television networks
- Reports detailing broadcasters' demand for VNRs and their usage
- Video coverage of up to 5 selected events in Brussels or elsewhere, for example Green Week, Mobility Week, foreign trips by the Environment Commissioner
- Organisation of coverage of up to 5 selected events, in Brussels or elsewhere, by invited television/video journalists
- Handling questions from professional broadcasters

Detailed specifications are given in section 3.1.

Taking into account the statistics on most widely understood languages in Europe the tasks must be carried out in English. Moreover, knowledge of English for the key personnel responsible (i.e. the core team) for these tasks is a prerequisite. Capability in French and/or German would be an additional asset.

Detailed specifications are given in section 3.1

#### **3.1. TECHNICAL SPECIFICATIONS OF THE TASKS**

1. Preparation, production and follow-up of informative and/or promotional video news releases (VNRs). A VNR should comprise at least the following:
  - i) a finished video film of around 8-10 minutes length, with full soundtrack including commentary, ready for use without change by broadcasters;
  - ii) a second version of the same with soundtrack but no commentary;

iii) a compilation of the best 'raw shots' taken during filming.

Preparation, production and follow-up includes, but is not restricted to:

- a. Maintaining a good understanding of DG Environment's actions and priorities and of how these fit into the wider EU context, and providing advice to DG Environment on when and how these can best be treated in the VNR
- b. Holding a training seminar for DG Environment staff on how they can contribute to the VNR most effectively
- c. Researching
- d. Script writing
- e. Liaising with DG Environment over the script before and after filming
- f. Filming
- g. Editing
- h. Addition of multimedia effects where needed
- i. Translation
- j. Duplication for broadcasters as required
- k. Active dissemination to television stations and networks in the EU Member States and to Europe by Satellite (Ebs). This requires the contractor to maintain regular contacts with existing and potential users of DG Environment's VNRs and to issue media alerts to potential clients prior to launching the VNR. The contractor will provide the Commission with the following figures for each of the planned broadcast channels prior to transmission:
  - List of countries or regions ('universes') that the broadcast channel reaches;
  - Number of TV viewers aged over 12 or 14 years for each of these countries or regions;
  - Latest available average daily market share in % (during the last available semester) of the broadcast channel in each of these universes
- l. Providing the final product in relevant formats, including one DVD and one VHS copy, both in English and French, for DG ENV and streaming versions in English and French for use on a website
- m. Handling enquiries from broadcasters and dealing with any problems related to the VNR
- n. Providing DG Environment with a report detailing the demand for the VNR and containing an evaluation of the broadcasts of the VNR. The evaluation will include:
  - The identification of the channel(s),
  - The transmission slot,
  - Whether the VNR was used in full or partially,
  - The type of programme in which it was shown,
  - The transmission date, time (indicating whether prime time or not) and duration, linked with the following audience figures within the appropriate universe:
    - Rating (in % and absolute);
    - The market share in % (in each universe) during the semester of transmission
- o. Meeting with senior TV correspondents and editors from various European countries to raise awareness of the VNR and get feedback on how to increase its use.

- p. The occasional setting up of media partnerships and purchasing of advertising space (including rate negotiation) to place DG ENV promotional material.
2. Active dissemination to television stations, networks and EbS of existing VNRs. The same requirements as under points 1.k and 1.n above apply.
  3. Providing video coverage, such as VNRs, clips, rushes or in other forms, of up to 5 events per year, in Brussels or elsewhere (for example, DG Environment's annual Green Week and Mobility Week events in Brussels or foreign trips by the Environment Commissioner).
  4. Organisation of coverage of up to 5 events per year, in Brussels (for example, Green Week, Mobility Week) or elsewhere, by selected television/video journalists. Organisational aspects may include:
    - a. Recommending journalists to be invited and handling invitations and travel and accommodation arrangements using conditions set out in Article I.3 of the model Framework contract.
    - b. Providing the journalists with filming and production facilities, including satellite links, for their coverage.

The above list is not exhaustive.

#### **4. EXPERIENCE REQUIRED OF THE CONTRACTOR**

Tenderers must demonstrate in their proposals that they have the technical and organisational capacity as well as the experience necessary to ensure contractual services which are the subject of this invitation to tender:

##### **4.1 Logistical and management capacity**

- Information and evidence that the tenderer has the logistical and management capacity (e.g. the necessary resources, materials, technical equipment, etc.) to ensure delivery of contractual services which are the subject of this invitation to tender with a quality appropriate to the proper representation of the Commission.
- Indication of the percentage of the total contract value which the tenderer may intend to subcontract.
- The tenderer must demonstrate sufficient flexibility with regard to delivery dates. [e.g. by demonstrating the availability of suitable staff]

##### **4.2. Qualifications and experience**

- Tenderers must show in the most appropriate way that they have the technical expertise and know-how to deliver the contractual services which are the subject of this invitation to tender with a quality appropriate to the proper representation of the Commission. If this work is to be performed in part by members of a group or consortium, the tenderer must specify clearly the role and contribution of each one.

- Tenderers must provide a list of main clients from the past 3 (three) years in areas related to services which are the subject of this invitation to tender. The list must indicate the type of service, the amount, date and the recipient (public or private customer). Tenderers must also demonstrate that they have carried out a similar quantity of relevant work in the previous 3 (three) years to demonstrate their capacity to handle a contract of this size.
- The CV of a person appointed by the tenderer as the coordinator for providing services will have to meet the following minimum requirements:
  - At least 4 (four) years documented prior experience relevant to the area covered and a minimum of 1 (one) year of prior experience in working with the European Commission or equivalent organisation.
  - Knowledge of English or French at a level which will allow the task to be carried out in this language.
- Experience as evidenced by the qualifications, both educational and professional of the firm's managerial staff and, in particular those of the person or persons responsible for carrying out the service/work. Curricula vitae must be provided.

## 5. DELIVERABLES

The details of the deliverables will be agreed as part of the specific requests made by the Commission in the context of the framework contract. Deliverables may vary in nature from request to request.

**It is underlined that all reports have to be written in clear, good quality English.** Reports must be concise, focusing on main messages and avoiding long sentences, redundant text, and repetition. Reports must use effective lay-out and style to enable the easy absorption of information.

## 6. DURATION OF THE TASKS

The framework contract specifies the basic conditions applicable to any assignment placed under its terms. Signature of the contract does not place the Commission under any obligation to place an assignment. The contract does not preclude the Commission from assigning tasks in the areas set out above to other contractors or from having these tasks carried out by Commission staff.

The indicative intended commencement of the Contract is **December 2009**

The Framework contract will run for a period of 12 (twelve) months and shall be renewed automatically up to three times under the same conditions, unless written notification to the contrary is sent by one of the contracting parties and received by the other party 2 (two) months before expiry of the contract. The Commission has the right to cancel the framework contract at any point.

## 7. STABILITY OF SERVICE

For the duration of the contract the contractor will ensure that a stable service is maintained as required for the proper, quality implementation of the specific agreements.

For tasks that require continuity, such as project coordination, the contractor shall ensure that staff are not changed except in circumstances beyond its control. If the coordinator for providing services to the European Commission has to be changed, the European Commission has to pre-approve the new candidate (based on CV) prior to his/her appointment. Under no circumstances may the Contractor invoke a change of staff as a reason for failing to meet an obligation, in particular as regards deadlines and quality.

#### **8. PLACE OF PERFORMANCE**

The place of performance of the tasks shall be the contractor's premises or any other place indicated in the tender, with the exception of the Commission's premises.

## **PART 2: ADMINISTRATIVE DETAILS**

### **1. GENERAL TERMS AND CONDITIONS FOR THE SUBMISSION OF TENDERS**

- Submission of a tender implies that the Contractor accepts all the terms and conditions set out in these specifications (including the annexes) and waives all other terms of business.
- Submission of a tender binds the Contractor to whom the contract is awarded during performance of the contract.
- Changes to tenders will be accepted only if they are submitted on or before the final date set for the submission of tenders.
- Expenses incurred in respect of the preparation and presentation of tenders cannot be refunded.
- No information of any kind will be given on the state of progress with regard to the evaluation of tenders.
- Once the Commission has accepted the tender, it shall become the property of the Commission and the Commission shall treat it confidentially.
- The protocol on the Privileges and Immunities or, where appropriate, the Vienna Convention of 24 April 1963 on Consular Relations shall apply to this invitation to tender.

### **2. NO OBLIGATION TO AWARD THE CONTRACT**

Fulfilment of adjudication or invitation to tender procedure shall not involve the Commission in any obligation to award the contract.

The Commission shall not be liable for any compensation with respect to tenderers whose tenders have not been accepted. Nor shall it be liable in the event of its deciding not to award the contract.

The Commission may cancel the tendering procedure before the framework contract is signed, without the tenderers being authorised to claim compensation.

### **3. JOINT TENDERS**

When a consortium / partnership is envisaged three cases can arise:

- I. The offer originates from a consortium already formally set up as a separate and legal entity able to submit its statutes, mode of operation, technical and financial capacity, such as result from the contributions of its various members. It is such a consortium that will bear the technical and financial responsibility for the contract and will present the requested financial guarantee, if applicable.
- II. The offer originates from companies not yet having created a consortium as a separate legal entity but planning to constitute one as referred to in item I, if their joint offer is

accepted. In such a situation, the tenderer will have to provide the legal form, the envisaged draft statutes and mode of operation of the consortium, the various technical and financial contributions, letters of intent, as well as the guarantees envisaged, where applicable before signature of the framework contract.

- III. The offer originates from companies not wishing to constitute formally a consortium as a separate legal entity and thus constituting effectively an association. In such a case, the offer will be submitted in the form of subcontracting (cf. point 4 below), in which case one of the companies shall assume the total responsibility for the offer. This company will sign the contract in its name, the other companies then being regarded as subcontractors of the first.

For joint tenders described in cases I and II above, the information required in

Part 2, 6.2 ("administrative proposal")

Part 3, 1 ("information for assessment of exclusion criteria") and

Part 3, 2 ("information for assessment of selection criteria")

must be provided for all members participating in the tender.

For joint tenders described in case III please refer to point 4 below.

#### 4. SUBCONTRACTORS

Subcontracting is permitted subject to the following conditions:

- The subcontractor is the sole responsibility of the main contractor;
- Tenderers must indicate in their offers the amount of the contract (if any) that they will subcontract to third parties, as well as the identity and availability of the chosen subcontractor(s). The contractor will not subcontract to third parties not identified in the offer as potential subcontractors without prior written authorisation from the Commission;
- The contractor shall not cause the contract to be performed in fact by third parties;
- Even where the Commission authorises the contractor to subcontract to third parties, the contractor shall nonetheless remain bound by his obligations to the Commission under the contract;
- The contractor shall ensure that the subcontract does not affect rights and guarantees to which the Commission is entitled by virtue of the contract.

Where the total amount envisaged for subcontracting is above 30% of the total price offer of the contract, evidence of the subcontractor(s) ability to perform the tasks entrusted to him/them shall be included in the offer. Such evidence is the same as that also required from the contractor, as described and identified, in Part 3, point 2 'Selection criteria'.

Where the total amount envisaged for subcontracting is above 50% of the total price offer of the contract, the subcontractor(s) must also, **if and when requested**, present evidence of compliance

with the exclusion criteria (as required from the potential contractor) as described in Part 3, point.1 below.

Tenderers should note that the Commission will consider intended subcontracting below 30% of the contract value as an indication that the potential contractor has the resources to complete the tasks under the contract, as well as a factor potentially enhancing the proposed team organisation. Therefore this point will be taken into account in the assessment of the award criterion "project management and availability".

The subcontractors proposed in the bid will be considered automatically approved by the Commission if the contract is awarded

## 5. PAYMENTS

- For each service order under the framework contract, the following will apply:
  - For contracts up to €60.000 and/or for less than 6 months duration there will only be 1 payment: upon completion of the tasks a single payment of 100% of the amount of the total price of the concerned specific agreement shall be made.
  - For contracts above €60.000 and longer than 6 months there will be 2 payments, a pre-financing payment of 30% of the amount of the total price of the concerned specific agreement and a final balance payment upon completion of the tasks.
- The final payment will be paid upon acceptance by the Commission of:
  - Final report (if applicable, in accordance with the concerned specific agreement)
  - Relevant invoices
  - Statement of expenses and supporting documents for reimbursables (if applicable)

The Commission reserves the right to waive the pre-financing payment, or to request a financial guarantee should it be deemed necessary.

The Commission is exempt from all taxes and dues, including value added tax, pursuant to the provisions of Articles 3 and 4 of the Protocol on the Privileges and Immunities of the European Communities with regard to its financial contribution under the contract.

## 6. CONTENT OF THE TENDER

All tenders must be presented in three sections:

### 6.1. Financial proposal

#### 6.1.1. General provisions

- Prices must be quoted in euros, including for those countries which do not form part of the Euro zone. For the tenderers from countries which do not form part of the Euro zone,

the amount of the offer cannot be revised because of exchange rate movements. The choice of exchange rate belongs to the tenderer, who assumes the risks or opportunities associated with these exchange rate movements.

- Prices shall be fixed and not subject to revision during the first year of the contract. From the beginning of the second year, 80% of each price may be revised upwards or downwards each year, depending on the trend in the harmonised consumer price index MUICP, and in accordance with the provisions laid out in Article L3 of the draft contract and general conditions.
- The price must be quoted free of all duties, taxes and other charges, including VAT, as the Communities are exempt from such charges under Articles 3 and 4 of the Protocol on the Privileges and Immunities of the European Communities of 8 April 1965 (OJEC L 152 of 13 July 1967). Exemption is granted to the Commission by the governments of the Member States, either through refunds upon presentation of documentary evidence or by direct exemption. For those countries where national legislation provides an exemption by means of a reimbursement, the amount of VAT is to be shown separately. In case of doubts about the applicable VAT system, it is the tenderer's responsibility to contact his national authorities to clarify the way in which the European Community is exempt from VAT.
  - The tenderer must use templates provided for this purpose in Annex 2.
- Tendering parties can expand the length, but must leave the presentation of Specific Price Schedule and Scenario Cost Estimate tables unchanged. If the table is reproduced using word-processing facilities it must be ensured that all the fields from the original schedule are included in this reproduction. All unit prices (e.g. Staff costs and equipment costs) quoted by the tenderers will be an integral part of the framework contract and shall be used for the calculation of the amounts of specific agreements that might be concluded.
- The offer shall remain valid for a period of 9 (nine) months, as from the deadline for submission of offer.
- The financial offer must be completed in full and signed by a person able to engage the bidder financially.
- Please note that, if, in relation to the tasks to be carried out, a tender appears to the evaluation committee to be abnormally low, the Commission has the right to request in writing details of the constituent elements of the tender which it considers relevant and shall verify those constituent elements, and has the right to reject such a tender on those grounds alone, should the tenderer fail to provide satisfactory explanations (Article 139 of the Implementing Rules).

#### 6.1.2. Price schedules

- The tenderer must indicate his unit prices for various services relating to this call for tender in the Specific Price Schedules (see Annex 2, 'Specific Price Schedules').

- The rates quoted in the Specific Price Schedules will be flat-rate amounts and will include all costs and expenditures incurred directly and indirectly by the contractor in the performance of the tasks which may be entrusted to him.
- The tenderer's proposals must indicate all direct fees and charges as well as a lump sum estimate for cost types listed in subparagraph (b). Reimbursable expenses, as listed in subparagraph (c), should be indicated separately.

**(a) Direct fees and charges**

The tenderer must indicate his unit prices in the price schedules (see Annex 2, Specific Price Schedules) and prices for all the items described in the scenarios (see Annex 2, 'Tasks'); if the contract is awarded to him, he must adhere to these prices for each specific order.

The lists of unit prices in Annex 2 are not exhaustive and, should the need arise, the Commission may ask the tenderer to provide similar or complementary services, in order to implement the activities provided for in Part 1, point 3.1. 'TECHNICAL SPECIFICATIONS OF THE TASKS'.

Management and other administration costs must be covered by the unit prices and therefore cannot be billed separately.

**(b) The following expenses will be reimbursed on a lump sum basis:**

- Travel and subsistence expenses (see also Article 1.3 of the model Framework contract).
- The cost associated with the purchase of rights to use photographs or other illustrations;
- Web domain and hosting services, including by third parties.

**(c) Reimbursable expenses:**

- The costs of sending and/or storing equipment or unaccompanied luggage, transported for purposes directly associated with tasks ordered by the Commission;
  - Rental of venues.
- If a resource needed to perform a task requested in a scenario is not listed in the Specific Price Schedule provided by the Commission, the tenderer should extend the relevant part of the table and add the missing item. In such cases they need to clearly indicate the unit price and type of unit (e.g. €/km, €/m<sup>2</sup>, €/man-day; etc, indicating proposed unit price and type of unit).

**6.1.3. Scenario Cost Estimates**

- On the basis of the above mentioned Specific Price Schedule, the tenderer must provide a Task Cost Estimate for each of the Tasks (see Annex 2, 'Tasks'). The evaluation of the financial proposals received under different scenarios will allow the Commission to compare the prices of the offers received. For a detailed calculation methodology see Part 3, point 4 Budget.

It should be noted that scenarios will also be used by the Commission to gather further insights as to whether tenderers have correctly interpreted the relevant technical specifications. Therefore, it is stressed that (for instance) the manpower and category of staff indicated in tenderers' proposals will be taken into account in the assessment of the award criteria.

## 6.2. Administrative proposal

- An administrative information form containing information on the full name of the organization, legal status, address, person to contact, person authorized to sign on behalf of the organization, telephone number, and facsimile number, as well as relevant bank details. The form must be duly dated, signed and stamped by the person authorized to sign on behalf of the company, and by the bank (see Annex 1).
- A legal entity form (see Annex 3), proof of enrolment (certificates) in one of the professional or trade registers, in country of establishment;
- If the tenderer is a natural person; she/he will be required to provide proof of her/his status as a self-employed person. To this end she/he must supply details of her/his social security cover and situation with regards to VAT regulation.
- A declaration of the candidate's eligibility; certifying that he/she is not in one of the situations listed in articles 93 and 94 of the Financial Regulation of the European Communities (Official Journal L 390 of 30/12/2006) (see Annex 4)
- Documents relating to the selection criteria (see part 3, point 2.1. Financial and Economic capacity)
- The service provider's educational and professional qualifications and those of the firm's managerial staff and, in particular, those of the person or persons responsible for providing the services (curriculum vitae presented on the EU standard form which can be downloaded from the following address – <http://europass.cedefop.europa.eu/europass/home/vernav/Europass+Documents/Europass+CV/navigate.action>) together with a consolidated overview of CVs in an excel table.
- Tenders from consortia of firms or groups of service providers must specify the role, qualifications and experience of each member (see also part 3, points 1, 2 and 3 – exclusion, selection and award criteria).

## 6.3. Technical proposal

- Tenderers should be advised that this part will be crucial in assessing the tenders and awarding the contract. Therefore they should pay close attention to the award criteria laid down in Part 3, Assessment and award of a contract, section 3. below.
- The technical proposal must address all matters outlined in the technical specifications of the tasks (section 3.1 above) and include relevant examples and solutions proposed to address the problems raised therein.

- The technical proposal must be detailed enough to allow a proper evaluation of the tender on the basis of the award criteria defined in section 3.3 by demonstrating how well the tender complies with the award criteria

Tenders must be clear and concise. Since tenderers will be judged purely on the content of their written offers, these must make it clear that tenderers are able to meet the requirements of the specifications and are capable of carrying out the work.

**Tenderers must enclose all supporting documentation relating to the information provided under the technical proposal. If one or more parts of substance of the documents required are missing, tenders will be rejected.**

#### **7. FORM OF THE TENDER**

- The tenderer must provide one original document and four copies. They must be in DIN A4 format. Pages must be numbered.
- The files must be prepared in an environmentally friendly way (e.g. recto-verso printing, use of recycled paper).
- Tenders must be **signed** by the tenderer's authorised representative(s) in order to be considered.
- Tenders must be delivered according to the requirements set out in the letter of invitation to tender, and before the date and time indicated in this letter. Note: Changes to tenders will be accepted only if they are received before the final date for the receipt of tenders
- Self-sealing envelopes which can be opened and then rescaled without trace must not be used.

### **PART 3: ASSESSMENT AND AWARD OF A CONTRACT**

The assessment will be based on each tenderer's bid.

All the information will be assessed in the light of the criteria set out in these specifications. The procedure for the award of the contract will concern only admissible bids and it will be carried out in three successive phases. The first step is to check that the tenderers are not excluded in any way from taking part in the tender procedure. The second step is to check the tenderer's capacity (financial and technical) to perform the contract and the third (final) step is to assess the quality of the offers against the award criteria.

In the case of joint tenders, the exclusion, selection and award criteria will be applicable to all the members of the consortium. The same principle will also be applied in the case where there are sub-contractors. The bid must clearly identify the subcontractors and document their willingness to accept the tasks and thus acceptance of the terms and conditions set out in Part 2.1. Tenderers must inform the subcontractors that Article II.17 of the standard contract will be applied to them. Once the contract has been signed, Article II.13 of the above mentioned contract shall govern subcontractors.

#### **1. EXCLUSION CRITERIA**

Tenderers must declare on their honour that they are not in one of the situations referred to in articles 93 and 94 a) of the Financial Regulation. Tenderers or their representatives must therefore fill in and sign the form in Annex 4 to these specifications. Hereby agreeing to submit to the Commission, if and when requested to do so, those certificates or documents demonstrating that the tenderer is not in any of the situations described under points (a), (b), (d) and (e) below:

These articles are as follows:

##### **Article 93:**

1. Applicants or tenderers shall be excluded if:

- (a) they are bankrupt or being wound up, are having their affairs administered by the courts, have entered into an arrangement with creditors, have suspended business activities, are the subject of proceedings concerning those matters, or are in any analogous situation arising from a similar procedure provided for in national legislation or regulations;
- (b) They have been convicted of an offence concerning their professional conduct by a judgment which has the force of *res judicata*;
- (c) They have been guilty of grave professional misconduct proven by any means which the contracting authority can justify;
- (d) they have not fulfilled obligations relating to the payment of social security contributions or the payment of taxes in accordance with the legal provisions of the country in which they are

- established or with those of the country of the contracting authority or those of the country where the contract is to be performed;
- (e) They have been the subject of a judgment which has the force of *res judicata* for fraud, corruption, involvement in a criminal organisation or any other illegal activity detrimental to the Communities' financial interests;
  - (f) They are currently subject to an administrative penalty referred to in Article 96(1).

#### **Article 94**

A contract shall not be awarded to candidates or tenderers who, during the procurement procedure for this contract:

- (a) are subject to a conflict of interest;
- (b) are guilty of misrepresentation in supplying the information required by the contracting authority as a condition of participation in the procurement procedure or fail to supply this information;
- (c) find themselves in one of the situations of exclusion, referred to in Article 93(1), for this procurement procedure.

## **2. SELECTION CRITERIA**

Only those tenders fulfilling all the selection criteria will be examined in the light of the award criteria. The selection criteria are set out below

### **2.1. Financial and economic capacity may be shown by means of the following:**

A simplified balance sheet and profit and loss account, exclusively based on the annex 5 form attached to these specifications;

**In the event that the tender is unable to complete the form as proposed above one of the following alternatives would be acceptable**

- a. financial statements for the last two financial years;  
**OR**
- b. declaration concerning the sales turnover related to the field associated with the invitation to tender during the last three financial years;  
**OR**
- c. other substantiating documents if the candidate or tenderer cannot, for valid reasons, provide those indicated above

### **2.2. Technical and professional capacity:**

Experience as evidenced by the qualifications, both educational and professional, of the service provider or contractor and those of the firm's managerial staff and, in particular those of the person or persons responsible for carrying out the service/work. Curriculum vitae must be provided.

- A reference list of the works carried out in the last five years must be provided, with the sums, dates and place. The list of the most important works shall be accompanied by certificates of satisfactory execution, specifying whether they have been carried out in a professional manner and have been fully completed.
- An indication of the proportion of the contract which the service provider may intend to subcontract must be clearly indicated.

### **2.3. Authorisation to perform the contract**

A tenderer must prove that he is authorised to perform the contract under national law, as evidenced by inclusion in a trade or professional register, or a sworn declaration or certificate, membership of a specific organisation, express authorisation or entry in the VAT register.

### **2.4. Access to the market**

A tenderer must indicate in which State they have their headquarters or domicile and to present the supporting evidence normally acceptable under their own law

## **3. Award Criteria**

Further to the price quoted for the contract, the following award criteria will be applied:

1. Understanding: This criterion serves to assess whether the tenderer has understood all of the issues involved, as well as the nature of the work to be undertaken and the content of the final products.
2. Methodology: The degree to which the methodology used shows the capacity to achieve the objectives stated in the tender in a realistic and well-structured way as well as to whether the methods proposed are in conformity with the needs of the Commission.
3. Project management: This criterion relates to the quality of project/work planning and of organisation of the team with a view to managing a project of this nature.
4. Creativity: Tenderers should give proof of creativity and originality in their approach.
5. Environmental characteristics: Tenderers should give proof of environmentally conscious working and procurement methods.

## **4. Ranking of tenders and award of contract**

### **Points (for technical quality).**

A maximum of 20 points will be attributed for each of the award criteria. To qualify for selection, companies must score a minimum of 12 points in all award criteria 1 to 4, and 8 points in award criterion 5, with a minimum total of 65 points.

#### **Budget:**

The maximum budget available under the framework contract is €1.5 million per annum excluding VAT (including fees, travel and all other costs).

As set out in section 2.3 above, tenderers should indicate the total price for each of the tasks listed in Annex 2 on the basis of the price schedule. To calculate the total price per task, tenderers should use the unit prices for all categories of staff and equipment that they have entered into the specific tables also provided in Annex 2.

The total price per task is thus assembled from staff fees, equipment costs and, optionally, travel and subsistence costs as calculated on the basis of Article I.3 of the model Framework contract.

To calculate the total overall price the table below, will be used. The total price of an offer will be the sum of column 4.

Task nr	Price per task	Task frequency in scenario's	Price per task times frequency
1		12	
2		15	
3		2	
4		1	
			Total price offer

**Award of the contract:** The bid offering the best value for money will be chosen, provided that the minimum number of points is achieved. Best value for money is calculated by dividing the the total price offer by the number of points awarded.

All bids that do not reach the stated technical sufficiency levels for each individual award criteria will not be considered for contract award

All bids that have passed the individual levels and score 65 or higher are deemed to be technically sufficient.

The Commission reserves the right not to select any tender if the amounts tendered exceed the budget envisaged for this project.

## **5. OPENING OF TENDERS**

The tenders received will be opened on 25/08/2009 at 14h30 in the Commission building at Avenue de Beaulieu 5, B-1160 Brussels.

One authorised representative of each tenderer (with proof of identity) may attend the opening of tenders (no expenses paid).

#### 6. INFORMATION FOR TENDERERS

- After publication of this Invitation to Tender, further information (such as clarifications to questions received from potential tenderers) will be available on the DG ENV website, in the Funding / Calls for Tender section ([http://ec.europa.eu/environment/funding/calls\\_en.htm](http://ec.europa.eu/environment/funding/calls_en.htm)). Tenderers are invited to consult it regularly.
- After the award decision has been taken, the Commission will inform tenderers of the outcome of the evaluation including the grounds for any decision not to award a contract or to recommence the procedure.



## ANNEX II

### Contractor's tender

C

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C

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European Commission  
DG Environment

Invitation to tender  
ENVA.1/FRA/2009/0040

August 2009

Copy 1

Framework contract for awareness raising,  
promotion of the EU's environmental policy  
and dissemination of environmental  
information through audio-visual media.



LEFT  
RIGHT

TV TEST

Part 1 Financial Proposal

Offer presented by Mostra

mostra



2

## EC - DG ENVIRONMENT

Awareness raising, promotion of the EU's  
environmental policy and dissemination of  
environmental information through  
audio-visual media

Call for tender ENV.A.1./FRA/2009/0040

### Overall price



Task nr	Price per task	Task frequency in scenario's	Price per task times frequency
TASK 1	41.465,00 €	12	497.580,00 €
TASK 2	4.662,50 €	15	69.937,50 €
TASK 3	24.053,00 €	2	48.106,00 €
TASK 4	23.522,00 €	1	23.522,00 €
TOTAL PRICE OFFER			639.145,50 €








**Table B: Specific price schedule**

STAFF	PRICE IN EUROS PER HOUR	PRICE IN EUROS PER DAY
<b>Senior staff</b>		
Project leader	95,00	760,00
Assistant project leader	75,00	600,00
Press officer	60,00	480,00
Assistant press officer	50,00	400,00
Journalist/editor	65,00	520,00
Video director	65,00	520,00
Production director	70,00	560,00
Production assistant	56,25	450,00
Researcher	35,00	280,00
Audiovisual Producer	65,00	520,00
Audiovisual technician (1)	35,00	280,00
Travel specialist	56,25	450,00
<b>Video technician team</b>		
Director of photography (1)	56,25	450,00
Cameraman (1)	47,50	380,00
Assistant cameraman (1)	30,00	240,00
Sound engineer (1)	45,00	360,00
Video technician (1)	35,00	280,00
Voice-over actor (2)	300,00	1200,00
<b>Multimedia technical team</b>		
Senior CD web designer	60,00	480,00
Senior computer graphics expert	60,00	480,00
Junior computer graphics expert	52,50	420,00
Senior developer	65,00	520,00
Senior programmer	65,00	520,00
Junior programmer	52,50	420,00
Technician	37,50	300,00

<b>Video editing</b>		
Lightworks assistant for logging (3)	7,50	60,00
Editor	50,00	400,00
<b>Graphics</b>		
Graphic designer	55,00	440,00
<b>Post-production video sound</b>		
Sound technician	47,50	380,00
Voice actor (2)	300,00	1200,00
Person to duplicate VNRs	30,00	240,00
<b>Other:</b>		
Senior TV/Media Expert	95,00	760,00
Lawyer (copyrights expert)	187,50	1500,00
Actor (for documentary without buyout)	NA	750,00
Extra	NA	100,00
Assistant director (1)	60,00	480,00
Make-up artist (1)	37,50	300,00
Stylist-propman (1)	50,00	400,00
Set designer (1)	50,00	400,00
Chief audiovisual technician (1)	47,50	380,00
Local fixer	56,25	450,00
Translation manager	70,00	560,00
Surcharge for overtime past 10 working hours a day		+ 10%
Surcharge for any work done on Saturdays, Sundays and holidays, following the agreement of the European Commission		+ 50%

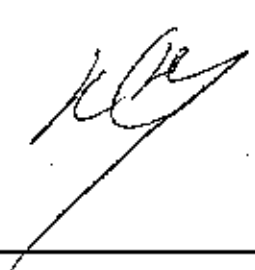



EQUIPMENT/MATERIALS	UNIT	PRICE IN EUROS
<b>Video filming technical equipment (1)</b>		
Betacam Digital camera kit (including lens, tripod and batteries)	Day	320,00
Video accessories	Day	120,00
Autocue	Day	250,00
Basic video sound equipment	Day	60,00
HF microphone	Unit	60,00
Lighting: kit 1 (report)	Day	80,00
Lighting: kit 2 (documentary)	Day	200,00
<b>Other:</b>		
DV Cam camera kit (DSR 570 type)	Day	220,00
DV Cam camera kit (P2 type)	Day	140,00
HD camera	Day	585,00
Wide angle	Day	120,00
Special lens	Day	300,00
Steadicam junior	Day	180,00
Zoom	Day	250,00
Renting of a studio (with a basic lighting equipment)	Day	1500,00
<b>Multimedia technical equipment</b>		
Graphics workstation	Day	200,00
Disc burning (4)	Unit	20,00
V. MPEG1 compression software (5)	Minute	25,00
A/V MPEG2 fixed bit rate compression (5)	Minute	38,00
QuickTime 640 * 240 Cinepack (5)	Minute	25,00
QuickTime 640 * 480 Cinepack (5)	Minute	25,00
Pre-processing	1/4 hour	1,00

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<b>Other:</b>		
<b>Compression / encoding video digital</b> (file type MPEG 1, MP3, AVI, WMP, Quick Time, Real):		
-video from 0 to 60 minutes	File	50,00
<b>Compression / encoding video digital</b> (file type MPEG 2, MPEG 4):		
- video from 0 to 60 minutes	File	100,00
Mastering on DLT for DVD 5 replication	Unit	185,00
Mastering on DLT for DVD 9 replication	Unit	300,00
Website hosting	Month	100,00
Production of an online press pack (lump sum) (6)	Unit	600,00
<b>Video editing</b>		
Off line digitalisation	Hour	60,00
Off line virtual editing (editor included)	Hour	80,00
Off line virtual editing (editor Included)	Day	640,00
On line digitalisation	Hour	60,00
On line virtual editing (editor included)	Hour	80,00
On line virtual editing (editor included)	Day	640,00
Editing using Betacam SP3 equipment (editor included)	Hour	100,00
Editing using Betacam SP3 equipment (editor included)	Day	800,00
Subtitles (7)	Minute	125,00
B-Roll production	Hour	150,00
<b>Other:</b>		
Logging equipment	Day	60,00
Ingest video	Hour	60,00
Digital editing	Day	300,00
Download of files	File	40,00

<b>Graphics</b>		
2D graphic tablet (8)	Hour	25,00
3D graphic tablet (8)	Hour	375,00
<b>Other:</b>		
Special effect (Flame, etc)	Day	1500,00
<b>Post-production video sound</b>		
Translation (EU languages)	Page	80,00
Sound studio recording	Man/hour	80,00
Multi-track studio sound mixing	Hour	80,00
Musical adaptation (with assignment of rights) (9)	Minute	140,00
Original music (with assignment of rights) (10)	Minute	880,00
<b>Video supplies</b>		
10' SP Betacam cassette	Unit	10,00
20' SP Betacam cassette	Unit	11,00
30' SP Betacam cassette	Unit	14,00
60' SP Betacam cassette	Unit	20,00
6' Betacam Digital cassette	Unit	18,00
12' Betacam Digital cassette	Unit	19,00
32' Betacam Digital cassette	Unit	24,00
64' Betacam Digital cassette	Unit	38,00
10' VHS cassette	Unit	1,00
20' VHS cassette	Unit	1,00
30' VHS cassette	Unit	1,00
60' VHS cassette	Unit	1,50
40' DV Cam cassette	Unit	16,00
64' DV Cam cassette	Unit	23,00
DVD	Unit	1,00

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<b>Video to DVD copying</b>		
Betacam Digital > DVD R (burning)	per copy	
10'		20,00
20'		28,00
30'		36,00
60'		60,00
Betacam Digital > DVD 5 or 9 (pressing) (11)		
	Unit price for 500 copies	3,33
	Unit price for 1000 copies	2,31
	Unit price for 2000 copies	1,49
<b>Video to CD-ROM copying</b>		
CD-ROM burning (without MPEG1 compression/coding)	Unit	12,00
Pressing (12)	Unit price for 500 copies	2,22
	Unit price for 1000 copies	1,43
	Unit price for 2000 copies	1,26
<b>Printing and maintenance of VHS covers</b>		
Up to 100 copies: laser colour printing	Unit	1,50
100-500 copies: digital printing	Unit	1,48
500-1000 copies: offset printing	Unit	0,90
>1.000 copies	Unit	0,69
Foreign courier service	Per delivery of one tape	50,00

**Notes from the tenderer :**

- (1) The minimum charge is 5 hours.
- (2) Price for 1 hour's work for the production of a video of 10 minutes.
- (3) This editing system doesn't exist anymore. Replaced by "Logging equipment"
- (4) The duration of the video was not specified, therefore the price is calculated as if it was the burning of a video of 10 minutes. For other time durations, please refer to the duplication table.
- (5) The price of video compression is calculated per file, according to the length of the programme. This price has been established for one file of a minute in length.
- (6) Includes : video grabs, streaming of a VNR, translation of content into French (5 pages) and technical maintenance
- (7) The price of sub-titles is calculated per minute, translation included, with a minimum charge of three minutes.
- (8) Price graphic designer excluded
- (9) Soundtracks / music stock Mostra all rights included: minimum charge of three minutes.
- (10) Minimum charge: 3 minutes
- (11) The tariff for duplication of DVD 5 or DVD 9 is not the same. These prices concern the duplication of DVD 5, without authoring, creation and pre-press of the jacket and label. For copying of DVD 9, please see "Other duplication in DVD video and Blue Ray".
- (12) These prices concern the duplication of CD Rom, without authoring, creation and pre-press of the jacket and label.

ANNEX TABLE B

DUPLICATION

COPIES > BETACAM SP or DV CAM

From BETACAM SP or DV CAM > BETACAM SP or DV CAM FROM 1 TO 9 COPIES

10' 55,00

30' 60,00

60' 100,00

Cassettes and boxes included

From BETACAM SP or DV CAM > BETACAM SP or DV CAM PER MORE THAN 10 COPIES

10' 48,00

30' 54,00

60' 92,00

Cassettes and boxes included

COPIES > BETACAM DIGITAL

From BETACAM SP or DV CAM > BETACAM DIGITAL PER COPY

15' 60,00

30' 75,00

60' 120,00

Cassettes and boxes included

From BETACAM DIGITAL > BETACAM DIGITAL PER COPY

15' 70,00

30' 100,00

60' 150,00

Cassettes and boxes included

COPIES > HD

From all support > HD PER COPY

10' 160,00

30' 210,00

60' 320,00

Cassettes and boxes included

## OTHER DUPLICATION VIDEO IN DVD VIDEO AND BLU RAY

### A. DUPLICATION IN DVD VIDEO

From Betacam Digital > DVD R = BURNING (small amounts)				
Duration >	10'	20'	30'	60'
Per copy	20,00	28,00	36,00	60,00
Duration >	10'	20'	30'	60'
Per 10 copies	10,00	14,00	18,00	30,00
Duration >	10'	20'	30'	60'
Per 20 copies	4,00	7,00	9,00	15,00
Duration >	10'	20'	30'	60'
Per 50 copies	5,00	6,00	8,00	14,00
Duration >	10'	20'	30'	60'
Per 100 copies	4,00	4,50	6,00	10,00

DVD and box included (excl. Creation of a jacket). The DVD+R doesn't include authoring, only the transfert of the video on DVD.

From Betacam Digital > DVD 5 = PRESSING (minimum 500 pieces)	
Unit price for 500 copies and more	3,33 €
Unit price for 1.000 copies and more	2,31 €
Unit price for 2.000 copies and more	1,49 €
Unit price for 5.000 copies and more	1,26 €
From Betacam Digital > DVD 9= pressing (minimum 500 pieces)	
Unit price for 500 copies and more	5,03 €
Unit price for 1000 copies and more	3,02 €
Unit price for 2.000 copies and more	1,54 €
Unit price for 5.000 copies and more	1,30 €

Duplication (glassmaster, jacket 4 colors, label 4 colors and boxes included).

Doesn't include the design and pre-press of the jacket and the label.

### B. DUPLICATION VIDEO TO BLU RAY

From Betacam Digital > Blu Ray 25 Go (BD 25) = pressing (minimum 1000 pieces)	
Unit price for 1.000 copies	5,87 €
Unit price for 2.000 copies	5,24 €
Unit price for 3.000 copies	4,00 €
Unit price for 5.000 copies and more	3,36 €
From Betacam Digital > Blu Ray 50 Go (BD 50) = pressing (minimum 1000 pieces)	
Unit price for 1000 copies	8,40 €
Unit price for 2.000 copies	7,13 €
Unit price for 3.000 copies	5,51 €
Unit price for 5.000 copies	4,67 €

Duplication (glassmaster, jacket 4 colours, label and boxes included).

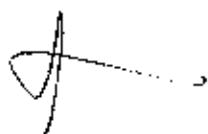
Doesn't include the design and pre-press of the jacket and the label.

**Task 1: Preparation, production and follow-up of a VNR**

**Table A: Composition of the proposed team**

<b>Name of person:</b>	<b>Level of qualification:</b>	<b>Role in the team:</b>
Elena Linczenylova (page 1)*	Senior	Project leader
Maria Van Hemeledonck (page 5)*	Senior	Assistant project leader
Gareth Harding (page 59)*	Senior	Journalist/editor
Rick Thompson (page 11)*	Senior	Senior TV/Media expert
Ana Aguilar (page 79)*	Senior	Senior TV/Media expert
Yves Derenne (page 55)*	Senior	Video Director
Véronique Laurent (page 25)*	Senior	Production director
Bea Thoelen (page 27)*	Support staff	Production assistant
Eddie Wright (page 83)*	Support staff	Press officer
Ina Iankulova (page 91)*	Support staff	Assistant press officer

**\*The complete CVs of our proposed staff are to be found in the Annexes of PART 2:  
Administrative Proposal folder**



  
**EC - DG ENVIRONMENT**

**Awareness raising, promotion of the EU's environmental  
policy and dissemination of environmental information  
through**

**Call for tender ENV.A.1./FRA/2009/0040**

**Task 1: Preparation, production and follow-up of a VNR**

**Price quotation**

A. STAFF					
Category of staff	Price per man-day	U	Nr of man-days		Total cost
<b>A1. Project management</b>					<b>3.160,00 €</b>
Project Leader	760,00	D	1		760,00
Assistant project leader	600,00	D	4		2.400,00
<b>A2. Pre-production</b>					<b>3.610,00 €</b>
<i>Research &amp; editorial content</i>					
Journalist/editor	520,00	D	3		1.560,00
<i>Preparation of shooting</i>					
Video director (script writing included)	520,00	D	2		1.040,00
Production director	560,00	D	1		560,00
Production assistant	450,00	D	1		450,00
<b>A3. Shooting</b>					<b>5.040,00 €</b>
<i>Crew (1 day in Brussels and 3 days in Warsaw, travel included)</i>					
Video director	520,00	D	4		2.080,00
Cameraman	380,00	D	4		1.520,00
Sound engineer	360,00	D	4		1.440,00
<b>A4. Post-production (image)</b>					<b>3.160,00 €</b>
<i>Video editing</i>					
Video director	520,00	D	5		2.600,00
Production assistant	450,00	D	1		450,00
<i>Graphics</i>					
Graphic designer	440,00	D	0,25		110,00
<b>A5. Post-production sound (EN + FR)</b>					<b>1.310,00 €</b>
Voice over actor	300,00	H	2		600,00
Video director	520,00	D	0,5		260,00
Production assistant	450,00	D	1		450,00
<b>A6. Copies</b>					<b>225,00 €</b>
Production assistant	450,00	D	0,5		225,00

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<b>A7. Active dissemination of the VNR to TV stations &amp; networks</b>					<b>7.160,00 €</b>
Press officer	480,00	D	4		1.920,00
Assistant press officer	400,00	D	8		3.200,00
Senior TV/Media expert	760,00	D	2		1.520,00
Journalist/editor (content press pack)	520,00	D	1		520,00
<b>A8. Monitoring of usage and evaluation report</b>					<b>1.920,00 €</b>
Press officer	480,00	D	4		1.920,00
<b>A9. One-day meeting with senior TV correspondents in Budapest</b>					<b>3.620,00 €</b>
Project leader	760,00	D	1,5		1.140,00
Senior TV/Media expert	760,00	D	2		1.520,00
Press officer	480,00	D	2		960,00
<b>A10. Travel and subsistence expenses for the VNR and the meeting in Budapest</b>					<b>1.332,00 €</b>
Flight tickets (Poland: 1 person)	378,00	U	1		378,00
Daily allowance (Poland)	72,00	D	3		216,00
Hotel (Poland)	145,00	D	2		290,00
Flight tickets (Hungary: 1 person)	154,00	U	1		154,00
Daily allowance (Hungary)	72,00	D	2		144,00
Hotel (Hungary)	150,00	D	1		150,00
Reimbursement of travel costs and daily allowances according to EC rules					
<b>TOTAL COST A</b>					<b>30.537,00 €</b>

<b>B. EQUIPMENT / MATERIAL</b>					
Equipment / material	Price per unit	Qty	Price per period	Unit	Total cost
<b>B1. Shooting</b>					<b>1.520,00 €</b>
<i>Technical equipment</i>					
DV Cam camera kit (DSR 570 type)		4	220,00	D	880,00
Lighting kit 1 (report)		4	80,00	D	320,00
Basic video sound equipment		4	60,00	D	240,00
40' DV Cam cassette	16,00	5		U	80,00

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<b>B2.Post-production (image)</b>					<b>4.088,00 €</b>
<b>Video editing</b>					
Off-line digitalisation (=ingest video)		3	80,00	H	240,00
Lightworks assistant for logging (=logging equipment)		2	60,00	D	120,00
On-line virtual editing (editor included)		4,5	640,00	D	2.880,00
<b>Graphics</b>					
2D graphic tablet		2	25,00	H	50,00
Betacam Digital 32' cassette(masters)	24,00	2		U	48,00
Subtitles		6	125,00	Min	750,00
<b>B3.Post-production sound (EN + FR)</b>					<b>880,00 €</b>
Translation (EU languages)	80,00	3		Pge	240,00
Sound studio recording		2	80,00	M/H	160,00
Multi-track studio sound mixing		6	80,00	H	480,00
<b>B4.Copies</b>					<b>1.440,00 €</b>
Copies Betacam SP 30'	54,00	20		U	1.080,00
VHS copies 20'	1,00	20		U	20,00
DVD R 20' (per 20 copies)	7,00	20		U	140,00
<b>Compression /encoding video Digital for streaming</b>					
Video from 0 to 60 minutes	50,00	4		File	200,00
<b>B5.Delivery of copies</b>					<b>3.000,00 €</b>
Foreign courier service	50,00	60		Del.	3.000,00
<b>TOTAL COST B</b>					<b>10.928,00 €</b>

<b>GRAND TOTAL COST A + B</b>	<b>41.465,00 €</b>
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**Task 2: Active dissemination of an existing VNR**

**Table A: Composition of the proposed team**

Name of person:	Level of qualification:	Role in the team:
Elena Linczenyiova (page 1)*	Senior	Project leader
Ana Aguilar (page 79)*	Senior	Senior TV/Media expert
Eddie Wright (page 83)*	Support staff	Press officer
Julie Kovatchev (page 89)*	Support staff	Assistant press officer
Ina Iankulova (page 91)*	Support staff	Assistant press officer
Vera Oliveira (page 95)*	Support staff	Assistant press officer
Bea Thoelen (page 27)*	Support staff	Production assistant

\*The complete CVs of our proposed staff are to be found in the Annexes of PART 2:  
Administrative Proposal folder

  
**EC - DG ENVIRONMENT**

**Awareness raising, promotion of the EU's environmental  
policy and dissemination of environmental information  
through**

**Call for tender ENV.A.1./FRA/2009/0040**

**Task 2: Active dissemination of an existing VNR**

**Price quotation**

<b>A. STAFF</b>					
Category of staff	Price per man-day	U	Nr of man-days		Total cost
<b>A1. Project management</b>					<b>340,00 €</b>
Project leader	760,00	D	0,25		190,00
Assistant project leader	600,00	D	0,25		150,00
<b>A2. Active dissemination</b>					<b>2.060,00 €</b>
Senior TV/Media expert	760,00	D	0,5		380,00
Press officer	480,00	D	1		480,00
Assistant press officer	400,00	D	3		1.200,00
<b>A3. Monitoring of usage and evaluation report</b>					<b>960,00 €</b>
Press officer	480,00	D	2		960,00
<b>A4. Copies</b>					<b>112,50 €</b>
Production assistant	450,00	D	0,25		112,50
<b>TOTAL COST A</b>					<b>3.472,50 €</b>

<b>B. EQUIPMENT / MATERIAL</b>					
Equipment / material	Price per unit	Qty	Price per period	Unit	Total cost
<b>B1. Delivery of copies</b>					<b>500,00 €</b>
Foreign courier service	50,00	10		Del	500,00
<b>B2. Copies</b>					<b>690,00 €</b>
Copies Betacam SP 30'	54,00	10		U	540,00
VHS copies 20'	1,00	10		U	10,00
DVD R 20' (per 10 copies)	14,00	10		U	140,00
<b>TOTAL COST B</b>					<b>1.190,00 €</b>

<b>GRAND TOTAL COST A + B</b>	<b>4.662,50 €</b>
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**Task 3: Providing video coverage of selected events in Brussels or elsewhere**

**Table A: Composition of the proposed team**

Name of person:	Level of qualification:	Role in the team:
Elena Linczenyiova (page 1)*	Senior	Project leader
Maria Van Hemeledonck (page 5)*	Senior	Assistant project leader
Gareth Harding (page 59)*	Senior	Journalist/editor
Simon Coss (page 49)*	Senior	Video director
Véronique Laurent (page 25)*	Senior	Production director
Bea Thoelen (page 27)*	Support staff	Production assistant

**\*The complete CVs of our proposed staff are to be found in the Annexes of PART 2:  
Administrative Proposal folder**

  
**EC - DG ENVIRONMENT**

**Awareness raising, promotion of the EU's environmental  
policy and dissemination of environmental information  
through**

**Call for tender ENV.A.1./FRA/2009/0040**

**Task 3: Providing video coverage of selected events in Brussels  
or elsewhere**

**Price quotation**

**1. Same-day production of a 3-minute video clip on the Green Week awards ceremony in EN**

<b>A. STAFF</b>					
Category of staff	Price per man-day	U	Nr of man-days		Total cost
<b>A1. Project management</b>					<b>600,00 €</b>
Assistant project leader	600,00	D	1		600,00
<b>A2. Pre-production</b>					<b>1.005,00 €</b>
<b>Script</b>					
Journalist/editor	520,00	D	1		520,00
<b>Preparation of shooting</b>					
Video director	520,00	D	0,5		260,00
Production assistant	450,00	D	0,5		225,00
<b>A3. Shooting</b>					<b>640,00 €</b>
<b>Crew</b>					
Video director	520,00	D	0,5		260,00
Camerman	380,00	D	1		380,00
<b>A4. Post-production image</b>					<b>372,50 €</b>
<b>Video editing</b>					
Video director	520,00	D	0,5		260,00
Production assistant	450,00	D	0,25		112,50
<b>TOTAL COST A</b>					<b>2.617,50 €</b>

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B. EQUIPMENT / MATERIAL					
Equipment / material	Price per unit	Qty	Price per period	Unit	Total cost
<b>B1. Shooting</b>					<b>340,00 €</b>
<i>Technical equipment</i>					
DV Cam camera kit (P2 type)		1	140,00	D	140,00
Video accessories		1	120,00	D	120,00
Lighting kit 1 (report)		1	80,00	D	80,00
<b>B2. Post-production</b>					<b>218,00 €</b>
<i>Video editing</i>					
Editing Betacam SP (editor included)		2	100,00	H	200,00
Betacam Digital 6" cassette (master)	18,00	1		U	18,00
<b>B3. Post-production sound</b>					<b>80,00 €</b>
Multi-track studio sound mixing		1	80,00	H	80,00
<b>TOTAL COST B</b>					<b>638,00 €</b>
<b>1 GRAND TOTAL COST A + B</b>					<b>3.255,50 €</b>

KCE

2. Next-day production of a 10-minute video clip on the Green Week awards ceremony in EN

A. STAFF					
Category of staff	Price per man-day	U	Nr of man-days		Total cost
<b>A1. Project management</b>					<b>600,00 €</b>
Assistant project leader	600,00	D	1		600,00
<b>A2. Pre-production</b>					<b>1.525,00 €</b>
<b>Script</b>					
Journalist/editor	520,00	D	1,5		780,00
<b>Preparation of shooting</b>					
Video director	520,00	D	1		520,00
Production assistant	450,00	D	0,5		225,00
<b>A3. Shooting</b>					<b>1.000,00 €</b>
<b>Crew</b>					
Video director	520,00	D	0,5		260,00
Cameraman	380,00	D	1		380,00
Sound engineer	360,00	D	1		360,00
<b>A4. Post-production image</b>					<b>372,50 €</b>
<b>Video editing</b>					
Video director	520,00	D	0,5		260,00
Production assistant	450,00	D	0,25		112,50
<b>TOTAL COST A</b>					<b>3.497,50 €</b>

B. EQUIPMENT / MATERIAL					
Equipment / material	Price per unit	Qty	Price per period	Unit	Total cost
<b>B1. Shooting</b>					<b>280,00 €</b>
<b>Technical equipment</b>					
DV Cam camera kit (P2 type)		1	140,00	D	140,00
Lighting kit 1 (report)		1	80,00	D	80,00
Basic video sound equipment		1	60,00	D	60,00
<b>B2. Post-production image</b>					<b>419,00 €</b>
<b>Video editing</b>					
Editing Betacam SP (editor included)		4	100,00	H	400,00
Betacam Digital 12" cassette (master)	19,00	1		U	19,00
<b>B3. Post-production sound</b>					<b>80,00 €</b>
Multi-track studio sound mixing		1	80,00	H	80,00
<b>TOTAL COST B</b>					<b>779,00 €</b>

<b>2. GRAND TOTAL COST A + B</b>	<b>4.276,50 €</b>
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B. EQUIPMENT / MATERIAL					
Equipment / material	Price per unit	Qty	Price per period	Unit	Total cost
<b>B1. Shooting</b>					<b>340,00 €</b>
<i>Technical equipment</i>					
DV Cam camera kit (P2 type)		1	140,00	D	140,00
Video accessories		1	120,00	D	120,00
Lighting kit 1 (report)		1	80,00	D	80,00
<b>B2. Post-production</b>					<b>218,00 €</b>
<i>Video editing</i>					
Editing Betacam SP (editor included)		2	100,00	H	200,00
Betacam Digital 6" cassette (master)	18,00	1		U	18,00
<b>B3. Post-production sound</b>					<b>80,00 €</b>
Multi-track studio sound mixing		1	80,00	H	80,00
<b>TOTAL COST B</b>					<b>638,00 €</b>
<b>GRAND TOTAL COST A + B</b>					<b>3.255,50 €</b>

KCE

2. Next-day production of a 10-minute video clip on the Green Week awards ceremony in EN

A. STAFF					
Category of staff	Price per man-day	U	Nr of man-days		Total cost
<b>A1. Project management</b>					<b>600,00 €</b>
Assistant project leader	600,00	D	1		600,00
<b>A2. Pre-production</b>					<b>1.525,00 €</b>
<i>Script</i>					
Journalist/editor	520,00	D	1,5		780,00
<i>Preparation of shooting</i>					
Video director	520,00	D	1		520,00
Production assistant	450,00	D	0,5		225,00
<b>A3. Shooting</b>					<b>1.000,00 €</b>
<i>Crew</i>					
Video director	520,00	D	0,5		260,00
Camerman	380,00	D	1		380,00
Sound engineer	360,00	D	1		360,00
<b>A4. Post-production image</b>					<b>372,50 €</b>
<i>Video editing</i>					
Video director	520,00	D	0,5		260,00
Production assistant	450,00	D	0,25		112,50
<b>TOTAL COST A</b>					<b>3.497,50 €</b>

B. EQUIPMENT / MATERIAL					
Equipment / material	Price per unit	Qty	Price per period	Unit	Total cost
<b>B1. Shooting</b>					<b>280,00 €</b>
<i>Technical equipment</i>					
DV Cam camera kit (P2 type)		1	140,00	D	140,00
Lighting: kit 1 (report)		1	80,00	D	80,00
Basic video sound equipment		1	60,00	D	60,00
<b>B2. Post-production image</b>					<b>419,00 €</b>
<i>Video editing</i>					
Editing Betacam SP (editor included)		4	100,00	H	400,00
Betacam Digital 12" cassette (master)	19,00	1		U	19,00
<b>B3. Post-production sound</b>					<b>80,00 €</b>
Multi-track studio sound mixing		1	80,00	H	80,00
<b>TOTAL COST B</b>					<b>779,00 €</b>

<b>2. GRAND TOTAL COST A + B</b>	<b>4.276,50 €</b>
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3. Production of 2 minutes of rushes on a visit by the Environment Commissioner to Crete

A. STAFF					
Category of staff	Price per man-day	U	Nr of man-days		Total cost
<b>A1. Project management</b>					<b>1.360,00 €</b>
Project leader	760,00	D	1		760,00
Assistant project leader	600,00	D	1		600,00
<b>A2. Pre-production</b>					<b>1.545,00 €</b>
<b>Editorial content</b>					
Journalist / editor	520,00	D	1		520,00
<b>Preparation of shooting</b>					
Video director	520,00	D	1		520,00
Production director	560,00	D	0,5		280,00
Production assistant	450,00	D	0,5		225,00
<b>A3. Shooting</b>					<b>1.420,00 €</b>
<b>Crew (travel included)</b>					
Video director	520,00	D	2		1.040,00
Cameraman	380,00	D	1		380,00
<b>A4. Post-production image</b>					<b>242,50 €</b>
<b>Video editing</b>					
Video director	520,00	D	0,25		130,00
Production assistant	450,00	D	0,25		112,50
<b>A5. Travel and subsistence expenses</b>					<b>968,00 €</b>
Flight tickets (Video director)	664,00	U	1		664,00
Hotel	140,00	U	1		140,00
Daily allowance	82,00	U	2		164,00
Reimbursement of travel costs and daily allowances according to EC rules					
<b>TOTAL COST A</b>					<b>5.535,50 €</b>

B. EQUIPMENT / MATERIAL					
Equipment / material	Price per unit	Qty	Price per period	Unit	Total cost
<b>B1. Shooting</b>					<b>280,00 €</b>
<b>Technical equipment</b>					
DV Cam camera kit (P2 type)		1	140,00	D	140,00
Basic video sound equipment		1	60,00	D	60,00
Lighting: kit 1 (report)		1	80,00	D	80,00
<b>B2. Post-production image</b>					<b>218,00 €</b>
<b>Video editing</b>					
Editing Betacam SP (editor included)		2	100,00	H	200,00
Betacam Digital 6" cassette (master)	18,00	1		U	18,00
<b>TOTAL COST B</b>					<b>498,00 €</b>

<b>3. GRAND TOTAL COST A + B</b>	<b>6.033,50 €</b>
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4. Production of a 5-minute video clip of a visit by the Environment Commissioner to Estonia

A. STAFF					
Category of staff	Price per man-day	U	Nr of man-days		Total cost
<b>A1. Project management</b>					<b>1.200,00 €</b>
Assistant project leader	600,00	D	2		1.200,00
<b>A2. Pre-production</b>					<b>1.770,00 €</b>
<b>Script</b>					
Journalist / editor	520,00	D	1		520,00
<b>Preparation of shooting</b>					
Video director	520,00	D	1		520,00
Production director	560,00	D	0,5		280,00
Production assistant	450,00	D	1		450,00
<b>A3. Shooting</b>					<b>2.700,00 €</b>
<b>Crew (travel included)</b>					
Video director	520,00	D	3		1.560,00
Cameraman	380,00	D	3		1.140,00
<b>A4. Post-production image</b>					<b>632,50 €</b>
<b>Video editing</b>					
Video director	520,00	D	1		520,00
Production assistant	450,00	D	0,25		112,50
<b>A5. Post-production sound (EN)</b>					<b>785,00 €</b>
Voice over actor	300,00	H	1		300,00
Video director	520,00	D	0,5		260,00
Production assistant	450,00	D	0,5		225,00
<b>A6. Travel and subsistence expenses</b>					<b>1.358,00 €</b>
Flight tickets (2 people)	317,00	U	2		634,00
Hotels (2 people x 2 days)	110,00	U	4		440,00
Daily allowance (2 people x 2 days)	71,00	U	4		284,00
Reimbursement of travel costs and daily allowances according to EC rules					
<b>TOTAL COST A</b>					<b>8.445,50 €</b>

B. EQUIPMENT / MATERIAL					
Equipment / material	Price per unit	Qty	Price per period	Unit	Total cost
<b>B1. Shooting</b>					<b>1.144,00 €</b>
<b>Technical equipment</b>					
DV Cam camera kit (DSR 570 type)		3	220,00	D	660,00
Lighting kit 1 (report)		3	80,00	D	240,00
Basic video sound equipment		3	60,00	D	180,00
40' DV Cam cassette	16,00	4		U	64,00

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<b>B2. Post-production image</b>					<b>658,00 €</b>
<b>Video editing</b>					
On line virtual editing (editor included)		1	640,00	D	640,00
Betacam Digital 6' cassette (master)	18,00	1		U	18,00
<b>B3. Post-production sound (EN)</b>					<b>240,00 €</b>
Sound studio recording		1	80,00	H	80,00
Multi-track studio sound mixing		2	80,00	H	160,00
<b>TOTAL COST B</b>					<b>2.042,00 €</b>
<b>4. GRAND TOTAL COST A + B</b>					<b>10.487,50 €</b>
<b>GRAND TOTAL COST A + B OF TASKS 1 - 2 - 3 - 4</b>					<b>24.053,00 €</b>

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**Task 4: Organisation of coverage of specific events by selected television/video journalists**

**Table A: Composition of the proposed team**

<b>Name of person:</b>	<b>Level of qualification:</b>	<b>Role in the team:</b>
Elena Linczenyiova (page 1)*	Senior	Project leader
Maria Van Hemeledonck (page 5)*	Senior	Assistant project leader
Vincent Galuska (page 63)*	Senior	Journalist/editor
Simon Coss (page 49)*	Senior	Video Director
Véronique Laurent (page 25)*	Senior	Production director
Ana Aguilar (page 79)*	Senior	Senior TV/Media expert
Eddie Wright (page 83)*	Support staff	Press officer
Julie Kovatchev (page 89)*	Support staff	Assistant press officer
Ina Iankulova (page 91)*	Support staff	Assistant press officer
Vera Oliveira (page 95)*	Support staff	Assistant press officer
Bea Thoelen (page 27)*	Support staff	Production assistant

**\*The complete CVs of our proposed staff are to be found in the Annexes of PART 2:  
Administrative Proposal folder**

**EC - DG ENVIRONMENT**  
**Awareness raising, promotion of the EU's environmental  
 policy and dissemination of environmental information  
 through**  
**Call for tender ENV.A.1./FRA/2009/0040**  
**Task 4: Organisation of coverage of specific events by selected  
 television/video journalists**  
**Price quotation**

A. STAFF					
Category of staff	Price per man-day	U	Nr of man-days		Total cost
<b>A1. Project management</b>					<b>3.160,00 €</b>
Project leader	760,00	D	1		760,00
Assistant project leader	600,00	D	4		2.400,00
<b>A2. Preparation</b>					<b>1.980,00 €</b>
Video director	520,00	D	1		520,00
Production director	560,00	D	1		560,00
Production assistant	450,00	D	2		900,00
<b>A3. Technical assistance provided to the TV's</b>					<b>3.420,00 €</b>
<i>Coordination of the crews during the event</i>					
Production assistant	450,00	D	2		900,00
<i>Crews</i>					
Video director	520,00	D	2		1.040,00
Cameraman	380,00	D	2		760,00
Sound engineer	360,00	D	2		720,00
<b>A4. Press relations</b>					<b>13.320,00 €</b>
Assistant project leader	600,00	D	3		1.800,00
Press officer	480,00	D	5		2.400,00
Assistant press officer	400,00	D	12		4.800,00
Senior TV/Media expert	760,00	D	5		3.800,00
Journalist/editor	520,00	D	1		520,00
<b>TOTAL COST A</b>					<b>21.880,00 €</b>

B. EQUIPMENT / MATERIAL					
Equipment / material	Price per unit	Qty	Price per period	Unit	Total cost
<b>B1. Technical assistance provided to the TV's</b>					<b>1.242,00 €</b>
<i>Technical equipment</i>					
DV Cam camera kit (P2 type)		2	140,00	D	280,00
Lighting:kit 1 (report)		2	80,00	D	160,00
Basic video sound equipment		2	60,00	D	120,00
<i>Editing facilities for journalists</i>					
On line virtual editing (editor included)	(2 half days)	8	80,00	H	640,00
Betacam SP 30' cassettes	14,00	3		U	42,00
<b>B2. Press relations</b>					<b>400,00 €</b>
Translation (EU languages)	80,00	Pge		5	400,00
<b>TOTAL COST B</b>					<b>1.642,00 €</b>

<b>GRAND TOTAL COST A + B</b>	<b>23.522,00 €</b>
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## Part 3: Technical Proposal

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## Introduction.

Confronting the dangers to our living environment has become the great challenge of the 21<sup>st</sup> century. The EU has taken the lead in meeting this challenge, and DG Environment has pioneered the use of audiovisual products to carry its messages to significant audiences across Europe - on television, the Internet and at events.

The UN Climate Change Conference in Copenhagen in December is expected to agree tough global targets on mitigation and adaptation, affecting many aspects of environmental policy. The main communication challenge in the coming years will be to convince stakeholders and the public at large that prompt joint action is essential, and that there are positive solutions based on the best practice in the EU. Audiovisual products will have a vital role to play in bringing impact and understanding to the policy issues at stake, in a world where the screen is the influential window on the world for a majority of citizens.

Successful delivery of the tasks required by this framework contract will depend on the selected audiovisual company demonstrating a number of *key competencies*:

- ❑ **Professionalism and efficiency** in a close working relationship with the DG, where there is clear communication, close attention to detail, and consistently high-quality delivery.
- ❑ **A very good understanding of the EU**, its key messages and communication priorities, and the procedures for effective work as a contractor.
- ❑ **Detailed knowledge of DG Environment policies and actions**, with staff who are steeped in the subject on a daily basis, aware of the facts, and enthusiastic for positive results.
- ❑ **A very good knowledge of broadcasting across Europe**, with excellent contacts in this dynamic industry, and direct experience of conveying complex messages through the best production techniques.
- ❑ **Proven experience in high-quality TV production** with project managers, journalists, directors, technical operators and designers working to a clear end-result as a close team.
- ❑ **Expertise in new media** so that the rapidly expanding opportunities offered by the digital revolution can be harnessed effectively.
- ❑ **An established culture of creativity**, bringing fresh ideas and innovative solutions to the tasks in hand.
- ❑ **A genuinely pan-European approach** with staff representation from across the EU; excellent partners in the 27 member states and beyond, and well-established experience in producing material in any of the official languages of the EU.



- **A commitment to environmentally-friendly working**, with minimum carbon emissions, minimum use of energy and maximum recycling.
- **A determination to judge success by measurable results** with detailed monitoring based on the best information, qualitative feedback from users, and timely reports to the DG.

We believe that Mostra has the knowledge, experience, creativity and commitment to deliver high audiovisual exposure for the EU's environment messages. Our team knows the subject, and knows the broadcasters. And the company has a number of distinctive characteristics which are particularly appropriate for this mission.

We feel that this range of qualities will help Mostra to combine the three essential areas of knowledge - **understanding of the EU, close knowledge of the environment messages, and wide television and new media expertise** - with some **fresh creative ideas**, to deliver lasting results for DG Environment in a crucial period for its communication challenges.

#### **DVD Summary - Audiovisual Presentation**

Attached to this document you will find a specially-produced DVD summarising Mostra's suitability for this audiovisual services contract in brief video form (less than 3 minutes).

## A. Understanding.

Invitation to tender n° ENV.A.1/FRA/2009/0040  
"Framework contract for awareness raising, promotion of the EU's  
environmental policy and dissemination of environmental information  
through audio-visual media"

European Commission - DG Environment

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## 1. Issues involved.

The current severe economic slowdown has not washed away the challenges for global environment and sustainability. On the contrary, most policymakers see the current crisis as an opportunity to begin the necessary transition to a green economy via a 'Green New Deal'. World population growth, combined with projected energy shortages and possible food shortages, place the environment at the centre of a wide range of policy areas.

The EU has been at the forefront of tackling these global crises. In this area, Europe's solidarity and trans-national policymaking can demonstrate real benefits of the Union to its citizens, and be an inspiration to other economic blocks. But its activities must be well communicated if they are to be widely supported. Here the audiovisual media will play a vital role.

### Climate Change

It is clear that Climate Change now dominates strategic thinking around the world. The 2007 UNIPCC Report was a shock. The overwhelming scientific view was that increased temperatures of 2 degrees Celsius above pre-industrial levels is now almost certain and will be damaging, and that global warming of more than 6 degrees by the end of the century is possible, and would have disastrous consequences. The scientists were almost certain (90% sure) that we are the cause - mankind's activities are driving unprecedented climate change. Since then, the experts have reported that the situation was underestimated in 2007; global greenhouse emissions are currently on the 'worst case scenario' graph, and the effects of the warming that has already happened are worse than predicted, leading top UNIPCC scientists to suggest that the 2 degrees rise 'top-limit target' proposed by the EU could be too generous.

The economic crisis, the flu pandemic and terrorism may be the big issues of the moment; climate change is the big issue of the century, informing decisions at the G8 and G20, and bringing the EU, the US, Russia, China, India and the other big developing nations to the same table in common cause. The world's leaders have been briefed on climate change and they clearly understand how serious a challenge it has become.

*"Climate Change is our top priority, posing as big a threat to the world as war. We have to change the way we live, travel and do business."*  
**UN Secretary General Ban Ki-Moon at G8 2009, Italy.**



*"Climate change is the greatest challenge ever to confront mankind. We have to start adapting right now."*

**Stavros Dimas, EU Environment Commissioner, Green Week 2009**

*"The early warnings were not heeded. Now the situation is critical. It is about the money and political will. We have had the agricultural revolution and industrial revolution, we are living through the computer revolution; now we need a green revolution."*

**Tony Long, WWF International, talking to Mostra June 2009**

But has the public at large really grasped the seriousness of the situation? The special 2008 Eurobarometer survey on climate change showed that 62% believe it is one of the world's most serious problems, second only to world poverty and hunger; but 4 out of 10 respondents said they were not well informed or not informed at all about the causes and consequences of climate change. This raises a question about whether the journalists and editors who are the public's information-mediators have placed climate change at the head of the news agenda. If this is the biggest story ever, why is it so rarely at the top of the news?

*"I think many people find the subject too big and too remote. What is the point of recycling my bottles while China is building so many coal-fired power stations?"*

**Jürgen Linke, Community Television, Berlin**

*"It seems people don't know what to believe and they don't trust politicians, scientists or experts."*

**Ruud de Bruijn, Dutch Federation of Public Broadcasters, speaking at The Climate Change Debate, Local TV Festival, Slovakia 2009**

*"It's just too depressing to think about."*

**Viewer's comment on the website of the film 'The Age of Stupid' which portrays a world ravaged by climate change in 2055.**

Clearly there is a huge communication challenge ahead, and the stakes are high if it fails. Profound social changes will be required if the EU target of a 20% reduction in emissions by 2020 is to be achieved, to be followed by the G8 target of an 80% reduction by 2050. And there is no time to wait. The IPCC scientists point out that greenhouse gas emissions must peak in 2015 (or at the very latest 2020) if global warming is to be held at 2 degrees. So significant action



must happen in the coming 5 years – the period covered by this communication contract.

The first challenge will be to report the outcome of the Copenhagen Climate Change Conference in a way that encourages European citizens – as well as politicians and business leaders – to play their part. Attention may well shift from the debate about targets to the issue of how to implement a future 'Copenhagen Protocol' and how to measure the efforts of different countries. The development of a new European Environment Action Plan to follow EAP6 must achieve high awareness across Europe, with audiovisual coverage playing a leading role.

We suggest that future audiovisual coverage of climate issues should focus on three dimensions:

1. Showing that climate change is not just a danger in the future; some countries are already suffering from the effects of global warming. More audiovisual material on the direct impacts of the climate crisis should make people aware of the urgency of preparing for a low-carbon society.
2. Alongside these 'warning' stories, *more exposure is needed for 'good stories'* at city, regional and local levels (such as examples of low-carbon cities and villages, or consumers changing their lifestyles).
3. There should also be a sharper focus on the positive role of 'climate-aware businesses' and climate coalitions of industries, showing how *business can be part of the solution*, and through innovative thinking create a new green economy to help recovery from recession.

Clearly this DG's range of activities is very wide. Action on climate change must not eclipse the other important European Commission initiatives to improve the living environment.

#### Biodiversity

2010 will be the international year of biodiversity, and will mark the EU's deadline for halting biodiversity loss. It will probably be the theme of European Green Week next year. In 2010 the EU is due to produce a new strategy on invasive species which threaten biodiversity. The European biodiversity policy needs a higher profile and sharper focus, as a recent report indicates the EU is not reaching its 2010 target. Our audiovisual productions in this area will seek to explain why biodiversity is important for our economy and essential for our way of life.

In this context, the project on the Economics of Biodiversity and Ecosystems (TEEB) should become a key element in our communication about this topic. Biodiversity is about more than beautiful pictures of nature; it is about the building blocks of all our economic activities. Making Europeans aware of this



should be one of the objectives of the communication efforts on this important and visual issue.

#### **Water**

This subject seems to be rising up the political agenda. Increasing pressure on water resources have led to some commentators describing water as the new carbon. Certainly there is a growing debate about how to curb water consumption involving water-pricing and possible water-footprints for products and companies. Water is high on the climate change adaptation agenda. It is reported that the Spanish presidency in the first half of 2010 will aim to tackle the droughts/water scarcity which affect that country quite severely. This could be interesting material for a VNR. Another subject could be the Water Quality Directive that tackles 33 pollutants and has an implementation deadline of July 2010.

#### **Natural Resources**

Water is not the only resource under pressure. With declining reserves of energy and raw materials, and increasing competition from emerging economies, some with rapidly rising populations, the sustainable use of these natural resources will rise up the political agenda in the coming years. The issue has direct relevance to many environmental actions.

For example, in April this year the Parliament adopted an ambitious first reading on measures to combat illegal timber (i.e. protect rain forests). Council now has to adopt a first reading position and a second reading is expected in 2010. This could be fruitful material for a VNR covering felling, shipping, labeling, policing and planning for sustainable forestry and alternative economies in developing countries.

#### **Sustainable Development**

In July 2009 the Commission published a report on the EU's Sustainable Development Strategy (SDS) which was first launched in 2001, calling for a major re-assessment to reconcile its economic growth objectives with long-term environmental goals. The report calls for better linkage between climate change and energy policies, and the Lisbon Strategy for Growth and Jobs which is expected to be renewed in 2010. As part of the EU's Sustainable Development Strategy, the Commission presented in 2008 an Action Plan for Sustainable Consumption and Production and one for Sustainable Industrial Policy. One of the main objectives of these plans is to "green" products and production processes and to promote consumption patterns with less environmental impact, ("doing more with less").

In order to achieve these objectives, the EU has mobilized the retail sector as big stores and their suppliers of consumer goods have an enormous impact on the behaviour of consumers. Through labeling, best practice and information-sharing



the retail sector has a role to play in educating consumers towards greener consumption. And they are aware of the need to respond to a growing number of consumers who want to 'buy green'. There are good opportunities for audiovisual communication in this area, as these issues are part of the day-to-day lives of millions of citizens.

#### Other issues

There are many other topical environmental subjects of direct relevance to citizens which DG Environment will be advancing in the coming years. For example there are developing programmes to **combat air pollution** which is affecting more young people especially in the cities, **protect wild habitats**, **prevent soil erosion**, **control toxic chemicals**, **improve civil protection** and **encourage environmental planning and construction**.

#### New Environment Information Strategy and Collaborative Information Actions

We believe the current environmental challenges are of a different order from those faced before. The information campaigns for the EU Environment Policies will need deepening and widening for maximum impact, and will require stronger contacts with the leading opinion-formers in journalism, and innovative uses of audiovisual products of various kinds.

By the end of this year there will be a new Commission. It is proposed that a new 'DG Energy-Climate' will be created. Many European policy areas are connected to the environment and in particular to the demands of climate change, which is an over-arching challenge reaching beyond the traditional environment agenda to embrace job-creation through the green economy, energy security through energy efficiency and a rapid switch to renewable energy sources, and a host of other EU initiatives including health, transport, education, the internal market, maritime affairs, science and research, consumer affairs and international relations.

The Mostra team is very well-placed to work on collaborative projects if necessary, to ensure coherent EU messages for the general public. We have produced and distributed audiovisual material for all the DGs covering these policy areas, including DG TREN, DG SANCO, DG MARE, DG RTD, DG ENTR and DG EMPL. We are confident we can work efficiently with DG Environment with reference to other DG's responsibilities if necessary, to avoid wasteful overlap, and to ensure coherent communication on EU environmental actions.



## 2. Nature of the work.

We understand that this Framework Contract will enable DG Environment to request specific tasks based on specific agreements. For these tasks to be delivered successfully, we know how important it is to have a systematic approach to agree objectives, deliver creative products and services within an agreed timescale and within agreed budgets, monitor progress, measure impact and produce full reports for the DG.

In the Methodology Section, we describe in detail the ways we will perform these tasks, if we are selected for this audiovisual contract. We expect the main areas of work to be:

- ❑ Production of up to 25 high-quality **Video News Releases** each year. These would be edited topical features with international sound versions and raw shots. We would expect to produce them in-house using our own digital equipment.
- ❑ Advising Commission staff on the effective choice and production of VNRs and other audiovisual products, with **training seminars** as necessary, and regular **strategic advice**.
- ❑ **Active dissemination** of the VNRs to broadcasters across Europe. This will be by high-resolution MP4 file-transfer, by despatching of tapes by courier, or at face-to-face meetings with journalists based in Brussels or at European or broadcasting events.
- ❑ **Re-issuing VNRs** or providing **stock-shots** to help broadcasters cover topical subjects.
- ❑ Carefully **measuring usage** of VNRs and DG Environment stories and providing detailed reports.
- ❑ **Cultivating contacts** in broadcasting to raise awareness of EU environment actions and to stimulate more TV coverage, and handling questions from professional broadcasters
- ❑ Organising special **briefings for senior editors and correspondents** if required and encourage pan-national networking
- ❑ Produce **tailor-made video products** for the web, conference enhancements or exhibitions as required.
- ❑ Providing professional-standard **video coverage** of up to 5 selected events each year.
- ❑ Organising **coverage by broadcast-journalists** of up to 5 events
- ❑ Arranging **media partnerships** for specific campaign, including TV spots if required
- ❑ Offering **creative ideas** to raise public awareness of DG Environment policies and activities across Europe.

### **3. Building on our experience.**

Mostra's experience in delivering audiovisual services to the European institutions is well established and covers the full range of requirements. This experience is based on a company culture of excellence, efficiency and creativity. We also believe that we must innovate, embrace new opportunities and constantly build on our experience. Clients want quality delivery and smooth relationships; they also want the best ideas and to be at the forefront of communication in the digital age.

#### **Working with EU institutions**

Since Mostra was created in the 1990s as a partnership between an award-winning TV production company and an established Belgian PR company, it has specialised in delivering communication services to European institutions. In recent years Mostra has worked for 14 European Commission DGs, the European Council and the European Parliament, as well as many European agencies and NGOs. We understand the necessary procedures required by the EC for financial control, transparency and cost-effectiveness.

#### **Working with DG Environment**

Mostra has always been committed to the environmental agenda. The contractual relationship established with DG Environment during the past years has been a fruitful partnership. We know that many other DGs view the Environment Directorate as a pioneer in the use of video to carry its messages. We are keen to develop this relationship further with new ideas for the demanding communication challenges to come in the next 4 years.

#### **High-quality video production**

We always work to very high standards. We shoot, edit and duplicate nearly all our material in-house using digital technology which ensures high-quality copies with graphics stations integrated with the editing. Our directors and journalists are well-versed with environmental subjects. They know how to find the most appealing angle, know how to research the facts finding the best locations and interviews, and know how to write a concise script which matches the pictures to deliver the kind of factual style preferred by broadcasters.

In the past 10 years we have produced 430 broadcast-quality Video News Releases and Features (between 8 and 12 minutes long) which have been viewed by an average of 5 million people each. We have produced many short clips for use on websites, and video enhancement for 30 conferences and events - such as 10 short reports on the finalists in the Green Capital Awards 2009 - many incorporating animated graphics. And when required we have produced video coverage of events for distribution afterwards on DVD or for use on special websites (for example interviews with participants at the launch of European



Maritime Day in Rome in May 2009, or the daily coverage of Green Week which is edited and screened on the web immediately).

#### **Very close relationships with European broadcasters**

Over the past 15 years Mostra has developed an unrivalled relationship with television reporters, producers and senior editors from broadcasting stations across Europe. Our dedicated media relations staff spend a great deal of time cultivating personal contacts in their specialist countries, and keeping our extensive media database up to date. Mostra is the only agency to be a member of European broadcasting associations (such as CIRCOM<sup>1</sup> and COPEAM<sup>2</sup>), and we regularly attend their conferences for face-to-face contact and to keep up to date with developments in modern broadcasting. We also conduct regular surveys among senior broadcasters to ensure we are in-tune with their attitudes, working methods and requirements.

#### **Partnerships**

We have established consultants and production partners in every member state and candidate country, and in many of the neighbouring states. They help us with local media relations, audiovisual production, and organising events or press trips. These representatives have been selected for their close knowledge of the broadcast media in their own countries, and their commitment to European affairs. In 2005 we were accepted as members of PROI, the leading international network of independent communication companies; [www.proi.com](http://www.proi.com). This gives us immediate access to expertise in every European country and beyond.

Apart from our partnership with PROI, our experience also includes setting up partnerships for specific projects. For example we have regularly provided coverage for EuroNews of major events such as Green Week, and this year we provided coordination and media relations for a series of specially-produced clips for the international music television network MTV, **to promote the European Parliament Elections to first-time voters**. Another Mostra - MTV collaboration is still ongoing and its objective is **to demonstrate the added value of EU action on the fight against climate change**. In 2008 we negotiated with a group of European broadcasters to create the 'Climate Trackers' project for the WWF. This involved distributing 35 video clips showing the impact of climate on wildlife - a very successful project reaching more than 56 million viewers.

#### **Innovative use of new technology and new media**

Mostra has always been at the forefront of digital developments, whether it be in our custom-built server-based TV production system at the Mostra centre, or

<sup>1</sup> European Association of Regional Televisions [www.circom-regional.org/](http://www.circom-regional.org/)

<sup>2</sup> Conference Permanente de l'Audiovisuel Méditerranéen [www.copeam.org](http://www.copeam.org)

using the internet to reach new audiences. Mostra was the first Brussels communication company to stream video for immediate viewing anywhere in Europe (TVLINK) and this year has launched a high-end download service for all its latest videos. We have created and managed many websites for European institutions or for specific campaigns, with specially-produced audiovisual content, and in the past year have taken-on the huge challenge of EuroparTV<sup>3</sup> which broadcasts everything in 23 languages. As a result of EuroparTV a larger team of expert broadcasters are working under our roof at the Mostra centre and hundreds of hours of tailor-made content are produced.

Our media experts are monitoring the growth of social networking on the web, and we hope to develop some specific ideas for this in the coming years.

#### Organising coverage of events

In recent years Mostra has managed media coverage of approximately 30 European events, both in Brussels and elsewhere. We know how to target journalists who are likely to produce high-profile coverage; we know how important it is to have a very well-planned operation with Mostra cameracrews and post-production facilities organised at the right times for visiting TV reporters; and we know it is important to work within the agreed budget.

Our media relations and production departments have long experience of giving on-site assistance to journalists, distributing video material in the right formats, arranging interviews and if necessary setting up satellite feeds for immediate coverage.

#### Getting results

Our experience in providing these audiovisual services is underpinned by a culture of measurable results. We carefully monitor the media coverage which is the product of our actions, in particular the use of video material and its audience impact. We have good experience of the complex world of audience measurement, and our team takes care to avoid any risk of exaggerated claims or unverifiable data. Our reports to clients are timely and clear.

#### Value for money

Clearly our experience of delivering services to European institutions means that we understand very well the need for high-value products and actions which are cost-effective. We will always try to offer practical solutions, and work as efficiently as possible to avoid wasted time and effort.

<sup>3</sup>EuroparTV is the official online platform for webcasting from the European Parliament. The service includes live streaming of parliamentary sessions and committee meetings, archived content, debate programmes and educational videos <http://www.europartv.europa.eu/>



Our team hopes to build on this extensive experience of media and understanding of European environmental issues to continually raise the profile of European action on the environment.



## B. Methodology.

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## 1. Our overall approach.

Mostra intends to apply a very systematic approach to the services required under this contract. It is based on a series of principles:

- ❑ Very close **collaboration with the DG** to agree priorities, attractive products, coherence of messages, and efficient working practices;
- ❑ Intimate **up-to-date knowledge of Environmental issues**;
- ❑ The development of an annual **Audiovisual Action Plan** which involves long-term planning to reflect priorities, capture topicality, and cover the range key DG Environment activities in the right way at the right time;
- ❑ Very **close contacts with European broadcasters** and a **journalistic approach** to suit their programme needs;
- ❑ **Targeting** of subjects and outlets;
- ❑ Creative use of **the range of modern communication methods** available;
- ❑ Clear and timely presentation of **measurable results**.

### 1.1. Close Collaboration with the DG

A close working relationship with the DG staff is essential to reflect the Commission priorities, to get the messages right, and to avoid wasteful misunderstandings. Mostra will dedicate a very experienced **Project Leader** to this mission, someone who will be available for day-to-day requests, and who will be the consistent first point of contact for DG staff. A dedicated Assistant will ensure the continuity of service if the Project Leader has to be away. Journalists and media relations staff who have special interest in the environmental brief will be assigned to the work. There will be close supervision of all actions by Mostra's head of Audiovisual Services. Moreover the Managing Director Alain Nandrin will always be available for strategic discussions and quality control. He has a keen personal interest in environmental subjects.

As well as our Project Leader attending regular joint briefings with Info Unit staff and DG experts, we would also suggest general meetings at least twice a year for longer-term planning and updating on strategic priorities. These would normally be chaired by the Head of Info Unit, and attended by Info Unit staff and the core Mostra team – Project Leader, and Senior TV/Media Expert.

The issues to be discussed at these meetings would include:

- ❑ Systematic forward planning to prioritise subjects and events, and to seek an even or 'flat' workload if possible. This should ensure that DG and Mostra staff work with optimum efficiency, and that TV stations will



- not be given several subjects to broadcast at the same time with environment stories in effect competing with each other;
- ☐ Identification of the subjects which will work best on TV;
  - ☐ Agreement on key messages;
  - ☐ Identification of the main target groups for selected subjects (e.g. general public/consumers, opinion-formers, business community, younger people);
  - ☐ Bearing in mind the target audiences, creative discussions on possible audiovisual treatments of various subjects – what is the best 'angle' to the story or entry-point? Where can we find good examples to illustrate pan-European action?;
  - ☐ Linkage of a video release to an event, the EU political agenda, or a wider international focus of attention, for maximum topicality;
  - ☐ The best moment to release the various videos, sometimes in advance of an event;
  - ☐ Identification of the key events for special TV coverage;
  - ☐ Clear agreement on budgets, for example for a video production or for journalists' expenses when they are invited to cover a major event in Brussels.

The end result of these Strategic Planning meetings would be an updated **Action Plan for Audiovisual Services** for the coming 12-month period. Clearly there will be flexibility as new priorities and opportunities arise. But the basic plan should ensure consistently high-quality video products produced in a professional and timely way. As well as agreement on the VNR priorities, there should also be agreement on other audiovisual products to be used, such as conference enhancements, video specifically designed for the web, and graphics animations to match themed campaigns or to explain facts and figures in a simple visual way.

Between the strategic meetings we would expect many face-to-face contacts on specific campaigns or events, and DG staff will always be very welcome to come to the Mostra centre, perhaps to approve a VNR, or look at ideas for a graphic animation. Good communication requires regular contacts, with planned meetings which are focused and have clear outcomes.

Every individual project will be managed by Mostra's systematic approach, with written briefs following creative meetings, a practical timescale for deliverables (using our computerised flow-charts), timely approvals for scripts, graphics or video productions, and full reports with measured impact assessments.



## 1.2. Expertise in environmental issues – a 'permanent watch'.

Many of the Mostra staff have a personal as well as a professional interest in environmental protection, and we have pro-actively built on this natural interest to develop our expertise in EU environment initiatives. We keep a 'permanent watch' on the subject, to be sure we understand the issues, and to know the wider scientific, political and economic context within which the Environment DG must operate. Mostra's **project leader** and senior tv/media experts are former journalists; it is second nature to them to be always looking for information from well-informed sources. We use a range of direct EU sources and indirect external sources of information:

- ❑ **Direct contact with Commission experts.** Frequent contacts with DG personnel are invaluable for our team to be able to focus their communication actions with confidence, understanding the background and knowing about the latest developments.
- ❑ **Official EU sources.** Our journalists are all signed up to the media alert service of the Commission's press room, (RAPID), and are particularly interested in matters related to environment policy, as well as to the broader agenda of sustainable development, which include issues such as transport, energy, fisheries, agriculture, economics and social affairs.
- ❑ **DG Environment's website.** Mostra's journalists are keen readers of the DG Environment website, systematically checking the site and reading all new material as it is published.
- ❑ **External sources.** Mostra is signed up to several information services, newsletters, and specialist websites. Probably Europe's best electronic newsletter on this subject is produced by ENDS Europe ([www.endseurope.com](http://www.endseurope.com)) based in London and Brussels. It supplies topical information from the European Institutions and the 27 Member States on a daily basis. We have a cooperation agreement with the ENDS team,

**Please find ENDS' letter of intent expressing its willingness to collaborate with Mostra in the Annexes.**

The Brussels-based Euractiv website ([www.euractiv.com](http://www.euractiv.com)) provides a media alert service with daily news on EU affairs and themed background reports. They show a special interest in climate change. Other information sites we visit include the American Environmental Media Services and The Earth Times, both useful in revealing the different agendas of the EU and the USA on this subject. In their daily routine reading of newspapers and magazines from around Europe, our staff pay special attention to environment-related articles.

- **Environment agencies, NGOs and other experts** We have good direct contact with some of the leading environmental agencies (such as the EEA) and NGOs (like the WWF), and with independent bodies and research centres which study the environment such as the Hadley Centre and Green College Oxford in the UK.

It is important that our advice about communicating European environment policy is based on good up-to-date information about the wider context of this complex subject, drawn from a range of authoritative sources.

### 1.3. Close contacts with broadcasters

A close understanding of the environment agenda must be combined with practical knowledge of how audiovisual communication works effectively. Some of the communication actions will target important stakeholders – for example at conferences or with video-briefing material for specific groups. Some of the actions will seek to reach members of the public directly through the expanding internet. But it remains the case that broadcasting is the dominant information medium for general audiences. To reach them it is important to recognise that the messages must first pass through a 'gateway' – the broadcasters – the reporters, producers and editors who decide what will be put on air. So we must work very closely with broadcasters and understand their needs.

Of all the different activities of the EU, its actions on the environment probably have the highest potential for broadcasting positive messages:

- Environmental problems don't recognise any borders, and can't be solved by nation states working alone;
- Environmental action is one of the success stories of the EU. The Union has introduced a wide range of legislation and has already achieved significant results;
- It is generally acknowledged that the EU is leading the vital international battle against climate change;

- ❑ Environmental action impacts directly on the quality of life of citizens, in particular on their health – an issue of very high interest – and now impacts on jobs and lifestyle choices;
- ❑ Policies challenge people to change their behaviour; they are immediate, relevant and interactive – all qualities which make good broadcasting;
- ❑ Environmental subjects provide 'good pictures', whether they are on shrinking ice sheets, alternative energies, dangerous chemicals, waste management or threatened biodiversity;
- ❑ There are good stories to tell which have clear narratives with beneficial outcomes;
- ❑ The subject is of particular interest to the younger generations who will have to confront growing environmental challenges in the years to come. (The Generation Europe network reports that schoolchildren consistently put the environment high on the list of subjects that concern them most).

Surveys show that television is the main way Europeans learn about environmental developments.

*"Television is the preferred source of information regarding the environment in each of the Member States of the European Union. «Television news» is by far the main source of information about the environment for European citizens (72%). Films and documentaries are also mentioned by 35% of the Europeans"*  
Source: Special Eurobarometer 217 «Attitudes of European citizens towards the environment»

The European Commission's Environment DG is a huge reserve of interesting information, high expertise and visual projects. If these can be turned into 'stories' with simple messages, clear illustrations and human examples, there are sure to be good broadcasting results.

Our understanding of the TV production and the broadcasting landscape has been systematically developed:

- ❑ Our contacts in broadcasting include senior editors, producers and correspondents in prime-time news programmes, 24-hour news channels, topical magazines such as breakfast or daytime programmes, and specialist environment, science or health programmes.
- ❑ Many of our project managers have been successful TV correspondents.
- ❑ Our network of expert consultants in every European country, and our close involvement with the European broadcasting associations, give us direct access to the right people in the targeted TV stations across the whole of Europe.



Many broadcast journalists work under severe pressure. Few of them are experts in environmental subjects. They don't have time for thorough briefings or extensive research. The current financial crisis is reducing staff numbers and many journalists are now required to 'version' their stories for the web as well as produce broadcast reports.

This year Mostra conducted a **special survey of EU broadcasters** to establish up-to-date attitudes to European environment subjects.

**Please see the summary of the survey in the Annexes.**

Some clear themes emerged. Editors want

- ❑ **Topicality.** The story must be immediate and not old recycled information. All TV news and topical magazine programmes want fresh stories. Several contacts have asked for better forward information about events coming up so that they can plan and prepare in good time.
- ❑ **Relevance to their audiences.** Ideally the subjects must have a direct impact on people's lives.
- ❑ **Plain and simple language.** Journalists want complicated subjects presented to them in a simple narrative form – in a way that can be summarised in a headline of a few words.
- ❑ **Trustworthy information.** Broadcasters are wary of 'EU PR'. They want accurate information without exaggerated claims.
- ❑ **Interesting pictures.** This cannot be underestimated. Broadcasters consistently tell us they want material that will show what the story is about, with human examples if possible. They say too much European coverage has the visual texture of talking heads and glass buildings.
- ❑ **A fast response.** The rapid growth of 24-hour news channels has increased this demand for stories, but continuous news services are under particular time pressures, and editors we have consulted emphasise the need for swift guidance on specialist subjects such as the environment. Some editors complain that they do not know how to get access to European information, interviews or pictures quickly from people who understand what they need.

#### SKY NEWS

Sky News was the first continuous TV news channel in the UK. It has significant overlap audiences in mainland Europe and Ireland. Sky's News Organiser is Roger Protheroe.

*"I think climate change is making the environment more interesting to the general audience. But any story about the environment must compete with all the other stories we are covering. It must be new and arresting. It must qualify as news."*

*"We would appreciate early warning of major initiatives. Background pictures are always very useful, and we like interviews with articulate experts. We welcome advice and assistance from people who know broadcasting well, to help us set up coverage quickly."*

**Roger Protheroe, News Organiser, Sky News - June 2009**

We try hard to provide this 'advice and assistance' in an effective way to broadcasters at the local as well as the national and international levels. In this proposal document we are suggesting an upgraded 'Helpdesk for broadcasters' supported by a new website concept called 'Greenlink'.

Very good continuous contact with the right individual people in broadcasting is essential, if Mostra is to remain in tune with the TV industry to be able to give useful strategic advice to the DG, and if it is to remain firmly established as a trusted source of video material by TV producers. Broadcasting is a dynamic industry. The digital revolution is bringing more TV channels and more video on websites. Television has a mobile workforce; producers and correspondents change their jobs quite frequently.

Mostra has developed a range of methods to ensure that our staff have first-class up-to-date contacts in TV across the whole of Europe, and a thorough knowledge of what producers want and how they work.

- **Dedicated Media Relations Team.** Ensuring excellent contacts with broadcasters is the primary role of Mostra's Media Relations Unit, normally a team of six people, who currently speak 8 languages between them (with speakers of 22 languages available in house if required). The member states and applicant countries have been divided between the members of the team according to language skills and local knowledge, so that each can concentrate on contacts in a few countries. They have established very close relations with TV stations at the international, national and regional levels, and have good knowledge of the programmes and channels which are interested in environmental subjects.



- **Database.** The Media Relations Unit manages a sophisticated database of media contacts, with search characteristics, which can identify thematic programmes, (such as environment, nature and conservation, science, health, or business), as well as general news or European magazines. The Mostra database currently has around 5,000 media contacts, about half of them working for factual programmes in public and private TV stations in every European country, and further afield.

Over 2,000 of our contacts have asked to be on our email list for video alerts about 'EU affairs', with 880 expressing a specific interest in environmental developments, 553 specialising in technology, and 222 saying their programmes are interested in nature conservation.

For a typical DG Environment VNR, we will make a selection from this broad list, and send alerts to 500 journalists on average.

The key point about the Mostra database is that it is based on individual editors, producers and correspondents. General numbers or addresses of TV stations are of no use.

- **Mostra National Consultants.** We have established agreements with expert consultants in EU member states and candidate countries, as well as in the MEDA countries. These national consultants advise us on developments in their own media landscapes, alert us to changing personnel in the key TV positions, suggest the best target programmes for our video releases, and can help with location filming in their own areas. We have established relations with good independent TV production companies across Europe, who can help us as production partners if required. We are also a member of PROI, the top international association of communication companies, giving us immediate access to media experts around the world ([www.proi.org](http://www.proi.org)).

**You can find more information on Mostra National Consultants in Part 2 of our Proposal.**

- **Surveys of Broadcasters.** Mostra's media relations unit regularly conducts surveys of broadcasters to identify as precisely as possible which subjects and treatments will be received the best. Earlier this year we conducted an extensive *Survey on Europe's Environment Media Landscape*. More than 300 interviews were conducted with senior TV professionals in every member state. There is generally high interest in environment topics, with climate change at the top of the list, and the survey emphasises how important it is to provide broadcasters with human stories with a topical peg and good pictures.

**Please refer to the survey results in the Annexes.**

- ❑ **The European Broadcasting Associations.** Mostra has established close relationships with the main associations of European broadcasters, to make sure we are in tune with new ideas in television, and to make high-level contacts:
- ❑ **CIRCOM.** For several years Mostra has been the only TV production house to be an associate member of Circom – Europe's Association of Regional TV, which has 380 member stations, many of them also national broadcasters. We always have a stand at their annual conference to promote better European coverage and the TVLink video service. Many Circom members use Mostra videos releases. [www.circom-regional.org](http://www.circom-regional.org)
- ❑ **COPEAM.** Mostra is also a member of Copeam, The Association of Mediterranean Broadcasters, based in Rome. It represents all the main broadcasters in southern Europe, and embraces the special interests of neighbouring territories in North Africa and the Middle East. We have attended Copeam's annual conferences and are given facilities to promote EU video material. [www.copeam.org](http://www.copeam.org)
- ❑ **The EBU/News Xchange.** Now established as the leading European forum for the TV News Industry, the News Xchange, financially supported by the EBU, holds a 2-day conference every November. Mostra is the only communication agency to have a regular presence at these events, which attract the managing directors and senior executives of broadcast news from across Europe. The event provides insights into new technology production, and stages high-level debates about the dominant subjects on television news. [www.newsxchange.org](http://www.newsxchange.org)
- ❑ **The AIB - Association for International Broadcasting.** The London-based AIB includes in its membership the growing number of pan-national TV channels. Mostra's UK Consultant is a member of the AIB Advisory Board. [www.aib.org.uk](http://www.aib.org.uk)
- ❑ **The International Festival of Local TV.** Now in its 16<sup>th</sup> year, Europe's main local TV festival, held in Slovakia, has given Mostra a promotional stand immediately outside its conference hall for the past few years, recognising the demand among its member stations for low-cost TV material illustrating EU actions. [www.festival.sk](http://www.festival.sk)



- ❑ **The Festival International du Film Ecologique.** To be held this year in Bourges in October, this event will bring together TV and film producers specialising in nature, wildlife, natural sciences and the environment. [www.festival-film-bourges.fr](http://www.festival-film-bourges.fr).
- ❑ **The Association of European Journalists.** The AEJ membership covers all media – print, online and broadcasting. As usual we will have a representative at their annual conference, to be held this year in Maastricht in November. [www.aej.org](http://www.aej.org)

**Please find as an example COPEAM's letter of intent expressing its willingness to collaborate with Mostra in the Annexes.**

Mostra's presence at these European broadcasting events ensures that we know the problems confronting TV executives, we can anticipate changes in technology, and we know what the broadcasters really want. The real world of TV news and current affairs is a tough battleground. We must recognise the pressures facing broadcast journalists, speak their jargon, and understand in detail why they make their day to day decisions.

- ❑ **Outreach visits.** Regular email and telephone contact with broadcasters is important, but there is no substitute for face-to-face meetings. Responding to the DG's communication priorities, members of our Media Relations Unit can organise visits to broadcasters in target countries within their specialist geographical areas, to meet producers, to observe their working methods, to promote the service of VNRs about EU actions, and to get feedback on how to increase their use.
- ❑ **Formal Meetings with Senior Broadcasters.** From time to time more formal meetings with groups of senior broadcasters will be arranged in coordination with the DG's Info Unit, either in Brussels or elsewhere in Europe. These may be thematic meetings, (for example with groups of broadcasters from specialist environment or science programmes, rolling news channels, or from children's television), or the meetings can be based on geographical areas with common interest, such as candidate countries, or Mediterranean countries. If required we can arrange short presentations from selected TV editors about their problems and expectations in covering environmental subjects, and briefings from DG experts about significant European developments.
- ❑ **Partnership projects.** In the future we would like to propose more partnership projects – with major broadcasters such as those we have organised with MTV and Euronews (which has by far the biggest news



audience in Europe for a 24-hour news channel) – or preferably with  
groups of broadcasters, normally via the European TV associations.

## Case study: partnership with MTV

MTV is a pan-European multimedia network for the 16-35 age-group. It reaches 150 million households in 43 territories. Its web network has over 4.7 million visitors per month in Europe.

Launched in 1987, the original purpose of the channel was to play music videos guided by on-air hosts known as VJs. Since its premiere, MTV has revolutionized the music industry. Slogans such as "I want my MTV" became embedded in public thought. The concept of the pop-video and the VJ was popularized. Artists and fans found a central location for music, events, and celebrity news.

Today, when pop-videos are available everywhere, MTV plays fewer music videos, and mainly broadcasts a range of pop-culture and reality shows targeted at adolescents and young adults. A high priority is to lead pro-social campaigns to engage their audiences in good causes, such as the fight against HIV/Aids, or raising awareness on climate change.

MTV has worked on a number of successful social campaigns in partnership with public institutions, giving it invaluable experience of presenting complex issues to younger people. For example:

**Environment Day:** MTV devotes a day to the environment, with dedicated programming: e.g. 10 of the best videos dedicated to the environmental issues, and special films.

**Switch ([www.mtvswitch.org](http://www.mtvswitch.org)):** is MTV Networks International's Global Climate Change Campaign, a public service campaign that calls on the network's worldwide audience to take part themselves in the fight against global warming. The work strives to address environmental issues in a way that prompts action through entertainment, rather than by promoting fear.

**Europe for Climate:** Their most recent campaign "Play to Stop: Europe for Climate" is being carried out on their European networks in partnership with the European Commission, and under Mostra's guidance, and aims to raise awareness among the younger generation of the commitment the European Union has made to securing a positive outcome to the negotiations at the Conference of the Parties of the UNFCCC in Copenhagen. The campaign will feature three live concerts, each 60 minutes long, to be staged in public theatres in Stockholm, Budapest and Copenhagen. All three concerts will feature a prominent artist together with a well-known MTV VJ leading the concert. The campaign messages will be conveyed by celebrity 'ambassadors' - personalities well known in their countries for their activities, work, way of life,



behaviour and publicly expressed views on the environment. There will be three special programs and a full Climate Day on its channels. The campaign website [www.mtvplay4climate.eu](http://www.mtvplay4climate.eu) aims to encourage more young adults to join the EU on tackling climate change, which will affect their generation more than any other before. The associated press activities will target the general press, but with a special focus on the youth press.

MTV is a valuable partner for campaigns of this kind because it 'belongs' to the young generation. It is not 'parental'. The MTV style of simple and enjoyable communication reaches young people on various platforms and stimulates individual engagement. Combining the energy of music and the energy of Europe in the action against climate change is a powerful, yet simple and direct way to highlight the message: Europe for Climate.

**Please find MTV's letter of intent expressing its willingness to collaborate with Mostra in the Annexes.**



#### 1.4. Journalistic Approach

Mostra's journalistic approach is the formula we have developed to match the needs of the DG with the needs of the broadcasters. We have conducted internal seminars to ensure that our producers, directors, project managers and media relations experts understand this Mostra style of work.

Essentially the approach recognises that journalists do not just want information, they want 'stories'. A TV story is new information, which is relevant to the audience, interesting, visual, and presented in a simple narrative form.

Mostra's staff aim to meet this demand for fresh stories, reliability and interesting illustration in the following ways:

- ☐ Compact and simple narratives are essential. Our press releases and email alerts are normally no more than a single page. VNR commentaries should use natural language, avoiding jargon, and should be written in a taut style.
- ☐ The story should appear clearly in the first sentence of any VNR alert.
- ☐ Topicality is crucial. Ideally each video release should have a 'peg' or 'hook' which will make it an on-the-day-story. This peg can be a conference, a Council meeting, a Commission announcement, the introduction of an initiative, or an international summit.
- ☐ Good pictures are very important.
- ☐ Articulate and concise interviewees are important.
- ☐ Human examples to illustrate changing behaviour are important.
- ☐ And we try to alert broadcasters in good time.

This advance warning makes a big difference to the successful usage of a VNR. We know that TV newsrooms and current affairs programmes rely strongly on a planning process. Most have weekly planning meetings when options for coverage in the coming 10 days are discussed, reporters are assigned, and resources are allocated. If EU environment subjects are to be considered at these weekly meetings, the programme editors or specialist correspondents must receive story-alerts and illustrative video in good enough time to be able to use them in their own programme formats.



We always try to bridge the gap between EU institutions and broadcasters, by matching our actions to their needs. The chart below is a simple summary:

DG ENV need	Broadcasters need	Mostra delivers
<b>Awareness-raising on its activities</b>	Accurate Information	Deciphering of institutional Information (no 'Euro-slang') Facts and figures
<b>Get messages across</b>	Stories	Human examples showing direct impact and benefits of EU legislation / action for citizens
<b>Changing behaviour</b>	'Hooks' and pegs	Topical stories (linked with 'hot' issues)
<b>Focus on political priorities</b>	Something different	European dimension of information (many locations)
<b>Visibility</b>	Emotional dimension	Good pictures Compact and simple narratives
<b>Promotion of own initiatives and events</b>	Conflicts and issues of concern	Positive solutions to issues of concern
<b>Coverage of long-running projects</b>	Immediacy	Forward planning to highlight developments Fast response Fresh angles
<b>High profile events</b>	Low cost access to prominent events	Special coverage for TV Invitation of journalists Media partnerships
<b>Better appreciation of EU actions</b>	Good interviewees Availability of key players	Training sessions for DG staff Regular meetings with senior editors



## 2 Preparation, production and follow-up of informative and/or promotional video news releases (VNRs).

### 2.1. The 'VNR' - Definition and Objectives

The Video News Release (VNR) is a key tool for disseminating DG Environment information to the general public via television. It is a broadcast-quality television report about a single subject, produced in line with the editorial requirements established through close consultation with the DG staff. It is targeted at the news editors, programme producers and correspondents who decide on the content of TV factual programmes across Europe, so it must be presented to them in a way that is attractive and easy to use.

It is worth noting that the name 'Video News Release' is controversial. VNRs became popular with big business in the 1980s when companies realised they could send TV stations not only the conventional press release, but also a videotape showing their industry in a favourable light and an 'interview' with the chairman which was entirely positive. Most broadcasters treated these handouts with contempt. And even today some broadcasters declare 'we never use VNRs'. But they are all happy to use pictures of aircraft in flight, oil rigs, factory production lines, laboratory work, NGO work in developing countries and many other sequences which the broadcasters cannot film themselves. We find that all broadcasters will use Mostra's material if it is timely and trustworthy. When dealing with TV journalists, we do not call our productions 'VNRs', but prefer 'Video features' or 'background video material'. (TVLink is called 'The topical features service for broadcasters') In our survey of broadcasters' needs conducted this year, 84% of journalists said they would find VNRs 'useful' or 'very useful' with a 90% approval for unedited footage.

The value of the VNR for the broadcaster is:

- ☐ It brings expertise that the TV station may not have in-house
- ☐ it explains complex subjects
- ☐ it has pictures and interviews from across Europe which many TV stations cannot afford to shoot themselves
- ☐ it brings a European dimension to subjects to complement local coverage
- ☐ It can be adapted to all forms of programmes, from general news bulletins to specialist magazines
- ☐ and it is free of all costs and copyright.



The value to the DG is that the VNR carries the key messages about environmental actions at the European level to a very wide audience in a visual and relevant form, and at the right time to make most impact. It can go beyond a simple news report about a problem, by emphasising the positive solutions proposed by the EU.

#### **The VNR Checklist**

As we have developed more and more experience of VNR production, we have developed 'The Mostra VNR Checklist' which our project managers and production teams use to make sure the productions will be attractive to broadcasters, and will therefore work for the intended audiences.

**Please find Mostra's VNR checklist hereafter.**

**"Framework contract for awareness raising, promotion of the EU's  
environmental policy and dissemination of environmental information  
through audio-visual media"**

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## Video Checklist.

### What Makes a Good Video Report for Broadcasters?

- ☐ **A Clear Story-line** which can be summarised in a short headline.
- ☐ **Topicality.** A reason for it to be broadcast *now*. A 'peg'. A 'today' angle.
- ☐ **New Information.** Something most people don't know already.
- ☐ **Accurate and Trustworthy.** Broadcasters must not feel the video report is making exaggerated claims on behalf of the European Institutions.
- ☐ **Not Too Specialist.** Not too technical. No jargon! Keep it fairly *simple*.
- ☐ **Relevance.** That's relevance to the target *TV viewers*. How will it affect them directly? Why should they care about this story?
- ☐ **Good Pictures.** We must *see* this story, not just hear about it. Are there any good and memorable picture sequences?
- ☐ **Human Examples.** Can we include human-interest examples of people who are directly involved?
- ☐ **Positive Solutions.** Problems must be perceived as real and relevant. But the EU must offer practical solutions.
- ☐ **Key Messages.** Does this subject support and illustrate the key messages of the European institution involved in the subject?
- ☐ **Flexible.** The video report must be supported by rushes and scripts for easy editing and reformatting to suit each TV programme's style.
- ☐ **In Good Time.** The material must be provided in good time, (preferably 10 days), so that it can be discussed in editorial planning meetings, and a TV report prepared before the day of the story.
- ☐ Overall, each video report must be ...**Really Interesting!**

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We are sure it is right for the DG to commission VNRs of between 8 and 10 minutes. Full-length documentaries provided by institutions are more difficult to place with broadcasters, and do not attract wide audiences very often. General news and magazine programmes reach bigger audiences and are watched by a broad social spectrum. We also target environmental or European affairs programmes which tend to carry three or four subjects in a half-hour edition. So Mostra's VNRs will normally be made with a short version, and the material will be fully adaptable for short-form programmes in any language, to make it as easy as possible for broadcasters to include them in their news or magazine programmes. The main features of a typical VNR will be:

- ❑ **An edited story** or topical feature of 8 to 10 minutes in length with commentary in English (and French if requested), and subtitles or dubbed interviews. Most TV stations will not broadcast the original commentary; producers will use it as a 'guide-track' which relates the story clearly as they view the tape or TVLink streamed version for the first time. Then they will record their own language version using the international sound pictures. (Some broadcasters working in English or French may use the original commentary. We use only experienced professional speakers and journalists for these recordings).
- ❑ **An international sound version** of the edited story; (natural sound without voice-over, subtitles or dubbing).
- ❑ **A script** in English (and French) with *Interviews* transcribed.
- ❑ **A selection of the best rushes**, known in broadcasting jargon as 'B-roll', (unedited picture sequences, so that the TV stations can edit the shots to suit the style and rhythm of their own programme). News programmes tend to use short shots; longer features use longer shots. We also include longer forms of some of the interviews, to give producers the option of more in-depth treatment.
- ❑ For the TV stations, **the format** is professional broadcast standard. Those who are not downloading MP4 files can choose between Betacam SP, Sony DVCAM, or Digital Betacam tapes.
- ❑ **The average production time** of a VNR is a 4-6 week process, (though if there is an urgent story or unexpected event requiring immediate response, Mostra can produce a shorter news report within hours if necessary).
- ❑ There will be several formal **DG inputs** during this production process, (as is explained in the Preparation and Production sections below).

## 2.2. DG Staff Training

To help achieve the formula that makes VNRs successful, Mostra will be pleased to conduct 'Communication Seminars' for DG Environment staff to give them more insight into the process of video production, and to make the selection of topics more focused and efficient. Experts in any field tend to find it difficult to see their subjects with an outsider's eyes, and to simplify their information. It will be extremely important for DG staff to be able to identify the subjects most likely to generate a good 'story' which will catch the interest of European broadcasters, and to identify the best editorial line for audiovisual treatment.

These sessions will not just be presentations and coaching from Mostra personnel with the DG staff in a passive role; we envisage a creative two-way process, which will bring additional benefits to the Mostra team in the form of much better understanding of the potential subjects and the DG's key messages.

The communication seminars can take a variety of forms depending on the priorities at any particular time:

- ❑ **Audience-specific seminars.** If a TV production is to be aimed at a specific segment of the viewing audience, for example via business channels or programmes for young people, we could concentrate on the kind of coverage which works best for these targets, with video examples, and a TV producer from the relevant genre invited to explain their programme styles.
- ❑ **Thematic seminars.** If a series of VNRs on a particular subject area is to be planned, for example on biodiversity, we could conduct a session which brings together the relevant DG unit heads, and broadcasters from programmes which deal with nature conservation or the environment.
- ❑ **Film-making seminars.** If required by the DG, we would be happy to offer practical sessions about the techniques of shooting and editing video features, conducted in the production area at the Mostra building.
- ❑ **Coaching interviewees.** We can even offer advice and practical coaching for any staff who might be required to appear on camera in an interview, to give them confidence, and improve their clarity and persuasiveness. (Some of our TV experts regularly conduct coaching sessions of this kind).



- **General seminars to plan VNRs.** The most frequent communication seminars are likely to be general sessions to agree the best subjects for future VNRs, in line with the DG's priorities. We suggest these seminars should be held twice a year, ideally at a point when the broad subjects for several VNRs have been decided, but the detailed story-lines and production plans have still to be agreed. Normally Unit Heads would attend alongside Information Unit staff, Mostra staff, and any guest broadcast-producers or correspondents.

It is often difficult for busy senior Commission staff to stop their normal work for training sessions. We would propose to hold the general seminars on-site at DG Environment, and to organise compact schedules which would last no more than 3 hours. We would show examples of successful VNRs to illustrate the main points. On the next page is a proposed programme for a half-day general seminar, outlining the suggested content, format and timescale.

After each seminar, we would provide participants with a set of documents related to the subject of the seminar, (including the 'VNR Checklist' presented in the chapter on Understanding), as a handy reminder of the main qualities required for a very good video production.

We would like to emphasise that we can respond to the DG's needs on a tailor-made basis, for example with a longer, more detailed **seminar about the way VNRs are constructed**, or with a practical session on the effective use of graphics, for a smaller group of staff.

**Please find hereafter the communication seminar template:  
"Using Video Effectively".**

Invitation to tender n° ENV.A.1/FRA/2009/0040  
**"Framework contract for awareness raising, promotion of the EU's  
environmental policy and dissemination of environmental information  
through audio-visual media"**

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## Communication Seminar: Using Video Effectively.

### European Commission DG Environment

**Participants:**     **From DG Environment:**  
                              Heads of Unit and Technical Experts  
                              Information Unit

**From Mostra:**  
                              Project Leader  
                              Senior TV Expert  
                              Senior Consultant New Media  
                              Senior Press Officer

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**Moderator:**     Senior TV Expert

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**09.30 – 11.00**     Introductions. Why are we here? – Purpose of session.

(Information Unit)

The advantages and difficulties of harnessing the power of TV.

How do broadcasters work and what do they really want?

The Ideal VNR. Key Messages.

(Senior TV Expert)

How Mostra's VNRs are distributed to broadcasters for maximum impact. Some examples.

(Senior Press Officer)

New media. Website content. Viral clips. Social Networks. Examples. Facts and figures.

(Senior Consultant New Media)

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**11.30 – 12.30**     How to select the best subjects for video treatment. Content and method - the working relationship between DG Environment experts and Mostra.

Discussion on possible subjects, stories and treatments of VNRs for the coming months. Summary of conclusions. Action Points.

(Moderator and Project Leader)

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### 2.3. Audiovisual Services Action Plan 2010: some suggestions

DG Environment indicates that it expects to commission 15 - 25 VNRs (as well as other actions) each year. Here are a few subjects which might be considered for an Audiovisual Services Action Plan 2010. Clearly each annual plan would be worked out in detailed discussions with the Commission, to translate the DG's expertise and priorities into an effective audiovisual programme.

#### EAP - Strategic framework -

##### □ **New EU Environment Action Programme (7th EAP)**

Some time in 2010 the Commission is expected to launch proposals for a new 10-year environmental action programme to follow the 6<sup>th</sup> EAP which runs until 2012. The new EAP is expected to set the overall strategic framework for the EU environmental policy, with a clear need for some new ideas and practical steps to ensure environmental goals in different areas are reached.

#### **Example of services:**

*Potentially very interesting topic for broadcasters - in the past Mostra has produced 7 VNRs illustrating thematic strategies in all areas covered by the 6<sup>th</sup> EAP. However, the production of fresh VNRs can be foreseen once the new strategies are clearly defined. At earlier stage it could be useful to provide broadcasters with background information and/or to include this topic into the background briefing for senior editors.*

#### **Climate Change**

##### □ **Copenhagen follow-up**

It is hoped that a 'Copenhagen Protocol' will be agreed in December and will be global enough for the EU to upgrade its emission reduction target from 20% to 30% (below 1990 levels) by 2020. The Commission will issue new legislative proposals to increase the EU's greenhouse gas emissions reduction accordingly.

#### **Example of services:**

*We can foresee a VNR on how the new Copenhagen targets will be achieved - it could be pegged on the progress of the new legislative proposals.*

□ **EU ETS**

Although the ETS revision and implementation seems to be too technical subject for audiovisual media, some concrete legislative proposals to enlarge the ETS scope may be interesting for broadcasters. Particularly the proposal to include the **international maritime emissions** into the EU ETS scheme. (Our VNR on international aviation being included into the ETS scheme as of 2012 had a proven success).

**Example of services:**

*There could be an interesting VNR on what will this mean for the shipping industry and how will it work. This VNR could especially target the broadcasters in countries with big ports (Greece, Netherlands, UK, France, Spain, Italy, Portugal, Poland).*

□ **Green economy**

There is growing realisation that the need to generate jobs and the requirements to cut emissions and adapt to climate change are not in conflict. Indeed there is the potential for a huge new job-creating economy in the greening of society. There have been VNRs on this before, but as the recession bites deeper, there are plenty of new angles and examples to carry the message.

**Example of services:**

*We suggest a series of VNRs covering the different sectors and showing the positive role of 'climate-aware' businesses. Along with environmental programmes we can target wide range of European business programmes/channels which are very keen to broadcast this kind of topics.*

□ **Adaptation**

This is said to be "mitigation's second cousin", but it is rising up the political agenda. The EU White paper from this year needs follow-up action. The EEA plans to establish a vulnerability and adaptation mapping service and info on disaster management by 2010. A specific deadline in 2010 is to draft guidelines on dealing with the impact of climate change on the management of Natura 2000 sites.

**Example of services:**

*The broadcasters are interested in this topic, but they expect fresh information, concrete measures and interesting pictures. If the latest EU-wide adaptation data are available, a VNR could pick the examples of Europe's most vulnerable areas and show different methods and measures for adaptation. It could be also interesting to organize a press trip to selected (and pictorial) Natura 2000 site(s) and offer journalists opportunity to film on-site the impact of climate change and interview the experts on adaptation measures.*

□ **Transport and Climate package.**

A White Paper is due in 2010, similar in scope to the energy and climate package agreed last December. Transport is the big upcoming policy challenge for environmental policymakers with rapidly rising emissions and no effective policies to tackle them. The package might include legislative proposals to curb emissions from vans and minibuses (as was agreed for cars last year) plus new rules for CO2 labelling of vehicles. But politically it might require cross-directorate agreement - DG TREN might sponsor the package.

**Example of services:**

*A VNR on transport and climate change can be produced as collaborative project between the DG TREN and the DG ENV (a similar successful video-package ENV-TREN has been produced for the launch of climate and energy package in 2008).*

## Biodiversity

### □ **New vision and targets for biodiversity beyond 2010.**

Biodiversity will be the second big priority after climate change for the EU in 2010 and the UN year of biodiversity. The EU governments set a deadline of mid-2010 to halt biodiversity loss. This will not be met, so new targets will be set and new efforts proposed.

#### **Example of services:**

*Since the EU's 2010 goal of halting biodiversity loss will not be met, it's important to communicate in a constructive way why the EU nature policies did not deliver the expected results yet and what could be foreseen beyond 2010. A background briefing with selected senior broadcasters could be a good idea to avoid negative spin in media coverage. A VNR on this subject could be also interesting, providing the new vision and targets are concrete and well defined.*

### □ **Invasive species.**

In 2010 the EU is due to produce a new strategy on invasive species – which threaten Europe's biodiversity.

#### **Example of services:**

*A VNR can be produced to illustrate the new strategy.*

*It has been the subject of VNR treatment before, but it is a rich vein of material if we select new examples, such as the current debate about whether or not to deliberately introduce insects which prey on invasive plants.*

### □ **Natura 2000 networks.**

Further development of EU's Natura 2000 network of protected sites is expected – especially the establishing of marine protected areas.

#### **Example of services:**

*Topics on Natura 2000 sites are very attractive and visually appealing. A VNR can be produced, presenting some newly established marine protected areas.*

## Water

A fourth big priority which is also rising up the political agenda is water. Some say water is the new carbon, and it's true that there is increasing attention on curbing water use and water footprints for products and companies. Water is also at the heart of the Commission's climate adaptation agenda. In 2010 there is likely to be a mixture of new proposals and implementation of existing legislation on water subjects. Spain holds the presidency in the first half of 2010 and is expected to tackle water scarcity and drought in Europe (which affects Spain).

### Example of services:

*A VNR on 'preserving our precious water' might be very attractive. There are different potential issues to be tackled, such as implementation of the water framework directive (member states are due to deliver plans on water-basin management by the end of this year) as well as the expected new water efficiency rules for buildings and products. Aside from quantity, there is a water quality directive tackling 33 priority pollutants that has an implementation deadline of July 2010.*

## Air pollution

Water and air pollution were the classic environmental policies before climate change and in 2010 they will still remain on the Commission's agenda. Unlike climate change, they are caused and can be tackled at the regional/local level. They also trigger (mainly health) problems at that level and are therefore much easier for people to relate to - particulate matter (PM10) causes respiratory diseases for the elderly and increasing asthma amongst the young.

**Example of services:**

*Air quality could be an attractive subject for VNR. Several interesting topics may be considered:*

*2010 is likely to see the enforcement of air EU quality laws - 10 member states face infringement proceedings for failing to reduce particulates and nitrogen oxides (caused mainly by traffic). The proposal to revise the directive setting the national air pollutant emissions caps (gases other than CO2) is expected in 2010. It could be interesting to link up climate and air quality agendas.*

**SCP - Sustainable consumption and production**

**"Doing more with less".**

This is the policy behind all policies in the sense that even climate change is in some way a symptom of unsustainable living. The Commission's activities will focus at on-going implementation of the SCP Action plan - this will include the eco-design criteria for consumer appliances, 'greening' the production procedures and promoting consumption patterns with less environmental impact.

**Example of services:**

*Although the concept of "doing more with less" is likely to be present in other AV products, the SCP issue itself could be a good topic for audiovisual communication. A VNR on SCP implementation could be foreseen, providing we define specific and visually interesting examples.*

**Timber**

Parliament adopted an ambitious first reading on Commission proposals to combat illegal timber - protect endangered rain forests - in April 2009. In 2010 it should come before Council and have a second reading.

**Example of services:**

*This is could be an informative and visually attractive topic for a VNR.*

**2.4. Preparation and Production of a Typical Video News Release (VNR)**  
Mostra applies tried and tested methodologies for the preparation and production of Video News Releases. These methodologies ensure high quality results with cost efficiency.

### **Preparation**

#### **Stage 1: In depth briefing**

As described above, the subject of each VNR will often be identified at a strategic meeting between the Mostra team, members of the DG Info Unit, and appropriate DG experts, and will be in the annual Video Action Plan.

This in-depth briefing would take into account any suggestions put forward at the previous Communication Seminar. The meeting should produce a mutual understanding of the preferred story line, and a clear view of what has to be included and what elements of a subject can be excluded, to ensure a focused narrative. It should also define the key messages to get across. If possible, suggestions would be put forward for examples that can be filmed, which countries might provide the best locations, and the best interviewees.

The timescale for the production should also be agreed, with a provisional release date, chosen for maximum topicality. (Before the meeting the DG and Mostra will usually prepare lists of proposed projects for potential coverage, a calendar of main events on this subject coming up in the year ahead, and a list of contacts for follow-up discussions and research).

#### **Stage 2: Research and media pre-test**

Our Project Leader and the assigned Video Director will then investigate ways of illustrating the agreed subject with an interesting angle, seeking appropriate locations, and checking the availability of potential interviewees. We will work with our close collaborators ENDS Europe to offer the best filming suggestions from all parts of Europe. At this stage, Mostra's network of national consultants can be used to suggest good places and people to film in their own countries.

The Production Director will put together a small team, including Video Director, Production Assistant, Cameracrew, Journalist, and Graphics Designer if required, and ensure they will be available at the right times. At the same time the Project Leader and members of the Media Relations Unit will select a relevant 'media panel' from the TV outlets to be targeted, paying attention to a representative geographical spread. These broadcasters will be asked about their level of interest in the proposed subject, and will be asked to comment on options for treatment, so that we have the best chance of producing a video which will meet the needs and expectations of the TV producers.



The fact that Mostra has all its staff on one site, means that there is very close coordination between the project leader, journalists, video director, production assistant, shooting crew, post-production team and media relations unit.

### **Stage 3: VNR base-line agreement**

Following the research and market-testing, the Mostra Project Leader will submit a written summary of the proposed VNR for the DG's approval. This will explain the chosen story-line and describe precisely the way the subject is to be treated. It will also estimate the number of shooting days and post-production days involved, working within agreed budgets. The aim is a clear agreement on the content and editorial line of the video.

**DG feedback** on this base-line agreement is important, because it conditions the final outcome. When the written proposal receives a formal 'green light', the purpose and direction of the video is fixed, and there should be no chance of wasted resources or delays caused by misunderstandings.

## **Production**

### **Stage 1: Shooting**

While the Video Director sets up the location days and Interviews, Mostra's Production Assistant sets up the logistical arrangements, including booking the camera crew, arranging travel and accommodation, and engaging location translators if required.

Mostra usually tries to film Interviews in the mother tongue of the interviewee, because people are more fluent and expressive in their own language, because a video including a variety of languages has a genuinely European character, and because TV stations prefer mother-tongue. For example, a German TV station will not want to use a German expert speaking in English or French.

We shoot on high-quality digital DVCAM or Betacam SP formats, which retain very good resolution through the post-production and copying process. The cameraman is normally accompanied by a sound-recorder/assistant-cameraman, to ensure consistently good quality of sound, and to have very good lighting on interiors and night sequences.

### **Stage 2: De-rush**

Back at Mostra, the Video Director views the material as it is fed into the server, selects the most useful picture sequences and interview clips in the 'de-rush' stage. S/he may be helped by translators to transcribe the interviews, and in collaboration with the assigned journalist he/she then drafts a first script.

Mostra uses its own in-house digital facilities for all the stages of post-production and copying. New post-production equipment was installed when Mostra moved



to its new centre in south Brussels in 2004. There was a major upgrade and expansion in 2008. On-site facilities mean there is no waste of time travelling to other studios, and all the members of the production team are in touch with each other throughout the process.

**Please see detailed presentation of Mostra's audiovisual equipment in the Annexes.**

### **Stage 3: Editing of provisional version**

Working with a picture editor in one of our non-linear suites, the video director combines the pictures, interviews and script to establish the structure of the report, and ensure the factual narrative is clearly illustrated.

**The DG is invited to view this provisional version**, to check the facts and make any corrections or suggestions, including proposals for graphic animations. Mostra's multi-media team has some very experienced graphics designers, who can find creative solutions to illustrate difficult concepts. This is a crucial phase, the equivalent of the 'ready to print' stage in publishing. This meeting should agree the final version.

### **Stage 4: Final Edit and Post-production**

Any changes to structure, interviews or commentary are integrated in the final edit for transmission, using our non-linear editing system, and any graphics animations are incorporated, after they have been approved electronically by the DG.

If required, the approved script for the commentary can be adapted into a second language (e.g. French). We often arrange a 'second check' on the language with our TV experts who have long experience of writing television news scripts. For example, our UK consultant Rick Thompson was the author of the BBC's Internal Style Guide, and the author of *Writing for Broadcast Journalists*, the authoritative book on writing TV news scripts in good spoken English.

#### **Writing good scripts for VNRs**

Scripting commentary to pictures is a specialist skill. Scripts for video features should be compact and precise with relatively short sentences. Long blocks of script with long sentences can sound like a lecture, and will fail to keep the viewers' attention. Simple language should be used, avoiding official jargon. The words must match the pictures precisely, and should include short pauses to allow the natural sound to be heard.

Mostra has a selection of professional broadcast journalists and speakers available, both for conducting interviews and for recording the VNR



commentaries. The fact that we have journalists in-house producing reports in every official language for EuropaTV means that we always have someone available to translate an interview, and supervise subtitling or the recording of a voice-over. Interviews should be dubbed with an appropriate voice; commentators should not have strong accents, and should adopt a journalistic tone of voice.

The last phase of editing is to produce the international sound track for the master tape, including graphics, sub-titles and name captions. The master is produced in high-end broadcast format, usually Digital Betacam.

#### **Stage 5: Duplication**

The duplication of tapes and DVDs is carried out in-house for maximum speed and efficiency. The number of copies made depends on the number of requests received from broadcasters, up to the maximum budget agreed with the DG.

The DG will receive a DVD copy as soon as the master is finished. We can also send a digital file of the approved video for streaming on the DG's website.

For TV stations, the format is professional broadcast standard. For the broadcasters downloading the video, the Mpeg4 format originated in high quality will be of excellent broadcast quality. Those who order tapes can choose between analogue Betacam SP, digital Sony DVCAM or Digital Betacam.



## **2.5. Example VNR Treatment**

When a subject is provisionally approved for a VNR, Mostra will produce a suggested 'Treatment' which will meet the objectives of the DG and appeal to broadcasters.

We prepared a sample Treatment Plan for a VNR. This example is about the crucial subject of promoting a new Green Economy, with examples to make clear that combating climate change is good business in all areas of economic activity across Europe.

**Please find a sample Concept and Treatment Plan for a VNR hereafter.**

Invitation to tender n° ENV.A.1/FRA/2009/0040  
"Framework contract for awareness raising, promotion of the EU's  
environmental policy and dissemination of environmental information  
through audio-visual media"

European Commission - DG Environment

Technical Proposal/ Page 52

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# Europe's Green Industrial Revolution.



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# Europe's Green Industrial Revolution Concept

## The Issue

Whatever agreements are reached at Copenhagen in December 2009, one thing is certain: industries in Europe will have to make changes to meet whatever new environmental targets are set. Even if there is failure to agree on more ambitious targets at Copenhagen, it is possible that the European Commission will nevertheless investigate legislative proposals to strengthen the EU's goal to reduce greenhouse gas emissions. While much of climate policy depends on what happens in Copenhagen, European industry is not standing still in the meantime, with many companies already adopting measures to "go green".

Above and beyond the specific nature of goals set, it is obvious that Europe's industries must move towards a system of sustainable production and consumption. This process could be summarised as being a "Green Industrial Revolution", generating far reaching change in ways of thinking and behaving, across every sector. This shift in focus covers all areas of production, moving towards more sustainable resource management and a reduction in energy consumption, summarised by the idea of "making more with less".

The VNR will examine measures being implemented in two industries that have a direct impact on EU citizens' everyday lives, not seen as some remote sector with little connection to real life but areas to which everyone can strongly relate. The two suggested areas – the brewing industry and the mobile phone sector – have been selected for their immediate connection with the viewer, their "novelty" factor and the picture opportunities they provide.

## Key Messages

- DG Environment is at the forefront of encouraging more environmentally-led approaches in industry, championing measures moving towards more Sustainable Consumption and Production (SCP).
- Industries in Europe will have to change their operations to meet whatever environmental targets are eventually set at Copenhagen in 2009.
- Proposals for a new 10-year EU environment action programme will be launched by the Commission in 2010, setting the overall strategic framework for EU environment policy, which will herald the way for raising the environmental dimension of industrial policies and practices.
- While certain industries fall under the remit of other Directorates, DG Environment does have an overarching role in drafting and implementing environmental policies that cut across the work undertaken by these directorates.
- Joining Europe's "green industrial revolution" makes good business sense
- 2010 may see the revision of the directives on environmental impact assessment (EIA) and strategic environmental assessment (SEA), leading to the necessity for industries to make further changes to their operations.

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## Overall Approach

There has been widespread media coverage of environmental initiatives in areas like transport or energy. However, many other industries in Europe are also adopting more sustainable and environmentally-friendly production techniques. The aim of this VNR is to feature two sectors that create an instant connection with the viewer, clearly bringing home the environmental impact of their consumption habits and illustrating the measures industries are taking to meet ecological targets. Since larger industries have a bigger environmental impact, with a greater potential for encouraging other business players and even consumers to change their production and consumption habits, we have deliberately chosen large companies as examples for this VNR.

**Beer Industry:** Figures show that in 2004, the average annual beer consumption per capita in countries like Britain, Germany and Austria was over 100 litres (according to the Brewers of Europe association) and even people who do not drink beer know what it is. But the brewing process, which may not immediately stand out as needing to "go green", is actually an intensive water user. Water is becoming an increasingly precious resource as the impact of climate change is felt, threatening water quality and availability. One of the world's largest brewers, SAB Miller (present across six continents) is now reviewing its production process, setting itself targets to increase its water efficiency and reduce consumption in its practices, basically making more beer with less water. This is being implemented alongside efforts to reduce the company's fossil fuel emissions; increase recycling; develop alternative energy sources using waste materials from the brewing process; and moves towards a zero-waste brewing operation. To foster transparency, the company also reports on its performance through the SAM (Sustainability Assessment Matrix), published online. The VNR will visit one of SAB Miller's breweries in Europe to see first hand how much water is used in the process and to hear about the other new systems to produce "greener beer".

**Mobile Phone Industry:** There are more than four billion mobile phone users worldwide according to the Global System for Mobile Communications Association (GSMA, a worldwide association of mobile operators). The lifespan of the cell phone is getting shorter and shorter, as people upgrade their phones to get the latest generation model even if their old phone still works. This means there is a huge and growing mountain of discarded cell phones, with estimates putting the electronic waste created by mobile phones at between 20 and 50 million tons a each year. Mobile phones are made using toxic substances including arsenic, lead, mercury and zinc, substances which can leak from dumped mobiles and seep into the groundwater, pollute the soil and contaminate the food chain. Many schemes are operating around Europe to encourage consumers to recycle their old mobile phones. In addition, the EU has recently pushed for measures to reduce the e-waste (electronic waste) produced by mobile phones, with the obligation for companies to produce a universal charger for all handsets. The VNR will feature a leading European cell phone manufacturer (either Siemens in Germany or Sagem in France) to hear about their moves to "go green", including measures to reduce their use of hazardous substances, also in the light of the European directive concerning the take-back, recovery and recycling of Wastes of Electrical and Electronic Equipments (WEEE).

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## Filming Locations

**Czech Republic / Poland – Beer Industry:** SAB Miller is planning to undertake a detailed value chain water footprint of its operations in the Czech Republic, so this location would provide an ideal example of how the company is looking to develop more sustainable production and consumption. We could visit the SAB Miller subsidiary, Pílsenský Prazdroj, based in the town of Plzeň, known as the birthplace of the "Pilsner beer style". As well as being one of the sites for the detailed analysis of the value chain water footprint, this brewery reduced its carbon emissions by over 50% against its allocated allowance in the first trading round of the European Carbon Trading Scheme (even though it increased beer production), enabling Prazdroj to auction surplus allowances in 2006 and invest the money in further environmental projects.

The alternative is to visit SAB Miller's Polish subsidiary, Kompania Piwowarska, which makes Żubr beer, Poland's second-biggest beer brand. "Żubr" is the Polish name for the European bison/buffalo and the beer has strong associations with the Białowie forest in the Podlasie region of Poland where it is brewed. It has become closely linked to the notion of environmental responsibility, achieving both commercial and community benefits. We could visit the Żubr brewery and film European bison in the forest.

**Germany / France – Mobile Phone Industry:** The idea is to visit a factory in Europe where cell phones are made, to see the manufacturing process and hear what "green" measures are introducing across the sector. We will look at all the components that go into making a mobile phone (for example many consumers are unaware they contain toxic substances) and hear how companies are planning to reduce their use of these substances, find out what other technologies they are developing to produce more environmentally friendly cell phones along with measures to increase energy efficiency in the sector. To get a fresher perspective, the aim is to visit either Siemens in Germany or Sagem in France. The VNR will also touch upon an initiative by Nokia Siemens Networks to install "green" mobile networks and base stations with greater range that use up to 40% less energy by shutting down when network traffic demands are low.

## Possibility for a series

This VNR on "Europe's Green Industrial Revolution" is designed as a one-off, however, it has tremendous potential to be turned into a VNR series covering the "leading players in the green industrial revolution", produced for DG ENV throughout the year, to provide broadcasters with a regular, informative EU environmental strand. The series would investigate "green" measures in industries with an everyday connection to people's lives; with stories to arouse viewers' interest.

At the end of this VNR we have scripted a voiceover heralding the series and mentioning one of the next sectors to be featured: the hairdressing industry. This very visual example has been chosen as 2001 figures showed there were more than 1 million employees working in the 400,000 salons in Europe, with approximately 350 million potential clients in the EU. Salons are starting to go green, using organic products, increasing energy efficiency, cutting water consumption, recycling materials. Hairdressers are being trained on how to "green their salon" by major companies like Schwarzkopf.

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UNION PACIFIC  
STANDARD  
GAUGE  
STOCK





0'00" - 0'24"

Images of a couple sitting at a table of a café drinking glasses of beer, with a mobile phone and a laptop on the table. One of them is talking on their mobile phone. Camera zooms in on the picture displayed on the laptop screen.

0'24" - 0'45"

Selection of striking still pictures showing old working practices (for example farmers reaping the fields by hand) followed by the rise of the industrial cities with their smokestacks, and finishing with a new high tech factory (ideally with solar panels/wind turbines visible in the image).

0'45" - 1'15"

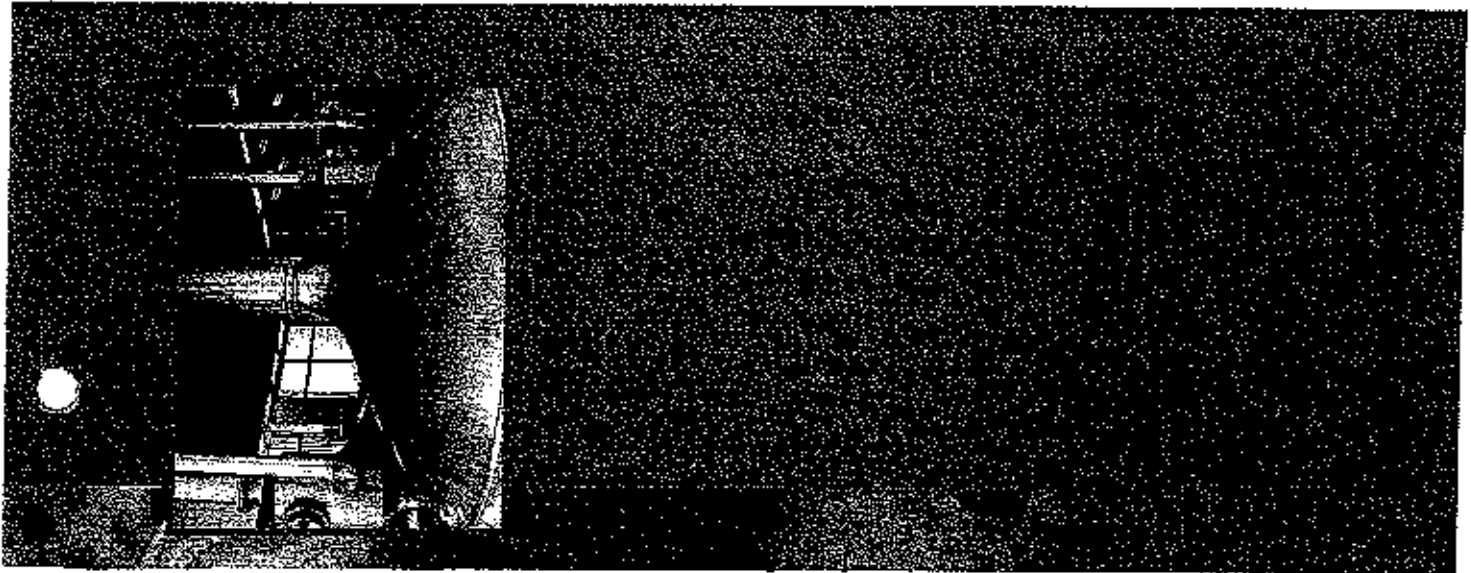
Interview.

**Voiceover:** Even by sitting down to take time out of our busy lives and have a quiet drink, we are still, often unknowingly, actively participating in a new metamorphosis now underway in Europe. It is the green industrial revolution that means everything we do - whether sipping a beer or chatting on a mobile phone - is becoming, or will have to become more environmentally friendly.

**Voiceover:** But is this the start of a genuine change or just a slight modification to the ways industries work? A revolution is defined as "a drastic and far-reaching change in ways of thinking and behaving" and in the light of that definition, the reality is that Europe is currently seeing the emergence of a 'green industrial revolution'. But what is the driving force behind this process?

**Quote from DG ENV spokesperson:** "Industries in Europe will have to change their operations to meet the environmental targets set at Copenhagen. The effects of climate change are being felt and companies have realised that they need to overhaul their product designs and manufacturing processes to use fewer resources and create greener products. This process is being spearheaded by the Directorate General for the Environment at the European Commission, in its bid to encourage sustainable production and consumption, basically making more by using less".





1'15" - 1'33"

New footage of the couple featured earlier, getting up from their table with its now empty beer glasses. Zoom out to see that they are in the town of Pilsen.

1'33" - 1'42"

Shots of the couple walking past the entrance to the brewery, with the camera then leaving them and moving into the brewery.

1'42" - 2'22"

Dramatic action shots inside the factory showing water gushing into vats and out of pipes.

The interview will be done on the move through the factory, creating dynamic images of the brewing process.

2'22" - 2'31"

Graphic using levels of drink in two pints of beer as a way of illustrating water consumption in 2008 and in 2015.

2'31" - 2'37"

Shots in the factory showing new high tech equipment.

**Voiceover:** But Europe's green industrial revolution is already taking off all areas, even those one would not immediately associate with the need to "go green". Take, for example, the classic pint of beer, sampled here by the tourists visiting the Czech Republic town of Pilsen, known as the birthplace of the "Pilsner beer style".

**Voiceover:** One of the world's largest brewers, SAB Miller, operates in Pilsen through its subsidiary, Pilsensky Prazdroj, which is undertaking new measures to make its operations "greener".

**Quote from Head of the Pilsen brewery:** "In actual fact the brewing process uses a lot of water. Water is a resource many of us currently take for granted, but one which is being threatened by the impact of climate change, reducing water quality and increasing its scarcity. Now the company is undertaking a detailed analysis of the value chain water footprint in SAB Miller's brewing operations in the Czech Republic, as part of plans to reduce its water use in its breweries by 25% by 2015. This is good for the environment and makes good business sense too, as we reduce our costs".

**Voiceover:** These water reduction targets will amount to savings of around 20 billion litres of water every year by 2015 based on 2008 levels

**Voiceover:** And the Pilsen brewery has also seen success for its measures to reduce its CO<sub>2</sub> emissions.

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2'37" - 3'07"

Shots of biogas plant with its eye-catching pipes, cylinders and vats.

The interviewee will be pointing out the various areas involved.

**Quote from on-site technical specialist:** "The main economies were achieved by modernising the brewhouse here at the Pilsen brewery. The new facility is able to cut CO<sub>2</sub> emissions from 15,000 tonnes to 2,000 tonnes per annum - a reduction of approximately 87%. Then we are also using fuel we generate ourselves, created from the biogas produced from the waste water treatment plants. This fuel is being used at two other Czech breweries".

3'07" - 3'18"

Shots illustrating the history of the brewing process over the centuries, taken from the exhibits inside the Pilsen Brewery Museum.

**Voiceover:** In the future, tourists who visit the Pilsen Brewery Museum may see these green changes recorded as a significant revolution in the brewing process. But do today's tourists know that the beer they are drinking has an impact on the environment?

3'18" - 3'48"

Interviews with our featured couple, as well as other tourists sampling the beer at the end of the museum tour.

**Short interviews (vox pop) with visiting tourists** about water saving measures being adopted to make their pint of beer.

3'48" - 4'10"

Interview.

**Quote from Account Manager from a green advertising agency, such as GuideMcGreen:**  
"Consumers are becoming more environmentally aware, searching out greener products. Reports in fact show that about 62 percent of shoppers say they are more likely to make an impulse purchase if there green product options available. Companies that offer "greener" brands could have an edge over the competition".

4'10" - 4'19"

Shot of a city street in Germany with people talking on mobile phones.

**Voiceover:** Another highly visible industry adopting more "eco-friendly" manufacturing processes and products is the mobile phone sector.

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4'19" - 4'33"

Shots showing piles of discarded mobile phone chargers dumped in landfill sites.

4'33" - 5'00"

Interview.

5'00" - 5'40"

Interviews with mobile phone users.

5'40" - 5'10"

Graphic of a long train stuff with old mobile phones, snaking around an image of the planet.

6'10" - 6'21"

Pictures of a dismantled mobile phone illustrating with the chemicals used inside the handset.

**Voiceover:** The European Commission recently has scored a major goal in the reduction of electronic waste - known as e-waste - by persuading ten major mobile phone companies to agree to produce a universal charger compatible with all brands of mobile phones.

**Quote from Dave McCullough from the European Consumers' Organisation BEUC:** "The EC estimates that discarded chargers create several thousand tons of waste each year, but a common charger means users can continue using old chargers with new phones, or with other brands of phone. Not only is this good news for the consumer, it will help to reduce the mountain of old phone chargers that has been growing higher every year".

**Short interviews (vox pops) with mobile phone consumers reacting to the introduction of the universal phone charger.**

**Voiceover:** Europe is also seeing a similarly growing mountain of discarded cell phones created when people upgrade their phones and throw out their old models. This waste is believed to be enough to load a train that would stretch around the world. Estimates put the electronic waste created by mobile phones at between 20 and 50 million tons a year. And this waste is not only a potential danger to the environment.

**Voiceover:** Cell phones are actually made using toxic substances including arsenic, beryllium, cadmium, copper, lead, mercury and zinc. These can pose a health risk if indiscriminately dispersed into the environment.

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6:21" - 6:46"

Interview in front of chart showing the mobile phone pollution chain.

**Quote from Greenpeace's International Toxic Campaign co-ordinator, Zeina Al-Hajj (or similar e-waste expert from an environmental NGO):** "These substances can leak from mobiles dumped in landfills, seep into the groundwater, pollute the soil and contaminate the food chain, posing a long term pollution risk".

6:46" - 7:04"

Images of recycling boxes at Siemens mobile phone factory.

**Voiceover:** There are now widespread moves across Europe to increase the recycling of old mobile phones and reduce this e-waste. Companies like Siemens run their own schemes to recycle old handsets, and there are many alternative options, some offering consumers cash for old mobile phones or even donating the proceeds

7:04" - 7:22"

Interview.

**Quote from Spokesperson from DG Environment:** "This recycling initiative is also being driven by the European directive concerning the take-back, recovery and recycling of Wastes of Electrical and Electronic Equipments (WEEE)".

7:22" - 7:27"

Action shots of mobile phones being assembled at Siemens factory.

**Voiceover:** But the mobile phone industry has further scope for going green.

7:27" - 7:39"

Interview in factory in front of the mobile phone assembly line.

**Quote from Barbara Kux Chief Sustainability Officer at Siemens:** "We are also looking to cut back on the traces of some of the hazardous substances in our products, reducing their eventual environmental impact and also cutting back on the use of natural resources".

7:39" - 7:45"

Shots of new "green" mobile phones such as Samsung's Blue Earth and Motorola's Renew.

**Voiceover:** The industry is also investigating handsets made using recycled materials that are more energy efficient.

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7'45" ~ 8'07"

Interview, with two mobile phones, one old and one new. This could be enhanced with a Graphic of two mobile phone screens, with the first showing a full battery charge (representing large footprint) and the second showing a lower battery charge level (to represent a smaller ecological footprint).

8'07" ~ 8'21"

Images of the rooftops of our featured German city, showing the phone base stations and antennas on the skyline.

8'21" ~ 8'48"

Interview illustrating an example of the new base station.

8'48" ~ 8'58"

Interview.

**Quote from Reporter at the Journal Of Industrial Ecology:** "If you compare the ecological footprint of an old mobile phone with one from the new generation you can see that improvements have been made. Though there is still plenty to be done to make handsets greener".

**Voiceover:** But the greening of mobile technology does not rest with handsets alone. For example the Finnish-German partnership Nokia Siemens Networks is planning to offer base stations with a greater range that use up to 40% less energy.

**Quote from a spokesperson for Nokia Siemens Networks:** "Enabling those base stations to shut down when network traffic demands are low would trim their power requirements by 20-40%, saving money in operations and cooling. As energy becomes more expensive, going green makes sense, as long as a company can make a profit. Then if one company saves money by going green, others will soon follow suit".

**Quote from Business Europe expert** (or perhaps an expert from Environmental Leader, the Executive's Daily Green Briefing, or a similar body): "Businesses are learning that even though introducing environmentally friendly production processes may initially appear to require significant investment, in the end there is a positive return for the companies".



8'56" - 9'18"

Illustration shots of different industrial sectors in the EU.

**Voiceover:** So, from this first report in a series featuring "eco-friendly business leaders" in different industries, it is clear that it actually pays to be part of Europe's green industrial revolution. We will continue to examine ways companies are generating real savings by reducing their use of resources, increasing their energy efficiency and attracting "green" consumers who want environmentally sustainable brands.

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### **3. Dissemination of VNRs and other video material.**

This is an extremely important part of the audiovisual process. If they are to reach wide audiences and make impact, video features must be 'marketed' to the right producers in the right way and at the right time. This is the responsibility of Mostra's Media Relations Unit, which is led by an experienced journalist and a media relations manager. We target the channels, and individual TV programmes carefully, and use a range of methods to distribute the video material quickly to those who request it.

#### **3.1. Identifying the target broadcasters**

Before distribution of a VNR, we establish the types of programmes and channels which will be our main targets, depending on the DG's objectives and the subject covered in each video. Our criteria are geographic (regional, national or pan-European coverage) and thematic (depending on the content of the programme and the type of audience it serves).

We must also decide which contacts should not be alerted. Scattering alerts indiscriminately to everyone on our database would be seriously counter-productive. Not only would that approach be inefficient, it would soon erode our credibility among our key television contacts who want to receive alerts only when they are relevant to their own programmes.

Our thematic database makes this selection of targets rather easy, with producers, correspondents and news editors listed under different headings, such as environment, technology, health or nature. The database was updated in 2008 with more server capacity and faster search capabilities. The 8 members of our media relations team specialise in broadcasting in 3 or 4 European countries each, so that they can retain extremely close contacts with the main broadcasters in their regions, and ensure that the database is completely up to date.

Nearly all Environment DG VNRs will be directed at specialist European programmes and environment programmes. Many will be relevant to general news and daily magazines programmes, and continuous news channels such as Euronews, 24-Horas in Spain, SIC News in Portugal or RAI 24 and Sky Italia in Italy. Depending on the content, other VNRs will also be directed at specialist health programmes, business programmes and channels (CNBC, Bloomberg TV), youth programmes, programmes about the sea, or science programmes. For example, a video which includes innovative environmental technology, such as new methods of monitoring air pollution, is likely to be of interest to the science



news programme on the ARD network in Germany, 'Nano', or the 'Leonardo' science magazine produced in Turin for RAI.

Quite frequently we will include in this targeting regional TV stations, the regional news programmes on national networks, and even local 'city' stations. TV editors very much like features with sequences shot in their area, or with subjects of special interest to their audience, (such as coastal management, or the threat of forest fires in southern Europe). Some of these regional stations have substantial audiences. For example, many of the France 3 regions serve populations of several million; Scottish Television broadcasts to a population of over 5 million, and the big regional stations in Spain have audiences for their evening news of up to half a million, many more than the readership of some national newspapers.

### 3.2. Alerting the Broadcasters

We must then make the target broadcasters aware of the story and the illustrative material which is about to become available. This is done in a number of ways in the weeks leading up to a release date :

- **Personal contacts with key TV editors.** Our media relations team know many of the producers and correspondents, and know which outlets are regular users of Mostra material. For example, the national broadcasters in Slovenia and Hungary launched regular European magazines before enlargement. These programmes use nearly every Mostra video, often staging studio discussions on the theme. Their editors are very keen to know well in advance when a new VNR may be coming. If the subject of a particular VNR suggests there will be interest from specialist programmes, Mostra's thematic database indicates which outlets should be telephoned or individually emailed several weeks ahead. The personal contacts are the result of systematic work over a long period, including visits to some of the main newsrooms, attendance at the broadcasting conferences, meetings with correspondents and producers in Brussels at major events, information from our national consultants, and regular phone conversations and email exchanges with TV newsdesks or production offices.
- **The general email alert.** On average, about 500 broadcast-journalists will receive alerts on a European environment subjects. We aim to send out this alert 7-10 days in advance of the VNR release date, allowing enough time for programme editors to discuss the subject in their planning process, and consider local angles on the story. The email alert, (written in English and French), must concisely capture the main theme of the story, emphasise the European context, indicate why it is topical, summarise what the pictures will show, and list the



interviewees. It will usually have images taken from the video and often has useful links for more information.

**A typical example of an email alert can be found in the Annexes.**

- ❑ **Targeted personal alerts.** In addition to the general email, we always identify a short-list of about 50 of the most important contacts (on average two programmes per country) and follow-up the email with personal contacts.
- ❑ **Alerts sent by broadcasting associations.** We can email selected VNR alerts to the secretariats of broadcasting associations including CIRCOM (based in Frankfurt), COPEAM (Rome) and the AIB (London), and ask for them to be passed on to the email lists of their own members. (CIRCOM has over a thousand TV contacts in its database).
- ❑ **EC Representations.** We routinely send email alerts to the press officers and audiovisual consultants working for the EC Representations in the EU, so that they can distribute them to their contacts.
- ❑ **TVLink Europe.** This is Mostra's special website for television professionals: [www.tvlink.org](http://www.tvlink.org). It has become an invaluable way of disseminating VNRs, and giving broadcasters easy access to a wealth of relevant information. Mostra developed the TVLink service under its different contracts for EU institutions. It has a prominent Environment section, designed over the past 10 years in collaboration with DG ENV.

This summer, TVLink has been completely upgraded and in September is to be relaunched. The 'New TVLink' has a refreshed clearer design, and extra features – notably the capacity to download all the latest VNRs in broadcast-quality as MP4 files from the Mostra servers.



### TVLink Europe

TVLink Europe is an online video distribution platform designed for broadcasters. With topical stories and quality television images, its aim is to help journalists illustrate European subjects by providing them with ready-to-use video reports, free of charge and copyright. It carries:

- Full information about the latest video features (VNRs) on European themes, with a summary of the storylines, the scripts, transcripts of interviews, technical specifications, and key images for each story to attract the attention of TV editors.
- Online streamed versions of every VNR – a 'view and order' service.
- Click and Download ready for broadcast – for all the latest VNRs
- Background information on selected European issues, and a list of contacts for further information.
- Alerts about major events such as Green Week.
- A list of available VNRs. This online back catalogue stimulates many requests from broadcasters.
- Links to other useful sites.

Some example pages from TVLink are included in the annex, with a copy of the special brochure we are currently preparing, 'TVLink Europe – The European features service for broadcasters', which is distributed to TV correspondents in Brussels, and to editors at all the main broadcasting conferences about factual programmes.

**For sample pages and brochures of TVLink see the Annexes.**

The TVLink site has become well known among television professionals. Our electronic monitoring of usage shows that in the first seven months of 2009 there were 16,622 active visits to the site with nearly 3,000 viewings of VNRs.

With the growing importance of environmental subjects and the high interest in video illustrations, Mostra is proposing a completely new website dedicated to environmental subjects. If required we can launch '**Greenlink Europe**' supported by a special **helpdesk** for broadcast professionals seeking stories, examples and video material on climate change and other environmental subjects. (See 'Creativity and New Ideas')

### 3.3. Information for the DG on planned transmissions

Throughout this process Mostra will be able to give the DG detailed information about the target TV channels and programmes, based on reliable data sources (see section on measuring the impact) and the knowledge we have accumulated about typical audience numbers and demographics for individual programmes.

During the discussions about the selection of VNRs and their treatments, we can provide a list of the main target TV channels and programmes with figures on their likely audience reach, to help the process of choosing VNRs which are likely to have maximum impact.

Then after the alerts have been issued, we can provide the Commission with the required data about the planned broadcast outlets prior to transmission. These will include:

- ☐ A list of countries or regions that the channel reaches (or pan-European if it is an international satellite channel)
- ☐ The number of potential viewers for these countries or regions, excluding children where these figures are known.
- ☐ The latest figures for audience share of the channel in its broadcast area
- ☐ Where known an average registered number of viewers for the programme that has requested the VNR.

### 3.4. Sending out the pictures - active dissemination

Whenever possible we think the release date should be several days before any 'peg' or topical event such as a conference which will give the VNR immediacy. TV stations need time to view the material, translate the script, and edit the pictures into their programme formats. They may use the VNR shortly before the 'peg', ('next week a major conference will consider...'); they are less likely to use it after the peg has passed, ('last week a conference considered...').

When the release date arrives, we use a range of methods to deliver the video to the TV stations which have requested the VNR, depending on each broadcaster's preference.

As soon as production of a VNR is completed and the release date is confirmed, a text is posted on the TVLink Europe site with an illustrative still picture, and the video is streamed so that TV producers can watch the material before ordering a copy. The video will be encoded on the Mostra server and is immediately available for downloading by the TV stations that have this capability.

- **FTP – Computer File Transfer:** This File Transfer Protocol distribution system has been tested by Mostra for some time and is now being launched for all new VNRs. Voiced and international sound versions of the VNR with selected rushes are encoded in compressed MP4 format on the Mostra server and can be directly accessed by any broadcaster in Europe using an approval code. The accompanying script and interview transcripts can be copied from TVLink or emailed on request. A 20-minute package of edited story and rushes can be downloaded in 40 minutes, depending on the speed of the connection and the server capacity at the TV station. It is then immediately available for broadcast or non-linear editing.

This distribution method is the faster than sending out tapes, more cost-effective and 'greener', with no need for tapes to be flown around Europe. We can also monitor automatically which TV stations have taken the material so that we can follow-up to find out how the material was used.

#### Download Survey

For several years we have been monitoring the capability of TV stations to use FTP technology to download video material for broadcast. With the development of an affordable MP4 format, there has been a sudden increase in demand for FTP. Earlier this year we conducted a 'Download landscape' survey of 112 leading European broadcasters. It shows that 69% can now download video for broadcast, though some of these still prefer to receive tapes for ease of editing and archiving. 31% of broadcasters are not technically capable of FTP download and always request tapes.

Please see the survey results summary in the Annexes.

- **Tape and Script:** Receiving a physical copy of the tape and script by courier is still the preferred option for nearly half the broadcasters in Europe. Many of these stations which have less-developed digital technology are high users of Mostra material. Some TV editors in server-based stations still prefer to receive tapes. They seem to like the flexibility of viewing the tape/DVD and reading the script when they want, and the simplicity of watching the edited version, then spooling to the international sound version to edit the material into their programme formats. They also tell us that they still use tapes substantially for archiving their material. Mostra aims to have these tapes delivered to the producer's desk within 48 hours of a request. Producers can request Betacam SP, DVCAM or Digital Betacam formats.

We have also found that some VNRs are requested long after their original release, to incorporate into programmes examining a particular topic in detail, or to provide good illustration to a local angle on an on-going subject such as renewable energies or waste management. Sending a tape is the only practical way to respond to these requests.

- **Satellite Distribution by EbS (Europe-by-Satellite):** Distribution of Mostra features by the EU's own satellite network, EbS, is now a well organised routine. We have good relations with DG Communication's Audiovisual Unit and the EbS team. They schedule Mostra features as soon as they can find an appropriate slot in their transmission plan. We can also provide video-files for the expanding EbS Online Internet service. (In the past we have also fed urgent news material to the EBU news exchange by satellite feeds from location, for example from Romania during a major pollution scare, from northern Sweden where world scientists were studying ozone depletion, and from Essen for the launch of a new European research framework).
- **Satellite distribution by the TV Picture Agencies:** Sections of Mostra VNRs are sometimes used on the Eurovision News Exchange, the primary source of European news for all the public broadcasters. When the VNR subjects are particularly topical, for example the launch of emissions trading, the two international picture agencies, Reuters TV and AP Television will feed Mostra pictures to newsrooms around the world on their own 24-hour satellite services. We have good relations with their bureaux in Brussels, and an agreement with Reuters TV in London for a regular 'European Features' satellite feed if it is required.
- **Distribution at events and conferences:** When journalists attend major events such as Green Week we will have video-packs of the associated VNRs and useful stock-shots prepared, for them to use with their own interviews and stand-ups as required. Mostra also distributes topical VNRs at some of the broadcasting conferences. For example in June 2009 a pack of video features on environmental subjects was sent to Kosice for the International Festival of Local TV, and were distributed to producers at the end of a special debate about the coverage of climate change - looking ahead to European Green Week which would take place the following week.



### 3.5. Re-issuing and Re-broadcasting of Existing VNRs

While the greatest impact of a VNR is when it marks a high-profile topical event, (Mostra's film to mark the 10th anniversary of the Euro was shown by more than 70 broadcasters and was seen by at least 30 million viewers), we find that very many video-features have a long shelf-life. We sometimes receive requests for videos several years after they were first issued.

So we try to maximise the effectiveness of the VNRs by encouraging repeat usage of the material, and exploiting opportunities to re-issue reports to channels which did not use them initially. Some recent examples:

- ❑ 22nd May 2009. To mark the International Day for Biological Diversity there was an EU-wide relaunch of 3 VNRs - 'Invasive Alien Species', 'Natura 2000', and 'Tree of Life'.
- ❑ 27th - 29th May 2009. At the start of 'Carbon Expo' in Barcelona, we re-launched in Spain (and Andorra) the VNR on 'Carbon Capture and Storage'.
- ❑ 1st week of June 2009. Marking World Environment Day and World Oceans Day, there was an EU-wide re-launch of 3 VNRs - '50 Years of Protecting Europe's Environment', 'Tree of Life', 'Natura 2000' and 'Horizon 2020'.

Some VNRs have a remarkably long shelf-life and continue to attract requests from broadcasters.

- ❑ 'You Control Climate Change' - first released in May 2006, has been ordered continually. Already in 2009 the VNR has been distributed on request to 30 broadcasters.
- ❑ 'Climate Action - putting Europe's new energy policy into practice' was released in Jan 2008. In the first 2 months 57 copies were requested. Since then another 14 have been requested.
- ❑ 'Horizon 2020 - Cleaning up the Mediterranean' was released in July 2008 with 42 copies requested immediately. Since then another 18 have been requested.
- ❑ Our report on the protection of a threatened species, 'The Great Bustard', produced in 2000, is still being requested!

These re-issues gives significant extra exposure to European environment actions and significant added value to the video productions. Also we can if required update and re-edit some videos at relatively low cost to encourage a fresh round of interest from broadcasters.

Taking into account the repeat usage of our video material by continuous news channels, which can re-broadcast a feature up to 8 times in a 24-hour period, a broadcast of a Mostra VNR leads to 3 re-broadcasts on average.

VNRs from the back catalogue are also sometimes used by TV stations for special programmes or series. During a broadcasting conference, the Mostra media relations team met the chief editor of a Slovenian regional TV station, and after viewing a selection of our VNRs, he decided to create a new weekly European magazine, and ordered the complete back catalogue of VNRs. Two years later it had secured a slot on the national channel. A total of 190 Mostra VNRs have been ordered by this programme to date. And in 2008 the Serbian public channel RTV launched a weekly European magazine based substantially on Mostra material from the catalogue.

We receive requests for tapes of VNRs which were issued up to three years previously. And the good-quality thematic pictures, which are free of copyright, usually go into the TV stations' news picture libraries for further use in the future.

### 3.6. Handling Enquiries from Journalists – Mostra Helpdesk

Mostra's Media Relations Unit is well used to dealing with enquiries from journalists and sorting out any problems that might arise as a VNR is being distributed. The fact that the team can speak at least 8 European languages is a help. The distribution of VNRs has to be a well-organised routine to proceed smoothly. We find there are very few problems, considering that last year more than 1,500 packs of tapes were sent out from the Mostra centre to TV stations all over Europe. This sometimes requires weekend working, to make sure requests get a fast response and deadlines are met.

But the Media Relations Unit aims to be much more than a distribution service. It is a '**Helpdesk**' offering general assistance to television journalists who might be:

- ☐ Searching for a story-angle
- ☐ looking for background information
- ☐ seeking some illustrative pictures
- ☐ wondering who might be a good interviewee on a story
- ☐ checking facts
- ☐ needing some advice on how to get quick access to EU information
- ☐ planning future coverage.



Journalists either telephone the media relations unit, or email [media@mostra.com](mailto:media@mostra.com) and know they will get a quick response. Many of them have got to know the Mostra media relations journalist looking after their own country, and will contact the individual direct.

We also look for new opportunities for VNR usage, so our staff will frequently be pro-active, and call their contacts in programme areas to ask if they can help find suitable material. In the case on environment stories, these calls can be to specialist programmes about farming, consumer affairs, business, health, tourism, wildlife, exploration, science or children's educational programmes, as well as general news programmes and magazines, to find out what items the editors are planning and to suggest European angles and suitable video material.

With the growing interest in environment issues, especially climate change, we would like to develop a special helpdesk service on the environment, connected with the proposed Greenlink website for TV professionals. Details of the suggestion are in the 'Creativity' section of this document where we propose new ideas.

### 3.7. Measuring the Impact – Usage Reports

This is a vital part of the work of Mostra's Media Relations team. The success of a VNR project can only be judged by the numbers of viewers across Europe who actually see the material, and by the way it is used and valued by the broadcasters. It is not easy to get this quantitative and qualitative feedback from so many different channels and programmes. It takes time and perseverance, and it requires very good personal contacts with the broadcasters.

#### Quantitative feedback

The statistics on usage must be robust. Some broadcasters exaggerate the number of viewers they have. Mostra only uses figures that are completely reliable, and where no figures are available will not include a guess. So our audience figures give minimum known numbers.

- **International Key Facts – IP-RTL.** We subscribe to the information on TV audiences provided by the IP-RTL Group in Germany, published in International Key Facts, the authoritative independent source covering the whole of the EU. This assembles the information from national audience measurement data (e.g. from BARB, the Broadcasters Audience Research Board in the UK) and commissions some its own research. Nearly 500 pages of information give details of recorded channel share and hour-by hour viewing of individual programmes for 900 TV channels.



This data is widely regarded as accurate and is used by the broadcasters and the advertising industry to set rates for TV spots.

- **Country-by-country statistics.** We also have access to national audience statistics published in many European countries by established research companies such as Mediametrie in France and TVS in Spain. These give us audience figures for regional and city stations which may not appear separately in 'Key Facts'. If necessary our broadcasting contacts tell us where the weekly published figures can be found for their own programmes (e.g. in 'Broadcast Magazine' in the UK).
- **Electronic tracking.** Effective electronic tracking, (through electronic watermarking of the pictures which shows simply when they appeared on a TV channel), is still not completely developed in the 27 member states. Six years ago, Mostra conducted an experiment using the 'Teletrax' system for VNRs sent out by satellite. At that time, the results of this tracking were unconvincing. The usage figures were not comprehensive. Some known broadcasts had been missed. Since then Teletrax is said to have an improved service, and is currently used by Europe-by-Satellite (which broadcasts nearly all of Mostra's VNRs). The results of this tracking are not being made available to us at present while the system is being evaluated. Effective automatic tracking remains a problem for all audiovisual agencies and for the EU's own audiovisual services. Apart from having questionable reach across all channels in Europe, it does not give information on how much of a coded tape was used, or how it was used. We will continue to monitor the effectiveness of electronic tracking.
- **Personal contacts.** Our VNRs are always sent out with usage forms, requesting details of how and when the material was used; but many hard-pressed broadcasters do not send them back. We believe there is no substitute at present for direct contact with the TV producers for detailed feedback. In the weeks after a VNR release, we telephone many of our contacts to find out how the material was used. We match this with up-to-date information on the estimated number of viewers for each programme. This will be presented to the DG in chart form in the regular Usage and Feedback Reports, showing which channels and programmes requested the VNR, and which have broadcast it. (Some programmes do not use the material immediately, but hold it for later transmission, so these reports are updated through each year).



- **Sample monitoring.** From time to time we check how much of a VNR has been used, and in what context, by requesting tapes or DVDs of the transmitted programme. And our network of national correspondents often give us feedback on Mostra material they have seen in their own countries.
- **International Satellite channels.** It is worth noting that audience measurement in Europe of international channels is much less precise than for national or regional services. EuroNews, BBC World, TVP International, TVE International, France 24, Al Jazeera Europe etc. claim many millions of available viewers, but the viewing at a particular moment is often not known. For example, the most watched international channel in Europe is EuroNews. They say that its people-metre monitoring shows that more than 6 million people tune in for at least a few minutes each day. So it is a fair assumption that a video shown 8 times in a 24-hour cycle will attract at least a third of that number. But because it is not a known figure, Mostra's usage reports include them only as a 'note of special broadcasts'.

#### Usage

Usage of Mostra video releases remains at a high level. Broadcasters across Europe have got to know about the service and know they can trust the source of material. Trust in the reliability of the information, the professional quality of the material, and the efficiency of the service, is reflected in the number of requests for our VNRs from TV stations.

#### DG Environment Videos

VNR packs sent out in the past 3 years (2006-2008):	1,664
Number of known broadcasts in first month:	569

On average, 60 broadcasters now request copies of each video, with more than 1/3 using the material in their programmes within the first month, and about 1/2 using the material within the year. Many videos can be used even 2-3 years after their initial release.



This quantitative feedback normally cannot include the occasions when broadcasters use VNR pictures from their film library as general illustrative stock shots. Nor does it take account of the broadcasters who decide to cover the proposed story themselves, after seeing the story alert or viewing the VNR. (This is often the case with the better-resourced public broadcasters such as the BBC, ARD, ZDF and RTE). But our personal contacts mean we often know when a broadcaster has decided to follow up an Environment DG video-subject with their own coverage, and we can include a reference to that as a note in our usage reports to the DG.

When a topical story is accompanied by good pictures, VNR usage can be extremely high. For example, in 2008, 'Climate Action' shown on 14 main channels was seen by at least 16 million people, and 'Natura 2000' had nearly 12 million known viewers.

#### Usage Reports

Our quantitative reports translate these usage figures into audience-impact data, covering demand for the VNR (requests and distribution) and known viewing, using the parameters requested by the DG:

- ☐ The TV channels
- ☐ The transmission slots - date and time
- ☐ The particular programmes which used the story and its audience demographic
- ☐ The number of viewers at that time
- ☐ The percentage ratings in the transmission area

We give as much information as possible about how the broadcasters have used the VNRs, defining the following usage:

- ☐ Full broadcast of the VNR
- ☐ Selective use of part of the VNR including use of B-roll
- ☐ Inspiration or agenda-setting. Broadcasters who have used the story and organised their own coverage or conducted a studio interview, (the VNR having served as a source on information encouraging a producer to cover the story)

If required we can also show the cost per viewer, by dividing the cost of each VNR by the number of known viewers. The average cost per viewers is around half a cent.

**Please find a sample of a usage report in the Annexes.**



#### **Qualitative feedback**

The personal contacts established by our Media Relations Unit also give us feedback on the value of the VNRs to the broadcasters and the exact expectations and preferences of programme editors. These suggestions are recycled into the strategic advice given to the DG, and the VNR production process.

In recent years the qualitative feedback on Environment subjects has been overwhelmingly positive. We have received many written endorsements of the VNR service from TV editors across Europe.

**Please find some sample written endorsements hereafter.**

## Written endorsements of the VNR service.

Mostra's recent contact with environmental and science journalists has identified the overwhelming enthusiasm that they have for a VNR service to be provided by DG Environment. Over 80% of the 50 TV journalists we contacted have explicitly stated that they would find VNRs either 'useful' or 'very useful'.

Furthermore, between 80 and 95% of these journalists have expressed enthusiasm for the separate services that VNRs can facilitate (including their ability to provide ideas for stories, the latest environmental news and unedited B-Roll footage).

The 20 radio journalists we spoke to have also shown high levels of enthusiasm for the individual useful elements that VNRs provide, with over 65% of them finding the pre-recorded interviews, ideas for stories and case studies either 'useful' or 'very useful'.

The following selection of comments illustrates the need that journalists from across the EU feel for the services that VNRs provide for them:

*Videos are the most useful service that we can receive. In fact they are even compulsory if you want to transmit a subject to journalists.*

**Claudine Brasseur, RTBF (BE)**

*The above-mentioned services (Video News Releases, unedited footage and press trips) would be extremely helpful.*

**Torben Lund, DK 4 (DK)**

*We feel well informed about EU policy because of Mostra's VNR services. There are not really any other sources that we use.*

**Denisa Dzunkova, STV (SK)**

*For us the most useful service is professional tapes (e.g. DVCAM tapes).*

**Tamás Kővári, Duna TV (HU)**

*Indeed, pre-recorded material that would help us cover an issue in depth would be a great asset.*

**Christopher George, Radio Slovakia International (SK)**

*For me a library archive of the video reports, organised into a database of topics is really useful.*

**Athanasios Papantonopoulos, ERT (EL)**

*We are very satisfied and we think that Mostra's services are of high quality. We hope that they will continue to provide us with these services.*

**Katerina Christofilidou, SKAI (EL)**



### 3.8. Briefing for Senior Editors and Correspondents

As mentioned above, the Mostra team are in constant contact with leading broadcasters, listening to their concerns, raising the profile of European stories and promoting the Commission's video material. We meet correspondents and editors based in their own countries face to face at major events where we are organising coverage, at broadcasting conferences, and during visits to target TV stations. (We have recently had representatives visiting broadcast stations in the Netherlands, Spain, Ireland, Slovenia and Slovakia). And we have regular contact with Brussels based correspondents in the press areas of the Commission, Council and Parliament, and at the IPC.

But occasionally it is worth arranging a special briefing for senior editors or correspondents who are not based in Brussels, to inform them in some depth of important EU developments coming up, to increase awareness of the story-potential of the DG's activities, and to stimulate use of VNR material. (Specialist environment correspondents and senior editors who make decisions about programme content are based in their own countries and may have only a vague knowledge of the EU agenda in this area). We have conducted such special briefings in Brussels in the past.

With a new Commissioner and the important climate-change actions to be advanced post-Copenhagen, as well as the other European environment initiatives mentioned earlier, 2010 would be a good time to conduct such a briefing.



### Who would be invited to a special briefing?

We see 3 possible target groups:

1. **Environment specialists.** These would be the producers of specialist environment-related programmes, and the environment correspondents who work for news and magazine programmes. It is likely that they would respond positively to a special briefing to get in-depth understanding of the EU's actions and new developments, with a better idea of the timescale which would encourage informed and better planned coverage. They would also establish much better contact with the Spokesperson, Communication Unit and Specialists in DG Environment. And we would propose some specific subjects coming up with video illustration to help them produce visual reports.
2. **Senior Editors or Department Heads working in news and general topical programmes.** If environment subjects are to be given more prominence in the news programmes (which command large general audiences) then those who set the editorial priorities and choose the content of the programmes must have a much better understanding of the issues at stake, particularly the urgency of climate change mitigation and adaptation.
3. **Television Weather Department Staff.** Many national broadcasters have large departments producing and presenting the daily weather forecasts, and advising programme makers on weather-related stories. (Many are members of the Climate Broadcasters Network Europe) The objective of a special briefing would be to introduce climate change information into weather reporting on TV. We have a specific idea for this in the Creativity Section of this document.

### Proposed Approach and Programme for a Briefing

Below is an outline of a possible one-day briefing for environment programme producers and environment correspondents. Clearly we would organise this in close consultation with the DG, to reflect the Commission priorities. Our suggested approach would be:

- Identify the best channels and programmes to receive invitations, favouring those with the largest audiences and ensuring a good pan-European attendance. We would establish a tailor-made database for the project. If 40 correspondents and producers were to be invited we would identify 60 targets in the knowledge that some will not be able to attend, with a reserve group to follow the initial invitations.

- ❑ Identify the subjects and speakers with the DG, bearing in mind that a one-day briefing with time for interaction and discussion would limit the number of projects to be featured. (We would suggest a professional moderator who knows broadcasting and the environment subject well).
- ❑ Agree a budget for travel, accommodation etc.
- ❑ Agree a venue. If the Commissioner attends part of the briefing - and we think this would be important - we recommend the Commissioners' Meeting Room on the 13th floor of the Berlaymont, where in 2008 we hosted a Consumer Affairs Senior Editors' Briefing with Commissioner Meglena Kuneva. The room which is used for the College of Commissioners meetings on Wednesdays is an impressive venue of the right size, has the facilities for viewing video, has translation booths, and has facilities nearby for a buffet lunch.
- ❑ Draft the information material (Invitation, media programme, background information). Translate the relevant material if necessary. We would hope most participants will have good English; interpretation can inhibit spontaneity in discussions.
- ❑ When approved, print the information material and produce press packs.
- ❑ E-mail invitations and follow-up with phone-calls in the appropriate language
- ❑ Organise a block hotel booking for the participating journalists, liaise on travel, lunch, coffee etc. Bearing in mind these will be senior editors, we suggest an informal get-together at the hotel on the evening before. (Participants will have to travel the day before and we will finish early enough for them to travel home after just one night in Brussels)
- ❑ Arrange the meeting room, signposting and setting up technical equipment: DVD videos, interpretation booths.
- ❑ Prepare attendance lists and keep DG ENV informed about the status of the invitation process. Give final list to DG and Commission security, and provide name-plates and badges.
- ❑ Welcome journalists at the hotel, distribute accreditations and press packs, guide them through their stay in Brussels, liaise on interviews and other requests. On-site assistance will be provided by 2 assigned Mostra media relations staff.
- ❑ Provide a cameracrew for general shots, stand-ups and interviews with the Commissioner if requested, with tapes of illustrative stock-shots on the main issues for every participant. (Immediate coverage would be seen as a bonus, but in the past several broadcasters have wanted to make a story based on such a briefing).
- ❑ Afterwards a full written report with feedback received from the journalists, any immediate coverage, and their plans for future coverage.

**Please find hereafter the proposed programme for the briefing.**



## Briefing for Senior TV Editors and Correspondents.

European Commission DG Environment

### EU Environmental Policy

S13 meeting room

12<sup>th</sup> February 2010

Thursday 11<sup>th</sup> February

*Participants travel to Brussels*

**19.30 – 21.00** Informal welcome drinks/light buffet at hotel

Friday 12<sup>th</sup> February

**08.15**

**Pick up from hotel**

Bus transfer to European Commission;  
Berlaymont security clearance, and;  
Coffee outside meeting room.

**09.00**

**Introductions**

Moderator Rick Thompson, former BBC News Editor  
**Overview of current EU Environment Policy**  
Head of DG Environment Communication  
Unit/Spokesperson/Director/Head of Cabinet?

**10.00**

**Climate Change and the Copenhagen Protocol**

Summary of the scientific background, the EU targets, and mitigation and adaptation policies and specific planned initiatives by unit head/experts.

Discussion with editors on how they foresee their editorial priorities, audience attitudes to CC, and programme plans.

Q and A and Discussion

**11.00 -11.30**

**Coffee break**

Networking and Informal discussions

**11.30-12.30**

**Current Environment Issues**

Three presentations from Unit Heads/DG Experts on selected current issues and forthcoming initiatives in the coming months.

Q and A.

**12.30-13.15**

**The Commissioner's Strategic Overview**

It is assumed the Commissioner cannot attend throughout, but will meet the editors for 2 hours including lunch. He/she will present priorities and take questions.

<b>13.15-14.30</b>	<b>Buffet lunch with the Commissioner and DG staff</b> An opportunity for informal discussions, and TV Interviews if requested.
<b>14.30-15.15</b>	<b>Audiovisual Facilities</b> Presentation of latest VNRs and TVLink, and a brief tour of the Audiovisual Service TV facilities in the Berlaymont and the EbS and VideoArchive services.
<b>15.15-16.15</b>	<b>Concluding session</b> How can the TV Environment specialists access European Information, stories and video material easily? What should the EC do to raise the profile? What are the stories with most potential in the coming months? Can the broadcasters develop a European Environment TV Network - possibly exchanging material? (Distribution of pack of VNRs and stock shots).

### 3.9. Media Partnerships and Purchase of Advertising Space

There may be occasions when forming a contractual partnership with a media outlet, or buying advertising space, will benefit an information campaign. This is a method of using video to reach specific audiences. These may be particular social groups or age-groups (such as young people and students), or those living in particular countries or geographical areas. The products for partnership arrangements also have to be specific, to suit the chosen media outlet and to appeal to the target group.

Mostra has extensive experience of negotiating and managing various kinds of partnerships, and for this contract we will be working with MediaBrands International, one of the four biggest and most experienced media-buying agencies in the world.

#### The Approach

Mostra would assign an experienced project manager to any partnership project. In our experience these collaborations have to be negotiated in fine detail, leading to written agreements, and monitored very carefully. We would normally have a specialist media consultant as our project adviser. The step-by-step approach would be:

1. **Define communication objectives** in close consultation with the DG.  
We would seek to define:  
*Message* – What do we want to say?  
*Target* – Who do we want to say it to?  
*Territory* – Where do we want the message to make impact?  
*Budget* – What is affordable?
2. **Identify the best media outlets** to match the above objectives. These could be TV or radio stations, groups of broadcasters, multimedia organisations with print products and websites, social networking Internet sites, cinema chains, or municipalities with their own range of outlets such as arts centres, poster-sites or public big-screens.
3. **Approach preferred outlets and negotiate partnership.** We would expect that a campaign on environmental action with material delivered free would be seen by outlets as beneficial for their social image, and would expect not-for-profit arrangements in some cases.
4. **Secure contractual arrangement.** We have experience of drawing up contracts which are clear and will work at the European level.
5. **Administer and Monitor the partnership.** This would involve both parties meeting agreed objectives within agreed deadlines, (such as the delivery of video clips in the right format, and the screening of material



with the right frequency at the right times, and supervising any payments).

**6. Measure and report Impact** with impact assessments and cost-effective measurement delivered to the Commission.

There are many kinds of media partnership. But broadly speaking there are two categories: Collaborations or co-productions with broadcasters, and Media buying (purchasing advertising time or space)

**Collaborations with broadcasters**

Mostra has long experience of negotiating mutually beneficial arrangements with individual broadcasters, (such as distributing 'spots' to MTV, or making a series of reports for EuroNews), or with broadcasting associations (such as arranging co-productions on pan-European themes with groups of broadcasters from CIRCUM or the EBU). We know that with the current financial squeeze on TV revenues, there is an appetite for future collaborations which will give broadcasters some topical high-quality European coverage at low cost.

**Purchasing of Advertising Space**

We realise that this would not be a very frequent requirement. TV spots can be expensive and funds for 'buying time' would be limited. And this approach to a campaign must not be seen as using public money for promotion of the EU. But many Europe-wide information campaigns are non-controversial and have wide public approval, and buying advertising time and space has advantages:

- ☐ It guarantees the exact message will be conveyed to the audience;
- ☐ It guarantees that it will be used;
- ☐ It guarantees a prominent level of exposure (e.g. the timing of TV spots);
- ☐ Known audiences for TV spots can mean precise calculations of cost-effectiveness.

For audiovisual products this usually means television or cinema spots. The products for such short advertising spots must be tailor-made, and able to compete with the very high-budget TV/film commercials which have set a standard across Europe. 'Ad spots' must not preach at the audience, should be witty and enjoyable to watch as well as brief, and they should demonstrate positive EU-wide messages.

The time-span needed to achieve good exposure will vary depending on the media used. Like newspaper and poster campaigns, a series of TV advertisements will make impact quite quickly. But a cinema campaign must run for at least 6-8 weeks, because people go to the cinema less frequently.



Our consultants who live and work in the member states can be very helpful in steering us towards the best media outlets - those with the biggest reach and credibility. They can also advise on the prevailing commercial rates for purchasing time in each territory. Working with Media Brands International (Mostra's collaborator for purchase of advertising space <http://www.mediabrandsworld.com/>), we are sure we can manage good-value deals anywhere in Europe to bring specific messages to specific audiences through partnership arrangements.

### 3.10. Other Audiovisual Products

While we recognise that VNRs for broadcast are able to give very high visibility to the actions of the European Commission, there are many other audiovisual products which can be used to convey the messages in a memorable way. Mostra has wide experience of producing video material for a range of applications, including non-broadcast outlets. Our production staff know that each video must be appropriate to its setting or 'platform' as well as to its audience.

Here are some other product-types which can be very useful to DG Environment:

#### Enhancement video for events

**Tape-loops.** At EU Summits, major conferences such as Green Week, or exhibitions such as those staged regularly in the European Parliament buildings, TV screens showing 'tape-loops' attract attention to a subject, help to set the tone of the event by establishing the main themes, carry concise interview clips, and show images from around Europe which remind delegates that their actions have a tangible effect. In fact these so-called 'tape-loops' are long-running DVDs cycling a relatively short film. The one we produced for the DG Environment stand at the UN Bali conference in December 2007 was 3'40". In May 2008 we were asked to provide a tape-loop for the UN conference on Biological Diversity in Bonn. (From this we produced an animated clip which was distributed to delegates on USB key).

**Video clips to be screened at the conference.** Events sometimes need video to show on a big screen for a seated audience. These must be concise and use clear imagery because conference screens often do not show very good quality pictures. To work in any language, they can have no commentary (music and sound effects only) with simple captions. If there is to be a commentary it must be clear and simple. These videos can set-up a subject with appropriate images, with or without commentary as required, or show an environmental initiative in action, or show short profiles of finalists in a competition. (A recent example of this is the video-package produced by Mostra for the announcement of the first Green Capital Award and annual Mobility Week Awards in Brussels earlier this year. Video presentations were prepared for the 10 finalists. Each portrayed a



city in 60-seconds). Some conferences like to have a very short animation to introduce each session. Our graphics designers are experienced at making simple animations with a musical jingle based on a campaign or conference logo.

**Conference summaries for participants – DVD/USB.** Some conference organisers like to give delegates a video summary of the event, on DVD or USB key. Mostra can version its coverage of an event and duplicate these very quickly.

#### **Website animations**

If an animated sequence is required to enliven a website with some movement, or to illustrate a key topic, we have long experience of making video sequences for the web which will be simple and bold enough for viewing in small formats and low resolution. For these applications, clear and steady shots with plenty of close-ups work much better than dynamic camera-movement and fast editing. (We can arrange direct file delivery of these video clips from our server). We can also produce shorter versions of our VNRs for EUtube if required.

#### **TV spots**

There may be occasions when TV stations will agree to screen material for an approved campaign, requiring carefully produced TV spots which might last no more than 30 seconds. We have experience of using these seconds to full advantage – by using very carefully planned video narratives to grab the attention of the viewers immediately, inject something intriguing, and finish with a clear and positive message.

#### **Documentaries**

VNRs are made to be adaptable to different programme formats, whereas full documentaries (single-subject films of 25 minutes or more) are more sophisticated products designed to be watched in their entirety. They are carefully structured to lead the viewers through more detailed information, holding their attention for longer. Documentaries require a longer timescale to research, shoot and edit – usually several months.

The cost-benefit of a documentary must be considered carefully before it is commissioned. The number of documentaries screened on European TV has fallen in recent years as audiences for this kind of programme have fallen. Some TV stations (notably the established public broadcasters) will not screen a documentary made by an outside body and offered for nothing. But there are plenty of TV stations which will show a well-made longer-form programme on the right subject, especially if they have been consulted in advance and expressed an interest. Mostra has long experience of producing successful documentaries. At the time of writing, Mostra is completing production of 'Wild Europe', a half-hour (26 minutes running-time) production for DG Environment



with excellent picture sequences of wildlife, which is expected to be screened in many EU countries.

#### **'Viral clips' for the web**

The rapid growth of social networking sites and blogs on the Internet have opened up the possibility of organisations by-passing the broadcasters and reaching citizens 'directly', (not via their own websites but by video being passed on from one user to another).

The clips that work best on YouTube, Flickr or the many other sites which pass on video items have to be witty, amusing, and "sexy" if possible. They must convey a very simple message without any commentary. They should also be presented in a deliberately non-professional style for credibility among an overwhelmingly young audience who do not watch TV news very much.

For example, early in 2009 Mostra produced a tailor-made viral clip for DG SANCO about the Consumer Rights Directive linked to the Consumer Summit. The 1'20" clip designed to appeal to young people directed them to a special website. For this project we collaborated with 'GoViral'<sup>4</sup> the viral-marketing specialists. There were 200,000 viewings in the first 8 weeks - regarded as a high number for a viral clip on an information campaign.

The advantage of viral marketing is that it reaches a youth audience that is difficult to reach by more conventional media. Nevertheless in any discussion about the use of social networking sites, the cost-benefit must be considered carefully. Viral clips may look cheap but they are not. And to make serious impact, 'boost finance' may be required. (It is worth remembering that 'Chemical Party' the popular European Commission viral video promoting study for science degrees in Europe, had 243,000 viewings in 3 months. But a VNR usually has many millions of viewers, sometimes as many as 30 million. And investing in a 'viral clip' will be a gamble. So if asked to discuss producing such a clip, we would want to be very sure that it had the right qualities to be a success, and that it would be cost-effective).

#### **Electronic screens in public spaces**

EU messages can be converted into short animations to be shown on large video screens in public places, such as the main square of a town hosting a European environment event, - in effect a moving electronic poster - or on the screens on stage at a sponsored event such as a concert.

<sup>4</sup> GoViral delivers contextually relevant views and provides a local guaranteed number of views in all target markets of a campaign - securing even reach across markets and guaranteeing a targeted, transparent and accountable media buy. [www.goviral.com](http://www.goviral.com)



#### 4. Providing Video Coverage of Events.

The Mostra production team has developed considerable expertise in making video reports about main European events for wide dissemination to TV stations, websites and other outlets. These make high-quality reports on the event immediately available to all the programmes and news channels that are unable to send their own journalists, and guarantee accurate coverage which reflects the DG's priorities.

##### Planning

It is important to plan this operation well in advance to understand the DG's requirements and priorities, and to become very familiar with the themes and speakers in the conference programme. Agreeing the required TV coverage would be an important part of Mostra's preparatory meetings with the DG's Communications Unit. We would make early contact with DG Communication's EbS team, to agree on the durations and delivery times of video 'packages' and liaise with the conference website team about uploading of pictures as required.

The production manager would visit the venue well in advance, arrange a quiet and secure production base, liaise with the contractor running the internal video system, arrange security passes for the team, and agree an equipment list. The end result would be a written video production plan showing who will do what, when.

##### A dedicated team with a journalistic approach

For a major event such as Green Week, we will assign a dedicated team of experienced staff to this important task. (They will not be directly supporting the visiting audiovisual journalists, who will have access to a separate pool of cameracrews and a media relations team organising access to pictures, interviews and editing facilities). We would normally set up our production room at the venue, with digital cameras and non-linear editing on-site for maximum speed. If the location has fixed cameras recording the event, (such as at Green Week), we would arrange to record the live multi-camera coverage in the production room.

A typical team producing this coverage will be:

- ❑ **A Project Leader/Assistant Project Leader** who will decide on the best content from the day, assigns the journalists to specific tasks, and supervises the editing and distribution;
- ❑ **A Production Assistant** who organises the technical facilities, assigns the cameras and supervises the distribution of the finished items; receives the tapes from the cameramen, catalogues them with information about the content (time-coded), and keeps them in an



- orderly fashion ready for editing. The Assistant also organises copying of tapes for visiting journalists;
- ❑ **2 video directors** who will work with the main cameracrew, conduct interviews, and write the scripts. They will work on shifts to be able to early and late events. If voice-over is required our journalist will be an experienced broadcaster;
  - ❑ **2 cameracrews** (*cameraman and sound-recorder/lighting assistant*). They also work shifts with overlap in the middle of the day. We often find we have to film in two locations simultaneously. Some events benefit very much from having two cameras shooting together for different angles and easier editing – for example during a debate, or if the Commissioner is in a crowd visiting an exhibition. We can call on one of the Mostra cameracrews available for work with individual journalists if necessary;
  - ❑ **A picture-editor**. If daily reports are required quickly (which is often the case) we will edit on non-linear units installed at the venue, or sometimes in Brussels we will use a linear two-machine edit suite at the nearby IPC for 'hot edits';
  - ❑ **A website journalist** devoted to producing the separate reports for the conference website and other web outlets;
  - ❑ **A programmer** who uploads the clips as soon as they are finished. If necessary we can produce 'hot topic' clips for the web on a particular subject or event at the conference.

#### Reports for EbS, EVN and TV Agencies

We are experienced at producing video reports of events very quickly, so that they can be distributed by satellite to broadcasters in time for their evening news programmes the same day. For example, by prior agreement with EbS, we have in the past been the only team producing daily reports about Green Week or the Mobility Week and Green Capital Awards; EbS did not need to send their own cameracrew or reporter. They were able to rely on Mostra's coverage.

In the past we have produced 4 daily Green Week reports of 3'30" for EbS, with a separate longer report on the closing session, each with script material. EbS normally offer these to EVN (the Eurovision News Exchange), which reaches every public broadcaster in Europe. Sometimes ENEX (the equivalent of EVN for the big private broadcasters) will also relay the EbS story. We also have excellent contacts with the two big TV picture agencies Reuters TV and AP Television. If a story is regarded as 'strong' enough, they will place it on their daily news feeds, which together will reach more than 700 broadcasters worldwide.

Individual broadcasters also request copies of this daily coverage, to incorporate in their own coverage. (We usually have the only 'pool' recordings of press conferences or plenary sessions. This requires a disciplined system of copying



and distributing. During the last Green Week we made 60 copies of coverage for journalists on the spot).

#### **TV coverage at events outside Brussels**

Our team of experienced TV journalist know how to provide coverage of events happening outside Brussels. If the Environment Commissioner was to be attending a conference or visiting a newsworthy location anywhere in Europe, we can send a reporter and cameracrew if the EbS team are unable to provide coverage. If necessary we can make reports immediately available for EbS, to the broadcasters in the country involved, or even provide coverage for EVN or the agencies. For example we have done this from a remote site in Romania when there was a serious pollution incident, and even from a location deep inside the arctic circle in Sweden. Our national consultants are very helpful in arranging editing and feeding facilities with the local broadcasters if required. The material can be recorded at Mostra and uploaded from our servers to Eutube or other websites as necessary.

In the past we have even arranged for a sat-van (mobile uplink) to be at the venue to send our coverage to EbS and the Eurovision news exchange, and to provide 'unilateral' feeds for reporters making their own stories.

#### **Reports for the Web**

As well as providing coverage for broadcast, it has become increasingly important to put video content on the web - on the dedicated conference website, on Eutube, and also on the DG's sites on Europa if required. These reports are normally about 2'30" long, and favour steady shots which work much better in low resolution than moving shots such as pans. They also have commentary (in English - the universally accepted language of the web). At the main events, a specialist Mostra journalist will be dedicated to this task, editing and voicing the reports, supported by a senior programmer who will ensure uploading to the agreed sites as soon as the item is finished.

At Green Week last year, Mostra was in charge of coordinating the content of the 'Press Corner' section on the Green Week website. Before and throughout the event, up-to-date versions of written and audiovisual information press material were passed on to 'Alligence', the contractor managing the technical operations and maintenance of the site. We also uploaded some 'hot-topic clips' which are usually sections of key speeches or press conferences which do not need commentary and can be available on the web very quickly. And we produced a 7-minute conference summary with commentary for posting on the website. At the launch of the European Green Capital Awards, as well as producing a report for EbS (3'20") Mostra made a clip for the event's website and a clip (1'20") for Commissioner Dimas' blog.



In the future we suggest that we offer video items to more of the independent websites dealing with the environment, such as the broadband channel [www.green.tv](http://www.green.tv) or [www.worldclimatecommunity.com](http://www.worldclimatecommunity.com) which is currently lobbying for a global political agreement in Copenhagen.

The Mostra team has provided this kind of video-for-the-web service at many European Commission events in the past, both in Brussels and from venues around Europe. In fact in the past year more than 50% of our video productions were specifically designed for the web, with 70 of these 'clips' linked to events. We can edit on laptop computers and upload direct from anywhere that has a reasonably fast connection, either via the server at Mostra, or direct to the website server. It has now become the norm for the organisers of big events to expect short video reports on the web as soon as the day's events have finished.

We can also arrange some special coverage if required. At a recent conference in Rome to mark the launch of 'Maritime Day', our national consultant based in Italy recorded video interviews with selected speakers and delegates, which were immediately edited into short clips and posted on their website to give a selection of views and reactions to the event.

#### **DVD/USB 'video souvenirs'**

On several occasions we have been asked to produce video highlights of a conference, to be sent to the speakers and main delegates as video souvenirs on DVD or USB. These are often posted on organisation's own websites, getting the messages to a wider audience.

#### **Video enhancements for conferences**

It is worth noting that we can also deploy our video services to enhance a conference, to make it more arresting, impressive and memorable for participants and journalists. Increasingly, conference organisers want to use moving images for greater impact, and to attract more publicity.

These can be:

- ☐ Video reports to show on the conference screen to summarise a subject or to show projects entered for a competition;
- ☐ Animated logos for the conference screens to open and close each session;
- ☐ 'Tape-loops' for public areas;
- ☐ An animated promotion for showing on big screens outside an event or in a prominent position in the host city;
- ☐ Short video compilations on a theme for screens at a sponsored event;
- ☐ Video souvenirs for participants.

The key to successful event enhancement is to produce products which are appropriate to each application.



## **5. Organising Media Coverage of Events.**

### **5.1. Introduction**

One of the requested communication activities is to assist with the organisation of press trips to DG events, and to ensure television/video coverage. It is important to make the most of these newsworthy opportunities. But many broadcasters do not have resident Brussels correspondents on hand for set-piece occasions such as Green Week, and the correspondents who are based in Brussels for the bigger broadcasters tend to focus on political developments, and do not specialise in environmental subjects. Most broadcasters cannot afford to send reporters and cameracrews to events held in other parts of Europe.

DG Environment invests a lot of time and effort in staging its main events, and will want them to achieve as high a profile as possible, with TV images and interviews that demonstrate that the Commission is promoting pan-European expertise to handle real issues which directly affect people's lives.

Mostra has long experience of organising these trips in a systematic way, and providing hands-on support.

### THE EU CONTRIBUTING TO STABILITY IN GEORGIA

The most recent press trip organised by Mostra took place last June, 2009. We accompanied a group of 13 journalists to Georgia with the objective of raising awareness about the EU action in the country one year after the war between Russia and Georgia. The group was of high quality and included written and audio-visual press:

Austria - *Der Standard*;  
Bulgaria - *Dnevnik*;  
Czech Republic - *Hospodarské Noviny*;  
Denmark - *Politiken*;  
Germany - *Die Welt*;  
Hungary - *Népszabadság*;  
Italy - *RAI DUE*;  
Netherlands - *de Volkskrant*;  
Poland - *TVP1 (Wiadomości)*;  
Spain - *El País* and  
United Kingdom - *The Times*.

The group of European journalists had a group lunch/interview with President Saakashvili (including a helicopter trip to a restaurant from the countryside), met the main opposition leaders, visited several EU Monitoring Mission Field Offices, visited refugees camps, tried to get close to the Russian control point near Ergneti, visited a juvenile prison in the framework of the EC's support to Justice, met the Public defender, saw the mock cells and interviewed people living there...

They produced some articles during the trip, in particular after Russia's decision to veto the extension of a UN observation mission in Georgia while we were there. One day before the anniversary of the start of the war, we have collected more than 25 TV reports and articles that have reached over 10 million viewers and readers.

On the same occasion, we have produced a VNR on the issue, which has been distributed to 12 different EUMS.



## 5.2. Principles, Objectives and Methodology

The events and media outlets have to be targeted to give the best chance of audiovisual impact using some clear principles:

- ❑ The event must be newsworthy, or at the very least focusing on a subject of high topical interest. The journalists will respond positively if they feel there will be something fresh to report, such as a new report, or the launch of an initiative.
- ❑ The event should be pictorial. A large conference with high-profile speakers does have some visual appeal in itself, but trips which show environmental action on the ground, supported by good video material showing examples, will attract the attention of TV journalists.
- ❑ The event must give access to good interviewees as well as interesting pictures, (ideally in several languages)
- ❑ The trip must not be too long – most correspondents do not like to be away from their production centres for more than two or three days, and shorter trips mean more journalists can be accommodated within the budget.
- ❑ The trip must work smoothly with attention to detail, such as travel, registration and security clearance, wi-fi facilities, and well organised access to camera crews and photo/interview opportunities. It would be seriously counter-productive to give influential journalists the impression that the European Commission is unprofessional and disorganised.
- ❑ The TV stations to be invited must be carefully selected, with priority given to those which have substantial audiences in target countries, which have the right kind of programme outlets, and which are unlikely to cover the event prominently without assistance.

The goal of each press trip should be to give the journalists the chance to see first hand what the EU is doing at a practical level, to give the public a more complete picture of positive European initiatives on the environment. We would expect two kinds of outcome:

- ❑ First we would want immediate coverage of the event itself and the issues it is exploring;
- ❑ Secondly we would seek to inform and educate journalists to stimulate long-term interest in environmental subjects.

Mostra would see its role as working alongside DG Environment's staff to facilitate the work of the broadcast journalists, to handle any requests of changes of plan as they arise, and to ensure very smooth organisation throughout. Journalists can sometimes be difficult! They have been known to arrive late, change their plans at the last moment, or suddenly make