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Contents

3	Editorial
4	Inaugural Ceremony
	<u>AIBD Elections</u>
6	India is New President of AIBD General Conference
	<u>AIBD Achievements</u>
7	AIBD Reports on Year-Long Achievements in Broadcast Development
	<u>AIBD Activities</u>
9	AIBD Eyes More Training Activities for Members
	<u>AIBD Strategy</u>
10	Strategic Plan Team Takes Up AMS 2010 and Revised AIBD Strategic Plan
	<u>AIBD Executive Board</u>
12	AIBD Executive Board Meets to Assess Institute's Performance
14	AIBD TV & Radio Awards 2018
16	Members & Partners Forum – GC
18	AIBD Joins UN SDG Media Compact
	<u>UNESCO's International Programme</u>
19	IPDC Talks 2018 @ Kuala Lumpur
	<u>In-country Workshop</u>
22	Digital Audio Calibration and Measurement
	<u>Regional Workshop</u>
24	Understanding the Technology of DAB+ Digital Radio Broadcasting
	<u>In-country Workshop</u>
26	75% of Cars to Have Digital Radio Service by 2020?
27	Radio Has the Joyous Ability to Create New Things
29	Reinventing Radio with Digital
30	Creativity in Children's TV Programmes
31	Exchange Programme for Asian Broadcasting Industry Personnel 2018
	<u>International Forum</u>
33	Digital Rights Management (DRM) for Content Industry
36	55 th ABU General Assembly & Associated Meetings
38	China Leaps from 4K Ultra High Definition Television Transmission
	<u>In-country Workshop</u>
39	Election Reporting in Maldives
40	Bhutan Broadcasting Service Corporation
41	New Technologies in the Broadcasting and Film industry to Enhance Storytelling
44	AIBD Quality Management System (QMS)
46	Incorporating HDR/WCG in the Broadcast Workflow
48	France 24 Expands Its Distribution in Vietnam
49	The Challenges to Public Broadcasting in Africa and Asia
50	Obituary
51	New Appointments

Emerging Technologies and Human Resource Training

This edition of the 'Broadcaster' calls our attention to the need to reflect on emerging technologies that can empower broadcasters to respond to business and societal concerns, and to the urgency to pursue continuing skills capacity building.

In the first instance, this publication features topics like virtual reality in broadcasting, reinventing radio with digital, and technology of DAB+ digital radio broadcasting that can enable broadcasters create a richer viewers' experience and listeners' engagement.

Emerging technologies and their adoption are complex that create profound uncertainty in how they affect human and material resources, how they impact revenue generation and in how they reshape our role in dealing with development concerns in society. Conversely, they can also be enablers to sharpen people's creativity and trigger innovation so critical to media's growth and sustainability.

In the second instance, human resource training remains a fundamental demand for broadcast practitioners in the fast changing media landscape. AIBD recognises this imperative, focusing on training based on members' needs and responding to the trends in the broadcast media industry. It has lined up in 2019, for instance, topics covering various aspects of digitisation, data journalism, and cloud computing.

As AIBD Director Chang Jin stressed during the AIBD General Conference in Colombo, Sri Lanka in August 2018, "the Institute plans to explore new dimensions and opportunities in the fast-changing expressions in media industry through a collaborative and inclusive network and contribute to the growth of this industry in the rich cultural heritage of our region".

The need to understand and adopt emerging technologies and pursue training is critical at a time when the fourth industrial revolution is increasingly transforming the structure of the world economy, our communities and our human identities.

In his book, "The Fourth Industrial Revolution", author Klaus Schwab says this revolution is not only about smart and connected machines and systems, but also about waves of breakthroughs ranging from gene sequencing to nanotechnology, from renewables to quantum computing.

"It is the fusion of these technologies and their interaction across the physical, digital and biological domains that make the fourth industrial revolution fundamentally different from previous revolutions", the Founder and Executive Chairman of the World Economic Forum said.

He also stressed that this revolution is characterised by its velocity, breadth and depth, and transformation of entire systems across and within countries, companies, industries and society as a whole.

We can say these traits are what broadcasters must also consider in examining what new developments in the media industry are, how they impact their operations and what can be done to harness them for the benefit of business and society.



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Sri Lankan Minister Calls for Fruitful Reporting Amid News Fabrication, Stiff Competition



Mangala Samaraweera

Finance and Mass Media Minister Mangala Samaraweera of Sri Lanka called on the media industry to provide accurate, fruitful and faster reporting instead of compromising values in the face of stiff competition.

With the emergence of new media and social media, he said a new generational group called millennials are now actively participating in shaping our society. He added that they are IT savvy, very interconnected, independent and powerful communicators.

“We must work hard to preserve our professional journalism values. Journalists are duty bound to report news without fabrication despite temptation to compete with those who propagate false information”, the Finance Minister said in his speech during the inaugural ceremony of the 17th General Conference held in Colombo on 2nd August 2018.

Minister Samaraweera also called on governments to abandon censorship in this era as it is a self-defeating exercise and uphold values like free expression and media freedom in the region.

From the perspective of government, he said, “we cannot fear traditional and new media”, and imposing censorship and restrictions to control media “undermine fundamental values in our societies and violate our basic human rights.”

He also said that AIBD as an “inter-governmental organisation should continue to train broadcasters and build the best skills to gain broader freedom for media. Our govt is ready to support your efforts.”

He cited Sri Lanka’s efforts to have greater openness and transparency for all citizens through the enactment of the Right to Information Act, which can also lead to a vibrant free media in the country.

Sri Lankan Tourism Minister John Amaratunga also spoke at the inauguration ceremony, citing the key role of broadcasters in influence global thinking in many issues. He said broadcasting remains a strong platform in the region, especially in drawing attention to what Sri Lanka has to offer as a secure, safe and attractive tourist destination.

In his welcome remarks, Dr Abbas Nas-eri Taheri, President of the AIBD General Conference and Advisor to IRIB Presi-



John Amaratunga

dent and Director General of International Affairs, Islamic Republic of Iran Broadcasting, identified key initiatives of AIBD to deal with the fast evolving media landscape.

“Ultimately our mission is to continue to offer a regional platform for effective discourse and exchange of information and experience. AIBD will also provide innovative training programmes and relevant research to build human resource capacity and competence”, he said.

Mr Thusira Malawwethantri, SLRC Director General, delivered the opening remarks on behalf of the host organising committee.

He described the General Conference as a unique event, bringing in key

broadcasters to reflect on the state of media and find ways to achieve higher quality of journalism amidst the great complexity and competition in the region.

He thanked the support given by both private and public sectors in ensuring a successful conference.

A highlight of the inaugural ceremony was the presentation of the AIBD Awards 2018. These include the AIBD TV Award for the Best TV Programme on Youth Mental Health, AIBD TV Award for the Best TV Programme on Netizens for Uplifting society through internet, AIBD Radio Award for the Best Radio Programme on Diversity through Sports, and the Reinhard Keune Memorial Award for the Best Radio Programme on Uplifting Communities through Sustainable Tourism.

On the same occasion, AIBD members were treated to a colourful cultural dance.



Dr Abbas Naseri Taheri



Shri Fayyaz Sheheryar
New President of AIBD

India is New President of AIBD General Conference

India was elected as the new President of the AIBD General Conference during the 44th Annual Gathering/17th AIBD General Conference and Associated Meetings in Colombo, Sri Lanka on 3 August 2018.

Sri Lanka was re-elected as the Vice President of the General Conference.

The AIBD General Conference met from 2-4 August 2018 to discuss the Institute's year-long performance as well as future strategies, and approve resolutions that impact its operations.

Shri Fayyaz Sheheryar, Director General of All India Radio, who represented India, said he was humbled and honoured by the election.

"I will try to meet the high expectations of AIBD. As my country holds the AIBD in high esteem, we will work hard to make AIBD a more renowned international organisation", he said.

He also said that AIBD has lots of potential to do good, especially for poor broadcasters. "We shall keep working on the path shown by the outgoing president and work in tandem with all members and the newly re-elected Vice President from Sri Lanka".

India replaced Iran whose term ended this year following its election for a two-year term from August 2016.

Outgoing President of the AIBD General Conference Dr Abbas Naseri, Advisor to IRIB President and Director General of International Affairs, Islamic Republic of Iran Broadcasting, thanked members and summed up some of the challenges the GC raised in its meetings. These include seeking more transparency in AIBD finances, revising training modules amid the changing media landscape, overhauling the Strategic Plan Team as a think-tank, and refining procedures and rules critical to the Institute's operations.

Mr Thusira Malawwethantri, SLRC Director General, who represented Sri Lanka, thanked members for the vote of confidence in re-electing his country and promised to continue working together for the betterment of AIBD.

3 Members Voted, 2 others Re-elected to the Executive Board

Iran, Maldives and Nepal were elected as new members of the AIBD Executive Board (EXBO). Cambodia and Pakistan were re-elected to the Board.



Mr Thusira Malawwethantri

These complete the entire nine-member EXBO that also includes Bhutan, China, Korea, and the Philippines. India, having been elected as a member of the EXBO during the 16th General Conference in Maldives in August 2017, becomes an ex-officio member of the EXBO as it is elected as President of the GC as mentioned above.

After the GC, the EXBO voted Pakistan as its Chairman, and Maldives as Vice-Chairman.

The Board meets once every year to examine the Institute's annual performance and administration and strategies for the future.

AIBD Achievements

AIBD Reports on Year-Long Achievements in Broadcast Development



The active engagement of all member countries and affiliates, with assistance from funding organisations and partners has enabled the AIBD to successfully implement its various training workshops, media seminars and other development projects from July 2017 to June 2018.

“Implementing the activities and projects in the region was only possible due to the valuable support that AIBD has received from its members and partners”, AIBD Director Chang Jin told delegates to the 17th AIBD General Conference held from 2-4 August 2018 in Colombo, Sri Lanka.

He presented a brief report of the Institute's achievements since its last General Conference held in Male, Maldives.



Training Workshops

In the past 12 months the Institute successfully conducted 31 workshops within the period of 1st July 2017 to 30th June 2018, benefiting 757 broadcasters.

There were in-country, sub-regional and regional workshops.

Other partner and supporters for AIBD's activities throughout the year include CCTV, HBF, Frame Media Monde, Radiodays Europe, Startimes, China National

Radio, IPPTAR, BIRTV, BroadcastAsia, Bangladesh TV and Prasara Bharati/NABM.



Asia Media Summit 2018

AIBD also successfully implemented the 15th Asia Media Summit 2018 in New Delhi, India, hosted by the Ministry of Information and Broadcasting. Considering the long history and rich culture of India, the Institute and host organisation created the theme 'Telling Our Stories – Asia and More' for this AMS.

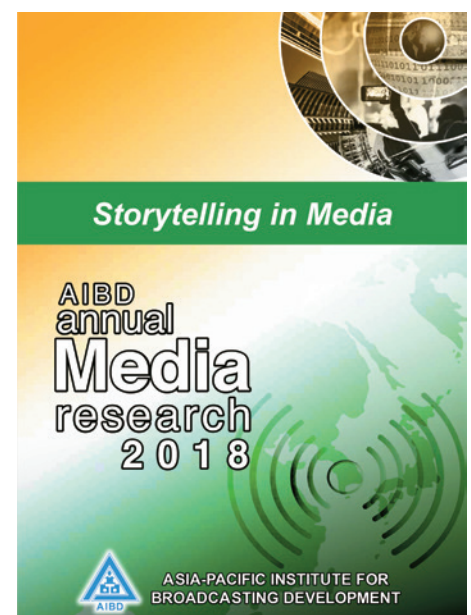
The summit in New Delhi was blessed with messages from two important leaders in the world – Prime Minister Modi of India and Deputy Secretary General of the United Nations Amina J. Mohammed.

Mr Vineet Jain, Managing Director of the Times Group, India, said amidst the

spread of misinformation and propaganda in digital media platforms, the government must take a proactive stance in holding those platforms accountable for what they publish or broadcast.

The 15th AMS was attended by about 500 delegates from 41 countries including government leaders and executives and experts from media organisations in Asia-Pacific and the world. There were more than 60 speakers in total from the Asia-Pacific region and other parts of the world. The AMS featured five plenary sessions and four parallel sessions. There were six pre-summit workshops.

Together with the Ministry of Information and Broadcasting, BECIL and IIMC were co-hosts and coordinated the preparation of the AMS.



AIBD Annual Media Research (AAMR)

Another key project completed during the year was the AIBD Annual Media Research (AAMR) focused on the AMS

2018 theme “Telling our stories, Asia and more”. The AIBD team, together with Dr Ramachandran of Taylor’s University developed the survey questions. It featured seven sections and sought response from four kinds of mediums – radio, television, film and new media. Twenty eight AIBD members responded to the survey.

The survey reflected the status of all the above media in storytelling, and revealed the relationship between traditional media and new media, after years of competition, convergence and interaction. It tells where the biggest possible value for storytelling is lying as a derivative of the interplay between traditional and new media.

The survey tried to research into film alongside radio, television and new media. A first step has been taken so that more efforts can be made in the future to treat all these audio and visual mediums as very much connected.

While our surveys are naturally directed to solicit data from our members – broadcasters, it is very important to seek the response from the receiving end – the audience. This year’s AAMR initiated an audience research.



International Partnerships

AIBD has strengthened some old international partnership and developed some new ones.

“AIBD wouldn’t be able to fulfill its mission and achieve its objectives without the continuous support and close collaboration from our international partners,

as well as regional and national broadcasting organisations”, Chang Jin said.

He identified some partners that supported the Institute for the year covered.

In Jul 2017, AIBD reached a contract with UNDP Asia-Pacific Office, which allocated funds to enable AIBD to organise broadcast journalists’ participation in a series of SDG activities in Thailand, the Philippines and Singapore in the second half of 2017. For each of these activities, AIBD recruited participants from 8-10 member countries to learn about practices in rolling out the SDGs, and make on-site reports of the events so as to bring the SDG activities to their home audience.

IPDC-UNESCO supported the Regional Workshop “Connection in a Crisis’ Radio, Social Media, Natural Disasters & Climate Change”.

The partnership with ABU continued to be on strong footing. Dr Javad Mottaghi, Secretary-General of ABU was moderator of the CEO Roundtable of the AMS on “Storytelling and the Success of Media”. The two sister organisations successfully ran five workshops jointly.

AIBD’s partnership with the Arab States Broadcasting Union (ASBU) continued to grow. The AIBD Head of Programme Ms Philomena participated in the ASBU General Assembly held in Tunisia Dec 2017 and delivered the Progress Report on ASBU/AIBD Partnership in 2017.

ASBU delegation headed by its Secretary-General Mr Abdul Rahim Suleiman participated in the 15th Asia Media Summit. ASBU supported the World Television Awards 2018 for the Category Humanity “Migration or Immigration” by providing a jury member for the judging session and contributing towards the prize money. Ms Ines Jebali, Head of Production Technology and New Media ASBU made a presentation on ASBU’s progress in broadcast technology in an AMS session.

On 10-14 Jul 2017 AIBD successfully conducted the ABU/ASBU/AIBD/WorldDAB Regional Workshop on Digital Radio in Kuala Lumpur.

As a gesture of support to AIBD, the State Administration of Press, Publication, Radio, Film and Television of the People’s Republic of China (SAPPRFT) made a donation of USD 210,887, which to a good extent improved the financial situation of the Institute. The money is being used to support some training activities and operation of the Institute.

The Korea Communications Commission (KCC) seconded Director-General Mr Bae Jung Seob to AIBD as a Special Advisory Officer, together with funding for AIBD activities. The fund has been used for several workshops. AIBD and KCC are exploring more cooperation projects.



Membership Matters

The AIBD currently has 26 Full Members (countries), represented by 44 organisations, and 61 Affiliates (organisations). All in all, the AIBD has 105 (44+61) full-member and affiliate-member organisations, representing 47 (26+21) countries and regions.

During the period from Aug 2017 to Jul 2018 the Institute received two applications for AIBD Affiliate Membership which were approved by the Full Members. These were Pathshala South Asian Media Institute and Phoenix Satellite Television Co. Ltd.

Tanzania Broadcasting Corporation has been reinstated as an affiliate member.

AIBD Activities



AIBD Eyes More Training Activities for Members

AIBD Director Chang Jin identified several measures to brief up for the next 12 months training activities for the Institute's members and intensify collaboration with partner organisations.

Top on their agenda is the plan to conduct some 40 training workshops in the region.

"They will address the topics of members' needs, and respond to the trends in the broadcast media industry," Mr Chang Jin said in his report of the AIBD achievements the past year during the 17th AIBD General Conference & Associated Meetings held in Colombo, Sri Lanka from 2 – 4 Aug 2018.

He also urged members to support these workshops and collaborate with the Institute for their effective implementation.

From July 2017 to June 2018, the Institute successfully conducted 31 work-

shops, Chang Jin reported to AIBD delegates. Many of these activities focused on digitisation, new media, transmedia, social media, radio production, safety of journalists, and programmes dealing with the United Nations-led Sustainable Development Goals (SDGs), and news.

For 2019, Mr Chang said the Institute plans to implement members' training needs covering various aspects of digitisation, data journalism, cloud computing and programs dealing with gender issues.

As an intergovernmental organisation, AIBD will strengthen relations with government ministries, commissions and state broadcasters. The AIBD Director said they will seek opportunities to work with governments to create joint multilateral policy proposals, and get more members to be engaged in concerted actions in media development, such as mechanisms for content exchange and coproduction.

As an international organisation under the auspices of the UN, AIBD is supporting UN initiatives on the SDGs.

"Currently we are working on some projects for the broadcast and electronic media to support the SDGs. We are also taking part in UNESCO projects in media and information literacy", Chang Jin said.

Another key project is seeking new members, including from the uprising new media sector. AIBD will also "spare no efforts in working out plans to gradually clear up the subscription arrears".

"We should keep building its membership to be strong, active and multilaterally beneficial", Chang Jin said.

Mr Chang Jin said, while always holding on to content, storytelling, social and ethical values as the defining aspect in media, the Institute "should by all means keep abreast with the development in technology as the other important factor in media".

AIBD will closely follow developments of the Fourth Industrial Revolution (4IR) in the media industry and other media technologies. This means supporting more explorations in media convergence, big data and artificial intelligence and understanding their impact on the media industry.



Strategic Plan Team Takes Up AMS 2010 and Revised AIBD Strategic Plan

Members of the Strategic Plan Team (SPT) convened recently in Colombo, Sri Lanka to propose the main theme and topics for the Asia Media Summit in 2019, and examine the revised draft strategic plan from 2018 to 2022.

Chaired by Mr Thusira Malawwethantri, Director General of Sri Lanka Rupavahini Corporation (SLRC) and GC Vice President, the SPT identified a wide array of topics to include countering fake news and the role of journalists, improving people connectivity through social media, convergence of traditional media and new media, and cyber laws and social media regulations.

Members also suggested to cover challenges of new technologies, branding,

the role of media to make people's lives better, media for the soft underbelly of Asia, regaining public trust in media, and building media sustainability models.

Others said the next AMS should include

positive and negative impact of social media, governance system for online content, promoting media and cyber literacy, citizens journalism, greater media access to information, media content and inclusive economy, and preparing for the fourth industrial revolution.

AIBD Director Chang Jin said the secretariat will consider combining some of the suggested topics into a compelling theme. He said that they will also seek additional inputs from the General Conference and host of the AMS. Other topics will be included in the plenary and parallel sessions as well as in pre-summit workshops.

Mr Chang Jin presented the highlights of the proposed strategic plan. The enhanced plan covers three key areas that



AIBD will pursue, namely; one, to serve as an active platform for greater cooperation, introduction of new technologies and improvement of media regulations; two, advanced training and consultancy dealing with new programme development, enhanced media literacy and expanded online opportunities; and three, specialised research activities that include joint research between member countries and diverse research field and method. Each key area has a set of expected outputs.

Dr. Yan Chengsheng, Deputy Director-General, International Cooperation Department, National Radio and Television Administration of China, said AIBD needs reforms and should seek more resources to undertake targeted activities and projects. He also urged members to join hands to identify new ideas in order to meet the needs of both governments and the media.

Mr Koh Thian Chan, Acting Head of Research and Development, Radio Television Brunei, suggested that the SPT should find ways to make AIBD more relevant and attractive in order to expand its membership base. One recommenda-

tion was for the Institute to hold more projects, including holding dialogues with other regions in the world.

Mr Sam Ath, Deputy Director General for Internal Cooperation, Ministry of Information, Cambodia, recommended holding an Asia-Europe Dialogue. Mr Chang Jin said the secretariat supports the idea, but such activity will depend on resource availability

Mr Chang Jin proposed a special two-day SPT meeting in Kuala Lumpur, Malaysia that will examine the strategic plan and come out with a draft in two to three months. He urged members to submit names of qualified members to this special meeting. He also said AIBD can cover accommodations while member governments should fund their airfare, and make offers of commitment to this SPT special meeting.

There was a consensus to subject the strategic plan to further discussion and examination. SPT members agreed to consider the AIBD proposal to create an SPT special meeting and meet in Kuala Lumpur.

During the meeting, Mr Chang Jin also presented highlights of the substantial and successful AMS 2018 in New Delhi, India. About 500 delegates from 41 countries attended the conference. Two world leaders sent their messages to delegates. Prime Minister Modi of India called on broadcasters to take advantage of the promising media business in the region. Deputy Secretary General of the United Nations Madame Amina J. Mohammed urged broadcasters to help shape a more inclusive, resilient and sustainable development in the region.

Mr Chang Jin also reported on the diversity of insights from speakers in the plenary and parallel sessions covering the conference theme “Telling Our Stories — Asia and More.”

The AIBD secretariat also announced that a 500-page publication of all the proceedings of the AMS 2018 held in New Delhi, India was to be distributed during the 17th AIBD General Conference. China and India supported this book publication. Mr Chang Jin urged members to fund the printing of the proceedings of future Asia Media Summits.





AIBD Executive Board Meets to Assess Institute's Performance

Members of the AIBD Executive Board from eight member countries met recently to discuss the performance of AIBD, focused on the Institute's memberships, training activities, as well as its financial performance for 2017.

Mr Shri Fayyaz Sheheryar, Director General of All India Radio, chaired the EXBO meeting held on the sidelines of the 17th General Conference in Colombo, Sri Lanka on 2 August 2018. In his opening remarks, Mr Sheheryar stressed the importance of reviewing the Institute's performance in meeting its mandate to provide crucial and strategic media training for the region.

AIBD Director Chang Jin gave highlights

of the Institute's performance from July 2017 to June 2018. On membership matters, he reported that there are currently 26 full members, represented by 44 organisations and 61 affiliate organisations. This year, AIBD admitted two new affiliates and reinstated one. Three affiliates were terminated while four others voluntarily terminated their

memberships. With the loss of some affiliate members, there were discussions to amend the rule disallowing them to be voted upon as members of the Executive Board. Some said allowing affiliate members to become part of the EXBO will make them more participative with AIBD activities. The Board did not reach any decision, but it was suggested



to include this item in the next General Conference.

On training activities, he said AIBD implemented 31 projects, benefitting 757 broadcasters. These were regional, sub-regional and in-country workshops covering a diverse range of issues on technology, journalism, programme production in the traditional and new media platforms, as well as programmes dealing with the United Nations-led Sustainable Development Goals.

For 2019, AIBD will conduct about 40-50 workshops in the region, covering various aspects of digitisation, data journalism, cloud computing and programmes dealing with gender issues, among others. Mr Chang Jin clarified that the topics for these workshops were based on a survey of needs of members conducted by AIBD. Should the members desire more topics and workshops, they may forward their valuable inputs to the Institute for consideration and action.

Some EXBO members recommended that AIBD pursue more publications in order to deliver additional information from seminars and workshops, share best practices from the region and reach out to more audiences like the millennials. The AIBD secretariat supports this idea, but says it is limited by its resources in publishing more materials. It seeks members' support, for instance, in the publication of the AMS proceedings.

On the financial report, discussions focused on efforts to recover arrears from members. It was agreed to work pro-actively to recover arrears and retain members through better engagement mechanisms.

On amending the manner of suspension of members who have arrears for two years or more as approved at the 2010 General Conference in Macau, EXBO members reached a consensus to authorise the AIBD Director to speed up action on the recovery of arrears and use his discretion in the financial

interests of AIBD. Mr Chang Jin urged members to pay promptly their annual subscriptions in order to facilitate effective implementation of its projects and initiatives.

EXBO members also discussed ways to improve openness and transparency in reporting AIBD's finances. Some stressed the need to publish every subscription and donation received by the Institute for transparency. AIBD clarified that they prefer non disclosure of their individual contributions in the spirit of friendly cooperation and support.

The EXBO chairman stressed the need for AIBD to ensure that fixed deposits and other savings are deposited primarily with the nationalised or public sector banks. However, AIBD should see whether the rate of interest across the banking spectrum in Malaysia is uniform or some of them are offering more. This is in the interest of the financial health of the Institute.



Winners of AIBD TV and Radio Awards 2018 Presented at GC Conference

By **Nabeel Tirmazi**
Programme Manager, AIBD

Broadcast productions from China, India, Pakistan and Singapore emerged winners in the recently concluded AIBD TV and Radio Awards 2018.

The winners were:

- AIBD TV Award 2018 for the Best TV Programme on Youth Mental Health: “Facing Depression – A Student’s Perspective” from Channel News Asia, MediaCorp – Singapore
- AIBD TV Award 2018 for the Best TV Programme on Netizens (Uplifting society through the internet): “Friday Special” from PTV World, Pakistan Television – Pakistan
- AIBD Radio Award 2018 for the Best Radio Programme on Diversity through Sports: “From Slum to Glory” from All India Radio – India
- Reinhard Keune Memorial Award 2018 for the Best Radio Programme

on Uplifting communities through Sustainable Tourism: “Wending, A Misty Mountain Village” from China Radio International – China

According to the jury, the content of the submissions was better from the earlier year. The jury board included Dr Ramachandran Ponnann, Taylor’s University, Malaysia; Mr Koichi Okumura, Head of Programming, ABU; Mr Chacko Vadakketh, Voice-over artist and Actor; Mr Ravi Gopal, Media Specialist; and Mr Rosli Nordin, Radio TV Malaysia.

The winners were awarded at the 44TH Annual Gathering/17th AIBD General Conference and Associated Meetings held in Colombo, Sri Lanka on 2nd of August 2018. The judging session was held on 16 July 2018 at the AIBD office in Kuala Lumpur.

The AIBD TV and Radio Awards are in pursuit of the Institute’s strategic plan to promote quality programming

on human development and recognise accomplishments of broadcasters.

Mr John Amaratunga, Sri Lanka’s Minister of Tourism Development and Christian Religious Affairs, and Mrs Enokaa Sathyangani Keerthinanda, Chairperson, SLRC, Sri Lanka gave the award for Best TV Programme on Youth Mental Health, directed by Jen Tsai, Producer of Channel NewsAsia, Singapore. Mr Koh Thian Chan, Head of Research Department, Radio Television Brunei received the award. Mr Farhan Dogar, Producer, PTV World, Pakistan received his award on Best TV Programme on Netizens.

Mr Lasantha Alagiyawanna, Deputy Minister of Finance and Mass Media, and Mr Sudarshana Gunawardana, Director General of Department of Government Information, gave the award for Best Radio Programme on Sports Diversity to Ms Sharmila Goswami, Executive Producer of All India Radio.

Dr RHS Samarathunga, Secretary of Ministry of Finance and the Mass Media, and Mr Siddi Mohamed Farook, Chairman, Sri Lanka Broadcasting Corporation, gave the Reinhard Keune Memorial Award 2018 for the Best Radio Programme on Uplifting Communities through Sustainable Tourism. The programme was directed by Ms Zhou Bin, Executive Producer of China National Radio. Ms Judy, representative from National Radio and Television Administration, received the award on her behalf.

Former AIBD GC President Dr Abbas Naseri Taheri and Mr Chang Jin, AIBD Director, presented the certificates to the winners.

AIBD TV & Radio Awards 2018 Photos



A Clean Cyberspace through Effective Online Audio-Visual Governance

The National Radio and Television Administration of China (NRTA) says it is willing to work with broadcasters in Asia-Pacific to create a clean cyberspace for the well-being of the whole mankind with respect to cyber sovereignty.

Dr Yan Chengsheng, NRTA Deputy Director-General, International Cooperation Department, China, made the offer in his presentation at the Media Forum, a highlight of the 17th AIBD General Conference held in Colombo, Sri Lanka from 2-3 August 2018.

To achieve this project, Dr Yan

Chengsheng said online audio-visual governance should uphold the following principles:

One, it should be favourable for economic and social development. "Online audio-visual governance shall promote freedom on the one hand and encourage positive energy on the other. The cyberspace can never be allowed to become a hotbed for any conduct harmful to the public interest", he said.

Two, it should enrich people's mind and thinking. He said that online governance should help carry forward fine cultures



of the world, encourage the supply of quality content, and cultivate a positive, vivid and distinctive online culture.

Three, it should help transform radio and television, and four, it should maintain world cultural diversity by promoting exchanges and mutual learning of world cultures, enhancing emotional exchange of different peoples and advancing the protection and inheritance of native culture.



Good Prospects of Virtual Reality in Broadcasting

highlight of the 17th AIBD General Conference held in Colombo, Sri Lanka from 2-3 August 2018.

The world is on the brink of the 4th industrial revolution, characterised by a fusion of technologies blurring the lines between the physical, digital and biological spheres, propelled by a breakthrough of several technologies, from the sciences to computing and Virtual Reality (VR).

"The potential of VR, which in the past has been hampered by hardware restrictions, has now been unlocked with technology advanced enough for smaller handsets to exist and mobile phones to be used in the place of a VR screen, and with 5G on the horizon, according to Dr Marceline Girol, Chief Visionary Officer, Virtual Reality World Sdn Bhd, Malaysia.

She spoke at the Media Forum, a

Ms Girol cited a report by Zion Market Research that revealed that the global virtual reality market was valued at approximately USD 2.02 billion in 2016 and is expected to reach about USD 26.89 billion by 2022.

She said that in Asia Pacific, China will predominantly drive VR adoption in the coming years. India and South Korea are also picking up the pace for VR.

On the applications and impact of VR in the communications industry, she said VR is looking to be the future of interpersonal connections and this includes the broadcasting industry.

She admitted that VR has still a long way to go before becoming established in broadcasting.

"...Broadcasting in VR is not intended as a replacement for traditional viewing. Rather, it is a complementary stream that offers extra viewer engagement, allowing for an immersive experience to receive information and view content on culture, heritage and especially sports, for those who desire it", she said.

She added that broadcasters play a major role in the VR industry through the creation of new jobs, new model of education and make the inequalities visible and less.

Ms Girol also talked about VRWORLD intended to democratise the VR experience. VRWORLD is an online platform, downloadable as an app or accessible on a browser, from which VR content can be bought and viewed. It plans to provide a single platform for consumers to access VR content, which is all over the place, on different platforms and through different operators.

Challenges of Producing Development Programmes

Mr Surat Kuman Sarker, Deputy Director General, Bangladesh Television, identified at least ten challenges public service broadcasters in Asia Pacific face in making development programmes.

Among these were availability of accurate development information, dependency on second hand information, lack of modern equipment such as virtual studio facility and 3D animation, and lack of resources.

In particular, he mentioned that major broadcasters are still facing limited scopes of archives for using file footage and related information at their station. He also said that programme producers are eager to add expert opinion, but face availability of experts or expert's time. He said these experts also are not interested to come to the studio.

He also cited the limited budget in producing development programmes and lack of research as public broadcasters



spare very short time for research work or scripting.

Mr Surat spoke at the Media Forum, a highlight of the 17th AIBD General Conference held in Colombo, Sri Lanka from 2-3 August 2018.

In his presentation, he recommended several measures to address the hurdles in development programme making. Among these were the formation of a Development Media Forum to enhance cooperation among public broadcasters in this field, and availability of common online archives or video cloud that can be set up with the participation public service broadcasters in South Asia region.

He also stressed the importance of a need-based training programme.



Media's Next Big Bang: Strategic Initiatives for Connected Platforms

South Korea hosts the Public Broadcasters International Forum with the theme "Media's Next Big Bang: Strategic Initiatives for Connected Platforms" set in Seoul, Korea from 23-25 October 2018.

Organised by KBS, this annual forum offers public service media executives from around the world a platform to meet and create strategic vision for the future.

The Forum covers topics such as UHD

TV for the benefit of the public, content strategies for the evolving media ecosystem, the role of Public Service Media (PSM) in the conflict region, connected platforms and PSM's *raison d'être*, and young audience research1.0.

Mr Kim Young-Yiil, Communications Officer of Korean Broadcasting System (KBS) shared the scope and benefits of the this event in his presentation at the Media Forum, a highlight of the 17th AIBD General Conference held in



Colombo, Sri Lanka from 2-3 August 2018.

Among the speakers expected in the Forum are Tony Hall, Director-General, BBC, United Kingdom, Mr Yang Sung-dong, President & CEO, KBS, Korea, Jean-Paul Philippot, President of European Broadcasting Union, Ryoichi Ueda, President of NHK, Japan.

AIBD Joins UN SDG Media Compact

By **Nabeel Tirmazi**
Programme Manager, AIBD



AIBD has become one of the 30 founding media organizations in the world to be a part of UN SDG Media Compact. The United Nations announced the launch of the SDG Media Compact on September 23rd 2018 in New York as an initiative, marking a new drive to advance awareness of the Sustainable Development Goals (SDGs) that were unanimously adopted by all world leaders at the United Nations in 2015. The Compact seeks to inspire media and entertainment companies around the world to leverage their resources and creative talent to advance the Goals.

Nominated by AIBD, China Media Group

– China, Ministry of Information & Broadcasting – India and Daily Tribune – Philippines, were also among the 30 founding members of the UN SDG Media Compact.

“Achieving the Goals by 2030 will require concerted actions by everyone. By telling stories, news and entertainment media have a critical role in multiplying messages and propagating new ways of behaving,” said Under-Secretary-General for Global Communications Alison Smale at the launch event. “As major players in fostering the SDG discourse, they are also key in holding governments accountable.”

The SDG Media Compact is inclusive and

aims to embrace media companies from all regions and all platforms. Participating organizations will have the opportunity to create content partnerships with the United Nations, whereby the organization will increase its efforts to source and share high-value media content and newsworthy opportunities relating to the SDGs. Regular monitoring and review meetings will gauge engagement.

The Compact is an initiative of the United Nations, in collaboration with the UN Foundation and with the support of FleishmanHillard.

Founding Compact members

Al Jadeed TV-Lebanon, Aljournhouria Newspaper-Lebanon, Annahar Newspaper-Lebanon, Asahi-Shimbun-Japan, Asia-Pacific Institute for Broadcast Development, Association for International Broadcasting-UK, Association of Commerical TV in Europe, Athina 9.84 Radio station-Greece, Channels Media Group-Nigeria, China Media Group, Daily Star Newspaper-Lebanon, Daily Tribune-Philippines, Deutsche Welle-Germany, Discovery, Inc., Eurasia-Azerbaijan, Eurovision, Kathimerini-Greece, LBCI TV-Lebanon, Lebanon Files News, Ministry of Information and Broadcasting-India, Naharnet News-Lebanon, National Union of Tunisian Journalists-SNJT, Nippon TV, RLL Radio-Lebanon, Sounds Diplomacy, Tass-Russia, This Day-Nigeria, TVC-Communications-Nigeria, TV-BRICS-Russia, VDL Radio-Lebanon, Ziff Davis.

About the SDGs

The 17 Sustainable Development Goals were adopted by world leaders at the historic Sustainable Development Summit in September 2015. Encompassing everything from health, to gender equality, and education, the Goals will mobilize efforts around the world to end all forms of poverty, fight inequalities and tackle climate change, while ensuring that no one is left behind.

IPDC Talks 2018 @ Kuala Lumpur – Benefits and Challenges of Access to Information in Malaysia

The IPDC Talks is an initiative of UNESCO's International Programme for the Development of Communication. The IPDC is the only intergovernmental forum within the UN system designed to mobilize the international community to discuss and promote media development and access to information around the world.

The IPDCTalks events take place around the globe to create worldwide discussion on how to foster open societies and inspire better laws and practices through access to information.

AIBD collaborated with UNESCO and RTM to organize the IPDC Talks 2018 @ Kuala Lumpur with the theme – Benefits and Challenges of Access to Information in Malaysia. This event was held on 24th September 2018 at Auditorium P.Ramlee, Angkasapuri, Kuala Lumpur, in conjunction with the International Day for Universal Access to Information (IDUAI) which falls on 28 September each year.

Speakers at the IPDCTalks 2018 on 'Access to Information: Benefits and Challenges for Malaysia' on Monday 22nd September 2018 said that without ensuring the right to information the concept of good governance would remain a dream.

UNESCO collaborated with the Asia-Pacific Institute for Broadcasting Development (AIBD) and the national broadcaster, RTM to produce the "IPDC Talks 2018 @Kuala Lumpur". This was the first time that the IPDC Talks took place in Malaysia. The event had six experts, including three international and three Malaysians, who presented their perspectives on the global and local point of views from national institutions and academia.

The speakers included H.E. Steven Sim Chee Keong, Deputy Minister for Youth and Sports, Kishali Pinto-Jayawardena, Commissioner of Sri Lanka's Right to Information Commission, Dr. Azmi Sharom, Faculty of Law, University of

Malaya, Amos Toh, Legal Advisor to the United Nations Special Rapporteur on the right to freedom of opinion and expression and Barbora Bukovska, Senior Director for Law and Policy, Article19.org.

IPDC Talks opened with welcoming remarks from Dr Ming-Kuok Lim, Advisor for Communications and Information, UNESCO Office in Jakarta. "Meaningful access to publicly held information has been recognized as one of the criteria for achieving the Sustainable Development Goals by the year 2030 which all nations including Malaysia has signed on to. In particular, goal 16 of SDG seeks to promote, adjust peaceful and inclusive society and that must ensure that public has access to information" He said that one of the ways UNESCO promotes this fundamental freedom is through awareness raising event such as this IPDC Talks.

Deputy Minister of Communications and Multimedia (KKMM) Malaysia, Honorable YB Tuan Eddin Syazlee

Shith's opening remarks were delivered by Mr Tan Chuan Ou, Deputy Secretary-General (Operations). "Laws that deny the right of access to public information, or that turn public information into the private property of the government, do not just negate the individual's right to freedom of information but also hampers the fulfilment of the individual's other democratic rights."

Most of the speakers stressed that right to information and corruption could not move together. H.E. Steven Sim, Deputy Minister for Sports and Youth said that there should be a clear shift in our culture the way we handle the information, while we grant access to information, protect whistle-blowers we must also ensure some kind of protection against false and responsible use of information.

Ms Kishali Pinto shared the Sri Lankan case study of Sri Lanka's Right to information law which came after a fifteen-year-old struggle and it was finally enacted in 2016. "The strength of any information law is in its proactive disclosure provisions where bodies give information voluntarily rather than be

compelled to do so", she said. She also said that although Sri Lanka ranked third in observing this human right, country's RTI has yet to be embedded into the societal fabric in a way that future Governments will hesitate to meddle with it too much.

Amos Toh said Information is power and power demands accountability, Access to information is not only a critical component for the right of freedom of expression it is also the fundamental principle of the rule of law and a backbone of democratic culture.

He also stressed that steps should also be taken to protect the whistleblowers who are taking an active part in the public interest.

Dr Azmi Sharom, emphasized on the fact that though freedom of information is important but a common man doesn't know about its existence and neither has awareness on how to use it, and that is why people who well know of this basic human right should use it effectively so it can have a positive impact on the whole society.

Barbora Bukovska stressed on the point that while everyone is talking about state information, it is equally important not to avoid information by private companies and it becomes very significant when private companies gain control over a vast amount of data and are delivering such public services.

Cynthia Gabriel presented her perspective on the immediate protection of whistle-blowers, as the people who blow the whistle on corruption on human rights abuses get harassed, arrested, charged. We have created a culture of looking out on how to keep the governments in the account, erasing the culture of fear on whistleblowing and how we can use the technology to create a transparent and accountable government, and without political will it cannot be possible.

400 people representing various NGOs, AIBD members, civil society and embassies attended the event. AIBD invited faculty and students of Stamford College, Brickfields Asia College, Taylor's University, Asia-Pacific University and Management & Science University of Malaysia.

Full video of this event is available at AIBD's Youtube channel: <https://goo.gl/QEhbnY>





Digital Audio Calibration and Measurement

By **Utpal Kanti Mandal**
Programme Manager, AIBD

Digital audio technologies are used in the recording, manipulation, mass-production, and distribution of sound such as recordings of songs, instrumental pieces, podcasts, sound effects, and other sounds. Modern online music distribution depends on digital recording and data compression. The availability of music as data files, rather than as physical objects, has significantly reduced the costs of distribution.

Before digital audio, the music industry distributed and sold music by selling physical copies in the form of records and cassette tapes. With digital-audio and online distribution systems, companies can sell digital sound files to consumers and the consumer can receive it over the Internet.

An analogue audio system converts physical waveforms of sound into electrical representations of those waveforms by use of a transducer, such as a microphone. The sounds are then stored on an analogue medium such as magnetic tape, or transmitted through an analogue medium such as a telephone line or radio. The process is reversed for

reproduction: the electrical audio signal is amplified and then converted back into physical waveforms via a loudspeaker. Analogue audio retains its fundamental wave-like characteristics throughout its storage, transformation, duplication, and amplification.

Analogue audio signals are susceptible to noise and distortion, due to the innate characteristics of electronic circuits and associated devices. Disturbances in a digital system normally do not result in error. It is therefore generally possible to

have an entirely error-free digital audio system in which no noise or distortion is introduced between conversion to digital format, and conversion back to analogue. AIBD in collaboration with Radio Television Brunei (RTB) conducted an in-country workshop on Digital Audio Calibration and measurement during 25-30 June 2018 at Bandar Seri Begawan, Brunei Darussalam. This five-day workshop was conducted in such a way to upgrade the skills of the engineering staff on digital audio measurement technique and handling of digital audio in proper way. This





training course was specifically for the participants who are related to the field of audio directly or indirectly. All the basics of digital audio mixers and its properties were introduced and deciphered in this training in addition to providing fundamentals of analogue and digital audio signals. This training was specially crafted to meet the needs of the audio engineers working in broadcasting set up.

Day 1 and day 2 of this training workshop were all about getting the theory right. As much as audio is all about hands on experience, theory plays an important role as well. Day 3 - 5 onwards was all about getting to know the digital audio mixer and the art of mixing/balancing. This is where things got really exciting and all of

the participants were captivated as they learned more and more about the mixer and its advantages. Participants were provided with the basic understanding of sound, audio, measuring tools and techniques, and the creative sound mixing for the span of 5-days.

Thirty six participants from RTB Brunei attended the workshop. Mr Mat Rozi, an independent consultant and expert in audio engineering from Malaysia, was the trainer for the workshop. Participants were provided with the basic understanding of sound, audio, measuring tools and techniques, and the creative sound mixing during the workshop. By the end of the workshop, participants were able to understand the measuring techniques and setting standard of audio used for TV

and Radio. Mr Rozi explained the importance of understanding the equipment and requirement of dynamic teamwork.

Director of Radio Television Brunei (RTB) Mr Haji Muhammad Suffian Bin Haji Bungsu was present at the closing ceremony for the presentation of certificates to the workshop participants.

Based on the feedback on the training course, participants from RTB were very much satisfied with content and training methodology. It gave them a new dimension in handling digital audio system and equipment in radio and television broadcasting environment.





Understanding the Technology of DAB+ Digital Radio Broadcasting

By **Mr Utpal Kanti Mandal**
Programme Manager, AIBD

Broadcasters have invested and are capitalising in digital radio systems for contribution and production. In its basic form, digital radio is an application of the technology in which sound is processed and transmitted as a stream of binary digits. The development of digital radio has led to improved spectrum efficiency, more channel capacity, or a combination of these benefits.

In terrestrial transmission systems, different available applications are DAB/DAB+, DRM, ISDB-TSB, and HD Radio. These systems operate in various frequency bands and offer different attributes and features. The DAB/DAB+/DMB family of standards is the most globally widespread digital radio

broadcasting platform, offering radio broadcasters significant cost advantages and offering regulators considerable spectrum efficiencies over analogue and other digital systems.

Asia-Pacific Institute for Broadcasting Development (AIBD) in collaboration with Asia-Pacific Broadcasting Union (ABU), Arab States Broadcasting Union (ASBU) and World DAB organised a Regional Workshop on Digital Radio Broadcasting at Kuala Lumpur, Malaysia from 23-27 July 2018. The five-day course covered most of the technical fundamentals and technology used on DAB+ Digital Radio. Forty-Two delegates from 18 AIBD, ABU and ASBU member countries, and a number of speakers participated in the five-day workshop.



Dr. Les Sabel from World DAB was the primary consultant for this workshop and he covered a large number of sessions over the period of training course. On the first day he provided the background on digital radio and changes that have come into the radio industry due to digitalisation. He talked about the DAB+ system structure, systems and networks, current transmitter technologies and architecture. In addition, he delivered on DAB+ policy and regulation, DAB network planning and discussed a case study of Australia. He further explained about the PAD delivery systems and different types of receivers. There was a separate session for RF coverage, including spectrum and regulation overview, coverage planning, propagation, RF network design, single & multi-frequency networks and RF interference.



Mr Alex Ng from Gates Air explained what makes DAB+ environmentally friendly, where he discussed about power consumption and efficiency, space and environment, capital and operating cost and comparisons with FM. He also talked about low power VHF radio products and components.

Mr Anupon Tajawanno, Regional Sales Manager, Paneda Tech AB, Thailand, in his session spoke about DAB+ Field trial and DAB+ roll out in Thailand. He mentioned that the Paneda group is active in the area of Digital Radio (DAB+), with its main focus on applications for safety systems in tunnels and buildings. Paneda has developed a complete “break-in system”, where it is possible to interrupt the ongoing broadcast signal and replace this with an emergency message.

Macquarie Media Limited is an Australian media company, operating radio stations nationally in the capital cities of Sydney, Melbourne, Brisbane and Perth, as well as regional Queensland and it is based in the Sydney suburb of Pyrmont. Mr Aron Alphonso, Chief Technology Officer, Macquarie Media Ltd., in his lecture



session discussed ‘Broadcasting in a Connected World – A Practical Approach’.

Mr Yahya Khaled of ATDI South Pacific Pt Ltd., Australia discussed RF Planning software tool developed by the company. ATDI develops, supplies and supports a comprehensive set of software tools for the planning, modelling and regulation of radio communications services. Mr Khaled explained in details ATDI’s network planning and modelling tools considering terrain and associated clutter, supported by the very latest propagation tools.

Dr Les arranged a hands-on-exercise for the participants for planning the digital radio network. Participants were divided into groups having 8-9 in each group. Discussions focused on how to plan, design and implement a digital radio network. The groups thus worked over the days in specified slots and presented their respective group’s work on the concluding day.

Participants joined a half-day field visit to Radio Television Malaysia (RTM) studio facilities and master control room. The Engineer(s) at RTM demonstrated and explained to participants about RTM facilities at IBC Complex, Wisma Radio and Wisma TV complexes. Participants got good fair of information about FM and digital radio facilities at RTM.



The opening and closing proceedings were addressed by Mr Chang Jin, AIBD Director; Dr Adnan Salhab, Head of Training, (ASBU); Mr Nadeem Ahmed, Director Technology, ABU. The AIBD Director presented the certificates to participants.

75% of Cars to Have Digital Radio Service by 2020?

By **Anthony John Frangi**
Media Consultant, Australia

Radio has given me great pleasure over the years – not only as a listener, but as a presenter, producer, programme manager and general manager. In my 30 years of broadcasting, I have watched the humble radio develop into a sophisticated device capable of delivering information to a variety of media platforms. Digital radio has opened-up new opportunities for stations to become more creative and specialised using text, sound and vision.

Today, radio still plays a vital role in entertaining, informing and engaging listeners and is no longer a one-way communication tool. Social media has allowed listeners to interact with presenters and other listeners instantaneously, strengthening its primary goal of reaching people.

Twenty eight participants from Malaysia's RTM networks recently attended the AIBD/IPPTAR in-country workshop in Kuala Lumpur. This four-day workshop, designed for producers and presenters, was aimed at enhancing their creative skills in radio's content formations. Entitled 'Creating Content for Today's Radio',

it was held at AIBD premises in Kuala Lumpur from July 23 to 26 July 2018.

Topics covered in the workshop included:

- Understanding the craft – station identity and branding
- Tips for producing radio
- The arts of interviewing
- Interactive communication between presenters and co-presenters
- Tools for building a successful talk-back/interactive programme; and
- Creating field reports and packages.

The workshop also held a special joint presentation with Dr Les Sabel from S-Comm Technologies on digital radio broadcasting services. This session addressed the latest on DAB+ technology and the issues and challenges facing engineers and content makers, with the goal of delivering more creative programme initiatives in the future.

Radio stations have been quick off the mark to integrate social media into their day-to-day programming and promotions. The latest data continues to show increases in online audio listening,

social media usage (especially Instagram and Snapchat) and Facebook Live. This workshop explored imaginative ways to give radio stations the creative edge to attract listeners using Twitter, Facebook (including Facebook Live) and other social media platforms.

Participants also shared their own experiences and knowledge working in radio as well as the opportunity to create new programme ideas based on target audience, multi-media platforms and social media. Each group gave a lively presentation on their findings designed to build and attract new and existing audiences.

Day four addressed the day-to-day programming tool of hot clocks to assist radio stations with creative scheduling. Participants were given the opportunity to design new templates for their shows based on the successful 'hot clock formula' and a new station sound for the digital broadcast era.

The final day gave participants an insight into where radio is heading and how best to prepare. From the growth of mobiles to the renaissance of local radio, the broadcast industry continues to dispose of old technology in favour for going entirely digital. With seventy-five (75%) percent of cars expected to connect to digital services by 2020, a revolution in radio content is upon us led by advertiser and consumer demand. And with the merging of radio, TV and online news under single operators, as well as voice activated devices and metadata, comes new opportunities for those who still love radio.





Radio Has the Joyous Ability to Create New Things

By **Anthony Frangi**
Media Consultant, Australia

People who work in media will happily tell you why their area of the industry is the best. You'll often hear the words 'intimacy' and 'immediacy' time and time again.

One of the joys of radio is the ability to create new things. From broadcasting in the heart of your community to remote

regions, radio can take you to places other media can't. While it's good to let your imagination run wild, listeners have certain expectations that need to be met to ensure they stay with you.

Making programme takes time and requires the necessary skills as preparation is the key to high performance. Without

it, there's a real risk of poor presentation and a lack of direction and focus.

Thirty-three participants from Sri Lanka's Maharaja Broadcasting Corporation (MBC) network recently attended an AIBD/MBC in-country workshop focusing on 'creating content for today's radio'. The four-day workshop was held in Colombo, Sri Lanka from August 14 to 17, 2018.

MBC operates five national radio stations – Shakthi FM, Sirasa FM, Yes FM, Y FM and Legends FM. One radio channel broadcasts in Sinhalese, one in Tamil, two in English and one is a Youth Channel which plays a mix of Sinhalese, English and Hindi Music.

This workshop, specifically designed for MBC's producers and presenters, was aimed at embracing new media platforms and the skills of creativity in radio's content formations.

Topics covered in the workshop included:

- Current trends in Radio
- Understanding the craft – Station identity and branding
- Tips for producing radio
- The art of interviewing
- Presenters and co-presenters
- Creative content for attracting sponsorship
- Building successful Morning & Drive time shows

Day one explored the development of radio, the growth (and challenges) of digital radio and podcasting, the renaissance of local radio to listener behaviour. Content makers were given insights into the role of a radio producer and the essential skills in building and maintaining a successful programme and on-air team. The first day also addressed creative ways to attract sponsorship opportunities.

Day two covered the art of interviewing; the different types of interviews; the various traps when interviewing and how to avoid them. There were also sessions on working with co-presenters in a competitive environment, along with how to attract listeners using Twitter, Facebook (including Facebook Live) and other social media platforms. One of the most popular sessions on day two addressed show content and listening trends for both Morning and Evening

Drive shows, plus how to make a topic resonate with listeners.

Day three provided the ideal workshop environment for participants to develop innovative programming ideas for their radio station. Each group gave a lively presentation on their findings designed to build and attract new and existing audiences based on research, demographic and station format.

Day four addressed the day-to-day programming tool of hot clocks to assist radio stations with creative scheduling. Participants were given the opportunity to design new templates for their shows based on the successful 'hot clock formula' and to design a new station sound for the digital broadcast era. The final session of the day looked at how news and programmes can work together to provide information that is both immediate and reliable.



In-country Workshop

Reinventing Radio with Digital

By **Seelan Paul**
Consultant

Radio has always been a part of our lives. I started my career in radio broadcasting 20 years ago and I have seen how radio has evolved through remarkable transformation, thanks to digitalisation. Radio today not only serves as a general music outlet, but a powerful platform that provides high engagement value to listeners. With social media, a radio brand is able to share its content across borders where the transmitter frequencies geographically can't. This evolution creates an opportunity that should be seized by all industry players to remain relevant in this highly-connected world of today.

AIBD together with Myanmar Radio & Television (MRTV) and Forever Group recently organised the AIBD/MRTV/Forever Group in-country workshop in Yangon with total attendees of 46 participants. Entitled "Reinventing Radio with Digital", the two-day workshop held on 13 and 14 August 2018 was designed to

enhance the participants' understanding of the opportunities via social media and the types of digital products to garner high reach and brings in sales revenue from clients.

Topics covered in the workshop included:

- Current global media Insights
- Discussion on the landscape of Myanmar media
- Opportunities via Social Media, Video Platform, Podcast, Music Streaming, E-Commerce
- Digital products for revenue
- Building 360 degrees Content – Storytelling on Multiple Platforms
- Digital media tools
- Change towards digital disruption.

The workshop began with the consultant sharing with the participants the latest data in digital and social media consumption globally and regionally. This is to showcase how and why a radio or TV station should leverage on social media



strength. An open discussion with participants were also held to gauge and understand the challenges in the local broadcast industry by having them to share their experience and knowledge.

Throughout the workshop, participants displayed excellent enthusiasm and cooperation especially during group presentation activities. The highlight of the workshop was when they participated in a global trending video challenge called "Kiki Challenge". Also the participants were impressive when showcasing their creativity in coming out with radio plus digital solutions for clients, incorporating the social media and digital assets they have learned.

Towards the end of the workshop, the participants learned that change is necessary to embrace digital disruption in the organisation they are in and this would be possible with sound leadership, positive culture and training.



Creativity in Children's TV Programmes

By **Mr Kalle Furst**

Director of Furst & Father, Film & TV Ltd, Norway



In July, I had the pleasure of chairing a workshop on Children's TV Programmes in Fiji Broadcasting Corporation (FBC), Suva, Fiji.

This workshop focused on creativity in the development of programmes: dramaturgy, drama exercises and improvisation as part of script development, creative writing, contrasts as in script writing, brainstorming and development of new children programmes and talk-show for women. Alongside this we explored trends in international children's programmes, children and the Web, transmedia,

different age-groups and how to work with children on television.

Some merging methods were combined with creative writing processes – free writing, a method where you write uninterrupted and without thinking about grammar, form, or other corrections in a given period. The participants spoke about themselves and then the rest of the participants were tasked to write the story of the storyteller with the free writing method, and this was read to the others.

After only two days this group was excep-

tionally familiar with each other – which made the group work on improvisations and pitch of finished projects very successful. As creating ideas and projects for children's programmes is an important part of the workshop – the participants were split into groups with the task of creating children programmes and a talk-show and they showed great enthusiasm in the pitch of these projects.

This activity was held from 2 to 6 July 2018 and had FBC staff from various production field participating in this workshop.



Exchange Programme



Exchange Programme for Asian Broadcasting Industry Personnel 2018

By **Utpal Kanti Mandal**
Programme Manager, AIBD

Broadcasters from 13 Asian countries joined a media cooperation exchange programme in Beijing, China from 22 to 25 August 2018. The exchange programme focused on media developments, in particular broadcast digitalisation. It covered seminar, visits to different broadcast organisations and exhibitions.

Organisers included the AIBD and the Beijing International Radio, TV, Film Equipment Exhibition (BIRTV)

BIRTV is one of the most influential exhibitions in the industry of radio, film & TV in Asia. The exhibition showcases the latest developments and serves as a

global inspiration for technical innovation. Top exhibitors and manufacturers show a large number of high standard products. The huge number of professionals and visitors make this event very distinctive and unique. As the compelling market of China continues to grow, this exhibition establishes an inspiring platform for all the brightest minds with finest products in the industry to gather and interact with each other. Every year about 500 companies and over 50,000 visitors from radio and TV stations of various levels in China, neighbouring countries and even Europe or America attend this 50,000 square-meter gala.

The Technical Exchange Project focused

on digitisation of TV stations. The invited broadcasting technical professionals participated in technical discussions with Chinese technical professionals and visited local broadcasters and broadcasting equipment manufacturers. As guests of BIRTV 2018, they had a chance to navigate through booths of the latest world-class broadcasting technologies. BIRTV2018, with the core of innovation, highlighted the contents of Media Integration, IP multicast network, Multi-platform distribution of High Definition and Super Definition.

At the Technical Symposium on the first day, Mr Liu Xinxiang, Director of International Business Group, Chengdu





Sobay Digital Technology Co. Ltd., discussed the broadcasting market and contribution across the world in general and China in particular. He detailed about the technology innovation the company is currently undergoing as well as the production system for linear TV production and on-line production in unified content platform.

Dr. Yan Chengsheng, Deputy Director General, International Cooperation Department, The National Radio and Television Administration (NRTA), PRC, talked about the developments of media industry in China and its international exchanges and cooperation. He also provided the general overview of Chinese media industry including radio, TV, film, press and publication.

Dayang Corporation gave a special report on media developments and overseas projects. He also shared UHD production and broadcasting experience and touched upon 4K producing network.

Ms Lu Xiaoli, Senior Engineer of China Central Television (CCTV), presented the Broadcast & Master Control System, News Producing & Broadcasting System, Integrated Producing System, 4K UHD Producing & Broadcasting System, Network & Media Asset System and

Advanced Technology Applications. She made detailed introduction on design philosophy and technology architecture as well as equipment manufacturers' key role in building the technology system in CCTV.

Ms Alina of Alibaba Cloud-International Department presented the full portfolios of cloud products and inner digitalisation cases practised by the Alibaba group. She also talked about mature solutions and rich experiences in various industries implementing cloud services.

During the symposium, delegates shared their experiences and concerns on broadcast developments in their respective countries and engaged with resource persons on how best to address broadcast challenges. The sessions remained highly interactive with lots of knowledge sharing.

On the second day, delegates visited the BIRTV 2018 Exhibition, China's most prestigious exhibition in the radio, film and TV industry and a key part of China International Radio, Film and Television Exposition, to get a full picture of equipment manufacturers' products and technology. Delegates were impressed by China's advances in digital and network transformation, digital TV production and broadcast technologies. In the exhi-

bition hall the participants were taken to the booth of Ms Sobay and then to the booth of Ms Dayang. The representatives present in the booths explained in detail about the technologies and also showed practically the glimpses of production in virtual studio environment.

Visiting CCTV, CRI

In the morning of the third day, delegates visited the CCTV complex, its studios, broadcasting control room and master control room. They learned the managerial framework and process in CCTV, and how technical equipment, especially Chinese branded technology and equipment are applied. They also exchanged views with the managerial staff of CCTV on the status of TV stations at their home countries.

In the afternoon, the participants visited China Radio International (CRI), where they learned the long history of CRI from Mr Meng Yi, Deputy Director of Overseas Promotion Department of CRI Film & TV Dubbing Services. Mr. Meng introduced CRI's overseas existence and briefed about successful localisation of CRI dubbed films and programmes. The delegates had the opportunity to discuss several issues of their concerns.

On the last day, a visit was organised for the delegates to Summer Palace in Beijing. The Summer Palace, in northwest Beijing, is said to be the best-preserved imperial garden in the world, and the largest of its kind still in existence in China. It was an exciting experience for participants.

The delegates enjoyed the media exchange programme with full enthusiasm. The event became a platform for cultural exchange, enabling intensive interactions between the Chinese participants and other delegates representing various countries.



Digital Rights Management (DRM) for Content Industry

By **Monica Phang**
Programme Manager AIBD



ChinaDRM ecosystem evolution

- ❑ Design DRM protection profile based on common criteria of information security, support the continuous evolution of.
- ❑ Technologies and standards continues to evolve, supporting 4K/HDR, VR, and supporting media ecology in the 5G era.
- ❑ Constructing an ecological system of digital copyright protection coordinated by technology, management and law
- ❑ Integration with new technologies such as AI, block chain, and so on.
- ❑ Internationalization of ecosystems, supporting relevant countries to build digital copyright protection system

Developments in cloud computing, big data, mobile networking, artificial intelligence, block-chain, intelligent terminals and other technologies have accelerated the transformation of the broadcasting industry as an intelligent platform, according to Dr. Du Guozhu, Vice President of Academy of Broadcasting Science (ABS), China.

He said that with 4K ultra high definition and 5G network, the service mode of the broadcasting industry has evolved and innovated, putting forward better and higher quality requirement of digital copyright protection.

Dr Du Guozhu delivered the welcoming address at the opening of the 2nd International Innovation and Development Forum of Digital Rights Management (DRM) held in Beijing, China on July 10, 2018.

The Forum was organised in response to the State's strategic plan on technological innovation, strengthening intellectual property rights protection and "Belt & Road" initiatives. Its missions cover the following:

- Carry out international exchange and cooperation on DRM technologies;
- Promote the internationalisation of

China's independent digital copyright protection technologies and standards;

- Support and guarantee China's content service to the international community; and
- Enhance China's capacity of international communication.

Hence, the Forum focused on achieving these missions through extensive communication and mind-contact with experts in the fields of broadcasting and television, cryptography and digital



Dr Du Guozhu

rights protection as well as colleagues in the industrial chain at home and abroad.

This Forum also facilitated a better service for the digital copyrights protection technology system, supported content creation and content dissemination,





ChinaDRMLab



guaranteed the convergence and development of the media industry by building an open, mutual trust and win-win co-operative international digital copyright protection ecology.

China's Digital Rights Management Lab or ChinaDRM Lab has received due recognition by the industrial chain both at home and abroad.

Dr. Du Guozhu attributed this to the concerted effort of a joint research in the field of digital copyright protection by the various relevant departments under the leadership of Academician Ding Wenhua. These were the Department of Science

& Technology, Department of Laws and Regulations, Department of International Cooperation and other Departments of SAPPRFT.

He said ChinaDRM Lab specialises in the following core areas:

- Digital media content protection technology research;
- Digital media content protection related technical standard drafting;
- Digital media content protection related technology and system security assessment.

Meanwhile, Academician Ding Wenhua disclosed that China's independent

broadcasting and television digital copyright management ecosystem has gradually matured.

This as a result of integrated research and development of domestic industrial chain parties such as chips, solutions, equipment and terminals.

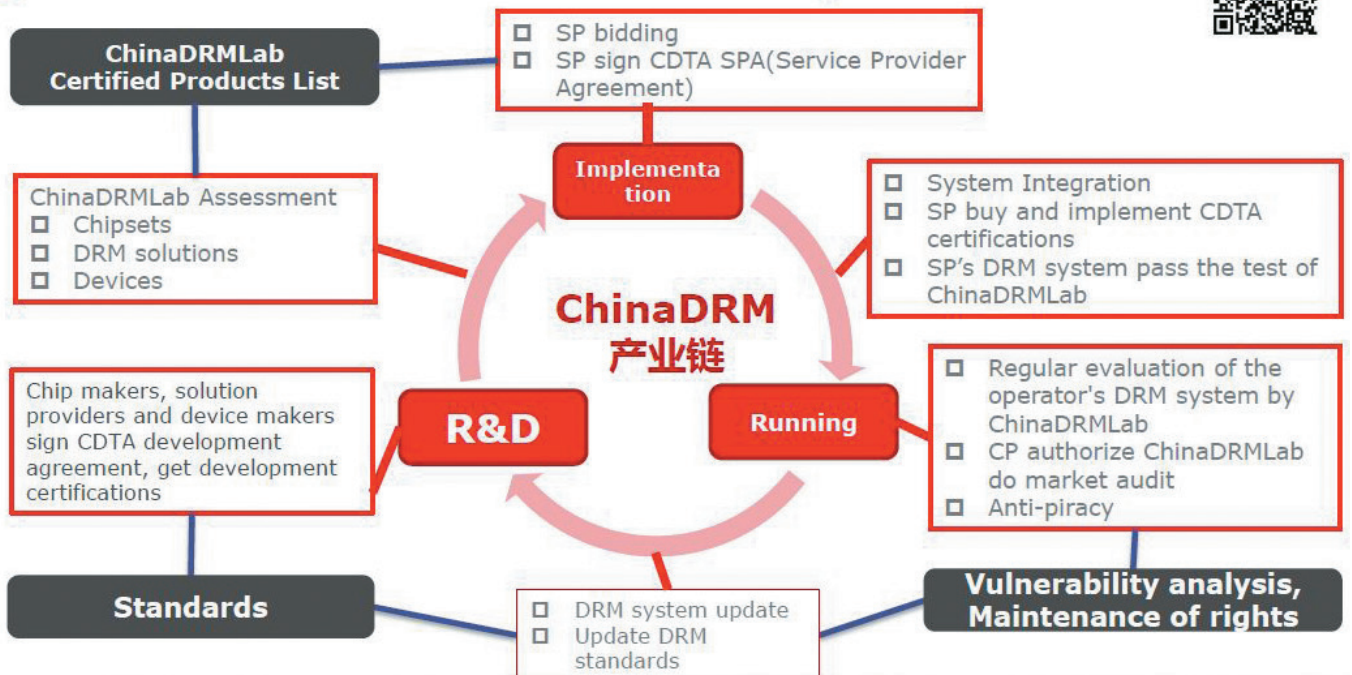
At the same time, extensive cooperation was also carried out with Hollywood and other international content providers to discuss the construction of international-

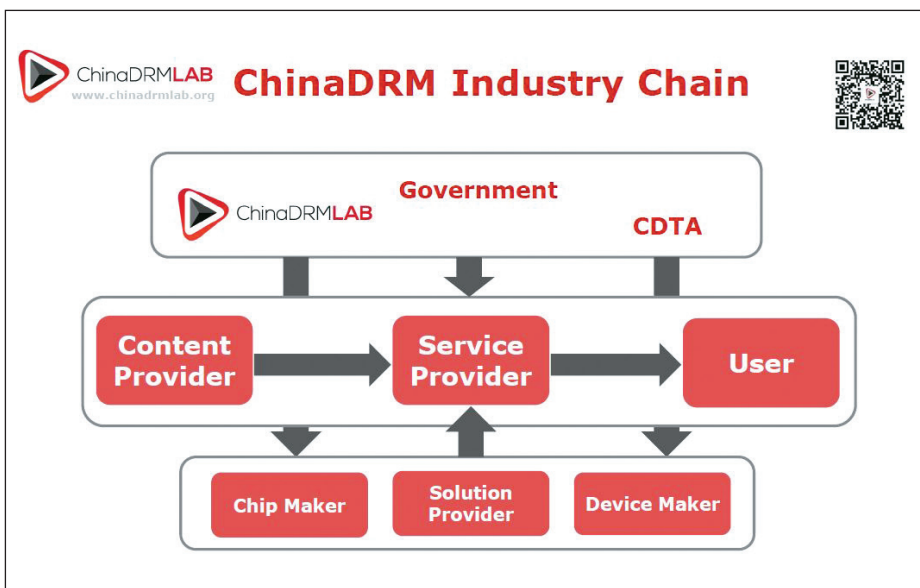
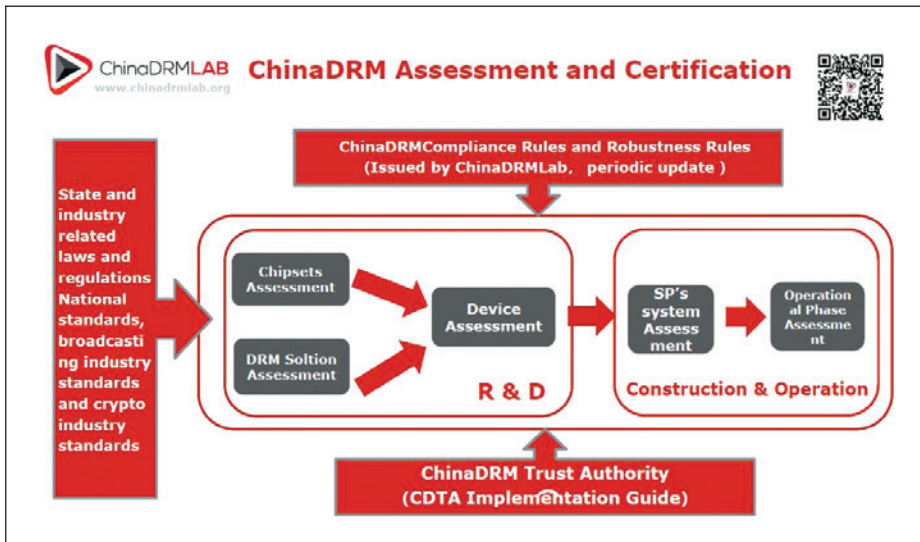


Ding Wenhua



ChinaDRM Eco-system





ly recognised digital rights management security assessment and certification system besides establishing trust system among all parties in industrial chain in the tiers of technologies and law provisions.

Presently, the DRM security assessment and certification system managed by ChinaDRM Lab, and the trust system relating to technical and legal aspects of all parties in the industry chain managed by ChinaDRM Trust Authority (CDTA) have been recognised by the international community.

And the domestic digital television, IPTV, Internet TV, Internet Video and other operating agencies are actively deploying digital rights management systems that meet Chinese standards.

In the digitalisation process, new technologies such as 4K/HDR, 3D-Audio and AR/VR have promoted the continuous evolution of quality and their presentation forms of broadcast and television content.

Cloud computing, big data, mobile internet and other services continue to promote the constant reform of broadcasting and TV content service models. According to statistics, online video income has increased exponentially to over 20-billion yuan in 2017 as against 1-billion yuan in 2013. It is estimated that the revenue of online video will exceed 50-billion yuan in 2020. Based on the statistics data of North American Film, 43% of income this year (2018) came from streaming services such as Netflix, Amazon and Hulu and only 35% coming from cinema.

The production and distribution of digital content are gradually reflecting the trend in internationalisation, social and mobile, while at the same time, digital content piracy also takes advantage of the convenience of cloud computing and mobile internet. According to iResearch, users who watched pirated video without paying any fees, incurred a loss of at least 13.64 billion yuan for the industry last year.

Hence, with DRM technologies, standards, policies, laws and regulations are also constantly evolving and developing which call for a better support and protect the healthy development of digital media content industry.

Academician Ding also suggested that in the near future, among the necessary steps that need to be probed into are as follows:

- Organic coordination of the technical, management and legal systems of digital rights management;
- Realise the multi-level, three-dimensional and spiral type copyright protection ecology of encryption authorisation;
- Security assessment;
- Market audit;
- Vulnerability analysis;
- System upgrade;
- Explore the depth convergence of new technologies like artificial intelligence and block chain with the broadcasting and media industry
- Innovate copyright transactions and service models;
- Transform digital copyright management technologies and standard systems; and
- Join hands with the international community to build up an international digital copyright management eco-system.

Meanwhile, Academy of Broadcasting Science (ABS) of SAPPRFT will help domestic and foreign organisations set up a DRM Client component protection profile (PP) working group to write the relevant documents. It is expected to publish the DRM Product protection profiles by the end of 2018.

AIBD Seeks Out More Partnership Opportunities

By **Utpal Kanti Mandal**
Programme Manager, AIBD



An AIBD Team led by its Director Mr Chang Jin participated in the the 55th ABU General Assembly and Associated Meetings in Ashgabat, Turkmenistan from 30 September to 5 October 2018.

More than 150 delegates representing broadcasters, media experts and professionals within the region and others around the world attended the meetings.

Mr Chang Jin spoke before its programme committee meeting and delivered a presentation on “Asia-Pacific Media Trends: AIBD Perspective,” highlighting the Institute’s activities to serve Broadcasters’ training needs in the region. These included the 31 workshops held from October 2017 to September 2018, survey of the developmental needs of 23 member organisations from 16 countries, the successful 15th Asia Media Summit

in New Delhi in May, and the AIBD Annual Media Research (AAMR) 2018 – Storytelling in Media. He highlighted AIBD’s founding membership of the UN SDG Media Compact, launched at the UN Headquarters in New York on 23 September, and the ; IPDC Talks 2018 @ Kuala Lumpur – Benefits and Challenges of Access to Information’ in Malaysia held on 24 September at the Radio Television Malaysia (RTM). He also invited delegates to the AIBD/CMF Regional Seminar on Community Media Centre (November 6-8, 2018) to be held in the Republic of Korea, promoting the Korean experience of empowering citizens with media literacy and capability.

Other members of the AIBD team were Mr J.S. Bae, Special Advisory Officer, Mr Utpal Kanti Mandal, Programme Manager – Broadcast Engineer and Ms Leeza Fatimath, Programme Manager.

Mr Chang Jin took the opportunity to meet with Madame Bahargul Abdujeva, Deputy Prime Minister for Culture and Mass Communications of Turkmenistan, the special guest for the opening ceremony of the ABU GA. On the sidelines of the GA, he had a discussion with Mr Garlyyev Nurmammet Allaberdiyevich, Chair of the State Committee of Turkmenistan for Television, Radio Broadcasting and Cinematography, for potential cooperation between AIBD and Turkmenistan.

AIBD Programme Manager – Broadcast Engineer Mr Utpal Kanti Mandal spoke at the Technical Committee meetings on 1st and 2nd October 2018. On the first day, ABU appointed him Rapporteur for the sessions “Future Strategies” during and “Members’ Present – Digital Implementation and Migration”. The Future Strategy session was chaired by Dr Kong Bin, Vice Chairman, ABU TC and Senior Engineer, Academy of Broadcasting Planning, SAPPRFT, China. Mr Aale Raza, Director, Whiteways Systems-Singapore, talked about the coming revolution in virtual set/AR/VR production with the real-time 3D gaming engines. Mr Kenichi Murayama, Senior Manager, Planning & Management Division, Engineering Administration Department, NHK-Japan, detailed about 4K/8K Broadcasting in Japan. Dr Mei Jianping, Director of Engineering Management Department, Technology, Management Center, CCTV, presented the Technology Plan of the recently launched CCTV UHD Television Transmission in China. Mr Evghenii Sestacov of ITU discussed the ITU BR assistance process in the improvement of spectrum usage for DTTB. Mr Charles W Kelly Jr, Regional Sales Manager Asia/Pacific, Nautel-Canada, presented the evolution, success and continuity of radio in various forms.



The Members' Present session was chaired by Mr Hamid Nayeri, Director, International Technical Affairs, IRIB, Iran, and Chairman, ABU TC. Mr Kachan Kanika, Director, Engineering Support and Development Bureau, NBT, Thailand, provided the Digital Switchover status in Thailand. Mr Nguyen Duc Tue, Deputy Director, Technical Centre, VTV-Vietnam, talked about digital migration, its implementation and roadmap in Vietnam. Ms Hong Young-Kyung (Augustine), Senior Manager, Technology Management and ABU Technical Liaison Officer, KBS-Korea, talked about "Looking Back at the Digital Transition and Looking Forward to the New Era, UHD." Mr Sunil, Additional Director-General, Doordarshan, India and Vice Chairman ABU TC, provided details on DDI achievements and the way forward for the National Broadcaster of India.

At the Technical Committee meeting on 02 October 2018 Utpal presented AIBD's report on the "Useful to Know" session, where he talked about AIBD and its collaboration with ABU. He provided the details of all the technical workshops that were conducted from July 2017 to September 2018 and mentioned about the forthcoming technical activities in the current year. He also mentioned the successful AMS 2018 held in New Delhi, India in May 2018. He urged

broadcasters to support AIBD in its efforts to build capacity of its members. He also closely interacted with the speakers of all technical sessions and other delegates from ITU, DVB, IRIB, NRTA, BTV, DDI, BBS and others in search of further AIBD collaboration for future AIBD activities.

Mr J.S. Bae and Ms Fathimath Leeza attended the Programme Committee Meetings and the workshop on "Women with the Wave Forum" on 02 October 2018.

The 7th annual 'Women with Wave' is a forum which showcases gender and diversity best practices, leadership, content and participation across the media. The forum brought together key speakers from across the region and demonstrated the commitment and progress of diversity and inclusion in content, services and with workplace culture and participation in the media.

Mr Riyaz Sayed Khaiyum, Chief Executive Officer, Fiji Broadcasting Corporation, delivered the opening remarks. This was followed by five sessions; Global Progress and Trends of Gender and Diversity in Society and the Media; #MeToo and #TimesUp Exposes the Long-term Discrimination, Harassment and Bully-



ing Worldwide across industries including Media; Launch of the Championing Gender and Diversity in the Media; Broadcasting for All: Stories and Content that Reflect the Diversity of all our Audiences, and Broadcasting for All: Strategies in the Media Workplace, Diversity in Action.

During these sessions, 20 speakers showcased and discussed the shift that is happening across the globe and presented their theories on the media landscape in the era of emerging awareness.

After the forum, Chrissie Tucker, Media Diversity and Inclusion Consultant, and Turan Ali, Director, Bona Broadcasting Limited, United Kingdom, conducted a Master Class with the themes: Leading the Way, Working with Diversity and 'What's in it for Everyone?'. These focused primarily on exploring the unconscious bias and inclusive thinking in the media, diversity in content, harassment and discrimination in the media and diversity in workplace.

During the workshop Ms Leeza took the opportunity to find potential resource persons for future training activities of AIBD on the subject. She also met several chief executives and officials of various organisations from different countries seeking collaboration and cooperation with AIBD.



China Leaps frog to 4K Ultra High Definition Television Transmission

Extracted by Chang Jin / Utpal Kanti Mandal from Mr Jiang Wenbo's speech to the Ultra HDTV Forum, ICTC 2018, published in Chinese on 26 Oct 2018 Guangdong Dujia.

4K Ultra HD TV is a rapidly developing, emerging technology. Compared with existing high-definition and standard TV systems, 4K Ultra HD TV is a technical upgrade. By providing high-quality 4K Ultra HD programmes and enhancing the viewing experience, China Media Group starts a new journey of upgrading its production and broadcasting system.

On October 25, Mr Jiang Wenbo of the China Media Group made a special report in the ICTC2018 Ultra High Definition Forum. He remarked that with the official launch of the CCTV-4K Ultra HD channel of the China Media Group on October 1 this year, and the launch of the relevant 4K Ultra HD channel in Guangdong, 2018 can be described as Year One of China 4K Ultra HD TV.

China Media Group launched its first domestic superstar TV channel – CCTV 4K Ultra HD channel on October 1, 2018. The channel will broadcast 18 hours per day from 6 am to midnight starting October 2. The channel will provide viewers with many 4K programmes including documentaries, sports events, TV series and cartoons. The first batch of cable TV network users in 13 municipalities and provinces such as Beijing, Shanghai and Guangdong are expected to have a good time. The follow-up construction will be carried out in stages from 2019 to 2021, when the celebration of the 70th anniversary of the founding of the People's Republic of China in 2019 will adopt 4K Ultra HD TV broadcasting. The basic principle of the 4K technology development plan of China is to progress with scientific and technological innovation while adhering to the development of integration and build 4K channel and 4K interactive on-demand platform.

The overall goals and objectives for 4K

development plan is to complete the construction of 4K ultra-high-definition channel technology system in three stages from 2018 to 2021. It is for fully supporting the 4K ultra-HDTV “production, editing, broadcasting, storage, transmission” of about 100 hours of 4K programming capability per day.

The first stage (April-December 2018) is for completing a 4K ultra-high-definition channel production system with 6 hours of 4K programming per day. In October 2018, the 4K ultra-HD channel and the 4K interactive TV platform to be launched in the national cable TV network.

The second stage (January 2019-June 2020) is to complete the construction of the news production platform, provide broadcast programmes in the 4K Ultra HD channels; complete 3 to 5 channels of sports, variety, documentary etc. The system should have a capacity of producing 30 hours' 4K programming per day. 4K ultra-high-definition TV channels and 4K interactive TV platforms should be launched in the three major telecommunications networks.

The third stage (July 2020-December 2121) is to complete the construction of other 4K ultra-high-definition channels such as news, TV drama series, and children, with 60 hours' production per day. Also 4K ultra-high-definition TV channels are planned to be opened in China's direct broadcast satellite platform. At the same time, in response to the demand for the Beijing Winter Olympics, the 8K Ultra HD technology test would be launched in 2021 to provide support for the 8K signal production of the Beijing 2022 Winter Olympics.

Through the construction of these three stages, the existing TV studios, production islands, broadcast and general con-

trol room and other technical platforms will be upgraded to 4K ultra-high definition TV systems. The facility will have 54 sets of 4K production systems, 680 sets of portable 4K camcorders, and 1000 sets of 4K post-production workstations. There will be 4K signal scheduling and switching system, cloud data centre, network transmission switching system, programme production management system, media asset management system, advertising management system and big data application system. There will be 15 sets of 4K channel broadcast system and 4K interactive TV platform. All programmes of CCTV will be produced and broadcasted in 4K, and distributed in the whole network.

The total investment of the project construction is 8.55 billion yuan. After the completion of the project construction, the annual operation and maintenance and programme transmission will be 1.094 billion yuan, and the annual production of 4K programs will be about 15 billion yuan (excluding personnel and other funds).

Technical parameters of 4K programmes: 3840x2160, 50p (part 25p), 709 color gamut, SDR, 5.1 surround sound / stereo, H.265 encoding / 10bit / 25Mbps (16Mbps), DRM.

At present, it has access to 14 cable TV networks in Beijing, Guangdong, Guizhou, Shanghai, Hubei, Shenzhen, Chongqing, Zhejiang, Inner Mongolia, Shanxi, Sichuan, Jiangsu, Anhui and Tianjin, with more than 10 million 4K interactive TV users.

Transmission technology standard: AVS2 video coding standard/10bit/4:2:0 for compression coding (36 Mbps), Dolby AC3 audio coding (448Kbps), total transmission rate 36.448 Mbps.

In-country Workshop

Election Reporting in Maldives

By **Dr Venkat Iyer**
Barrister & Senior Media Expert,
United Kingdom



The coverage of elections presents a number of challenges for broadcasters, especially in developing countries. Some of these challenges are editorial, others logistical and yet others down to the availability of resources. AIBD was asked to organise a two-day workshop on the subject by Public Service Media, the national broadcaster of the Maldives, in anticipation of that country's general elections which are scheduled to be held in September 2018.

The workshop, held in Male on 24-25 May, attracted participation from PSM's reporters, anchors and managers. It was conducted by Dr Venkat Iyer, who has run similar workshops in various parts of the Commonwealth and beyond over the years. The event was supported locally by PSM's Media Institute which has a mandate to train broadcasters across a wide range of subject areas.

Among the topics covered in the workshop were: elections and role of journalists; key objectives of election coverage by the media; international norms and standards relevant to the media; domestic legal provisions (constitutional, statutory and administrative); and the role of radio and television in voter education. Particular emphasis was placed on both the cultural milieu of the Maldives and the local conditions prevailing in the country at present.

The format of the workshop involved a number of presentations by the consultant, discussions and group work. The last-mentioned was particularly important because it allowed participants to think deeply about the application of principles, concepts and norms covered in the presentations and discussions to the situation prevailing in the Maldives. The necessary stimulation, including for lateral thinking, was provided by a number of case studies devised by the consultant, some of which were based on real-life experiences in other comparable countries.

Participants raised several issues which indicated that, in some areas, the practices adopted by other countries may not be readily internalised in the Maldives, either for cultural reasons or for reasons of resources. Even so, they were appreciative of the fact that, as democracy in the Maldives matures and develops, the experiences gleaned from outside would stand them in good stead.

There was a high degree of interest in certain generic aspects of the training, such as those which focused on importance of 'professionalism'; basic tenets of election reporting (accuracy; fairness and balance, honesty; comprehensiveness etc.); interviewing techniques; avoidance of 'surrogate' advertising (e.g. interviews conducted against a promi-

nent election poster); dealing with hate speech; avoiding inflammatory or extravagant language; respecting copyright and other legal provisions; respecting the personal privacy of candidates; avoiding defamation (even if only by repetition of defamatory matter); dealing with press releases; avoiding sensational reporting; and ensuring consistency of coverage across media platforms.

Attention was also devoted to the role and impact of social media in election coverage. This topic threw up two facets: how PSM journalists and editors should deal with reportage or discussion of election-related matters by outsiders on social media; and how PSM staffers could themselves use social media beneficially and constructively in the course of their more traditional work.

Not surprisingly, media ethics also featured in the discussions. The consultant was at pains to point out that ethical behaviour on the part of broadcasters was just as important as adherence to legal norms. In this context, issues such as avoiding conflicts of interest (e.g. with political parties, candidates etc.); maintaining the distinction between reporting, commenting and analysis; recognising ethical dilemmas; dressing and behaving appropriately; treating voters, candidates, polling agents etc. with due respect; dealing with complaints fairly and expeditiously; issuing corrections expeditiously where warranted, were debated with much enthusiasm.

The final part of the workshop dealt with post-polling matters in which also broadcasters had a significant role, including: reporting of election results; analysis of trends and voting patterns; dealing with disputed results; and evaluation of coverage and overall conduct.

Judging by the feedback received – both formally and informally – it was heartening to know that workshops such as these are seen by participants to be very useful, not least in practical ways. AIBD was praised for undertaking this important capacity-building exercise and it became clear that there was a felt demand for such workshops around the Asia-Pacific region.

Bhutan Broadcasting Service – Its Critical Role in the Election Process

By **Dr Tshering Wangchuk**
Bhutan Broadcasting Service

On 15th September 2018 Bhutan voted in the primary round of the national assembly elections to select two political parties from the total four parties to contest in the general round. On October 18, Bhutan voted in the general round to elect one of the two parties to form the government and other to be the opposition for the next five years. This is Bhutan's third election after the inception of parliamentary democracy in the country in 2008, which is unique as the idea and efforts to change came from the Throne.

Bhutan held its first elections in 2008 in which only two parties contested. Then the Druk Phuensum Tshogpa (DPT) won 45 seats of the total 47 seats, thus giving way to Bhutan having the smallest opposition party in the world with just two candidates representing the People's Democratic Party (PDP). However, the table turned in 2013, when PDP won 32 seats and took over as the second democratically elected government. In Bhutan democracy came as a gift from the Throne. It was the King who travelled the length and breadth of the country to educate the people on the new system of government and to urge the people to participate to ensure that the transition is smooth and successful.



As in the past, this year too the Bhutan Broadcasting Service Corporation (BBSC), as the only national television and radio broadcaster, will have a very important role in the election process. Last April-May, the BBSC successfully conducted and broadcast live debates from the 20 districts between contestants for the Upper House.

In addition, adequate news were collected from all parts of Bhutan and broadcast on BBSC television and radio. Although it provided sufficient coverage to elections in the past, this year the BBSC introduced a dialogue between candidates of the contesting parties under the title 'Constituency Dialogue'. Forty-seven dialogues from the 47 constituencies

were conducted and broadcast on BBS television to enable the voters to know their candidates better.

In the past, most voters voted in the primary round based on hearsay or on mere assumptions, which is not an enabling process to choose the right people to represent in the government. The 'Constituency Dialogue' can, therefore, play a critical role in bringing the candidates on the television screen in all the households in Bhutan, and enable the voters to choose the right people to represent them.

Conducting the Constituency Dialogue required the BBSC to send about 70 people on a month-long travel across the country. They were divided in four groups with each group comprising of a producer, TV anchor, cameramen, technical staff and other supporting staff. It will also costed the BBSC about USD170,000 to bring the Constituency Dialogues from all the 47 constituencies. The unpredictable monsoon was a problem, triggering landslides that impeded travel and transport. But, more than 100 employees of the BBSC were in the fields conducting debates and covering news to fulfil its critical role of ensuring that the people are better informed to elect the right people.



New Technologies in the Broadcasting and Film industry to Enhance Storytelling

By **Utpal Kanti Mandal**
Programme Manager

With the advent of the latest production technologies, the canvas for storytelling has become much larger than before. With the power of HD / UHD, 3D projections, Augmented Reality, Virtual Reality and beyond as well the arrival of modern gadgets in the TV/Film production realm, the story telling has taken amazing diversified dimensions. The beautiful blending of technology and story has revolutionised the way the stories are told through broadcasting and film production. As a result present day storytelling technique is bringing great impact on the society and significant elevations in the human-kind as a whole.

In the 15th edition of Asia Media Summit (AMS-2018), New Delhi there was session on the new technologies being used for enhancement of storytelling. In this 90 minutes session quite a significant number of distinguished speakers from various organisations from India and abroad put forward their ideas, views and opinions on the subject and discussed elaborately.

The very first speaker of the session Mr N.K. Sinha, Secretary, Ministry of Information and Broadcasting, India talked at length on various issues. The first step he mentioned is to define the story, may it's a collection of words and sentences which can transmit information and create emotions and feelings that the author intends to create in the minds of readers. The second step is technology, how the technologies can capsuleate the contents and concepts of story. A balance is required about what the listener



Mr N.K. Sinha

expects to hear and what the writer intends to portray and how can technology help us for that whether the stories can be a medium for knowledge transfer or assimilation in the brain to catapult human beings to higher plane of existence and cognition. If we are able to move in that direction with these two powerful elements – story and the technology will perhaps be impacting the future of huminity. We all have the technology of immersive story telling. But how do we polish our stories in the fashion that everything could be utilized? Whether we can use the other sensors to access the brain or we can use other wave-lengths which we don't see to impact and give more weight to the stories, or whether we can explore the sub-conscious brain for lasting impacts. All these questions do come up. For explaining the universe, we have to explore our mind. Our great philosophers have been telling us that if we look within and then we will be able to see what happening in universe. Very briefly, in the passing the content delivery side, there could be some dis-

ruptive changes because internet bandwidth is becoming almost free for the users. Personalized viewing devices are taking over from Television sets and flat screens to immersive screens, direct reception from satellites, IoT based solution etc. We have to think from the content developer side. Mr Sinha also discussed about the possibility of creating story participatively by many authors using packages of information and emotion etc. drawing an analogy with writing software.



Mr Gordon Gu

Mr Gordon Gu, CEO ADINNO Inc, the second speaker highlighted on the latest technology trends in film and television production and delivery mechanism. ADINNO active in both China and USA, is the leading 4K/HD end to end solution provider to worldwide Mobile/Fixed operators & Cable TV/ IPTV etc. Mr. Gordon talked about the 4k contents offering 4K UHD video/film in USA; 4K based live production solutions include the economic live 4K OB-VAN, All-in-one IP production system; 4K OTT/IPTV including OTT/IPTV cloud; Intelligent CDN design and deployment.

Ms Ines Jebali, Head of Production Technology and New Media in the Arab States



Ms Ines Jebali

Broadcasting Union (ASBU) made presentation on Ultra-High Definition TV – UHD-TV / High Dynamic Range-HDR – Multi track sound production; Social Media Interactivity; Digital Audio Broadcasting – DAB; Artificial Intelligence – AI; Developing Content Production and Operation. She told UHD offers an immersive experience: more pixels, images closer to reality, more like being part of the scene. Increasing frame rates offers more smoothness to fast paced motion sequences. These improvements come at the cost of higher bandwidth. HDR can offer artistic enhancement by capturing high scene contrasts: more details in the dark and highly lightened regions of the picture. In the Arab World, most broadcasters may rather add HDR to 1080p HD than launching UHD channels and that is for economical & bandwidth limitations. Multi track sound production offers immersive and better sound experience. However, viewers need home sound systems to enjoy the experience. On Social Media Interactivity, Ms. Jebali told, story is everything, but a story with interaction and personalized feel is even better. There are tremendous opportunities for visionary producers: produce for second and third screens (tablets and mobiles), involve viewers and ignite their desire to be part of the experience. ASBU sees AI evolution very promising and examines how it can best serve content enhancement and is looking into common services that can be deployed on ASBU cloud platform. To remain competitive in the media industry a move to File / IP based production is imperative.

Ms Samantha Ramlu, Managing Director – Method Digital described AR and VR as

the new reality for creating immersive experiences to share our culture and stories. There is a whole new host of new technologies available to storytellers that are growing in popularity and reaching new heights of immersion. From augmented to virtual reality and projection mapping, these new mediums are allowing storytellers to take audiences on a wonderful journey where stories can be truly brought to life.



Ms Samantha Ramlu

The industry is boasting huge revenue figures by 2020 and hardware is vast and becoming more and more readily available and at a more reasonable price point than it ever has. More households will have access to hardware needed to view these new experiences. Broadcasters need to embrace these new mediums and start looking at how they can use these to tell their unique stories, how they can add value to the story arc, and how they can create new and meaningful ways that engage audiences. At its core, storytelling is about sharing an experience, good, bad, confronting, sad, or terrifying. All that is changed is there are now new ways to communicate these stories, and they have their own unique pros and cons in how to make the most of these mediums. Augmented reality based stories are best served in bite sized chunks but they work really well for documentary or factual based stories. We can tell a linear story or create interactive, non-linear paths to get the viewer more involved. Sound, voice, special effects, overlaid graphics and text, 3D animations, can all help to give augmented reality experiences authenticity and more interest. Using real time objects and environments we can really enhance a story and create more interest for a user. Vir-

tual reality is single user based currently, so building the story to cater for captured audience is key. Create empathy by letting someone work in another person's shoes or take them somewhere they may never experience in their lifetime. Create an immersive journey where one can tap into more than just its visual sense, use voice and sound to weave them into the narrative, and for installations, other senses can come into play. Enhance video by adding graphic elements or special effects to add more depth to the experience. Be authentic and consider the emotions some one is trying to evoke. VR is also known to be a valuable tool in educating. Experiences in VR are shown to be more memorable and therefore the information is more readily retained. Most importantly, as like any story, content is key. It is not required to rely on novelty to carry the experience, to ensure that the story is genuinely interesting. It is not about replacing real life or human experiences and interactions but rather enhancing and adding value to these.

Yuji Yamana, Senior Manager, NHK Japan talked about various development in new technologies. In Japan, 4K/8K satellite broadcasting will start in December 2018 after the 2-year experiment. And 2020 Tokyo Olympics is expected to be a historical event for all Japanese broadcasters. NHK has been preparing both equipment and contents production for fulfilling the new 4K/8K channels to make those events successful. NHK has been also promoting the charm of 4K/8K to audiences by showing completely new viewing experiences. NHK hopes many people from media industry see the beauty of the new media experience and



Mr Yuji Yamana

work with them to help create entirely new contents together.



Mr Ankur Jain

Mr Ankur Jain, Vice President – Prime Focus, India choose three areas for his talk. The first one is about the workflow itself. When we shoot a content, we shoot a story. However, if we are not able to post produce it properly, if we are not able to finish the story in a well-done manner, then a good story can be a bad story. So we are saying to control the workflow of the digital story from production to post-production. So today if we look at the work flow, the content is shot in a location and then all the activities are done in a sequential manner, right from creating multiple copies of the content, right from bringing the content to a post-production location where we do the final post-production. One of the issues is that, sometimes the metadata which is core and captured at the location at the time of shooting, is just lost and that is such an important one in the storytelling context. Tomorrow when we look at creating a content out of this and distributing it to multiple channels, that metadata can be a big differentiator. People are having access to bandwidths and these things are becoming more and more accessible. So we believe as the world progresses towards a more connected world, there will be such a workflow in existence today as we speak these are real workflows. The second point is more on artificial intelligence and machine learning. We know today media is disrupted by this, not everybody today is complete without artificial intelligence. In fact, if we look at the real world stories, like is a scary movie, it was created not by people but by machine learning. IBM used artificial intelligence to create the trailer out of this and what came out was

a fantastic trailer. But whether we can replace human minds with machines or train the machines enough so that the stories which come out of it are more immersive, more inclusive, more engaging. The third topic is blockchain. When a content is created, the content is getting pirated. That's a big thing and a new technology like blockchain can be used to prevent some of those.

Mr Amitabh Kumar, Director (Corporate), Zee Network India, in his talk provided details about what his company is doing as a content company, as a storytelling company. In Zee Network today they have about 50 channels which are being broadcast in India and almost 150 channels which go globally to more than 200 countries. As a network, Zee has been focusing on the aspirations of people on what they wish to achieve, what are the things they are fighting against, and what exactly is that they want to achieve in their lives. And every part of the serials in different languages are different and they portray these stories by media which is today visual but may not be so advanced to include 4k or 8k technologies. The company moves ahead with the basic principle of storytelling where people forget about the daily lives and they reach a domain where they live a different character. They live the life of a character and this is what is making the network possible to reach in different countries. The way the social media is now getting involved into stories, is something which is very exciting and that is the way things are changing today. Mr Amitabh gave three different directions of Technology which are important as we go ahead, apart from 4k, virtual reality,



Mr Amitabh Kumar

augmented reality and so on. The first one is file casting. It used to be earlier called the podcasting and in a very simplistic format. In the next two to three years the streaming is likely to be going to be replaced with file casting. Today the devices which are 64 gigabytes, each phone or whatever device they are going to grow to 256 or even more and there is no need to be connected to a network to continuously stream either a movie or a story or a serial or whatever you need. With the new generation networks coming with 5G, the kind of speeds we have once we connect to a source, the whole story or the serial or the movie will get downloaded and it will be there in device to watch as some one wishes and that is called the file casting. The file of one gigabyte gets delivered in a few seconds and it can be watched. So there is no need to connect to streaming networks and this is what we are going to see in the next two to three years. There is already a file casting association and it is moving ahead. So keep watch out for this technology of file casting. It is going to replace all other current broadcasting technologies. The cloud is a very diffuse term because people want to be in the cloud for cost savings and so on. But actually that is not so. It might save some costs but the reality of the cloud is that once the content is in the cloud it can appear in different formats and in different avatars as can be called. With people working on it, may be start-ups, working on it and delivering to different networks like community networks, colleges, to gaming networks, or social media and so on. The same thing gets transformed and that is the beauty of the cloud. That is why we do not look at the cloud, so to say in a way to save the cost. Finally, the digital World is today confused in different ways but we are talking about connected devices and mobiles and that world is still unexplored largely. We believe that as we go along, this is going to change the way things are going to be depicted. However, the digital is going to take along with file casting, the whole dimension to a different format.

Mr George Kuruvilla, CMD Broadcast Engineering Consultants India Ltd. (BECIL) chaired the session. He coordinated and facilitated the speakers very efficiently and effectively in the lively session.



The adoption of a quality management system is a strategic decision for an organisation that can help to improve its overall performance and provide a sound basis for sustainable development initiatives. Convinced of the relevance of quality, AIBD had decided first to apply for ISAS BCP 9001 international certification. AIBD was initially awarded the Quality Management Certificate, ISO 9001:2003 and ISAS BC 9001:2008 in 2009 as a reflection of its competence and credibility towards pursuing initiatives for media development in the Asia-Pacific.

AIBD was recertified on meeting the requirements of ISAS BCP 9001:2010 in October 2012 and also in October 2015 validated till October 2018. The certificate includes AIBD's Quality Management systems and its core activities in training, consultancy, publication, content production and workshop organisation. Considering the nature of AIBD activities, AIBD had decided to transit to ISO 9001:2015 standard.

The new standard ISO 9001:2015 is the fifth edition and it replaces the fourth edition (ISO 9001:2008) which has been technically revised, through the adoption of a revised clause sequence and the adaptation of the revised quality manage-

Transition Towards ISO 9001:2015 Standardisation

By **Utpal Kanti Mandal**
AIBD Quality Manager





ment principles and of new concepts. AIBD staff members had been working on documentation for transition to the new standard. In January 2018, AIBD engaged the SGS Academy to provide its staff members with a two-day training on ISO 9001:2015 for understanding the requirements of the new standard and Internal Audit process accordingly. The highly interactive sessions were led by an SGS Academy trainer with many years of 'hands-on' experience in a number of quality management systems audits and audit training programmes. The trainer Ms See Lee Leing provided detailed explanation of the ISO 9001:2015 standard and the requirements of the quality management systems. She explained about the audit cycle; from the preparation stage to performing an internal audit. She also included techniques and styles of questioning to reporting on non-conformances and writing of effective reports.

AIBD continued to work on modifying the quality documents by the new standard

ISO giving special emphasis on New Quality manual and structuring risk and opportunity matrix in compliance with ISO 9001:2015. Meanwhile AIBD engaged a consultant (gap auditor) from M/s Gateway Solution Quality System Consultant for assurance.

AIBD documentation meets the requirements of the new standard and to provide hands-on guidance on upgrading the AIBD documents to latest QMS requirements. The consultant Ms. Steller Lee Yoke Siew attended the audit on 19 June, 2018 and worked throughout the day with the AIBD Quality Manager on improving the documents thus narrowing down the gaps towards the requirements of new standard.

M/s SGS (Malaysia) Sdn Bhd conducted the External Audit in two stages. Mr. Tan Wai Keong of SGS conducted Stage 1 audit on 17 August 2018 to determine conformity of AIBD management system and its ability to ensure applicable

statutory, regulatory and contractual requirements are met. The stage 1 audit remained successful as Quality Management System (QMS) of AIBD conformed with all the requirements of Audit Standard and AIBD qualified to proceed for the stage 2 audit as scheduled.

The stage 2 audit was conducted by SGS Auditors Mr Eddie Fuad (Lead Auditor) and Mr Hazwan Zailan on 19 September 2018. The staff members passed through the exhaustive day undergoing through rigorous auditing process and Quality Manager survived all through the strenuous day with scrutiny of voluminous quality documents both in its hard and soft form.

At the completion of the audit, the Audit Team concluded that the organisation (AIBD) established and maintained its management system in line with the requirements of the standard and demonstrated the ability of the system to systematically achieve agreed requirements for products or services within the scope and the organisation's policy and objectives. Therefore the audit team recommended that, based on the results of the audit and the system's demonstrated state of development and maturity, management system certification be granted. AIBD is on its way to achieve prestigious ISO 9001:2015 certification and thus join the illustrious cluster of organisations worldwide. AIBD continues to push further as a Centre of Excellence for media development in Asia and Pacific region.



Incorporating HDR/WCG in the Broadcast Workflow

By **Alle Raza**

Founder and CEO of Whiteways Systems Pte Ltd., Singapore

High Dynamic Range (HDR) and Wide Color Gamut (WCG) have made a big splash on the broadcasting world. Numerous manufacturers have lined up to show the spectacular colors with their cameras, monitors, projectors and so on and the industry likes it.

Now these new standards need to be incorporated into the broadcast workflow. In this report we look at some of the challenges.

Before we go forward, let us understand what is HDR and WCG.

SMPTE defines HDR as system specified and designed for capturing, processing, and reproducing a scene, conveying the full range of perceptible shadow and highlight detail, with sufficient precision and acceptable artifacts, including

sufficient separation of diffuse white and specular highlights.

High dynamic range is specified and designed for capturing, processing, and reproducing scene imagery, with increased shadow and highlight detail beyond current SDR video and cinema systems capabilities.

Human vision has a wide latitude for scene brightness, and has multiple adaptation mechanisms that provide an automatic 'gain' to the visual system. The brightness range that people can see is much greater than the available simultaneous contrast range of current displays. HDR systems are intended to present more perceptible details in shadows and highlights thus better matching human visual system capabilities under the several image viewing conditions typ-

ically found in consumer environments. In particular, HDR allows distinguishing bright details in highlights that are often compressed in traditional video systems, including allowing separation of colour details in diffuse near-white colours and in strongly chromatic parts of the image. SMPTE defines WCG as chromaticity gamut significantly larger than the chromaticity gamut defined by Recommendation ITU-RBT.709.

Before we move forward and discuss the workflow issues related to HDR and WCG, let me mention that there are at least three standards of HDR:

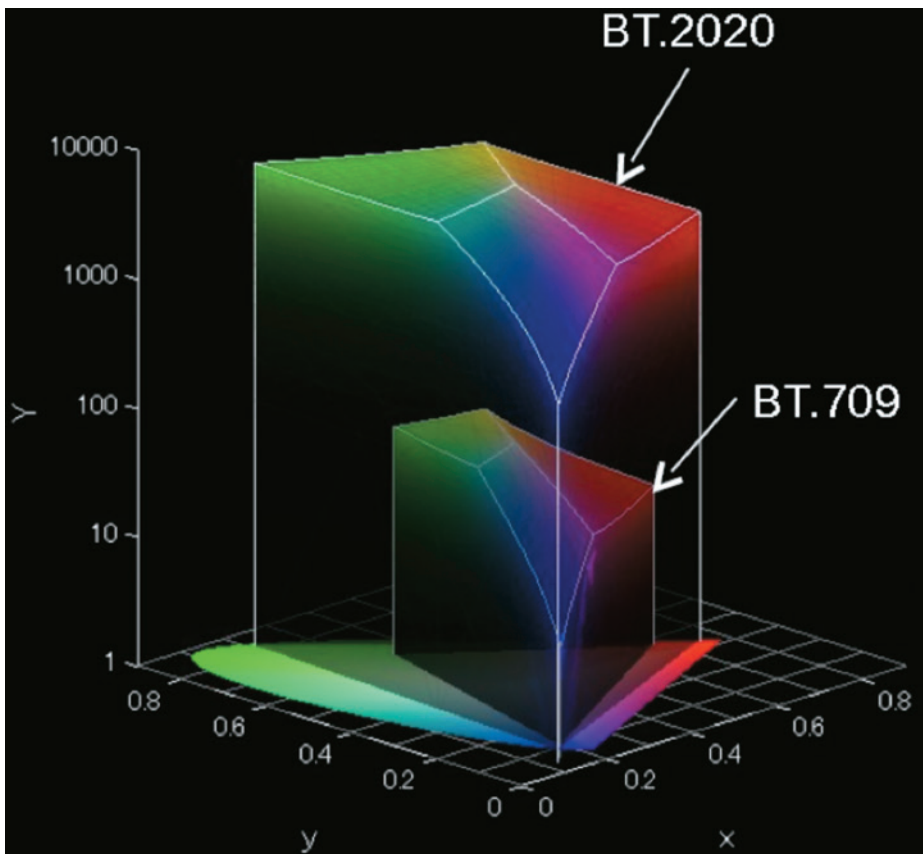
1. Dolby has developed a standard known as Dolby Vision
2. HLG (hybrid Log gamma) has been developed by BBC and NHK
3. HDR10 is the standard for Blu-ray

The first problem is which HDR standard will be used by the broadcaster?

The second problem is lack of related equipment which can read HDR content – like reference monitors, consumer displays, video links capable of higher bandwidth required to transfer HDR content.

The third problem is for the most part HDR/WCG interfaces are compatible with HDTV and UHDTV 10 bit and 12 bit signals and can be carried over existing 3-12 Gb/s interfaces. If, however High Frame Rate (HFR) signals such as 100 Hz and 120 Hz are to become part of an implementation new interfaces and infrastructure will be required. The existence of HDR signals and different display colorimetry can put new demands on systems interoperability. Displays, image processors, up/down colour converters will all need to detect the HDR encoding and colorimetry in use to correctly process and display the signal.

HDR and WCG are emerging technologies which are still undergoing much



development and there are various approaches needed to create, transport, distribute and display HDR/WCG content. This is an implementation challenge for broadcast workflows which are complex in nature, highly automated and expensive to build. Broadcast networks rely on standards to ensure interoperability and to build cost effective workflows. HDR/WCG with frame rates limited to a max of 50/60 Hz can be accommodated by existing multilink 1.5Gb/s, or multi link 3Gb/s interfaces, or 10Gb/s optical links. HDR/WCG signals will require that displays be changed to correctly display the images. The use of frame rates beyond 60 Hz that also include UHDTV pixel matrixes at 4K and 8K will require building a new infrastructure.

There are Numerous Problems Related to Production

Displays capable of showing the entire captured image might not initially be available to production staff. Canon, Eizo and some other manufacturers have announced HDR displays recently so that may solve the problem.

Both HDR and SDR monitoring systems and processing equipment for on set and in-studio (e.g. studio monitors, multi-viewers, scopes, and waveform displays) are required to measure and view the full signal range that is recorded or transmitted. Leader and Tektronix have both announced scopes and waveform displays recently.

Exposure control during camera moves will become more important. Panning from light into shadows may become a problem.

New Lighting systems may be required for HDR and WCG taking advantage of the greater dynamic range in HDR. There will be a need for more flexible and artistic requirements for lighting systems in the studio and on set.

The characteristics of the image dynamic range must be preserved, yet not all of the range coming from a camera can be seen with monitors. Additional metadata created at capture may need to be defined describing viewing equipment

and conditions, and methods must be created to deliver it to later users.

It is expected that systems in a CER control room that switch, record, measure, display, process overlay graphics or playback HDR/WCG content will need upgrading or replacement to support new features. Multiple output signals for HDR and SDR may be created automatically from an HDR signal and these all need to be monitored.

Existing interface metadata tables need to be adjusted to reflect the addition of HDR/WCG content types and messaging protocols need to be extended to cover these new content types. Broadcast workflows for terrestrial, satellite, cable and IP distribution rely heavily on automated processing system workflows. To enable HDR/WCG processing as well as conversion between HDR/WCG and traditional SDR content in these workflows dynamic, scene or frame based metadata may be needed. There is uncertainty on how such metadata can be bound to content and transported through automated workflows in a persistent manner. Processing and conversion systems like video mixers, encoding systems, and graphics systems might delete the metadata. Other processing systems (e.g. Digital Video Effects or even simple crossfade switching) might alter the image content in a way that the associated metadata no longer reflects the image content.

Metadata would need to be updated to reflect the new image parameters as well as a history on how the image was altered.

If large number of audio channels are present in the video, it is possible that the interface may not be able to carry all the channels, this could be the case when dealing with high frame rate signals being converted to lower frame rates. There may be lip sync issues or other audio issues.

Real-time conversion will also be a problem. Many broadcasters convert content and broadcast in multiple content types. It is possible that HDR and WCG content will be delivered in a variety of HDR / WCG combinations of –

colorimetry, peak luminance, maximum dynamic range, transfer function etc. It is further expected that some content will be conveyed in both HDR and SDR versions and with different color spaces (i.e. Recommendations ITU-R BT.709 and ITU-R.BT.2020).

These different HDR/WCG content types may need to be converted to conform to an in-house specification to allow seamless processing and distribution of content, and to conform to content delivery / transmission standards.

Graphic overlays / tickers / logos, will have to be accommodated in such a way that HDR presentations when converted to SDR presentations produce acceptable results without complex conversions.

Ingest, storage, playout systems may need upgrades or replacement to support HDR/WCG file formats, codecs and metadata. Media asset management systems may need updates to support storage, processing and distribution of metadata about HDR/WCG content, web service messages and user interfaces. It is expected that at least 10-bit representation will generally be required for support of HDR/WCG content in codecs, signal paths, file formats and in applications, as well as metadata to flag the presence of such content. In the case of file formats, most file formats such as MXF are already 10 bit capable. Interfaces for broadcast playout will need to be upgraded to allow signaling for HDR/WCG content and, if applicable, the synchronised transport of content-dependent metadata.

We can go on and on, but the conclusion is that while HDR and WCG are great enhancements to the image quality and will provide a huge advantage to the broadcaster, they need to be implemented after the entire process has been thought through carefully. Implementing only 4K or UHD (higher resolution)– without HDR and WCG is obviously not the way forward. We are sure that as things move forward and HDR and WCG become a necessary part of the broadcasting infrastructure, the missing gaps will be filled up and things will become easier.



France 24 Expands Its Distribution in Vietnam

By **Mattia Atmoun**

Responsable relations presse de France 24
Press Relations Manager

France 24, the 24/7 international news channel, has signed new distribution agreements with five new operators in Vietnam, considerably expanding the broadcast of France 24 in English across the country. Concluded with VTVcab, Viettel, HTV-TMS, Clip TV and K+, these agreements enable France 24 to reach 2.2 million additional Vietnamese households.

Already available on the offers of FPT Telecom (channel 35) and VNPT Media Corporation (channel 137 of "My TV") since November 2016, having obtained its broadcasting license earlier the same year, France 24 has thus significantly strengthened its presence in the country. The channel is now available in 3.75 million households in Vietnam, representing nearly 30% of Vietnamese households equipped with a television set.

On this occasion, Marie-Christine Saragosse, Chairwoman and CEO of France Médias Monde, and Marc Saikali, Director of France 24, went to Hanoi, on Wednesday 23th May 2018, to present the channel and its teams.

A special Vietnam programme marking this event, has been broadcast worldwide in four languages (English, French, Spanish and Arabic). It included reports on the Vietnamese passion for football, the explosion of online commerce in Vietnam and a report dedicated to Rehamn Croquevielle, a French photographer who immortalized the 54 ethnic groups of Vietnam.

As the country is a member of the International Organization of Francophonie, France 24 would also like to make available the French-language channel in Vietnam, in addition to the English Channel.

France 24, the international news

channel, broadcasts 24/7 (6 hours a day in Spanish) to 355 million households around the world in French, Arabic, English and Spanish. The four channels have a combined weekly viewership of 61.2 million viewers (measured in 67 of the 183 countries where the channel is broadcast). From its newsroom in Paris, France 24 gives a French perspective on global affairs through a network of 160 correspondent bureaus located in nearly every country. It is available via cable, satellite, DTT, ADSL, on mobile phones, tablets and connected TVs, as well as on YouTube in four languages. Every month, France 24's digital platforms attract 16.5 million visits, 45.6 million video views (2018 average) and 37.4 million followers on Facebook and Twitter (May 2018).



The Challenges to Public Broadcasting in Africa and Asia

by **Abdulwarees Solanke**

Assistant Director/Head, Strategic Planning & Corporate Development Department,
Voice of Nigeria (Lagos Operations), Ikoyi, Lagos

Are state and public broadcasters in Africa and Asia, a most of the developing countries including ours not losing their essence and values? I am forced to embark on this rhetoric because of the discernible shrinking audience base, unappealing content, weak financial backbone and doubtful credibility of state and public broadcasters in many developing countries.

At a time public broadcasting has patriotic role to play in galvanising public participation in the polity, engendering development, promoting cohesion, inclusiveness and diversity as well as preserving cultural identity in the developing countries, many public broadcasters are in serious hiccups with lacklustre appeal, losing their best hands to private and foreign broadcasters with the commercial and cable channels who smile to the bank as advert revenue flows freely for them while it thins out for public broadcasters, most of whom are under threat of being commercialised or sold to private concerns because of unsustainability. The advertisers and even the public seem to give them low rating in terms of quality and diversity of their content and production.

Today, most households have logged out of terrestrial broadcasting and hooked on satellite cable channels whose bouquet of offer are mostly foreign and private dominated and whose content are mainly entertainment, games and sports and foreign news. Even the content of such foreign news are usually not truly or fully representative of realities on ground in developing countries. Rather, it depresses the audience or aggravates their crises. There is a greater danger that these public and state broadcasters might be completely wiped out in competition with the crowd of private commercial and foreign content providers in an era of digital migration and cultural globalisation.

Yet, addressing the insensitivity of market driven broadcast services provision and inspiring positive development are the *raison d'être* of public broadcasting which is essentially a social service, a public good that should ordinarily be available to everybody irrespective of whether they can afford it or not. As a medium of mass communication, it must take care of the needs of all in a national polity in terms of

what it offers them- be they information, education, entertainment, societal correlation, cultural transmission and public mobilisation.

It has additional roles of facilitating peace and stability in the society through conflict resolution programming, public engagement as well as providing grounds for rehabilitation after crisis and empowerment of the citizenry in economic emergencies. It also offers the government and public choices and alternatives in times of critical decision making in the public policy process. Public broadcasting is the ideal arena of public discourse or participation, because its channels are not exclusive to any group as it is intended to be giving voice to all in the society. Everybody has access to public broadcasting, normally funded by the taxpayer.

When public broadcasting institutions are properly structured, funded, managed or staffed, they are able to deliver well on quality and diversity of content and reach of audience. We know this by the feedback it gets and the impact in terms of the transformation it engenders, particularly in behavioural change and government sensitivity to public needs and concerns because as professionals or players in the broadcasting system, what we value most is quality (diversity, richness and cleanness) of production, level of public engagement, audience size and feedback.

In many developing countries confronting economic and political structural challenges, the broadcasting system is equally under stress which centres on ownership. In these countries, there is still a confusion on the definition of public broadcasting as state broadcasting in which government strictly owns, funds and employs staff. Such broadcasters are therefore placed under civil service regime or bureaucracy. So, when these countries contemplate or pursue commercialisation and privatisation policy as a means of economic engineering and therefore list public or state broadcasters as institutions that must go on sale or fend for themselves, they still expect them to also play the patriotic and appendage role of state organs.

We have to accept that in many of these developing countries, the rationale for pri-

vatation or commercialisation of public enterprises or utilities is not because those services have outlived their usefulness and can be sold off as second hand materials or scraps while governments use their proceeds to take care of more strategic utilities for the public. No. The rationale can be of two fold. One, certain interests in such countries who cannot afford the start-up requirement of lucrative government business may push for its privatisation or concessioning. Second, it might be that the service or utility, while it retains its public essence had been badly or unsustainably run by conscienceless public officials who turn it to a drain pipe of public resources that the government is left with no other option than to put it on the market for cheap sale.

Still within the polity where policy liberalisation, because of economic structural imperatives has necessitated entry of private providers into services formerly provided solely by the government including broadcasting, the liberated but frail and disadvantaged state and public broadcasters are expected to compete with the new entrants who are smarter, better managed with lean board and management structure. They cannot do so very successfully. So, private commercial broadcasters which are low scoring on national interest but having mercantilist or mercenary orientation with eyes on the bottom line will always push to the public the dominant pop culture content that will shore up their audience base and profit margin as they often have scant regard for the larger national interest.

Now, the social media driven by new technology has crashed all the walls and borders of public broadcasting where the nimble private commercial broadcasting operators and individuals are now the lords of the air and minds of the mass audience. Yet, what the mass audience usually relish are not really development-oriented but entertainment, sports and betting. Unfortunately, these sort of content are usually foreign dominated, assaulting national values, culture, and morality, even depraving to enlightened taste. In fact, they are usually more reckless as they lack restraint in what they broadcast because their offers are considered juicy and palatable to the base palates of undiscerning minds that constitute majority of the audience. Responsibility is hardly their watchword.

So, if the public and state broadcasters

Obituary

Marcel Gomez

Our heartfelt condolences on the passing away of the late Mr Marcel Gomez, a dear friend and former Deputy Director of AIBD.

Marcel Gomez passed away on 15 November 2018. He was 59. Mr Gomez leaves behind wife, Mona and son, Richard.

Marcel Gomez was appointed Deputy Director of the Asia-Pacific Institute for Broadcasting Development (AIBD) on 14 August 2014. He joined the AIBD in 1985 and has served the Institute in various capacities until his resignation in June 2017. Prior to being appointed Deputy Director he was the Senior Programme Manager at AIBD.

During his 31 years of service to the

Institute, he had implemented various training projects on diverse topics throughout the Asia-Pacific region. He has represented the Institute in many international conferences across the globe, articulating the region's concerns and responses to the changing media environment.

Marcel spent many fruitful years of his life with AIBD and was very dedicated and passionate about his commitments. His vast knowledge on the Institute and valuable contribution to AIBD would always be remembered.

A highly professional and respected member of the AIBD Management Team, his passing would be greatly missed by colleagues, friends, and all who knew him. Prayers and fond memories are what we have to remember of our dearly departed colleague and friend Marcel Gomez, the Gentleman with the pipe and unmistakable accent.

On behalf of AIBD Members, Affiliates



*“May the Lord Bless
His Soul”.*

and Partners and the management team, we convey our deepest sympathies and heartfelt condolences to his bereaved family and all concerned in the true spirit of solidarity.

must compete for audience to be profitable and sustainable, they must necessarily compromise their altruistic public value by playing the same game or outdoing the private commercial and foreign broadcasters in depravity. This is suicidal and could sound the death knell of public broadcasting in developing countries. Their mission and legitimacy are eroded.

For every country that is still in a national construction process, every nation that is undergoing cultural reawakening or rediscovering her identity crisis; for every country that is still evolving from her colonial or imperialist past and striving to launch into a future in which her independence and honour are guaranteed, public broadcasting cannot be discounted nor must it be left to the dogs and promoters of foreign-perverted values that are culturally eroding and corrosive.

In all developing countries, therefore, state or public broadcasting institutions must be taken as strategic national or public assets that their governments or social and information policy makers or advisors cannot afford to subject to the same capitalist philosophy or economic models of commercialisation and privatisation because this will necessitate them to abandon their pris-

tine patriotic role of national correlation, mobilisation and cultural transmission while competing with private commercial broadcasters for advertising revenue.

State, national and public broadcasters cannot be sustainable if the legislative and executive arms of government of developing countries do not consider themselves as critical owners or stakeholders in the survival and relevance of these broadcasters because public broadcasters are supposed to be the authentic voice in any national polity, not foreign, private or cable broadcasters that purvey depraving, distasteful and divisive content to precipitate crises and wars in developing countries or perpetuate foreign and imperialist hegemonies and cultural distortions, particularly in Africa and Asia. But you find situations in these developing countries where the elites, state and public officials give preference and audience to external service broadcasters of other countries or local private broadcasters whose establishment are inspired purely by commercial and other parochial interests that do not conduce to national cohesion, peace and stability.

Preference of the leaders, policy makers and elites of these countries for the contents of foreign broadcasters and their

local surrogates or clones when our own broadcasters should be strengthened in terms of structure, governance, funding, independence, patronage, infrastructure and capacity enhancement smacks of neo-colonialism or imperialism. It is an indication we are still locked in a state of anomie, suffering from self-rejection, lacking pride of identity.

If public broadcasting must continue to produce public value for the developing countries in Africa and Asia, their citizens, leaders and information policy makers must study models and best practices of public broadcasting globally to see how they can adopt their structure, governance, management and funding, not forgetting our local peculiarities to assure their relevance and sustainability.

The point here is in trying to solve the financial or structural economic dilemma of developing countries of Africa and Asia, social and information policy makers and leaders of government must not abdicate the patriotic national responsibility of public broadcasting because it is still very vital to sustaining or promoting national identity, heritage and cohesion and mobilising for national development in both continents.

(The author is also a Fellow, Chartered Institute of Public Diplomacy & Management.
He can be reached at korewarith@yahoo.com, 08090585723)

AIBD New Appointments New Leaders

Balkrishna Pokhrel
is ACORAB Executive Director in Nepal



Mr Balkrishna Pokhrel is Executive Director of the Association of Community Radio Broadcasters' (ACORAB) Nepal since July 2018.

As a result oriented multi skilled project management professional with over 15 years of progressive experience in different key managerial positions, Mr Pokhrel takes

the lead role in programme and financial management of the organisation.

His previous career covered work as Senior Child Rights Governance and Child Protection coordinator of Save the Children International, Nepal, Program Manager of the Federation of Drinking Water and Sanitation Users Nepal (FEDWASUN), Human Rights Officer of the National Human Rights Commission, and Co-Director of the non-profit organisation Human Nepal, Kathmandu. He also served as an Assistant Lecturer (part time) at Patan Multiple Campus, Kathmandu in 2005.

Mr Pokhrel graduated in 2000 with a bachelor's degree in education from the Dhankuta Multiple Campus in Dhankuta. He also holds a master degree in rural development from Tribhuvan University, Kirtipur, Kathmandu in 2004.

Mr Abdul Naguibo Abdula
is Board Chairman of Radio Mozambique



Mr Abdul Naguibo Abdul serves as the Chairman of the Board of Directors of Radio Mozambique, appointed by the Council of Ministers for this position in August 2018.

His career focused on journalism, having been an editor for many years.

He joined Radio Mozambique in 1984, through the Provincial Issuer of Zambézia, in the City of Quelimane - Mozambique, where he remained for more than ten years and was entrusted with the duties of sub-chief and chief editor.

In 1995, he was transferred to the headquarters in Maputo, specifically in the Central Editorial Office.

A significant part of his journalistic work covered reporting on developments in the Assembly of the Republic for about ten years, where he was a key official responsible for this area in the Central Editorial Office. In 2013 he was appointed Head of the Central Editorial Office, a position he held until 2016, at the time he was entrusted with the position of Director of Information of Radio Mozambique.

Abdul Naguibo Abdula, the son of Abdul Abdulá and Aissa Alilo Massambe, was born in the province of Inhambane-Mozambique on March 27, 1965.

GC & Excursion @ Galle

