

INTERNATIONAL CONFERENCE on BROADCAST TRAINING

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INTERNATIONAL CONFERENCE ON BROADCAST TRAINING

Building Competencies in an Evolving Media Environment
25-26 February 2013, Kuala Lumpur, Malaysia



Organised By:



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FOREWORD

It is my pleasure on behalf of the Tun Abdul Razak Broadcasting and Information Institute (IPPTAR), Ministry of Information, Communications and Culture, Malaysia to present this compilation of the results of the 1st International Conference on Broadcast Training held in Kuala Lumpur on 25-26 February 2013.

I would like to thank our partner, the Asia-Pacific Institute for Broadcasting Development (AIBD) for helping us to organise this unique conference by bringing in speakers and participants from the Asia-Pacific, Europe, the Arab States and Africa. I will also like to express our gratitude to the Secretary General of the Ministry of Information, Communications and Culture Malaysia, YBhg. Dato' Seri Kamaruddin Siaraf for his continuing support towards IPPTAR and in making this conference a reality.

For the first time a conference of this type was held by IPPTAR and AIBD on issues related to training development within broadcast training organisations. The theme, "Building Competencies in an Evolving Media Environment", addressed themes pertaining to the evolving media landscape, which creates tremendous opportunities and challenges for broadcast training organisations.

The conference turned out to be an overwhelming success. Industry experts from across the world presented their thought-provoking opinions on pertinent topics, generating lively and productive debate among those present. We now wish to share the key insights gleaned from the conference in this compilation of the impressive presentations of the conference speakers.

Our hope is that the ICBT can lay the foundation for further progress and development within the broadcast training industry.

DATO' ADILAH SHEK OMAR

Director

Tun Abdul Razak Broadcasting and Information Institute (IPPTAR)



PREFACE

With broadcast training being the core of AIBD's engagement in Asia Pacific, the 1st IPPTAR / KPKK / AIBD International Conference on Broadcast Training on 25-26 February 2013 represented a major step in addressing the future needs of training institutions in the broadcast industry.

More than 60 delegates and speakers from more than 20 countries and regions converged in Kuala Lumpur to participate in the first conference of this kind held in the region. On the most pivotal topics facing the industry, the critical analysis, knowledge sharing and meaningful interaction during the conference went a long way towards forming a shared vision of the path forward for broadcast training practitioners.

Broadcasters face considerable challenges to consider and adopt new perspectives and appropriate and effective ways in dealing with systems, technology and process involved in the digital world. This only means that conferences such as the ICBT will remain only more relevant in the future. AIBD will continue to tap conferences like this to assist broadcasters deliver more value to their customers through effective capacity-building, delivering on our mandate.

This compilation of the excellent presentations given during the two days serves as a useful reference for future efforts in the field of broadcast training. AIBD will like to again thank those speakers and participants whose involvement made the conference a worthwhile endeavour.



YANG BINYUAN

Director

Asia-Pacific Institute for Broadcasting Development (AIBD)

ICBT INAUGURATION SPEECH

Delivered on 25 February 2013 in Kuala Lumpur, Malaysia

It is a great honour for me to be invited here to give the opening speech for the 1st International Conference on Broadcast Training aptly themed “Building Competencies in an Evolving Media Environment”.

I would like to welcome all the guests, speakers and participants, both local and international, who have come from all corners of the world to take part in this prestigious international conference held for the first time in Malaysia. It is jointly organised by Tun Abdul Razak Broadcast & Information Institute or IPPTAR and the Asia-Pacific Institute for Broadcasting Development or AIBD.



IPPTAR is a government training institute offering professional courses in broadcasting. Located at the Angkasapuri Complex in Kuala Lumpur the Institute is under the jurisdiction of the Ministry of Information, Communications and Culture. It conducts more than a hundred courses annually, including many international level courses with participants from all around the world. Experts from overseas as well as IPPTAR’s own staff have imparted their knowledge and expertise to these participants.

AIBD is housed within the IPPTAR complex. It is an international organisation that has conducted joint courses with IPPTAR and has published many handbooks on broadcasting. IPPTAR and the AIBD have planned to hold joint activities for programming and engineering at an international level in the future.

For the moment, IPPTAR is embarking on a joint effort with AIBD to bring together the broadcast practitioners, broadcast training institutes and academicians on a single platform in order to exchange ideas and expertise. This conference is timely given that the broadcast industry is evolving and training plays a great role in imparting new knowledge and skills.

This conference subscribes to the aims, objectives and ideals of the Malaysian Government. The field of broadcasting is undoubtedly progressive and dynamic, working in tandem with technology development. The advent of new media with practical and ideological changes of traditional media has impacted social change and subsequently transformed the world’s broadcasting landscape. Therefore, there is a need to understand and evaluate the role of training that is evolving in line with technological development.

The plan of migrating from analog to digital was mooted ten years ago to bring the benefits of digital broadcasting to Malaysia. Trial for digital terrestrial transmission was initiated in the Klang Valley. There is a digital road map drawn up to implement digital transmission throughout Malaysia. Trial digital transmission is still on going leading into its second phase.

Technological development in the form of Digital High Definition TV or HDTV can deliver sharp pictures and surround sound. The impact of HDTV should not be underestimated as it offers better entertainment value and effective delivery of messages to the people. An HDTV news programme can show clear images of events unfolding in the country. The clear portrayal of events will help convince the viewers and help eliminate confusion in the minds of the public. Audiences are now more proactive in seeking information and they have the power to voice out their desire. They have the capability to create space for social and cultural change. With this landscape, the transformation in training methods becomes inevitable and real.

The advent of new communication technology has brought about a profound transformation in the way people communicate and share knowledge and information. New technologies such as interactive TV and IPTV offer vast opportunities for public participation and engagement. Media use is expanded further and the time has come to examine the root and route of the media, communication and culture. The best place to start looking is the paradox of transformation.

Against this background of rapidly global communication and transformation, it is my sincere wish that this conference will provide a single platform for both broadcast training professionals and academics to exchange knowledge and share experiences on the progress and paradox of the transformation in broadcast training. I also hope that it brings about awareness as well as positive changes and development with a spirit of common goals although with different approaches.

The two-day conference is expected to enlighten all of us on the current issues on media and communication. Certainly, it marks another significant milestone in IPPTAR efforts to become a centre of excellence. My thanks and appreciation goes to the IPPTAR and AIBD for jointly organising this conference.

It is my pleasure to declare open the International Conference on Broadcast Training.

YB DATO' SERI UTAMA DR. RAIS YATIM

Minister of Information, Communications and Culture, Malaysia

SESSION 1: CUTTING EDGE TRAINING TOOLS AND METHODOLOGIES



Amidst continuous changes in the media environment, broadcasters are seeking new and leading methodologies to building human resource competencies. Conventional media training characterised by classroom style courses, passive rather than interactive approaches and single-skill training may no longer be enough to deliver results. What are some cutting edge training tools and methodologies that will contribute to a more creative, productive and competitive workforce? Are online and social media methodologies better alternatives? How can these tools facilitate new ways to solve problems and generate creative and innovative ideas and solutions?

CHAIRPERSON:

Dr. Michael McCluskey

Independent Media Consultant, Australia

The Malaysian Deputy Minister this morning said we are living in a paradox, in a time when the paradigms, if you like, of media training and development are very different from the past.

I would like to put the paradox like this. Perhaps as the media landscape evolves and it is evolving, the audience, the most important beneficiary of what we do, is learning faster than the professionals and experts. Now this is a paradox that we all live in. Our audience is ahead of us most of the time, though not always.



Technology is also ahead of us a lot of the time and we need to be able to adapt in this evolution of media platforms, in this very complex media environment, as fast as we can.

I've said the paradigm of how we learn is changing. The old classroom models perhaps are not as relevant as they were in the past. We need to think about new ways of training and learning, about new tools for media people to use in learning and training.

It's no longer just about journalism. It's no longer just about broadcasting. It's not just about cameras or recorders. It's about exchange, interchange, relationship and symbiosis. We are in a symbiotic relationship with our audiences and we survive only if the audiences value us and use us as much as they can.

Given this environment, we need to ask some questions? How do we modify the way we are learning? How do we modify the way we are redelivering training? And do we need to have completely different ways for people to learn, to experience the audience in new ways and to relate, interact and exchange with the audience?

And the final question - is there ever a finish? Do we ever know that we have reached a level where we are satisfied and that we have the qualifications? We now need to reach the audiences in meaningful ways? Is this a life-long learning process? Is it continuous and is it ever changing?

These are some questions that our distinguished panel will answer for us as we move forward.

SPEAKERS:

Ms. Nathalie Labourdette

Head, Eurovision Academy, Switzerland

Combining Formal and Informal Knowledge

When I was working on this session, I was asking myself a few questions.

Where do I want to be in four years? Where do you want to be in four years? How do I nurture an agile and learning organisation, agile and learning AIBD members, driven for innovation and performance? How do you engage in the dialogue with the business teams to create a vision, your own vision? How do you engage and dialogue with your business teams to create your own vision?



Do you react? Do you connect? Do you deliver enough and quickly, quick enough to make sure that what we deliver is relevant?

I think the feedback from the training managers in the training business is not enough. What is a genuine dialogue?

And the third question is related to addressing the pressure of high cost that requires formal training to generate a strong added value and to ensure accountability and trust on what we do.

And this is why cutting edge and training tools and methodologies are useful. They can and will be useful only if the traditional journey by which we build training is unlocked.

We have to revisit what we do and I'm going to explore these with you:

1. How do we value the experiences of professionals we train?
2. What is the tension between formal and informal knowledge?
3. How do we really meet the training needs?
4. And how do we reinvent the development and structure of our programmes?

1. How do we value the experiences of professionals we train?

So the first thing is to consider today's landscape when everything is and can be found online. How do we make the difference? And I think the difference can be made if we value the experiences of the professionals that we train.

I have identified three ways.

- The first is to have targeted courses built on the individuals' key skills. And I will

give you a few examples of what we do at Eurovision Academy. One of the master classes is called Data Journalism for Beginners. Another one is Social Media for TV Programmes. Another one is Social Media For Radio Programmes. These are very targeted programmes in training so that people know what they can learn.

- The second is to make sure that during the course the prior experience of the individuals or the professionals is met. This will enable you to generalise and make your link between their own experience and what they learn and what they are taught?
- There should be exercises to test ideas. Remember that the adult professionals come not only for learning purposes, but also for social and recreational purposes. So you have to value their experiences.

Another way to value their experiences is to select who you are going to train. Take note that you have a long term training course, it's about a year long course.

The EBU Master School on Radio Features has a selection committee that picks the 14 young talents to be trained. So it's another way to value the experience because you select the ones to be trained.

2. What is the tension between formal and informal knowledge?

Another dimension we would like to challenge you with today is how do we find out if the formal knowledge we present is right.

We do formal, teachable, standardised knowledge. But how do we combine this with the informal knowledge?

What do we mean by informal knowledge? This is the informal knowledge learnt on the job, through discussions, through learning with your peers, through experiences, through the web, through lunch & learn?

I think we as training managers need to address these questions: How do you make sure you combine informal knowledge with the formal knowledge we are delivering to more professionals?

- The development of formal knowledge requires a goal. It has to have a direction and remit. At the Television Academy, we have five training portfolios, because you cannot cover everything and therefore we need to select. It helps if everybody concerned knows and that we talk to the business team and to the professionals.
- Another way is through case studies. The case studies are there to illustrate and to challenge the theory you are proposing to everybody. So what is the case study from our standards? It's not based on an individual practice. It's based on the team practice where there is interconnection and when there is dialogue and when there is an experience. It can be making a TV programme, an apps for the iPhone, a change management process done by a team or by a station.

But then it helps you to channel the informal knowledge into the formal knowledge. So you take ideas from informal knowledge; you put them together and you turn them into formal knowledge. Thus, you are able to nurture the formal knowledge through the informal knowledge you can find in your own station and elsewhere. And therefore you can build your standards.

Examples and case studies developed for the Eurovision Academy Master Class on “Social media for TV” come from the USA and from Channel 4. The Master Class on “Social Media for Radio” uses cases from BBC Radio 1, Radio 2 and also from our friends from RTS.

RTS has a very interesting morning programme which is called “En ligne directe.” They have built a special apps where people can contribute directly. They take their smartphone and they can contribute directly to the theme of the magazine that will come out the following morning. So every night, the anchor journalist puts the theme on the question, the theme of the discussion in the evening on the web and people contribute to the discussion through this apps so that the morning discussion is enhanced and smooth. It allows for direct contribution from the audience in a very, very practical way and it’s a fantastic way to expand what social media is practically achieving.

3. How do we really meet the training needs?

We all have to analyse what our training needs are. But how do you do that? If you ask a question to somebody, maybe he will give you the right answer, maybe not. Most of the time not because sometimes we don’t know exactly what we do want.

Last year, we had the big challenge when we started a leadership course for the top management of some broadcasting organisations from the EBU members. Top managers expressed a preference for informal knowledge as they wished to talk to their peers and colleagues. So we defined a thorough process whereby an open discussion with each of the directors of a broadcaster was organised.

We used the 7S analysis. We dialogue with each director for one hour, asking them what they thought about the structure, the systems, the style, the staff, the skills, and the strategy of his or her organisation. We asked these to the ten directors we were going to train. We had different answers from the different people, but at the end, we were able to identify and to define the shared values of the company. These were then the basis of the training programme we were going to deliver.

They were actually very happy because initially they thought we were going to come with our leadership standard training but not. The leadership programme was really based on their own understanding of the company.

We need to revisit the training needs analysis with what I called a proper Anamnesis. So what is anamnesis? Anamnesis is what a doctor is doing. When you are sick and you need a doctor, he measures your temperature and your pulse. He also sees how you

look, how your eyes are, and how you feel. And this is anamnesis, and it is a holistic approach on who you are.

4. How do we reinvent the development and structure of our programmes?

I think that time is precious, and it's better to ensure a short duration of training by identifying the key essential competencies, key learning objectives for these tasks. And for each objective, design the contents structure of the training course.

Finally, instead of conducting a heavy course and in order to increase flexibility and implementation, you must select, focus on essential topics, with enough time in between to revisit, to check and to repeat. Remember that the mother of learning is repetition and so take time to breath.

As a conclusion, if we revisit our traditional journey to training, we may remain excellent and relevant to our professionals and ultimately to our audience.

Thank you.

Ms. Liu Ying

*Assistant to the President, Research and Training Academy
State Administration of Radio, Film and Television (SARFT), China*

Need for Customised, Individualised and Tailor-made Training

First of all, allow me to give a brief introduction about the Research and Training Academy of the State Administration of Radio, Film and Television (SARFT) where I come from. Its name was changed recently from the Training Centre of SARFT.



It is the largest personnel training and international media studies centre in the radio, film and television industry in China. We conduct multi-level and diversified training programmes for officials, senior managers and media workers from home and abroad.

We have comprehensive training content and quite a large pool of trainers and a professional teaching facility. We also have a training base in Beijing which can provide the trainees a nice place to study. Next time you have opportunity to visit China, we are most willing to welcome all of you.

In 2012, we conducted 56 domestic trainings for almost five thousand people, 15 international seminars for almost 300 participants from 63 countries. These are our international seminars.

Under the situation of media integration and progress, we feel that media workers have growing demands for advanced knowledge and techniques. To meet their needs we have to have new ideas to improve and update our training concepts and messages.

I'd like to share with you what we have taught and what we have done.

First, we attach great importance to research especially on leading edge radio, film and television technologies in order to keep pace with new deployment, uphold the principle of 'guiding training with research, promote development with training, and create value with development'.

We try to deepen our research in the industry and we try to have better understanding of training needs so as to improve training effects.

Second, we realise as all of you do that any single or separate methodology may not satisfy the training needs of participants so we have to use different kinds of methodologies for different kinds of training purposes. For example, we try to use video and audio multimedia methods and computers to create simulation situation to fully involve trainees in the courses.

We use case study videos, role play and games to let trainees obtain rational knowledge through perceptual knowledge. We also use interactive methodologies like group competition, sharing and discussions either in classroom or by social media to ensure the participants have in-depth thoughts.

Third, our Academy tries to establish a new media technology laboratory, a mobile multimedia laboratory, and a live broadcasting satellite laboratory to give trainees a one-stop teaching.

Fourth, we try to conduct long distance training and e-learning using Internet technology. Based on Internet service, we conduct trainees' analysis curriculum development, online application, e-class, long distance learning, online tutoring and evaluation to set up an e-learning system. And now we begin to cooperate with China Educational Television in working on the Guo shi website. This website aims to build a platform where everyone teaches and everyone learns. This is very popular among Chinese students.

And fifth, we try to go beyond market boundaries by integrating cross industry resources, and providing added value for trainees. Since we think that as media workers, they need to have even larger knowledge or ideas than the personnel in other industries. We cooperate with the Ministry of Agriculture, Chinese Earthquake Administration, and Ministry of Water Resource to try to expose trainees to cross industry technological development and management experience, broaden their vision and provide value added service.

Nowadays, the world is witnessing tremendous changes in human information dissemination history, so media training and capacity building has even greater contribution to make.

Faced with the impact of digitalisation, we have thought a lot about our future development. Given limited time, I don't want to spend much time on describing our new development in China. Our idea is how to utilise the cloud technology in our training so as to make training more convenient and swift. By using Internet technology, how can trainees have the same experience as they had in the classroom on small moveable digital terminals. In the future, on the basis of in-depth training needs analysis, we will try to establish a core courses system that fits with Internet moveable terminals to further improve our training services. On this aspect, we really have a long way to go.

We believe, no matter what kinds of training content and the message we adopt, the key point of training are the training needs and training that is customised, individualised and tailor-made. Tailor-made training will be the trend of the industry.

In the fast changing training environment, media training will undoubtedly play a vital role. For us, media people who are engaged in the training industry, this is both hope and unshakable responsibility. We are more than willing to have further discussion and concrete cooperation with all of you and work jointly towards a brighter future.

Thank You.

Mrs. Dra. Rosarita Niken Widiastuti

President Director, Radio Republik Indonesia (RRI), Indonesia

Conventional Ways of Human Resource Enhancement Not Enough

Competencies or continuous skill enhancement of human resources in media environment especially the radio is what the broadcasting institutions need.

The conventional ways are no longer enough to improve education for human resources (HR). We need to implement some training method breakthroughs. Therefore, we need to apply comprehensive methodologies and new ways of training to improve the knowledge, understanding, skills, creativity, productivity and create a pool of workers that can compete internationally.



Having the advances in information and communication technology in the global era provides an opportunity for broadcasting institutions to improve educational broadcasting without border either space or time.

An alternative way that we know famously in this era is education based on Internet connection and new technology in the form of multi platform; for instance, e-learning, training through video conference, and through social media.

We also have long distance learning system based on portal-based, video teleconference, social media, web, multimedia interactive, which consists of tutorial applications and learning tools.

Development steps to do are as follows:

- Designing and creating database applications that can store and process
- Data and academic information, either learning system, assessment system curriculum information management, education, or learning materials
- Designing and creating the learning applications
- Optimising the use of teleconference video based on VPNIP
- Implementing the system in stages starting from the smaller scope to bigger one, to facilitate IT utilisation in the process of education, that can be implemented on a small scale and can be done simultaneously with multi-point

Multiplatform training can generate efficiency in energy, time, and economize the budget. Information traffic can work smoothly and accurately. There will be more participants who can join the training.

E-learning is a transformation of the learning process or training application through online media implemented lively or virtually. It can stimulate learners to explore their knowledge and interact directly with the instructor.

Under the long distance learning system, learners in the class engage in learning sources access, interactive discussion, infocus installation and VPNIP Network. The participant can also learn individually through learning sources access, technical support such as laptop and desktop computer. Their sources will include teaching materials, receiving feedback and interactive discussion.

In April 2012, RRI delivered an e-learning training programme from its headquarters in Jakarta called the Quick Report Training.

Let me describe the preparation stage. In the Indonesian parliamentary and presidential elections of 2009, RRI provided 7,500 contributors in 67 RRI radio stations. RRI contributors had very diverse competency. They initially did not know the method of quick reports and how to report it.

RRI headquarters conducted an intensive training once a week, on the Quick-Report methodology remotely conveyed via teleconference.

Training modules were prepared, published and could be downloaded from the RRI website. Participants could understand the modules and realise them properly.

The training was conducted interactively and delivered in real-time from 67 points. Question-and-answer process ran smoothly. To examine the tools prepared, we did try-out first to make sure if there would be trouble in the “bottle neck” situation.

The contributors reported their quick-count through “Jatis” (is a tool’s name) simply by sending it via SMS to the no. 9449. This tool would make the chart automatically followed by the votes counting.

In training for implementation the reporter and contributor were instructed to be in the polling stations or TPS that had been agreed during the preparation stage. They conveyed the result of the vote counting after the votes were calculated and declared valid.

We were getting very high responses from Indonesian people, including the candidates for Indonesia’s presidency who had been monitoring constantly the RRI Quick Report, even though the RRI calculation results were always displayed or delayed on Metro TV and TVRI.

Initiatives to enhance access for broadcasters to qualified education could be implemented by AIBD. The utilisation of information technology in education has the significant meaning especially in the effort to achieve equality in offering education, skill effectiveness and improvement for broadcasters.

For the development of information technology in educational institutions, we need to design and create database applications, design and develop learning application based on portal network, web, social media, interactive multimedia, which consist of application tutorials and learning tools. We should also optimise the use of video teleconference as enrichment material in order to support the improvement of education quality and utilise information technology to improve the quality and effectiveness of the educational process through multiplatform.

Thank you.

Associate Professor Dr. Mus Chairil Samani

Head, Department of Communication, Universiti Malaysia Sarawak, Malaysia

Informed Education Based on Real-Time Research Data

The broadcasting landscape has changed drastically ever since the creation of television. When television was first introduced, not everyone was convinced of the impact of the medium on our everyday life. A New York Times reporter while covering the event on the unveiling of the first television set in New York on 19 May, 1939 said: "The problem with television is that the people must sit and keep their eyes glued on a screen; the average American family hasn't time for it" (quoted in Newcomb 1974: 2). Therefore, the showmen were convinced that for this reason alone, if for no other, television would never be a serious competitor of broadcasting. At that time, radio was already well received by the people.



We can laugh today because we know the impact of television on our everyday life today. Today, it is hard for us to pass a day without taking a glimpse of what is available on television. According to Malaysia Communication and Multimedia Commission (2013: 36), in 2009, television is available in 97.1 percent of households. After 74 years of television broadcasting, we have already moved beyond broadcasting as "a means of media transmission that makes information available to a broad spectrum of the population" (O'Shaughnessy and Stadler, 2005: 455).

Originally all broadcasting was composed of analog signals using analog transmission techniques. During this pioneering period, broadcasting as a commercial endeavor involved a great deal of uncertainty. Broadcasters during this period had to make crucial decisions at defining moments.

Broadcasters will continue to make critical decision as we enter and switch to digital signals using digital transmission. With the advent into digital broadcasting, we will definitely see new markets emerging and at the same time existing one will be eliminated.

With the continuously evolving environment, answering the mundane question whether classroom style courses is still relevant is really not simple. If this is not practical or feasible, what are the other available alternatives? Should we embark on a more interactive approach? How can we improve and enrich our classroom teaching experience?

Evolving Television Broadcasting Landscape

The television broadcasting landscape has evolved through three phases of programming developments: the early broadcasting phase, the draw to narrow casting phase and now the personal casting phase. With each phases of development, the number of players on the broadcasting scene is fast expanding. This is made possible with rapid economic and technological developments. Chalaby and Segell (1999: 352) argued that “the rapid pace of economic and technological development, and the process of detraditionalization in the social and value spheres, generate risks and insecurities in all aspects of life.”

The early broadcasting phase is characterized by the creation and development of television infrastructures to ensure that the televised programmes can reach every nook and corners of a nation. Transmission stations were built to serve the needs of the new and emerging industry then. As with any pervasive medium, media analysts and social scientists started to look into the impact of the “new” media technology on society. They began to set up different instruments to measure the effects of television on our everyday lives. Demographic and psychographic data began to emerge and this helped broadcasters do their programming.

Frank N. Stanton started the pioneering works on radio research in 1935 (Buxton and Acland 2001). Various other scholars contributed to the development of communication studies. Numerous theories have been formulated that allow us to fully understand the impact of the medium on our everyday life.

With better knowledge about how the audiences use television, broadcasters shift to narrow casting. Narrow casting is defined by O’Shaughnessy and Stadler (2005: 464) as “narrow cast media transmission caters for small group of people”. With the advent of narrow casting, free-to-air broadcasters in Malaysia started to divide the television hours to cater for the different segments of society. In the phase, broadcasters as content providers still dictated the rules. They were in control of the different broadcast segments. They sensed the needs of the different audience segments using demographic and psychographic data gathered, collated and analyzed by media research outfits such as Survey Research Malaysia, Taylor Neilson and others. Broadcasters with installed decoders gathered and analyzed their information privately. They did not sell or shared the information with others outside their company.

Narrow casting is replaced by personal casting. Personal casting has shifted the control of what to watch, when to watch, where to watch and how to watch from the broadcasters to individuals. On the local front, Media Prima is offering catch-up TV while Astro is providing Astro-On-The-Go. The moving picture audiences are no longer fixated in front of the television set. They can be anywhere and everywhere, surfing the Internet to watch movies or any media using their mobile devices. Personal casting is made possible due to the convergence of computer, television and telecommunication.

Personal casting was preceded with the digitalisation of media contents and the setting up of multimedia content providers on the global front. Companies like Yahoo, Google and Real Player moved in quickly to provide their own solutions to satisfy the needs of the new audience.

Google wasn't the first in the market to offer their services over the Internet, but they pushed their idea to create a "database of intentions" vigorously and rigorously. As Battelle (2005: 2) remarked succinctly that "Google had more than its finger on the pulse of our culture, it was directly jacked into the culture's nervous system." Google which started off as a technology business company later ventured aggressively as a media company. Today Google has successfully integrated both technology and media operations. Google success story is everywhere. Google's android software is the dominant operating system for smartphone. YouTube is the dominant social media provider. Gmail is providing email services to individuals and a host of companies. You just need to Google to search the Internet. Google has recently announced the most viral video of 2012. What can we learn from these videos? They are no longer produced by amateurs but are produced by professionals.

During this time, media companies wished they could push content to the millions of computer screens across the globe. They worked on the "idea [with] applied 'push' technology—they pushed content onto the user's screen rather than wait for users to pull it from the server. Although the push business model may be dead, the goal of delivering high quality video over the Internet lives on in the form of 'media streaming'". (Bhandari et al. 2000: 138).

The quality of streaming videos over the Internet has improved tremendously due to superior software and newest hardware. The technology available today allows for video streaming at full-motion rate of 30 frames per second compared to 8 frames per second in 1998. If you coupled this with the latest smartphone hardware, the competition between mobile phone and television as the first screen will be hotly contested. It all started with the digitalisation of television. As Chalaby and Segell (1999) aptly pointed out the challenge faced by broadcasters in their journal article titled "The broadcasting media in the age of risk: The advent of digital television."

In the near future, the screen real estate will no longer be limited to the television sets. It will be the screen on the mobile phones. We have gone a long way since the birth of monochromatic display cell phone in 2001 which signaled the demise to the old and boring black display (Chowdhury, 2012). Today's touch screen and full color display mobile phones are equipped to handle a host of functions and it is not limited to conversational purposes only.

The mobile phone is competing with the television screen as the first screen. As the current younger generation matures, the mobile phone is expected to overtake television as the first screen. This generation is very apt with the mobile phone that they never leave home without it. A few of them are carrying more than one mobile phone with them. They are moving constantly and communicating seamlessly to the Internet.

The “screenagers” who are already among us today are techno-savvy young people, reared on television and computers. The term “screenagers” was coined by Douglas Rushkoff in his book *Playing the Future* published in 1997. They are no longer tied to the television set at home. Thus, the need for a second television set or a second decoder in the other rooms has become redundant.

There is a section of the Malaysian population that is now watching television programmes on their mobile devices, such as tablet computers. This new screen is dubbed the second screen. “Second Screen is the use of an additional monitor (e.g. tablet, smartphone) while watching television” (mashable.com 2013). Second screen allows audience to interact with what they’re consuming whether it’s a TV show, video game or movie. Smith (2013) reported that in the United States “36% of viewers will use second screen during Super Bowl.”

Malaysians may not be currently viewing live programmes on their second screen. I expect that this habit will pick up in the near future. Will we see such a situation which is already happening in Britain? In the United Kingdom, more than 2.3 billion shows were watched or listened to on the BBC iPlayer in 2012 (The Telegraph, 2013). BBC has recently announced that they will launch programmes online first (Collins, 2013).

The local television stations have yet to create their own application to allow viewers to watch television programmes aired over the airwave. A study that I am currently conducting on Universiti Malaysia Sarawak’s students may shed some light on the use of the second screen to view movies and short programs. As the study is still on-going, I can only partially share some of the initial findings on the second screen. I found that 71 percent of UNIMAS’s students are already using smartphones. This is actually higher than I have initially anticipated bearing in mind that these groups of people are not gainfully employed. A small group is using more than one telecommunication provider.

Reading these findings with other relevant development in the information communication industry, we would be able to predict or anticipate the future. One important development is the move by Intel recently which announced that they will remove desktop motherboards from its product mix by 2016 (Bookwalter, 2013). This is not entirely a startling announcement given the global decline in the sales of desktop computers. The decline in desktop computers sales is a clear indication that tablet and mobile phones are here to stay permanently. Even Microsoft is aggressively promoting cloud computing with the latest version of its software, but they are actually not the first.

Another notable development is the easily available tools on the Internet to gather information about the different media audiences. These new tools to peer into the day-to-day routines of our audiences are available, but it is not necessarily free. Different groups of organisations are gathering different information: media companies, telcos, social media providers, government agencies and media educators. Or should I say they have already gathered this information.

One such company is Media Monitors with a tagline as Asia Pacific's leading media intelligence company. In the company website, they are showcasing Mediaportal which they proposed as "an easy-to-use web-based application". The application "enables you to target, monitor and analyse relevant media, as defined by you, as it happens. Media coverage is streamed to your secure and customised portal in real time allowing you access to your content anytime, anywhere" (Media Monitors 2013).

Besides Media Monitors, there are other social media monitoring tools that are currently available over the Internet (Socialbrite 2013). One such apt is Social Mention. Social Mention is a social media search engine that searches for keywords on social media platforms (blogs, comments, bookmarks, events, videos) and provides graphic illustrations or charts showing mentions per day or week.

I suspect that the local telcos are definitely monitoring information flow on the local front but social media providers are ahead of them in monitoring the pulse of information globally. The Malaysian telcos companies are working hard to improve their broadband services. They are monitoring the waves of information that is passing through the information highway. Telcos have the demographic and surely they can easily create the software to gauge not only the psychographic profiles of the broadband users but also their preferences and habits.

Social media providers such as Facebook and Google are working feverishly towards this end. Imagine the kind of information that these companies have at their finger tips? Facebook currently has one billion users and the number is still growing.

Another party that is also closely monitoring all these developments is the Malaysian Government. The Malaysia Communication and Multimedia Commission is closely looking at the slightest of change that is occurring within the information superhighway.

Media educators are definitely looking into the impact of the different media technology.

Media educators as well as media practitioners need to be informed. Classroom education that is based on textbooks is at best yesterday's information. In the fast evolving world that we live today, information fed through research will allow us to best respond and predict the future. The best approach for an informed education is to base it with real-time research data. The new classroom needs to be retrofitted with computers that have access to real-time streaming data from various local and international resources. With the informed education, we can only hope to better manage the evolving information communication society.

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Ms. Rashmi Pradhan

Deputy Director General (Programme), All India Radio (AIR), India

Big Challenges in Training for India's Broadcasters

Prasar Bharati is now one body working together for the last two decades, trying to tap the efficiency of All India Radio and Doordarshan, the national TV of India. It is working with a beautiful model to serve its audiences as a public service broadcaster for the whole development of the country.

Prasar Bharati, one of the largest electronic media networks in the world, is giving the platform for All India Radio and Doordarshan as a public service broadcaster.



Speaking about All India Radio which started long before April 1930 as India's state broadcasting service, we now have the total broadcasting centers coming to 326 in number. Our regional stations total 116. Our local radio stations number 86. Vividh Bharati with commercial channel has 37. Community radio stations number five and relay stations total 82.

Our radio transmitters total 490; the medium wave 143 and short wave 48. Asian transmitters number 299 and the digital radio platform DHT platform that is providing the existing channels is 21.

We have a three-tier broadcasting service for All India Radio. The first is national which covers 65% by area and 80% by population. The second is regional which has 116 regional channels in the different states of India. And third are the local transmitters with 86 local radio stations operating in different parts of the country, providing programmes in 23 languages and 146 dialects.

We have 26 FM channels offering entertainment programmes. We have also the External Service Division that provides broadcasting programmes for 72 hours per day in 12 Indian languages. We cover 15 foreign languages. We also provide a News Service Division where we provide 651 bulletins daily in 91 languages & dialects. We have 55 hours of total news bulletins. The other services provided by the News Service Division are hourly news on phone, news by SMS, news on display board at public places and news on website.

Talking about Doordarshan, it is one of the largest broadcasting organisations in the world in terms of infrastructure with studios and transmitters, the variety of software and the vastness of the viewership.

Its experimental telecast started in New Delhi in September 1959 and the regular daily transmission started in 1965. The Doordarshan national programme was started in 1982.

Doordarshan operates 35 channels and of these, seven channels are dedicated fully at the Indian level. These are DD National, DD News, DD Sports, DD Gyandarshan, DD Bharti, DD Rajya Sabha and DD Urdu. It has 11 regional language satellite channels and 15 State networks, an international channel, DD India and one HDTV channel. Doordarshan also provides multi-channel TV coverage in the country through free-to-air DTH service.

The Staff Training Institute is functioning at different corners of the country. We have similar institutes at Delhi and at Bhubaneswar.

The Training Institute of Prasar Bharati aims towards creating an effective workforce by developing competence, expanding horizon and sharpening creative skills to meet the challenges of the changing media scenario by designing relevant programmes.

Here I want to speak a little about what the challenges before the Prasar Bharati Training Institute are. One great challenge for the public service broadcaster is designing programmes that take into consideration the diversity of culture and heritage arising from India's 1,576 languages and dialects, several religions and India's 4,000 years of history.

Working in Prasar Bharati requires a lot of exercises in designing the training models. One model that I want to cite is Radio Agri-Vision. We conduct frequently such type of programme to further development by disseminating key information and the knowledge, for instance, on rice to farmers. As a result, this programme has branded the station as 'radio rice'.

Radio also has several programmes on the environment issues such as radio for clean and green environment, demystifying science, disaster management and early warning mechanism, and holistic health programme. We also have interactive special audience programmes. We design invited audience programmes and live shows, music programme production and packaging.

Other programmes include innovation in spoken word programme, art of presentation, anchoring and voice culture. We also provide programme evaluation and feedback mechanism, marketing strategies & communication, packaging and marketing archival programme, production of jingles & promos.

From these we can appreciate the vast area we have to cover for the requirement and the demand of programme making and to update education for programme makers. In addition, we also offer broadcast leadership skills, programme blending, value of the right to information, managing court cases, financial management, media and gender sensitization, copyright and intellectual property right.

Amidst the new media scenario, the Staff Training Institute is looking ahead with programmes dealing with convergence media technologies, designing programme for the virtual world, developing writing skills and creating packages, live steaming addressing niche group through audio and video-on-demand, online journalism and content management, and multimedia production & techniques.

We have also started lots of programmes in e-learning. This is a computer based training programme to educate our staff on e-administration, e-finance, e-security, e-library and office automation.

Another challenge for Prasar Bharati Training Institute is designing the training website and sharing content through e-learning models. What we have started working on recently are designing instructional video and tutorials and adopting multi media production techniques.

With little more time, say two to three years, we will be able to complete this task.

We are very enthusiastic about the changes we hope to bring with the multimedia and the new media platform, and to see that the All India Radio and Doordarshan are successful in this endeavor.

While India has the tradition, culture and education, she remains a poor country with Internet access reaching only 10 to 15% of the population, mostly the youngsters. Perhaps in the near future, this will reach between 30% and 40%.

Given this reality, we are making the necessary changes to training our media personnel and we appreciate this initiative of AIBD and IPPTAR to ensure that we design cost effective training models. This is also a challenge to all trainers as we share information and ideas for a better broadcast world.

Thank you very much.

SESSION 2: CREATIVE CONTENT FOR PROGRAMMING



Media consumer behaviour is changing as viewers get exposed to more TV channels and engaged in various media delivery platforms. Their preference challenges broadcasters to do more than just adopt new technologies. They need to create quality content and innovative format that cater to audience tastes and compete for more audience reach. How can broadcasters unlock their creative genius to generate distinctive content for various delivery platforms? What are some innovative programmes that can create buzz and rating? What's the best approach to tap social media in producing distinctive content?

CHAIRPERSON:

Mr. Didier Desormeaux

Training Expert, France Televisions University and Consultant for Canal France International (CFI), France

We need to prepare employees to adopt new schemes and must improve new ideas searching for new contents and new innovative formats. For example, our training department will experiment with three dimensional cameras to enhance the capability of news practitioners to do news reports, or try to find good ideas about reporting with iPhone 4S, recording stories or investigating with Canon 5D. We also do planning workshops on how to do a good web documentary and organise conferences for all employees about new ideas to do benchmarking for all the people in our company.

Training departments in many countries are moving forward to research and development. We must not lose our creative ability and establish strong scripts.

To succeed in this endeavour, we must have enough budget, specifically to get new technology like cameras, switchers, and have a high level of respect amongst the training staffs fulltime or part time. We must also have enough independence in the organisation's structure. It's very important that the top management allow us to be a bit free to experiment and offer some input in the strategy, for example, before the TV committees.

And finally you must be capable of delivering assignments and the findings to top management and employees.



SPEAKERS:

Mr. Wu Keyu

*Director, Research & Development Department of Programming Office,
China Central Television (CCTV), China*

Strengthen New Media Features of TV Programmes

In today's omni media world, a major trend in TV development is to strengthen the new media features of TV programmes and to enhance audience interaction through the programme's multimedia platforms. The programme I am going to introduce is one of our innovative shows that features new media interaction.

'Super Star Ding Dong' is a programme of CCTV Entertainment Channel with an international format. While ringing the doorbell, the contestants must guess correctly the song and the singer from the doorbell in order to win their respective 'dream fund'. The original format is relatively simple, however, during programme localisation adjustment, we have highlighted the interactive effects through new media technologies. After scanning the QR code, the audience can answer questions on their smart phones or tablets and win prizes. It turned out that the first show of the programme gained an audience rating of 1.86 percent, 90 percent higher than previous programmes. The second show jumped to first place among similar programmes at the same time slot. A total of 3.6 million people interacted on the Internet. The programme had achieved satisfactory audience rating and multimedia interaction.



Programme innovation cannot be achieved without a huge pool of innovative minds. A major step CCTV has taken in mining innovative talents is the launch of 'Programme Innovation Competition' in August 2011. A total of over 600 CCTV staffs took part in the competition. A total of 463 programme proposals were presented, making the competition a grand platform for innovation and imagination. This ignited the passion and enthusiasm of our staff for programme innovation.

The programme I'll show you now is called 'Family Dream', which stands out from the CCTV Programme Innovation Competition. It is an interactive programme featuring family participation as a team. The tasks for the competing family to accomplish are adopted from popular puzzle games through modern technology to cater to the specific requirements of TV programmes. All the games can be interactive with the audience through new media terminals like computers, mobile phones and iPad, etc. in order to enhance the audience feeling of involvement and authenticity. Besides QR code scanning to diversify the means for audience interaction, we are developing a new function which will enable the audience to play real time games by simply shaking their mobile phones.

More valuable than the rankings in the competition, we organised various high-level training sessions on innovative ideas, latest technology applications and pilot production. We not only invited the top Chinese television experts as guests, but also reached out to over a dozen top international producers from the UK, USA, France, Sweden and other countries to provide training programmes for our staffs. Such international training programmes are exchanges that enable us to have a global view and give us great inspirations in programme innovation. For example, during a training session, a French expert introduced the latest application of the QR code scanning technology in promoting audience interaction. This aroused our interest and we applied it to our new programmes like ‘Super Star Ding Dong’ and ‘Family Dream’. Now, ‘CCTV Programme Innovation Competition’ has become a talent pool for CCTV programme innovation and technical production, gathering strength for our sustained programme innovation.

The introduction of overseas programme formats is an important challenge for CCTV to improve its capacity for programme innovation. While introducing an international format we not only expect to bring in a programme with high audience rating and potential, but also put more emphasis on learning from the expertise and valuable experiences of international experts through the format purchase package.

In 2011, CCTV introduced a programme format of ‘Shine Group’ called “Clash of the Choirs” which has been well received in the Chinese market. When the first season was concluded, the core production team of the programme was sent to Sweden and Spain to watch and learn the production of the original programme. The aim was to perform better in the second season. These efforts did pay. In 2012, CCTV introduced the programme called “You Deserve It” from Red Arrow International from Germany. Meanwhile, we invited 8 experts of the original programme to Beijing to train our staffs on programming procedure and to participate directly in lighting design and programming, game engine design and props assembling etc., which greatly upgraded the programme innovation and production quality.

As China’s national TV station, CCTV has been in the frontier of the country’s television industry in terms of programme innovation, which cannot be achieved without strong financial and institutional support. Currently, CCTV invests 200 million Renminbi every year to the innovation fund to support programme innovation of all the CCTV channels. All together there are 16 channels in CCTV, and the R&D Department I am heading is responsible for fund management.

Programme innovation is a never-ending activity for people engaged in the television industry around the world. CCTV wishes to take this opportunity to promote exchanges and to establish cooperation with international counterparts for a brighter future of the global television industry.

Thank you very much.

Mr. Vinal Raj

TV Manager, Fiji Broadcasting Corporation (FBC), Fiji

Capturing Audience Interest

Before I speak of creative content in programming, let me give you a bit of history of FBC TV. Fiji Broadcasting Corporation is a commercial entity owned by the government of Fiji. It has six radio stations, two in each major language, Hindi, English and Fijian, and free to air channel. FBC TV has been on air to serve some 860 thousand people scattered over several islands. So we are not a big time operation. However, when FBC TV signed on, we knew we had to give more than what the commercial programming could provide.



We bought some of the popular shows and older movies but we wanted something that would define FBC TV as more than just another outlet for foreign made commercial programmes seen in most countries. We needed to show that we were Fijians and had to feature programmes that highlighted the tradition and culture of our people and helped elevate our islands. We had to think out of the box and had to face a competitor who not only operated a local station but who provided satellite service with lots of international feeds.

It was a big challenge for our new station which was not carried by satellite service but we were determined to succeed. We had to use creative means to come up with something new and try anything new. That means taking risks.

A small market operator cannot compete in the technical production with the product of a huge network and production companies. But you can take risk.

It is ideal for the programme not only to meet international standards, but also to capture the minds and imaginations of the viewers. To do that we had to take some risks. FBC radio had several popular programmes in Fijian and Hindi and we decided to try those on air. Now a talk show held in the studio did not provide a spectacular visual effect but to our surprise the programme was quickly accepted and had become popular.

The programme deals with contemporary issues in Fiji which is close to the hearts of the people and the audience had responded with solid support. This show also allowed audience participation so there was a chance for the public to interact with our TV personality.

One programme “Bati Ni Tanoa” is based on the Fijian village where people sit around the Kava bowl and Talanoa, which means discussing the days’ business, sports events

and human interest stories. It immediately proved successful as the audience responded overwhelmingly. Viewers identified with the host and issues that were familiar to them and relevant to their lives instead of seeing a foreign made programme .

Another programme “Aaina” in the Hindi language also proved a great success as people identified with the host and topics and began to watch more of our channel.

Because Fiji has three major languages Fijian, Hindi and English, we provide our own English subtitle for some of these programmes while most people are comfortable in their own language. English is the second language for everyone in Fiji.

“Sa Re Ga Ma Pa” which is produced in India and is similar to the US show called for “American Idol” is released only in Hindi. When we started running the programme the Fijian and English viewers wanted subtitles and they appreciated this initiative to overcome the language barrier. They also wanted to become more involved in hearing the judges’ comments.

The cost of producing programmes is high as we all know. So with the total market of less than a million people we were forced to be creative with the lowest possible cost.

We had a filmmaker who suggested a movie review programme. He was joined by a female member who was known as a cultural icon. The two clicked and the movie talk became a popular Saturday night feature. They were film experts but they understood the local perspective and attitude.

Our locally produced programmes are not gala production but they represent slices of local life. They feature conversations, situations and topics found in the average Fijian homes. Reflecting the views of the audience is key to successful programming.

As we progress into the future, the role of the television medium is changing. Before if you wanted to watch video it had to be at home in front of the set. Now people can watch video anywhere, on their tablets and the Internet.

We are looking at the number of ways to meet this challenge. One idea is to develop some applications for the new media devices that will teach you about music. We have wondered if we can develop it to receive or broadcast not only programming but perhaps education in an entertaining way such as teaching math or some other subjects. Or perhaps a tour guide can be downloaded by tourists visiting our beautiful islands.

How do we compete in the market that has become so broad and has undergone much changes? We have to be creative not only with programming but also with training our people.

Thank you.

Professor Dr. Mohammad Hatta Azad Khan

Rector, Malaysian Academy of Arts, Culture and Heritage (ASWARA), Malaysia

Addressing Changing Viewers' Needs

I must apologise to each and every one of you as I am basically not a hundred percent broadcaster. My only relationship with broadcasting was when I was doing my first degree. I took some electives in broadcasting while doing a degree in drama and fine arts. But I did try to make a breakthrough into television when the first private station was established in Malaysia. They wanted someone to head the drama section so I went for an interview and I did manage to get the job. When I sat down with them to discuss about the salary they asked me how much I wanted and I mentioned to them about three thousand Malaysian Ringgit. They straight away told me that they could not afford me. They could only pay 1,800 Malaysian Ringgit, that was way back in the 80's. I am sure that today media consultants or broadcasters in the TV station have a much higher pay. I think so.



Let's start with consumers and their choices as far as television programming is concerned. We do believe that the audience these days still watch programmes on free-to-air television, and it seems that they have more choices as they have more channels, but at the same time they also can choose the kind of programme they can download what they want to watch.

The difference these days is that we watch TV programmes not only in the living room any more, but also in our mobile phones and tablets. We have laptops and you can watch any of the TV programme individually in your own time in your room or wherever you want to go. But I believe that TV is still a source for news and entertainment for each and every one of us.

Now let's see a report by Ericson Consumer Lab on TV and consumer trends of 2011. This was a recent research conducted in 13 countries with more than 13 thousand respondents. They found out that 98 percent of households have at least one TV set and 74 percent at least have one flat screen TV.

So we go back to what I said just now that they still watch TV at home, but again the definition of TV today has changed so much it is now digital video, broadcast cable, satellite mobile, Internet and video on demand. So the definition of television is much broader than it used to be.

Let's have a look at consumer behaviour and consumption when we talk about

television. Most of the viewers still talk about content. They don't think so much in terms of technology and how it is done. That is not their business. They talk about content and their expectation is to be able to watch what they want, when and where they want.

These are big changes. They want to have full access to all the content. It was also found out that people are willing to pay extra for high quality content so they have much better choices as compared maybe about 30-40 years ago.

With the Internet, social media and the telecommunication companies, we ask ourselves whether the Internet is the modern television today that is killing old school television, free-to-air television that I used to enjoy when I was young, together with my family.

Is free-to-air TV a loser? It used to be that the TV programmes in those days were scripted TV shows, but these days it is no longer done that way. Today it is mostly documentary type and reality TV.

Watching TV used to be a whole family affair. Everyone would be sitting in the living room after dinner watching certain programmes that they like. This is no longer the case today as watching TV has become an individual choice. Our sons and our daughters will go to their own room and surf the Internet, tablets and whatsoever. They are no longer sitting down with us watching television. Back then the content was very artistic but today the trend is to go towards popular culture.

With reality TV we also found out that unrealistic price money are being offered to contestants. Sometimes we think that it is not actually worth what they do on TV.

I give you one example done in Malaysia recently by a cable network. They had a programme called "King of Comedy" and later they changed it to "Emperor of Comedy". It's supposed to be much bigger affair but some of the contestants did not do much. They went up the stage clowning around, trying to be funny men. They put on ladies' costumes and imitate some feminine moves and the winner was awarded half a million Malaysian Ringgit. Now this was the work of the telecommunication companies because viewers were asked to sms the winners. So Telco companies made lots of money laughing all the way through, getting money from people like you and me.

They don't mind spending half a million Ringgit for the prize, but to me it was not worth what the contestants were doing. If you are to write a musical script I think the most one can get is about fifteen thousand Malaysian Ringgit, but this guy went up the stage, clowning around for five minutes and was awarded half a million Malaysian Ringgit. So basically this kind of programme is turning consumers into suckers. They don't realize it but they are actually spending millions to make the Telco's and TV station richer.

What basically is reality TV? It is an unscripted humorous situation that documents actual events, playing games into the lives of people. These people are ordinary people, not professional actors. The show features these people in a game or quiz style and creates sensationalism from our day-to-day life. It also provides exotic locations to

attract viewers. It is also a creative and manipulative reality. Some of the things that you see on this television show are not actually what happened, but manipulated during the postproduction stage.

In 2000, reality TV was very popular such as Big Brother, Survivor, American Idol, American Next Top Model and Dancing With The Stars. By late 2001, its viewership was declining. Amazing Race, for example, lost a lot of viewership and was criticised for being staged.

I don't know whether you remember or not but to me the best reality TV show that I have seen was done in 1948 by Alan Funt. It was called Candid Camera.

In the 80's I created a sitcom called "Pi Mai Pi Mai Tang Tung". In English, it can be called "Neither Here Nor There" or "Going Nowhere". It lasted for about 18 years, shown on both TV1 and TV3, and repeated on cable networks. We found out that by 2010 such show did not work with the current audience anymore. The kind of sitcoms that they do now are very much different.

The reason "Neither Here Nor There" lasted for 18 years was because the show looked at ourselves and criticized almost everything the politicians, the educational system, the financial system, and people just loved it. But after 2010 and beyond, I don't quite understand what they do in sitcoms in Malaysia because the situations were not funny, and not relevant to the real-life situation anymore.

Some people have asked me to produce a situation comedy similar to what I had created, but I said this does not work anymore with the current audience.

Things have changed so much in the TV industry these days with the coming of the Internet. It is probably more user friendly and cost effective. Consumers have to have access to the Internet content across devices. As I mentioned earlier, they no longer just sit in front of their television to watch shows. They have other devices that must have high quality content and must be easily available online.

Traditional TV network services or the pay TV movies are facing stiff competition from the Internet players. Like it or not, they have to embrace the changing consumers' needs and expectations.

Let me share the old time classics. You will recall the 10 longest time TV sitcoms, to include Everybody Loves Raymond, Friends, The Jefferson, Married... With Children, Fraser, Cheers, My Three Sons, South Park, The Adventures of Ozzie and Harriet & The Simpsons.

Some of the longest classics were Gun Smoke, Lassie, Death Valley Days, The Adventures of Ozzie and Harriet, Bonanza, The Simpsons, Law & Order, My Three Sons, Dallas & Knots Landing and so on.

Why do you think these sitcoms and the TV shows became the top 10 longest running TV shows? Because they were all family oriented, meant to be enjoyed by all in the family.

When we talk about quality content, it has to have a good original idea, and well researched. It has to be accompanied by good character development and good acting with believable and natural dialogues. It has to be educative and entertaining. It has to be creative and innovative in the presentation method. It has to be supported by good technical team, good cinematography, post production, editing and good background music.

Thank you.

Mr. Raj Shekhar Vyas

Additional Director General (Programme), Doordarshan (DDI), India

Funding Sources for Content

I personally feel that television has its own language. Radio maybe a blind language. Radio may need some words. In television, visual is its own language.

India's Doordarshan (DD) has unparalleled reach, impact and diverse content. It has its modest beginnings in 1959, and now it has become the world's largest terrestrial broadcaster, reaching over 92% of India's population, with 35 channels in all including 7 India channels: DD News, DD Sports, DD Gyandarshan, DD Bharti, DD Rajya Sabha and DD Urdu is a pure channel of art literature and culture.



The TV network has 11 regional language satellite channels (RLSC): DD Malayalam, DD Podhigai (Tamil), DD Oriya, DD Bangla (Bengali), DD Gujarati, DD Chandana (Kannada), DD Sahyadri (Marathi), DD Saptagiri (Telugu), DD Kashir (Kashmiri), DD Punjabi and DD North East (Assamese, others).

Doordashan also boasts of 15 state networks (SN), one international channel, DD India, 46 Doordarshan studios and over 1,400 terrestrial transmitters.

What is the mission of DD? We truthfully and objectively report events and other matters of public interest. We provide adequate coverage to a diversity of culture and language, and produce programmes in the national language and other dialects. We also have programmes that cater to the special needs of the youth, provide adequate coverage to sports and games as well as classical dances, promote social justice, national consensus, national integration, communal harmony and the advancement of women's interest. We also pay attention to agriculture, rural development, environment, health and family welfare, science and technology, and education.

Our biggest challenge is dealing with the diversity of content. We use multiple methods of sourcing content such as self financing, commissioning scheme, open sourcing through an announcement. Anybody can become a producer in India. This gives a chance to any person who wants to be a producer.

One can become an anchor. He can start his career as an anchor and then move on to become a reporter. He can go with a cameraman and learn the rudiments of camera work. He gets practical experience from all these activities. Doordarshan has created thousands of talented personalities in the world like Dr. Penerai from NTV to Raju Shukla from BAG to Nalini Singh from Nepal.

Everybody is born and brought up into Doordarshan, which provides technical and practical experiences. There is no training centre as such although we have institutes such as the Janial Melia Institute of Technology and Film TV Institute.

Doordarshan has a big platform to train the professionals. I myself trained as a freelance anchor. I started my career when I was only 19 as a freelance programmer and anchor. Then I started writing scripts. I produced and directed my programme and subsequently joined UCSP, our public service commission, as an Assistant Institution Director, then Deputy Controller, and later Deputy Director General of the national channel. A layman can be the head of the organisation. This is the biggest incentive of Indian television.

We have many sources for producing content such as self-financing, commissioning, open sourcing through an announcement, in-house programming, direct commissioning, sponsored and acquisition model revenue share/exchanges.

A participant can begin payment after 13 episodes or after 3 months. This depends on IPR, revenue sharing. There is no default possible. There is fixed rate payment and low rates. So this is one of the content sources.

Another source is in-house programme. Doordarshan creates its own in-house programme. This can be studio based. We also have ENG coverage including live events. We create live events. Our biggest live events took place on 26 January during our Republic Day, on 15 August during our Independence Day and during the Olympics in London. Doordarshan was the largest host broadcaster for the Commonwealth with more than 45 thousand persons working in the network.

Then we have the direct commissioning mode where we invite some good talented personalities to produce for Doordarshan like Shan Beligal and the famous Adul Gopal Kirshnan.

Another is the acquisition mode and there is also the revenue share/exchanges. We exchange our programmes with many other countries. We offer our programmes with different formats and dialects. We translate some BBC programmes, for instance, into our local dialects. We also take formats from the animation series of Walt Disney.

Comparing the sourcing method of three different types, DD channel uses different sourcing mechanisms. Shows from the 90s were sponsored. Now we use direct commissioning for prime time, sponsored and in-house programming for non prime time programme such as feature films. Feature films are very popular in India.

More than 92% of India's population is watching Doordarshan. The rural regional channels like DD Genara Radio and DD Urdu, which started in 2006 do not accept direct commissioning, but our programmes are using either acquisition mode or in-house method.

So basically Doordarshan has the largest network with the mission to inform freely, truthfully and objectively, taking into consideration matters of public interest and the national interest, and the diversity of languages and dialects in the country.

Creating and producing content is a main challenge for Doordarshan. We have many sources for content production, be they in-house, sponsored, and direct commissioning.

The type of content will determine the kind of sourcing method that is best suited. If you are looking for content with high commercial value, you may find the in-house method and direct commissioning a good fit.

Thank you.

SESSION 3: THE CHALLENGES OF HDTV



As broadcasters embrace digital television, there is increasing interest to launch their digital services in the HDTV transmission mode. HDTV has several advantages including clearer pictures, superior sound quality, progressive scanning and a wider viewing screen. But there are development and implementation challenges they need to deal with. How and where can broadcasters handle HDTV conversion in the context of an on-going digital transition? What are the parameters and justifications in planning and deciding equipment purchase within the full broadcast chain, together with production studio developments, training, and content related issues in producing HDTV programmes in its wide screen aspect ratio? How will they address consumer needs and viewers of multimedia services?

SPEAKERS:

Mr. Rajendra Kumar

Director (Engineering), Staff Training Institute (STI), India

HDTV and Formats

Today I'll be talking about the technical issues of high definition TV and the various kinds of formats that are available for high definition TV, not the transmission part. It is really challenging to migrate from standard definition to high definition. So following are the issues I'll be going to discuss.



How do we define high definition? How do we create the images on the camera side?

Images are captured by horizontally scanning lines on photo sensors plate/chip in camera. While images are recreated by scanning horizontal lines on screen of a display devices.

On the evolution of the pixel resolution, you'll be surprised that in the 1930's we started with 30 scanning lines with a rate of five frames per second, and then with the 120 line having 24 frames per second. In 1935, we had 180 lines/frame with 25 frames per second. And we kept on moving for the higher number of lines or higher pixel resolution.

In the 1950's we arrived at three major standards like NTSC which had 525 lines, 30 frames per second, PAL with 625 lines, 25 frame per second, and SECAM with 625 lines, and 25 frames per second. So these are standards for standard definition (SD) analog TV with aspect ratio 4:3 worldwide.

Then in the 1980's Japan introduced the concept of high definition and developed an interfaced HD video with resolution of 1125 lines and aspect ratio of 16:9. In 1986, the European Commission proposed scanning lines of 1250 lines with aspect ratio 16:9. Worldwide the aspect ratio of the high definition TV that was accepted was 16:9. These were the analog formats.

In the 1980's we heard about high definition TV, but we never experienced high definition TV because of the technological bottlenecks. In analog, it was really difficult to go for high definition TV for transmission and production. In the analog domain, implementation of HD transmission was not cost effective as it required separate transmitters and receivers. Because of that HD transmission could not succeed in the era of analog broadcasting. But migration to digital made HD TV production and transmission implementable and cost effective.

We have different types of video frames such as interlace frame, progressive frame and Progressive Segmented Frame.

In interlace frame, frame is divided into two fields namely even and odd fields. The advantage of interlace scanning is that for a given line count and refresh rate, analog interlace video reduces the signal bandwidth by a factor of two. And the disadvantage is that interlace video frame will exhibit motion artifacts known as “interlacing effects”, or “combing”, if the recorded objects are moving fast enough to be in different positions when each individual field is captured.

Progressive scanning is universal in desktop computers and in computing. It has been introduced for digital television and HD. However the interlace technique remains universal in SD, and is widely used in broadcast HD. Interlace-to-progressive conversion called de-interlacing is an unfortunate but necessary by-product of interlaced scanning.

In Progressive Segmented Frame or PSF, a frame is divided into two segments: Odd lines in one segment and the even lines in the other segment. Technically, the segments are equivalent to interlaced fields, but unlike native interlaced video, there is no motion between the two fields that make up the video frame: both fields represent the same instant in time. This technique allows for a progressive picture to be processed through the same electronic circuitry that is used to store, process and route interlaced video.

We have different aspect ratios: SD has 4:3 (1.33:1) aspect ratio; HD has 16:9 (1.77:1) aspect ratio; standard film has 1.85:1 aspect ratio and for cinemascope film, it is 2.35:1. The existence of different aspect ratios requires aspect ratio conversion which is also a great challenge.

Another issue in high definition is frame size/resolution. In digital TV, frame size is represented by a rectangular array (matrix) of picture elements (pels, or pixels). Frame size for SD PAL System is 720x576. It is 720x480 for SD NTSC System. For HD System there are a number of frame sizes. The frame size 1920x1080 is widely used and comes with different frame rates like 24p, 30p, 60i and 60p. Frame size 1280x720 is also used in various part of the world specially in the United States and comes with different frame rates 24p, 30i, 60p.

Technology has no limits. Now people are talking about the ultra-high definition TV system at 4K UHD (3840 x 2160p) and 8K UHD (7680x432p).

In the 80's and 90's I always wondered when we would be experiencing HDTV. But now with digital, HDTV has become the reality.

The bottleneck for this digital TV is a high data rate. For a standard definition video, it is 270 Mbps and if we go for high definition video it becomes 1.485 Gbps. So the huge data rate has become a bottleneck.

The great challenge in migrating from standard definition to the high definition is how to take care of that huge data rate. We have format of digital video for high definition and standard definition. HD video can support various frame rates. It can support interlace as well as progressive video.

HD video has various sampling formats such as 4:4:4, 4:2:2, 4:2:0 and 3:1:1 formats. The formats had been created to reduce the data rate. 4:4:4 format has highest quality but demands higher data rate. 4:2:2 format is used for production and transmission. 4:2:0 format is used only for transmission purpose. 3:1:1 format supported by recorders and NLE machines.

Uncompressed HD video signal has the bit rate 1.485Gbps (HD-SDI), which is about 5 times that (SD-SDI bit rate 270 Mbps) of SD video signal. This bit rate is enormous to handle uncompressed HD signal and poses challenges in recording, production, post-production and transmission. One hour uncompressed HD recording needs 568 GB of memory space. The high bit rate demands huge bandwidth for broadcasting and is not supported by any broadcast network.

How then do we go about this high definition? We need optical fibres which are preferable for distribution and routing HD signal within the studio and OB operations. A very high quality cable is required to transport HD signals and therefore extra precaution has to be taken while working in the HD environment.

The HD signals need compression so as to reduce the data. To address this there are various compression formats available. Uncompressed HD signals offer the highest quality but need huge memory space of storage device. Highly compressed HD signals provide lowest quality but need less memory space. So it is a compromise between the quality and the memory space.

We can utilise various compression formats in high definition such as the Joint Photographic Expert Group or JPEG, Motion-JPEG, MPEG-2 and MPEG-4. Digital Video (DV) format denotes the compression and data packing scheme introduced for consumer digital video cassette recorders and later adopted for professional use.

DV compression format was created by Panasonic. They have come out with the DVCPro 25, DVCPro (D7), DVCPro 50 (D9) and DVCPro100 (D12) for HD. DVCPro 100 means that you are reducing 1.5 Gbps signal to the 100 Mbps signal. That is the amount of compression you need.

Like DV, HDV records at a constant data rate and stores data on the DV tape. It uses a sampling of 4:2:0, compression at MPEG-2, audio at MPEG-1 Layer 2, resolution at 1280X720 and 1440X1080. Quantization is 8 bits at data rate of 25 Mbps. This is not acceptable by most broadcasters due to the concatenation of errors through the post-production and transmission.

The HDCAM format which Sony brought records onto similar cassette shells as DigiBeta. Its sampling is 3:1:1, compression is MPEG-2 (Intra), audio at 4 uncompressed 20 bit/48KHz, resolution at 1280X720 and 1440X1080. Quantization is 8 bits with data rate of 112 Mbps to 142 Mbps.

The HDCAM SR format also records onto similar cassette shells as DigiBeta. Its sampling is 4:2:2/4:4:4 while compression uses MPEG-4 Studio Profile, not H.264. Audio is 12 uncompressed 24 bit/48KHz, resolution at 1280X720 and 1920X1080. Quantization is 10 bits with data rate of 440 Mbps.

You also have the DVCPRO HD that is part of the DVCPRO family. Sampling is 4:2:0 and compression is DV. It uses audio of 8X16/48KHz and resolution at 960X720 and 1440X1080. Quantization is 8 bits.

There is D5 HD format to record HD content. It has a sampling of 4:2:2, using compression of 4.5:1, intra coded. Audio is 8/4X20/24/48KHz and resolution is at 1280X720 and 1920X1080. Quantization is 10 bits with data rate at 235 Mbps.

Sony had created the XDCam format in 2003 that is a tapeless professional video system. XDCAM HD (XDCAM HD420) supports multiple quality-modes. The HQ-mode records at up to 35 Mbit/s (HQ mode), using variable bit rate (VBR) MPEG-2 long-GOP compression. The optional 18 Mbit/s (VBR) and 25 Mbit/s (CBR) modes offer increased recording-time.

The XDCAM EX Codec of this format is employed at either 25 Mbit/s CBR for SP mode (1440x1080), or 35 Mbit/s VBR for HQ mode (1920x1080). The recorded video is carried in an MP4 file wrapper and XDCAM HD's MXF file wrappers.

The XDCAM HD422 (MPEG HD422) is a third generation XDCAM that uses the 4:2:2 profile of the MPEG-2 codec, which has double the chroma-resolution of the previous generations. To accommodate the chroma-detail, the maximum video-bit rate has been increased to 50 Mbit/s.

Panasonic introduced the P2 format that is a tapeless format. P2 (Professional Plug-In) is a professional digital recording solid-state memory storage media format introduced by Panasonic in 2004, specially tailored for ENG. It supports recording of DV, DVCPRO, DVCPRO25, DVCPRO50, DVCPRO-HD, or AVC-Intra.

There are many more but the list might just confuse you.

Then managing aspect ratio conversion is another issue because it involves migration from standard definition to high definition. I do not know or cannot foresee that standard definition will remain or it will go completely. At this stage it is very difficult to predict. So you have to work with standard definition and high definition together. If costs of HD equipment can be reduced then one can shift to high definition. But SD and HD may co-exist for quite some time.

If one works in mixed mode, aspect ratio conversion is needed. The conversion is achieved using letter-box or centre-cut for SD to HD conversion and using pillar-box or middle-cut for SD to HD. But the quality after SD to HD conversion is not good.

For HD lenses, the issue is that the back focus is critical and very fine adjustments are needed. So focusing in general is more difficult as the window to correct focus is very small. While shooting with HD lenses, one has to take care of focussing.

Studio migration needs multi format capability, 1080/720. One also requires multi format capability switchers, routers, and character generators.

HD supports surround sound like 5.1 Dolby. One has to incorporate this audio in HD.

Set design in HD must be of higher quality as HD contains five times the detail as compared to SD. Objects like clocks in the background must have accurate information.

Makeup is also important issue that necessitates a change in the technique of makeup. New techniques like air-brushing is required in makeup.

On the use of cables, one needs high grade cables preferably optical cables, has a mix of SD and HD monitors and must synchronise signals.

Thank you very much.

Mr. Jeewa Vengadasalam

Deputy Director, Tun Abdul Razak Broadcasting and Information Institute (IPPTAR), Malaysia

Training in HDTV

The Tun Abdul Razak Broadcasting and Information Institute or better known in Malaysia as the Institut Penyiaran & Penerangan Tun Abdul Razak (IPPTAR) is a training centre for broadcasters, information officers and IT personnel under the jurisdiction of the Ministry of Information, Communications & Culture. The Institute provides training in all aspects of HDTV. Furthermore, the Institute has been directed by the Ministry to be a regional centre of excellence by holding international level training events such as conferences, seminars and workshops.



Migration to HDTV

HDTV technology entails the use of much higher bit rates than SDTV, a wider aspect ratio of 16:9 and surround sound. As expected, technical expertise has to be upgraded and production techniques need to change. Therefore training centres play a key role in the changeover from SDTV to HDTV.

Training in HDTV can cover a very wide area in the fields of broadcast, computer, telecommunications and information technology. HDTV facilities can also be classified into three main categories: 1) HDTV Studio Centre 2) HDTV Outside Broadcast and 3) HDTV Transmission. In order to simplify further discussion and due to the physical location, the HD Studio Centre can be considered to include the studio, satellite reception/transmission section, post production and newsroom.

Progress in technology has caused many changes at the Studio Centre such as the shift from tape based workflow to file based transfer systems. This in turn has created the need for broadcasters to be proficient in IT and triggered the entry of IT professionals into the broadcast domain.

The recent introduction of second generation digital transmission standards including Digital Video Broadcast-Terrestrial 2 (or DVB-T2) has enabled higher bit rates, more payload and robustness. HDTV transmission is now a practical proposition as more HD channels can be broadcast as compared to a single HD channel per transmitter.

Training across the three main sectors is vital for a broadcast organisation to face up to the challenges in the migration to HDTV.

Training methods

There are several methods to conduct training in HDTV and each has its merits and demerits as discussed below:

Lecture Sessions

This method has been used for many decades to impart knowledge to participants. It is based on face to face sessions taking in the form of a presenter delivering lectures in a workshop or seminar to participants. It is assumed that there will be a great deal of interactivity between presenter and participants. However in many workshops, many participants are reluctant to ask questions.

The reasons vary from 'shyness' in speaking in public, lack of proficiency in the English language and ignorance in the basic knowledge of TV broadcasting whether in analog or digital aspects. From personal experience, it appears that this shyness is quite widespread and even occurs at the universities where some students have the ingrained attitude, stemming from culture, that they should not question their elders.

Lack of English and in the basic knowledge of the subject are another hindrance as the participant does not want to ask questions that will sound silly and be belittled by his colleagues.

The other drawback is that there are no practicals or field-based tasks to augment the theory. Field-based sessions appear to be more popular. Their pace and effectiveness in imparting new skills is better.

Webinars

The Internet has enabled distance learning with interactivity and has been used by IPPTAR and the Asia Pacific Broadcasting Union (ABU) during joint seminars/workshops. This method can accommodate a larger number of participants than physically possible in a face-to-face session in a seminar hall. It has enabled IPPTAR/ABU to reach broadcasters from other countries in the Asia Pacific region. The response has been good and the transmission has been done twice daily to take into account the different time zones.

Hands-on Training

This method is effective provided the resource person is skilled and each session has a small number of participants. However the training institute must have HDTV facilities to conduct such activities. Lack of funds and the view that training is not a priority are the contributory factors that equipment cannot be purchased.

Resource Persons

At the moment there is difficulty in finding the appropriate local resource persons especially those who can deliver hands-on training. Overseas experts seek a high fee and as such the cost has proved a deterrent. However, IPPTAR has conducted several training events with overseas experts who were brought in with the cooperation of the AIBD and ABU. Both organisations have managed to keep down the costs as they do not conduct training solely for commercial reasons.

International broadcast companies located in Kuala Lumpur, Malaysia such as Rohde & Schwarz & Sony have also given their support by providing training by specialists specially flown from overseas at IPPTAR with no extra costs. Several hands on sessions with test and measurement equipment have been held within the past three years and have proved to be effective.

There is also another factor that has to be considered in that not all resource persons can speak English. They are acknowledged experts in their own field and in their country but they cannot deliver their sessions in English. Translators had to be hired causing extra costs, but this proved ineffective as in certain cases the participants could not understand the session due to the translator not being familiar with broadcast terminology used.

Training of IPPTAR personnel at overseas locations

IPPTAR has resorted to sending its staff for seminars/workshops conducted overseas especially by the AIBD and ABU. Several IPPTAR staff have attended workshops in Macau, South Korea and Myanmar. As said before, the training here mainly covered the transmission aspects. Overseas training in the studio proper is expected to be conducted this year.

IPPTAR'S initiatives in conducting HDTV related training activities.

Despite constraints, IPPTAR has managed to conduct HDTV training events. HDTV courses due to be conducted this year and several courses conducted over the past three years are listed in the Table 1. As stated before, most of the courses have been conducted in close collaboration with industry players and the AIBD and ABU. The IABM (International Association of Broadcasting Manufacturers, London) had provided a grant to the ABU and IPPTAR to conduct joint international level courses in 2011.

Table 1: List of Training events by IPPTAR

Date / Year	Topic	Technical/ Production	Sector	Collaborating Organisations	Comment
2013	DVB-T2 Technology	Technical	Transmission	AIBD	Hands on measurements to be emphasised.
5-6 March 2013	HDTV Studio operations	Technical	1. Studio 2. Outside Broadcast	1. ABU 2. Sony 3. Grass Valley	1. In conjunction with Digital Broadcast Symposium 2013 2. One of the Resource Persons from IPPTAR
November 2012	HDTV Productions	Production	Studio	1. ABU 2. RTM	Main organiser was Radio TV Malaysia
June 2012	HDTV Studio operations	Technical	Studio	1. ABU 2. Educational Technology Division 3. CFI France	50 participants attended
May 2012	MPEG 4/ H264	Technical	Studio	Tektroniks	H264 used for video compression of HDTV content
April 2012	Digital Video Measurements	Technical	1. Studio 2. Outside Broadcast	Tektroniks	Both SDTV & HDTV measurements are covered
August 2012	Lighting for HDTV	Production/ Technical	Studio	-	Local Expert
3-5 March 2011	DVB-T2 Showcase	Technical	Transmission	ABU	Field Trials conducted
3-5 March 2011	Modern Broadcast Transmitter	Technical	Transmission	1. ABU 2. IABM	One of the Resource Persons was from IPPTAR
June 2011	File based Production System	Technical	1. Studio 2. Outside Broadcast	1. ABU 2. IABM	One of the Resource Persons was from IPPTAR
March 2011	HDTV Studio	Technical Production	Studio	1. AIBD 2. Sony	100 participants attended

The list shows a wide spectrum of training conducted although the majority was concentrated in the technical area. However, efforts are being undertaken to introduce more content and production related activities.

Conclusion

Training institutes such as IPPTAR have to adapt to changes brought about by the changeover to HDTV. Close collaboration with industry players and international organisations including the AIBD and ABU is vital in ensuring that broadcasters are equipped to face the challenges of HDTV. Training courses with the AIBD and ABU have already been planned a few years ahead and would be implemented.

Mr. Masami Fujita

Senior Manager, Corporate Planning Department,
Japan Broadcasting Corporation (NHK), Japan

Digital TV and Future TV

I come from NHK, a public broadcaster of Japan. We operate two terrestrial channels, two satellite channels, both are HDTVs, and three radio, two international TV and one international shortwave radio. In NHK, we manage the broadcast research laboratory and today I will talk about the progress in broadcasting.

My presentation will cover migration from 'Analog to Digital', from 'SD to HD', from 'box type to flat type', from 'fixed to fixed and mobile', and from 'One-way to Two-way' process. I will also talk about future TV.



Analog terrestrial TV started in 1953, and analog satellite TV started in 1989. Those terrestrial and satellite analog broadcasting ended in July 2011. Now all analog signal for broadcasting terminated in Japan. The transition from 'analog world to digital world' has been achieved in Japan.

On the use of frequency, we used 70 MHz for VHF analog TV, and 300 MHz for both analog and digital TV. So it needs 370 MHz for broadcasting before the termination. But now the frequency shrunk to 240 MHz in spite of changing to HD. Utilisation efficiency of frequency, in fact, increased about 1.5 times.

For the less shocking process of the switch-off, it was necessary to announce the end of analog broadcasting to the people repetitively. There are gradual steps to implement the analog termination. As a first step, we superimposed the word 'analog' placed in the upper part of the TV screen. In the second step, some programmes changed from full screen to letter box "like this one". And the letter box programme gradually increased and we started superimposing in black areas after the letter box. And in July before the termination, we superimposed 'Count-down Super' to switch-off. We announced that this programme would be stopped after five days or etc. On the last day analog programme changed to 'Blue Back', which indicated that the programme of analog broadcasting ended today at noon. And finally we stopped the actual transmission for analog signal and pictures changed to 'Sandstorm'.

The second topic is about the shift from 'SD to HD'. The amount of pixel information in HD image is more than five times that of conventional TV. Once you go to the world of HDTV, you can't return to SDTV any longer.

This slide shows the simulcast-system for the programme production and simulcast-broadcasting. Simul-system and converter which is Up-converter or Down-converter are key technologies or key concepts for the migration from SD to HD. For example, these figures show the production section. The left side is signal input and the right side is output. The central part is the signal process, for example, Studio, OB-Van or Master. In step one, every signal is SD and in the second step, signal process is changed to HD. And all SD and HD inputs come to the HD signal process. Up-converted or Down-converter is needed for the SD use. For the last step in the SD system, only some Down-converter remain, and other SD equipment are reduced.

On the right side of these figures shows broadcasting. First step, it indicates that only analog is used for broadcasting. Second step, both SD and HD are broadcasted simultaneously. We broadcasted both SD and HD programme about 8 years. And finally we only broadcast HD. Because some people use SDTV, set-top-box is needed for these receivers.

This is the aspect ratio conversion. As Mr Kumar of the Staff Training Institute of India said, HDTV is 16:9 and SDTV has 4:3; so it needs pull down conversion or up conversion. These converters have some conversion mode for example 'side cut' or 'letter box'. When you superimpose this character into HD, this character cannot be seen on SD. So it needs a position change from the SD to the HD. So we use the simul-superimpose equipment for this kind of things.

This is a monitor with 4:3 marker. Everyone can watch this marker not only from the studio, but also the cameraman in the studio.

And the third topic is about the change from the 'box type to flat type'. The typical box type display was CRT and the typical flat type is LCD, Plasma and EL (electro luminescence). The box type TV was actually placed in the corner of the room. But flat TV is placed on the wall side of the room. It was not easy to put the big screen on the corner but now the lifestyle of putting big screen on the wall side gained popularity.

Digital, HD and Flat came simultaneously in the 2000's. This was the reason for the success of transition to digital broadcasting in Japan.

Let me now go to the next topic 'fixed to fixed and mobile'. With the spread of mobile phones, mobile TV spread quickly. More than 221 million receivers have been shipped by the end of March 2011. Half of them are mobile receivers.

Band segmented OFDM transmission technology is used for ISDB-T which is standard of digital broadcasting. ISDB-T consists of 13 segments in a channel bandwidth, and we use 12 segments for the HDTV and one segment for mobile broadcasting. So we don't have to make new broadcasting network for the mobile terminal. We only make one network for the users for the mobile broadcasting.

My next topic is 'One-way to Two-way' services in digital TV. We have HD, mobile TV and multi channel SDTV. In addition to these, there are many kinds of digital features such as Emergency Warnings signals, for instance, in cases of big earthquake, or Data broadcasting and interactive TV like smart TV and 'Hybridcast'.

Let me now talk about future TV, in particular 'Hybridcast' and 'Super Hi-vision'. They offer new services by combining broadcasting and communications. NHK is currently developing Hybridcast, which makes broadcasting more advanced, flexible and extensible. This platform will synchronize broadband content with broadcast programmes. Hybridcast makes broadcast more interesting and more understandable through additional content from the communication network. We can link to our TV, PC or mobile terminals with the use of social and personal services such as social network sites and on-demand programmes, which are possible only through communications. We can also view programmes more conveniently by linking TV with PC and mobile terminals. Hybridcast allows viewers to receive reliable information. It is assumed that the future television receiver has an HTML5 browser.

And my final topic focuses on 'Super Hi-Vision', which NHK is also developing. The Super Hi-Vision provides 33 million pixels and 22.2 multichannel audio system. It has 7680 pixels for the horizontal and more than 4000 pixels for the vertical. Super Hi-Vision has 16 times additional pixels as compared to HDTV. So it is a challenging venture for all of us.

NHK started research of Super Hi-Vision in 1995. We developed the technology for all phases of the Super Hi-vision experience, such as the production equipment, broadcasting systems and Super Hi-Vision receivers.

During the viewing of the London Olympic Games, NHK held public viewing in Super Hi-Vision with Olympic Broadcasting Service and BBC. Over 200,000 people attended the viewing in Japan, UK and in the US. They experienced the spectacle of next generation broadcasting. In 2012, ITU recommended Super Hi-Vision as the international standard for television. We hope the new era of broadcasting will come in the near future.

Thank you.

Prof. Sanggil Lee

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Key Factors in HDTV Transition

Let me introduce the history of DTV transmission in Korea. DTV specification was adopted to ATSC in 1997. DTV service was started from the capital area in 2001. Since then DTV reception area was expanded toward the metropolitan areas and DTV reception covered all the regions in 2006. The government enacted a special law for DTV transmission to promote digital transmission to analog TV this year and support the low income people with the DTV setup box. Analog switch off was extended along the region from November 2011 to December 2012. Finally analog switch off was completed on 31st December 2012.



There are key factors to be considered during HDTV transition. We have to consider the simulcast. The simulcast is simultaneous digital broadcasting and analog broadcasting of the same programme. And DTV channel frequency allocation is needed in separation with analog frequency channel. The government allocated such resource to all broadcasters to conform to the digital broadcasting. We have to consider service mode, for example HD, multicast with SD or mixed mode, and conversion format from HD/SD to SD/HD. Now KBS is performing the HD, one HD programme per one channel.

We have to consider the format of conversion from HD to SD or SD to HD. The SD programme on HDTV on analog TV is converted from HD programme from one source per use. Before analog switch off, digital TV signal and analog TV signal are transmitted simultaneously because many households still have the analog TV during the DTV transition. After analog switch off only digital TV signal is transmitted. So now Korea transmits only digital TV signals for DTV viewers. Analog TV cannot be displayed at the moment.

Let us talk about formats on HD or SD displays for simulcast. For example, there are three types of SD display as in this slide show. The screen reader will have letter box format that preserves 16:9 aspect ratio and all HD information. The second screen has an edge crop that doesn't make distortion, but the problem is that the left hand side and right hand side of the HD programme are removed. Suddenly, the screen with squeeze format preserves all HD information but causes distortion.

In Korea the evolution of the digital broadcasting environment is in progress. All the production is based on the network-based programme. Under the production system,

the video tapes are injected into the server with files. And the programmes are edited by non-linear editor and programmes produced are transmitted through the transmission server and stored in an archive for reuse in the future. Programmes are broadcast through the platform and network, using sometimes wi-fi and Internet additionally. The receiving devices are synchronised with each other. So young people can enjoy the programme anytime, any where, with any device simultaneously, and record it in screen mode.

This figure shows various kinds of digital broadcasting service in KBS. For the first time, HDTV is been serviced for DTV service. The mobile service is being done by DMB (Digital Mobile Broadcasting). The signal from Digital Mobile Broadcasting is so robust that young people can enjoy the programme even in the subway or bus while they are moving.

KBS has tested the free TV that was experimented in 2010 and tested UHTV transmission at the end of last year. Regarding multicast, KBS is preparing to multicast with HDTV and HDTV to provide some TV viewers all the programmes of KBS free of charge. We are waiting for some allowance from government now. For smart media, as I explained later, the player K and open hybrid TV are being serviced and have been planned.

I would like to introduce the convergence servicing of KBS. Player K is being serviced using communication network on the mobile phone, tablet and PC. Open Hybrid TV or the OHTV is being planned for doing service this year. Under the hybrid TV, the live broadcasting can be serviced using audio channel. To view the convergence service using DMB, the video is provided through the audio channel and the information is being transferred through the use of wi-fi or Internet. KBS is also servicing various kinds of applications mainly on mobile phones, tablet or PC.

Finally I would like to introduce the OSP, which is being prepared. The OSP is the open smart platform that provides Internet service that broadcasters, communication companies, content TV distributors, and manufacturing companies a platform can use to contribute some content. As declared by the KBS President during an ABU meeting, we are planning to expand open smart platform service into the Asian broadcasting region.

Thank you for your attention.

SESSION 4: ATTRACTING AND RETAINING TALENTS



Successful broadcast organisations need a responsive and top-notch workforce to be able to implement and sustain strategic approaches in dealing with the fast changing and competitive media environment. Failure to recognise this will entail paying even higher costs in the future. Are there rigorous systems in place to attract talents, develop potential leaders and retain them? Do they offer the right reward programmes and incentives? How can they help their employees and managers thrive, especially those who expect meaningful and challenging work, want to see the big picture and contribute, and demand more feedback and on-going training? What are some best practices in talent retention?

CHAIRPERSON:

Ms. Janet Amean

*Executive Director, Human Resources & Administration,
National Broadcasting Corporation (NBC), Papua New Guinea*

Yesterday's sessions were very informative and interesting. The three topics were cutting edge training tools, methodologies, creating content for programming, and finally the challenges of HDTV. For today's last sessions, the topics will include migration to digital-addressing HR needs, and training initiatives of the future. In all of these five sessions, it's all about how media organisations can tap methods to train and equip the employees to achieve organisational goals.

However, alongside information technology and tools and equipment used by the media is human resource or the workforce of organisations. Yesterday we heard of how audiences are using and adapting to different media platforms the traditional radio and TV as well as the mobile phone, Facebook, Twitter, YouTube and the social networking generation. It appears that the workforce must also change, adopt and align with each audiences. So how do we in the Asia Pacific region build capacity now in our organisations? How do you attract the talents of Generation Y to meet their needs? How do we attract and retain new talents? How do we maintain the staff to be able to meet the needs of the evolving media environment?



SPEAKERS:

Mr. Murtaza Solangi

Director-General, Pakistan Broadcasting Corporation (PBC), Pakistan

Create Opportunities for Capacity Building

Public sector organisations have a built-in braking mechanism that undercuts efficiency, generates low morale and status quo, and kills creativity and vibrancy. Fresh ideas should be encouraged and creativity appreciated. Alternative ways of achieving results should not be seen as a threat as opposed to ‘traditional’ practices by the older employees. Talent needs a challenging environment to flourish.

Many employees in public sector organisations use political influence and clout to climb up the ladder, enjoy perks and privileges without working for them.

Time-based promotions can only create a stagnant culture. Promotions should be based on achievements in order to encourage professionals. Merit should be the deciding factor in hiring and promotions. Professionals do not waste their time if they are unsure about the results of their inputs. Professionals will only stick to an organisation where they are rewarded irrespective of which age group they belong to, solely based on performance.

Organisations die without insertion of rewards for the best and reprimand for the worst. Despite pressures, the leadership of the organisations needs to attract and retain the best by recreating a system of incentives and reprimands for the worst. Every leadership needs to create carrots for the best staff. The carrots may include promotions, training facilities, appreciation letters, giving prominence to the best by creating events and assigning the key position and involving them in the decision making process.

Although financial benefits are an important part of the appreciation it is not everything. The best talent needs confidence and encouragement from the top.

In all policy making processes, involvement of the best talent and assigning them from key positions is a great tool for retaining them. Pushing out the worst and removing them from key positions also sends a clear message throughout the organisation what will work and will not.

Public sector organisations should continue to promote the best by creating systems for their upward mobility, create a system of rewards and appreciation, create opportunities for the capacity building of the best and constantly give a pat on the back of the best.



Mr. Jose Maria G. Carlos

*AIBD Consultant & Assoc. Professor, Department of Media Studies,
Faculty of Arts & Letters, University of Santo Tomas, Philippines*

Good Talents Want A Winning Team

Let me point out that attracting, engaging and retaining talent are evolving along with the workforce. Demographics and expectations are evolving too that can help us define work and teams crucial for a winning organisation. We need to consider, among others, four key factors; These are building a winning team, providing a challenging environment, shared work values and offering opportunities for good compensation, career advancement and work/life balance.



Good talents want to join a winning team, one that values organisational success, growth, reputation and innovation. They want to learn from a winning team, the best and brightest talent so that in the process their standards and their performance move up. This empowers them to contribute towards the success of the company. After all, good talents attract good talents.

Good talents are also attracted to challenging and meaningful roles in the organisation. That's our second factor to consider. We need to create dynamic work environments that will lessen boredom, coasting, complacency and low productivity. Challenging environments can generate much energy and momentum in an organisation, and good talents can be motivated by and thrive in these environments.

For instance, we can ask them to set and reach realistic but challenging goals that must be tied to larger organisational ambitions. Employees who fail to understand their roles in their company's success are more likely to become disengaged. Other ways are through job rotation that can inspire creativity and provide opportunities to learn new skills and competencies. Flexible work environments can be a useful tool to get them engaged via technology at all hours, not just traditional hours to be able to respond effectively to work challenges.

Third is shared work values. Good talents want to work in an environment where the company puts emphasis, promotes and practices good work values in all levels of the organisational structure. These values can cover excellence, good ethics, professionalism, and respect for the human being that good talents share.

And lastly, to further our own organisational goals and build a winning organisation, attracting and retaining talents demands the interplay of three key items; compensation, career advancement, and work/life benefits including family priorities, not necessarily in that order.

In terms of compensation, merit and performance are important considerations. It is also crucial to consider what the market pays for a position. A competitive compensation is critical in promoting good performance. In addition, employees also find it significantly important for companies to provide learning and development opportunities through formal programmes, mentoring, overseas training programmes.

Opportunities to balance work/life are increasingly gaining a major place for talented people. In a previous media company where I worked, I learned how some talented personnel valued the organisation's initiatives towards corporate social responsibility. They became motivated by the company's engagement in helping build houses and offer educational and work opportunities for poor communities. Their participation, including some of their family members gave these talents a meaningful challenge in creating a positive impact on people's lives and a sense of greater purpose in life.

Another policy is to allow them at least 10% of their working time devoted to other activities and hobbies that are not directly related to their work. I believe Microsoft has a similar policy. In those other activities, they learn behaviour, strategy, commitment, and discipline, among others, that can be adopted and useful in their workplace. I found they were more committed and had longer tenure and higher productivity.

For instance, If one finance or engineering employee finds interest in teaching, do find ways to design his job to include opportunities to train peers or less experienced colleagues.

I believe that if you acknowledge personal interests of the whole person, not just the work person, you will gain more value from him.

If these considerations - winning team, a challenging and a package of incentives and opportunities - are being addressed in your organisation, then you will have the right people or a pool of talents that will keep your company sustainable in the future.

Thank you.

Mr. Salahuddin Ahmed

Director (Programme), Bangladesh Betar, Bangladesh

Winning over Talented Workers' Loyalty

In the contemporary changing media world it is really a challenge for an organisation to attract and retain talents for programme production and operational system. We know the change is not only in the technology, but also in programme planning including content, presentation style, format etc. To endure in this ever changing media world and outlive others the media organisations should have capable talent workforce.



The demand for the best talent is as strong as ever, especially given a challenging media world and ongoing growth in global competition. However, there is a mismatch between the number of talented people with the necessary technology skills as well as media management knowledge and job market's demand for talent. Despite the high level of unemployment in many economies, a lack of available candidates with the right technical expertise and employability skills continues to displease many employers.

In the media world most employee attraction and retention strategies consist of creating a competitive compensation and benefits' package, or instituting an employee appreciation and recognition program. But the key to attracting and retaining quality employees isn't compensation and benefits packages only. The key is how well the following four critical areas are addressed:

Company's Image

Great organisations attract great people. If a media organisation has a strong brand in the marketplace, it will have a strong brand in the labor marketplace. If the media organisation is synonymous with quality, you will attract quality people; if it isn't, you won't.

The Quality Of Internal Operations

The quality of internal operations influences your ability to retain these people. Outdated technology, inadequate resources, inefficient work processes, and stifling bureaucracy are guaranteed talent repellents. Conversely, when an organisation is run intelligently and efficiently, people want to stay and be part of such a world class operation.

How Well The Management Team Treats The Employees

This is where so many media organisations drop the ball. They promote technically adept people to management positions, even if they have virtually no people skills. They further compound the problem by scrimping on management training and coaching. These managers never develop the skills to bring out the best in their workers. Worse, many organisations turn a blind eye to disrespectful or even abusive behaviour by managers. The importance of having a top notch management team and great supervisors cannot be overstated.

Ability To Satisfy The Needs Of “Internal Customers”, The Employees

Just as the key to marketing and customer service success is understanding what the customer wants, and then delivering it, competing in the labor market requires understanding what employees want, and then delivering that.

There is no algorithm that works for all organisations to address these four critical areas. However, there are a few things employers can do to minimize the exodus of talent, lure top external talent and retain key internal talent. The following can be important ingredients to attract and retain the right talent:

Recognition

Recognition is a key tool for motivating your employees to continue to do and give their best. Showing appreciation to good performers either through encouragement or material rewards will help to retain talent. Management should also frequently communicate with employees to ensure that they are always in tune with on-the-ground sentiments, which will help to improve employee productivity and morale over the long term. Bangladesh Betar received the AIBD Reinhard Keune’s Memorial Radio Award 2012 for the programme ‘Promoting Green Technology and Sustainable Energy’. Bangladesh Betar arranged a dissemination meeting to inform all Bangladesh Betar workers and gave a press release so that the whole country could be informed. These activities definitely encouraged the producer to be loyal to Bangladesh Betar.

Flexibility

An organisation has to champion flexibility to attract tech-savvy generation that loves to work with different types of working styles.

Work-Life Balance

Another attraction for the employees is work-life balance. Companies that can rethink how work is performed and delivered through flexible work arrangements such as compressed work weeks, flex time and telecommuting will likely benefit from mutual trust which in turn contributes to increased productivity, organisation loyalty and

employee job satisfaction. Usually creative people working in the media like to work freely with flexible work arrangements.

Salary And Compensation

Employers cannot meet the salary expectations of their employees every time. But organisations unwilling to match or at least approximate the salaries offered elsewhere are likely to lose their best talent to their better-paying competitors. Besides salary, potential or current employees also weigh holiday time, life insurance, retirement plans, and more. This is an area the state owned media organisations in Bangladesh have to address regularly.

Extra Incentive

Extra incentive for extraordinary work by employees attracts extraordinary talents to roll up and hang around.

Training And Career Development

Money isn't the only motivator when it comes to job hunting; other considerations, such as career progression and prospects play a major role too. Businesses can attract and retain the best talent if they help their employees develop their skills.

Furthermore, in today's knowledge-based economy, employees recognise the value of organisations who invest in personnel development. Sending employees to subsidized training courses will attract good workers and keep them around for years to come.

Staff development is said to maintain workplace morale as well as increase long-term productivity. Companies need to have a long-term perspective and continue to develop the skills of the workforce through training in entrepreneurial and leadership skills.

Organisational Structure

If the organisation structure can't accommodate promotion for the employees then it will be talent repellent.

Promotion And Good Posting

Promotion and good posting encourage the employees to settle within an organisation.

Job Security

Employees always seek for job security. Lack of job security leads to dissatisfaction among the current employees and obstruct new talent to come into the organisation.

Share Financial Benefits

Most of the employers don't communicate with employees about their financial benefit plans once a year or less. This may be one of the reasons why employees don't feel they're taking full advantage of these benefits. This lack of communication may be a factor contributing to employees being less than satisfied with the benefits offered them according to recent reports.

Work Culture

Work culture is critical to talent retention. Top performers seek to work for organisations with values that they share themselves. It also motivates the best talent when their views are heard and their achievements duly rewarded.

Barriers

Organisations should always be careful about the barriers they may have to attract and retain talents. Such as state owned organisations may face difficulty to deal with bureaucracy. But they should uncover some ways to overcome such barriers.

Work Environment

Work environment as a whole has a substantial influence on the employees' crave for entering or settling in an organisation. Gender related issues are also important.

Conclusion

Attracting new talent and keeping experienced employees has never been more important than it is today. These days recruitment mediums have changed, and it is worth looking at how hot new channels will affect recruiting. In the next few years, organisation career sites, online job sites, and employee referrals will still be effective methods of mining new candidates, but social networking sites and blogs will also play a huge role in attracting the next generation. Enterprises are now learning that winning over these talented workers' loyalty is far more profitable than scaling back on benefits because of costs.

Ms. Ampawan Charoenkul

Deputy Director-General, National Broadcasting Services of Thailand (NBT), Thailand

Teamwork, Creativity and Integration

Every organisation has its own methods and management techniques. It has at least two major assets to work with: Money and People.

Money, of course, can buy equipment, technology, and facilities, whereas people are considered the most valuable assets of an organisation. They are the most important elements, which can determine the success or failure of the organisation. And this organisation, NBT, is no exception.



In the digital age, the number of radio and television outlets will dramatically increase and we will lose count. But the fact is, in the media society, “Content is King” – and it’s people, wherever they are, who create content.

So if we are not careful we may face: Brain drain. We must deal with it properly to retain talent. I believe that if we successfully retain the talent we have, we can also attract good people more easily.

Who are we?

NBT is a state-run national media and information and communication agency. NBT operates television channels, radio stations, websites, and new media. The services are in Thai and English. It has comprehensive facilities, services, and manpower. At present, NBT has over 3,000 staff stationed in Bangkok and regional offices nationwide.

NBT also extends into a people network called Community PR Volunteers, to whom we provide training each year. They are good sources of information within a small unit of communities.

We have laid out comprehensive plans for human resources development at all levels, and the plans are in line with various career paths.

Now let me share some of our approaches for attracting and retaining talent.

First of all, we adhere to the organisation’s core values, which we call STEP L in short. The core values comprise – service mind, teamwork, which involves creativity and integration, ethics, professionalism, and learning organisation.

But even more importantly, we create the “We” feeling in the organisation with effective and open communication approaches.

Our experience has shown us that core values and the “We” feeling are very important elements, as people want to know what the organisation’s plans are, and how the plans are going to affect them and their career progress. They also want to be part of the decision-making process from the beginning.

So here are some of the approaches we apply that improve involvement:

- Having monthly meetings with representatives from regional offices and communicating over the intranet;
- Teleconferencing, which is a platform for all levels of staff. Every single voice is heard by the Director General and Deputy Director General in the head office;
- Investing in the “happiness” strategies for human resources;
- And every staff member receives a birthday card from the top boss.

And now, allow me to highlight how we have been applying some of the approaches and the core values I mentioned earlier.

Professionalism

It begins with recruitment. Specific criteria and requirements are in place to ensure efficient recruitment procedures. We put in special requirements for some positions – English proficiency is one, in addition to the professional licenses and special tests of speaking ability and clear pronunciation for anchors, presenters, and radio announcers.

We acquire young scholarship recipients and we encourage the present staff to join in special programmes for human resources development such as the “new wave” HiPPS – High Performance and Potential System for professionals. Under the scheme specific criteria and plans are laid out for their career paths, and they engage in several training courses, which may include job rotations for diverse experience.

Since 2010, well-planned career paths are laid out for staff under the High Performance and Potential System package. We put the right man in the right job, and respect the diversity of our talent pool.

Learning Organisation

Keep moving and create a vibrant organisation. NBT positions itself as a learning organisation. NBT has its own training institute, which provides training for in-house staff and outside organisations. Each year, some 1,000 people take courses from the institute. This is also very important. When people do the work in the field that they love and can do best, they bear fruitful results, and they work happily and creatively. They then want to be with the organisation and feel proud of it and loyal to it.

On-the-job training

We try to promote the fun and happy experience in a challenging job such as going overseas to report or cover various issues. We are actually the official news team for the Prime Minister's overseas trips - TV and radio.

The result is that we have the staff who are active and well-rounded and who contribute to the media presentation with loyal attitudes toward the organisation.

Investing in training always pays off. A part of the budget is set aside for training activities, both in-country and overseas. Regional or overseas training is essential, such as joining events, activities, courses, and seminars offered by AIBD or some other international organisations. We also provide scholarship opportunities, prizes and awards each year for outstanding performances or programmes with more training opportunities.

Teamwork, creativity and integration

Team building is very important to media, especially television. It is a classic way to foster creativity, motivation, and integration. New generations are looking for action, as well as something new, exciting, vibrant, and most of all, FUN!

An obvious example which I introduced after taking office is pulling all media and staff with English proficiency together to get greater teamwork. It's definitely beginning to bear fruit. It helps resolve shortages of staff, and it brings new looks to the screen and more varieties of audio. Some senior presenters from TV changed to radio and enjoy coaching younger staff.

What we have been doing is creating activities, projects, and events for them, one after another, getting them involved from the beginning in designing the activities, then pursuing them. Just before the end of last year, we launched the new face of our comprehensive media package, to promote convergent media. Four department teams got together to plan and work together, and then they organised the launch. This event was a success, thanks to their initiative, action, and participation from step one.

They proudly presented their effort, because they had the feeling of belonging – it is something that they are responsible for and take pride in. Their work is reflected in the screen, audio, gadgets, activities, and parties!

It's not all work. We work hard, but we play hard. People want to have fun and it's a great way to build team spirit.

Service mind

Service mind is very important too. In times of crisis and need, the media and its people play a crucial role. These are some examples of our people who happily initiated action and made a contribution in normal and abnormal situations:

- This was on Children's Day when we used our media and network to raise funds and donations for children in need.
- This one happened during Thailand's historic floods in 2011 – relief packages were collected and distributed.

Another activity in which the staff are proud to take part is CSR, which they do not just to boost the image of the organisation. It shows that media is not only about one-way or two-way communication, but it's a powerful force to push for good things, to set examples of good deeds in society, and to help trigger the "social mind."

Before I end my talk, may I make a final remark that the managers themselves must keep up-to-date. They should learn about new movements all the time, and catch up with young talents and gain their respect.

Learn new technology – using Internet to check something – is useful as it blends in well with the new generation's habit. It's the managers' job to stimulate creative ideas and activities. The organisation is recognised when staff feel active and proud, leading to loyalty.

If we make the organisation attractive and retain the good talent we have – we will attract new talent, as well.

Associate Professor Martin Hadlow

Secretary General, Asian Media Information & Communication Centre (AMIC), Singapore

I'm using photographs of Afghanistan in my presentation to illustrate some of the points I'm going to make. That's because I lived in Afghanistan for several years and saw the amazing changes in the way that technology has facilitated access. I also saw the way that people thirst for learning and how that thirst to learn new things came back so rapidly after so many years of civil war and conflict.



I think it is fair to say that in this room we are mostly products of similar professional backgrounds. We probably got a start in some kind of media, most probably in a public service broadcasting organisation, or government broadcasting organisation, and we continued on and we rose up through the ranks. And we are probably producers, journalists and announcers and so on. So we come to this conference from this kind of mindset, and this background. This environment affects the way we think and the way we operate. So I may be a little provocative today because I'm going to invite you to rethink the entire premise of this session. In fact, I've changed this topic slightly to ask you the question: Attracting and Retaining Talents: *Game-on or Game-over?*

I offer this presentation as a personal view. It is not a view accommodated by everybody else, but I hope it may inspire others to also think 'outside the box'. I put this question to you in this room and I must say that I am part of this too "are we part of the problem and not part of the answer?" This is the whole question I will be discussing.

And why are we possibly part of the problem? Perhaps because we're advocating media structures which are outdated and some media structures that are soon to be consigned to the trash can of history, if I may use that kind of expression. And perhaps we are locked into our own ways of thinking and we may already be out-of-date. And if we're not out of date, we will be soon. I'm also guilty of some of this one-dimensional thinking too. So, I'm asking the question, are we recruiting the wrong people for the right reasons?

I appreciate that for those in the room today who have English as their second language, this could be a bit complicated. In fact, even when I wrote it down I found it a bit hard to understand what I was talking about. But I do come to a conclusion during this presentation and hopefully it will all make sense, so bear with me. It may not make sense now, but I will explain as we go ahead with the conversation.

Are we recruiting the wrong people for the right reasons? Are we recruiting the wrong people but doing so for the right reasons? In this session, we're talking about attracting and retaining talents. But why is this so difficult in an industry which is so high profile and so exciting as the media?

I've known people who would crawl over broken glass to get a job in the media. So why are we having this particular problem? Colleges and universities (I know for a fact, having worked in a university), are full of students who are eager and keen to get into radio, TV and even online media. So I put it to you today that maybe we're seeking the wrong kind of people for the jobs of tomorrow.

Are these people interested in 'our' kind of media? I appreciate there are different levels and types of broadcasting across this vast region of Asia and beyond. We also have some folks here from various parts of Africa. I don't wish to be seen today as being prescriptive and putting broadcasting organisations in the same box. However, there seem to be some general ideas on where the jobs for the future will be in broadcasting.

Now I should point out to you that this upsets me personally, to even be talking about the possible demise of public service broadcasting and the radio and television that we know today and of quality programmes that we used to view and the outstanding talented people who made the programmes. And I really hope that we're not entering what I'd call the 'dark ages of broadcasting' where the lowest denominator takes precedence over integrity and quality. It saddens me to talk about this because I too am a product of a public service broadcasting career.

However, I think we must really face realities, so let's look at some of the models now in place. There is a State broadcasting model, which we're familiar with and where you have a safe job. You're a public servant or a civil servant. You have a job for life in the organisation. You have a boss who reports immediately to the Minister. It's entirely a top-down approach and everything is dictated by people in government, mainly the Ministry.

Then you have the public service broadcasting model, which many of us are familiar with. This is the one which is independent of government, or supposed to be. It has funding from Government and also makes some other money on its own from other enterprises, commercial sales of programmes and books and so forth. Often the people in the public service broadcasting field have a permanent job. I think you could look at some of the big organisations internationally like the BBC or the ABC in Australia, where I used to work. Many people think that this is a permanent long-term job.

However, I must say that I believe this public service broadcasting model is going to be under extreme stress because politicians are questioning the value of it. They are asking why government money is being spent on these things. And I think a lot of short-term contract type of jobs will become more prevalent in the future, rather than the permanent roles that people are expecting. That's the changing nature within this PSB organisational model.

Then you have the commercial model, which is pretty nimble and one which we're all familiar with. It has a good chance of changing to suit the digital revolution because the commercial sector is much easier to move rapidly than are large public organisations.

We also have the community radio model. These stations usually involve volunteer workers, so you have people interested in particular things in the community, whether it's news, whether it's a society, a club or whatever. I think in the future, community radio will become very much a public service broadcasting 'hybrid', if I can put it that way, but on a local scale, rather than the national scale which we usually expect of PSBs.

Now if you want to see another possible future of broadcasting, I invite you to have a look at the structure of the New Zealand situation where they had a public service broadcaster, Radio New Zealand, and a couple of PSB TV channels. The Government said it didn't want to be involved in this anymore. They argued that they shouldn't be involved in radio and television and so they asked the question why they shouldn't just sell all the radio and television frequencies. And they did. They put them up for auction. If you wanted to buy your own frequency, you just went ahead. You put some offer of 5, 10, 15, 20 dollars, whatever. The good frequencies attracted huge amounts of money. Smaller frequencies, the lesser attractive frequencies, didn't. New TV stations started and some failed. New radio stations appeared all over the country.

The government continued to put some money into a national radio and TV network, through a body called New Zealand On Air. It's an organisation which pays for quality programming, to keep quality and small minority programming going too. Now that's a model you may want to look at. I'm not advocating it, I'm just saying that's what happened over there. It was quite catastrophic for those who worked in the public service broadcasting sector.

Now I invite you to look away from the 'heritage' radio and TV that we all know and love so much and look at the way that the future has been unfolding. These are some of the inventions of the past 20 years.

Twenty years ago, these did not exist. There was no such thing as Yahoo. There was no such thing as Google. Facebook didn't exist. In fact, 20 years ago Mark Zuckerberg, who is now a multi-billionaire, was about eight years old and in primary school. Twitter didn't exist. Now we have YouTube, which enables you to go on the Internet and look at programmes from all over the world. We have laptops, mobiles phones, or cell phones as people call them in some countries.

I remember using e-mail for the first time in 1991 and I was astonished you could send a message to someone on your computer. But as my wife said to me at the time "what's the point of that, nobody we know has a computer". That was a good point and it was true, because most people did not have a computer at home and very few people even had a computer in the office. And now you have Microsoft software. The gentleman who started Microsoft, with little in the bank, is now one of the biggest entrepreneurs in the world. He is one of the people who puts more money into huge social development issues, like health, than anybody else.

These innovations and changes took place in the last 20 years. Can you imagine what the next 20 years is going to be like?

There is one invention which I believe is as influential to humankind as was the invention of the wheel or the invention of radio, or manned flight or the combustion engine. It's the mobile phone. This is the key tool of the digital revolution.

We've been talking about this yesterday at this conference. We're talking about it today and we will keep on talking about it into the future. Can you imagine the changes the mobile phone has brought to our lives? But we take mobile phones for granted. Twenty years ago, even 15 years ago, we wouldn't have believed that you could phone anybody on the planet - if they have a mobile phone of course. But now, you can phone anyone of billions of people anywhere at any time.

Remember when we were children? To make a phone call would really be something. To make an international phone call was simply amazing. Now, the mobile phone is the tool that's used - and mobile phones are spreading. And if you don't believe me, I'll show you one example of penetration. I've used an example here of the South Pacific in deference to our conference chair from Papua New Guinea. These are some of the figures here. [Shows slide of mobile phone penetration in small island nations.] I'm using these as an example to show how people in some of the most remote island nations on the planet are taking up on this incredible new technology.

I know in the Solomon Islands, for example, one of the most remote islands (Tikopia) is now enjoying mobile phone coverage for the first time. Just imagine the impact this is going to have on people's lives. And think of the impact this is going to have on the kind of work that we do in radio and television today.

So I come back to the original question I posed at the start of my presentation - are we recruiting the wrong people for the right reasons? What do I mean by that? I mean, we might be looking to hire for jobs which exist today so that's 'right', we must do that. But maybe these are the wrong people. Why are we hiring people today who don't understand the jobs which will be the main professions of tomorrow? Why don't we hire the right people for the right reasons? Why don't we hire for a different future? Not the future to which we are accustomed to thinking about and to believing about - in other words, the current media structure. Let's hire for the 21st century or the 22nd century, not for the 20th century.

Yesterday, an Associate Professor talked of 'screenagers' and 'personal-casting', rather than 'broadcasting'. Now as I mentioned, I worked at a university and I can tell you that most young people, the 'screenagers', don't read newspapers. They don't listen to AM radio stations, or 'talk radio' stations. They have no personal or romantic attachment to radio and television as a means of communication... not like us who were brought up in the 'golden age' of radio and television. We see them as a miracle of our time. They don't see it that way.

I was astonished when I was teaching at a journalism and communication school in Australia and asked students what was the main story on the front page of the paper. Many of the students didn't even know what the local paper was called. Furthermore,

they said they don't read the papers, they just look on-line. Can you imagine that most young people today don't sit down and watch long TV documentaries. Some of them do. OK, I'm generalising, but in the main, they don't. They watch maybe two or three minutes and then they go onto something else.

This is the next generation of 'content makers'. These are the people who are going to be running radio and television in the future, and they have different ways of accessing information and entertainment material. They do it on their mobile phones. Look at the people in this room now. People are using an iPad, or they're using a Galaxy. They're using all sorts of things. You see people at the tea-break, or people who are not listening to me speak this morning. Some people are not listening right now. Some people are probably Tweeting, sending messages which will be received all over the world while we're talking. That's the way young people are doing it too.

The next generation of 'content makers' have different ways of viewing materials. They don't have to sit down in a room, in a darkened room with a television set and a remote control and then watch hour after hour. They don't do it that way. They want to be able to do it via mobile. They want to do it on the run. They have different media consumption patterns and it is not like the way we used to be. And already, as you know, they're creating their own content. This is 'personal-casting'.

They're making videos on their mobile phones. Many people in this room are doing the same thing. A gentleman and professor at the back are doing it right now, getting images up for Facebook or YouTube. They are doing it on mobile phones and inexpensive video equipment.

Look at the video equipment in this room. In the old days, Sony Betacam used to cost you a hundred thousand dollars. And you had to lug a huge camera around, plus carrying tapes and so forth. Now you can get one of these fantastic HD models for just a few thousand dollars. And young people have access to these and are making their own TV programmes. This is the material they like. It may not be the material we like. In fact, some I think is awful. But it fits their generation. It's acceptable to them, and it's acceptable to their peers in quality and content. That's why Facebook is so popular.

Given that these text-savvy 'screenagers', with their poor attention spans, will be the programme producers of the future, maybe we should try to engage them more.

Technology is changing monthly. Computer capacity is doubling every 18 months and the computer is the biggest self-teaching tool ever devised.

This is a picture of Afghanistan. [Shows photo of teachers training in a computer laboratory.] These are people who have never before sat behind a computer in their lives. Within a couple of days, they can navigate the system, view what is going on and they are already on-line and interactive. It's a great teaching tool. Look at three year olds or children of your own. They just know about computers and technical things. They know how to operate a video remote control device. I don't, but they do. They know

how to pick up a mobile phone. I have a two-and-half year old grandson who picks up a mobile phone. He knows how to send messages and looks at things and how to scroll things through. When it comes to a television screens, he touches it, tapping it to make it move.

So all of this is affecting us greatly. And I'll show you another example here. It sort of relates to what we're talking about. This is a picture from Afghanistan. [Shows an image of a street photographer in Kabul.] Here's a gentleman who went from box camera to digital. Now the camera he is operating was very common on the streets of Kabul when I first got there. These are old cameras which existed around 1900. To take a photograph, you stand in front of it, they take the lens cap off, put it back on and you have a glass plate which is then reproduced. When I was leaving the country nearly three years later, I asked where were the guys who had those cameras on the streets. I wanted to buy one as a souvenir and put it in a museum. But, oh, they'd all gone digital. Straight from this, directly to digital technology.

These are the huge changes happening all around us. We should recognise these changes and plan for the future. And it's a different kind of future. What happens if no one ends up watching or listening? Already, audience figures for 'heritage' radio and television are falling.

Yesterday at this conference, we heard about analog 'turn off' in some countries, specifically Korea and Japan. In our lifetime, probably in the next 10 to 15 years, someone will be here at a conference and say they've turned off HD now. Yes, HD 'turn off' is next. You watch and it will happen. It might be even sooner. It might be in five years time as our technology is leap-frogging so dramatically. What happens if no one ends up watching old-style television? Audience figures are already falling. Newspaper readership is suffering.

What if we simply wake up one day and find that no one is watching or listening to our programmes? They're watching on their mobile phones or on another new technology.

What do we do? That's why I ask the question - in terms of attracting and retaining staff, the way we think and the way we operate. Is it 'game on'? Are we game for this? Are we ready for this? Or is it 'game over'?

And perhaps for some of us, including myself, it might be. Now I have finished my presentation... so it is 'over' now.

Thank you.

SESSION 5: MIGRATION TO DIGITAL: ADDRESSING HUMAN RESOURCE NEEDS



Digital migration requires an adequate and effective human capacity development including increasing public awareness to fully benefit from digital broadcasting. Broadcasters need the necessary skills and knowledge in digital migration technology, digital studio technologies, content development, networking and applications. What is an effective road map for human resource training? How do we create a critical mass of qualified and skilled professionals to deal with the technological, regulatory, economic, and governance issues of digital migration? How do we tap regional cooperation to share best practices and learn lessons from early digital migrants?

CHAIRPERSON:

Ms. Carmel O' Keffe

Digital Skills Coordinator, Australian Broadcasting Corporation (ABC) International, Australia

Hello everyone, please take your seats and settle in for this fifth session of the AIBD Conference. For the next hour and a half we are going to be hearing about and discussing the key question of developing the capacity of human resources in this rapidly evolving media environment. And as the moderator for this session I'll be introducing you to a distinguished and diverse panel of managers, engineers and educators who will be sharing their perspectives.



But firstly let me introduce myself.

I'm Carmel O'Keffe, I'm a journalist and content maker with the International Division of the Australian Broadcasting Corporation or ABC as it's known in our part of the world.

The ABC is Australia's primary public broadcaster with almost five and a half thousand staff that exists to create, and support the creation of independent news, information, education and entertainment content on multiple platforms for both local and international audiences.

Our managing director Mark Scott is often heard to say that his goal for the organisation is to provide our audience with the content they want - on any device they want - at any time they want.

You well know what a challenge this is when the audience extends to millions of people - across a broad spectrum of connectivity - who are constantly evolving in terms of their behaviours and expectations. The bottom line is we can't stand still.

My corner of the ABC - ABC International - which targets audiences in this region via Australia Network Television and Radio Australia has undergone a massive change in the past two years in order to pursue Mark Scott's mantra.

Under the direction of Dr. Mike McCluskey, who you met yesterday when he chaired Session 1, Radio Australia embraced live flow programming and followed that with a completely new online presence (back end and front end) that delivered a flexible and cohesive website for our 8 language streams.

My part in this was to work with Radio Australia's leadership team on a strategy for developing the digital literacy and content making skills of our 75 multi-lingual staff in Melbourne, so that they understood the changes we were planning and were ready to

make the digital content we needed when we migrated from our old web publishing system to our new one.

In Stage 1, we gave all of our staff - the content makers, the technicians, the marketing and administration support and managers - a rapid immersion into how websites are built and made; what people using mobile and social media do, and how our content is indexed by search engines and found by our audience. This took just two hours, and we called it: "Digital Speed Dating".

During the Digital Speed Dating programme, small groups of staff were sent around our building to spend 20 minutes with subject matter experts from throughout the ABC, who introduced them to the language and concepts of the digital world.

The benefit was a broad shared understanding amongst all staff of what we were aiming for in order to meet audience expectations for digital content.

The Digital Speed Dating programme also made it a lot easier for the digital team to communicate with all stakeholders about the web redevelopment project.

Stage 2 focused on developing specific digital content production and training skills in a group of 'champions' who were known as our Digital Experts or Dex'ters. These were the early adopter/digital savvy staff from each of our language services who became advocates for the 'digital' cause within their own teams and who - through the programme - were equipped with the skills to mentor and coach their colleagues in digital content production.

Last week I asked some of the Dex'ters to reflect on this strategy and its impact . Their responses were revealing.

Ning Pan our Chinese service social media producer who looks after our Sina Weibo account said: "The DEX programme provided a forum for colleagues to share ideas, knowledge and skills. The in-house experts not only delivered fast and effective digital assistance to whoever needed help, but also inspired a learning atmosphere at Radio Australia".

Tito Ambyo who is now the Executive Producer of the Indonesian Service at Radio Australia said: "Dex team members can give assistance that fits the needs of the team. Their understanding of their team's particular needs and skill levels, leads to strong, highly personalised development of digital skills".

And Alex Khun, who is a content maker with the Khmer team said: "Dex'ters are not IT specialists but practical coaches who connect two groups of people together - the staff and the high skilled trainers".

In late 2011 and early 2012, when the time came to deploy training in our new Drupal content management system, it was the group of 8 Dex'ters (about a 10th of

our workforce by the way) who enabled us to achieve the rapid and sustained skills development we needed because of the interactive build process, and the fact that we wanted to limit staff dual publishing, in both the old and new systems in the lead up to the live launch of our new website.

Without them we would not have been able to achieve our launch date, nor fill the website at radioaustralia.net.au with the multilingual, multimedia content you can now see.

So to summarise ...

Our “bi-lateral” approach to creating a critical mass of skilled digital content producers encompassed:

- * Broad ‘What is’ training delivered to everyone and
- * Targeted ‘How to’ training for a group of digital “champions”

And when the time came to cut over to our new website a year ago we were ready to produce and publish purpose built content for our new digital offering.

We are now 12 months down the track from when these pictures which were taken on the go live date of the new Radio Australia website and we have seen:

- * A massive boost in productivity and publishing efficiency
- * Increased output which has returned a 17 per cent growth in web traffic and over 200,000 new followers in social media and...
- * Greater collaboration between our staff and with our audience.

Our staff are now involved in a whole lot of digital specific content in which the audience actively participates - such as the My World photo sharing project which you see on our site and also on Facebook.

We have piloted a training programme in video skills which is part of our next phase of digital skill development for our staff.

And we have received industry recognition via the Australian Interactive Multimedia Industry Association which has recently named the Radio Australia website as a finalist in the Best Publisher category - in a national award programme that will be announced in a few weeks’ time.

This story about Radio Australia is a small example of how a group of broadcasters tackled the transition to producing and publishing content on new digital platforms. And in the scheme of today’s discussion it is a demonstration of a process of:

- * Analysis
- * Planning
- * Implementation and
- * Evaluation that will benefit any capacity development project.

The slide behind me is an illustration of the stages of this process by the ABC's Learning Department who we are working with as we continue to develop our capabilities for the future.

And overlaying this is a commitment to continuous improvement from a leadership that promotes and supports innovation.

Our Managing Director Mark Scott, has said that without recourse to any additional funds the ABC has had no choice but to be "relentlessly innovative" when it comes to surviving and thriving in our rapidly changing media environment .

This philosophy not only applies to the content we produce, but the content makers.

SPEAKERS:

Ms. Cosmalinda Simanjuntak

Programme Planning Manager,

Televisi Republik Indonesia (TVRI) Training Centre, Indonesia

Broadcast Training in the Digital Era - TVRI TC Perspective

Big Picture

The future of TVRI Training Centre is rich with healthy activities and exciting. There are opportunities to improve our organisation, people and client capacity and capability to enjoy working in the digital broadcast environment with professional standard performance.

To seize these opportunities, the TVRI Training Centre must have clear direction, goals and road map for getting there in the right time and in proper way.



Introduction

TVRI Training Centre Plan 2013-2016 and beyond is significant to respond to the challenges and new realities in the digital era. The Plan has been drawn up mindful of rapid changes in broadcast technology landscape. We established the framework to move forward with clear planning steps while progressing in broadcast technology and fully meeting our obligation under the TVRI Blue Print/Corporate Plan.

Faced with new realities in the broadcasting field, TVRI Training Centre must continue to place our people and client in the centre of its plans and activities. We must deliver high quality training activities, innovative training method by utilising new and multimedia with proper curriculum and qualified lectures and instructors. This is what our people and client expect and what we have to deliver in order to exist and prosper.

The Plan paves the way in accomplishing our mission. It will lead us to where we are going and measure how we are getting there. It will ensure that we fully stick to our character and fundamental mission and enable us to explore new ideas and ways to improve TVRI, our people and client capacity and capability in order to contribute to digital migration.

Our core mission involves re-orienting TVRI Training Centre and establishing it as a centre of innovation in digital era, and laying firm foundations for change management of TVRI in the era of convergence.

Planning The Future Of TVRI Training Centre

The existence of this plan coincides with significant progress and changes in the broadcasting field as the government sets a plan to switch from analog to digital transmission in 2017.

At the same time, TVRI has to respond and now is going to proceed with the execution of its Digital Broadcasting System Plan into real action based on the schedule and steps in the existing road map.

Meanwhile, the TVRI Digital Training Centre is part of TVRI Digital Broadcasting System and serves as guardian for TVRI's transition to the digital mind based on systematic education and training about digital programming, production, transmission and others in the new environment.

Facilities And Curriculum

In a broadcasting organisation, the training centre has a role to improve human resource capacity in order to meet the objectives of the organisation. TVRI Digital Training Centre will equip with various equipments and curriculum.

From the facilities' perspective, TVRI Digital Training Centre needs studio with camera, audio and lighting system, master and sub-control besides post editing, lecture room, practice room so that it can train journalists, presenters, moderators, technicians, producers and other professionals in the digital environment.

The annual training activities and curriculum are designed based on precise training need analysis toward a real need of the organisation and the people.

Lectures And Instructors' Qualifications

To improve education and training quality standards in the digital era, our highest priority is to train and retrain lecturers and instructors. It is quite difficult to develop their capacity, capability and competency in a short time autonomously.

In developing and improving instructors, we consider the following:

- Build lecturers and instructors' capacity and competency on digital broadcasting system facility and implementation.
- Prepare training plan covering all contents' life cycles not only digital broadcasting itself but also digital convergence. Through these training courses the instructors can have capacity and capability to deal the future broadcasting environment.
- Build cooperation and collaboration with international broadcasting organisations so that TVRI Training Centre can develop its instructors' competency in an easy, fast and effective way.
- Utilise digital transition education programmes from international broadcasters academy.

Financial Resources

The funding plan for digital transition in order to develop the broadcasting system and improving the operation staffs' competency differs in each country. There are many choices to fund digitalisation such as frequency auction, TV industry sharing, changing commercial policy and foreign loan. Since digitalisation is a national project and led by government, the funding plan needs clear policy and broadcasters should be guided by this.

Impact of TVRI Digital Training Centre

- Lay foundation for successful digital transition for TVRI
- Develop manpower that strategically thinks of the future environment.
- Enhance TVRI's performance in taking a lead as Indonesia's terrestrial broadcaster
- Pave the way for the activation of Indonesia's broadcast content industry
- Contribute towards social responsibility through TVRI Digital Training Centre

Strategic Objectives / Target

1. Building TVRI-TC capacity and reputation with digital technology expertise
 - 1.1. Building TVRI Digital Training Centre
 - 1.2. Training system with digital technology standard
 - 1.3. Training method utilising new and multimedia
 - 1.4. Training contents with digital format/trendsetter in tele & mobile learning
2. Lay firm foundation in managing TVRI-TC in convergence era
 - 2.1. New organisation with managing digital TC capability
 - 2.2. Training Centre System Management with new and multimedia utilisation
 - 2.3. Good corporate governance
3. Providing best quality on education and training activities
 - 3.1. Enlarge training activities and renew curriculum accordingly
 - 3.2. Qualified lectures and instructors
 - 3.3. Sufficient training facilities
4. Becoming production centre for digital content production
 - 4.1. Best workforce in content creation
 - 4.2. Best workforce in digital content production
 - 4.3. Outstanding and marketable contents

TVRI Digital Training Centre Roadmap

TVRI Training Centre has plans to improve itself followed by time and schedule related to ASO. TVRI Training Centre must be upgraded to deal with the new media environment, particularly the emergence of digitalisation that has affected all process of broadcasting content. To meet the needs of the operations' staff working in the digital system environment, the training structure related to production, post production, transmission and others should be upgraded accordingly. Therefore, TVRI Training Centre has to meet the requirements of the training facilities and curriculum, and the road map as below:

Stage 1, Build TVRI-TC Stature (2013)	Stage 2, TVRI-TC Master Plan (2014)	Stage 3, Reinforcement Digital Broadcasting Capability (2014-2015)	Stage 4, Expand TVRI-TC Stature (2015 -)
<ul style="list-style-type: none"> - TVRI-TC master plan preparation - Strengthen the role of TVRI-TC in digital transition - Lead mindset of the members / staffs 	<ul style="list-style-type: none"> - Training master plan for supporting successful digital transition - Seeking training cooperation for developing manpower of digital transition - Plan for developing the facilities and curriculums - Create environment for helping TC members to be ready for changes to digitalisation 	<ul style="list-style-type: none"> - Deployment facility corresponding to future stature of TVRI-TC - Develop curriculum for reinforcing digital broadcasting technology - Develop detailed plan to grow Indonesia's national digital manpower (such like organisation) 	<ul style="list-style-type: none"> - Develop national digital broadcasting manpower - Develop national digital broadcasting transition manpower - Lead international digital broadcasting exchange

ACTION PLAN

TVRI Digital Training Centre Modelling

TVRI Digital Training Centre is leading the way to face the rapid changes in the broadcast and communication industry's convergence environment and lay firm the foundation for TVRI's transition to digital mind, based on systematic education about programming, digital content production, transmission and strategy in the digital era.

The TVRI digital TC consists of a lecture room and a new media 30-seat main classroom with PC and education facilities such as studio for digital production, news production, practice room, master control and sub control room, dubbing room, editing room, CG room, 50 seat seminar room and library.

Facility Implementation

- Digital studio and sub control
- Master control room and dubbing room
- Editing room
- CG room

Curriculum

Curriculum consists of four (4) main areas as follows:

- Journalism
- Technology and new Media
- Management and entrepreneurial skills
- Creative content for programming

Tele-Learning System (New Learning Method In The Era)

- On demand tele-learning
- Real time tele-learning

Conclusion

Despite problems dealing with budget, insufficient equipment and others, TVRI Training Centre is committed to build an appropriate centre of education and training in the convergence era.

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Ms. Luu Ngoc Diep

*Head of Electronics, Engineering Technology Faculty,
Voice of Vietnam (VOV) Broadcasting College, Vietnam*

The Voice of Vietnam and VOV Broadcasting College

The Voice of Vietnam is a national radio station and government agency which broadcasts the Party's guidelines and the country's law. It contributes to intellectual standards and serves the spiritual lives of people through radio programmes, the Internet, television and a newspaper. VOV is administered by the Ministry of Information and Communications at state level.



VOV Broadcasting College, a member of The Voice of Vietnam, is a public school playing an important role in training broadcast journalists and technicians for radio and television stations, and media corporation in the South of Vietnam. It has four faculties, namely; the Faculty of Journalism, Faculty of Electronics Engineering Technology, Faculty of Information Technology and Faculty of Basic Sciences, and three types of training programmes such as full time training, in service training and short time training. Its main responsibility is providing college education programmes as well as professional education programmes. Besides, VOV Broadcasting College has short time training programmes (focus on camera shooting, audio editing, video editing, video effects, studio technique, TV script writing, MC etc...) that help students improve their professional skills. The College also offers short time courses for local radio and television stations training and retraining the staff at the workplace.

Migration To Digital: Addressing Human Resource Needs

Digital migration requires an adequate and effective human capacity development including increasing public awareness to fully benefit from digital broadcasting. Broadcasters need the necessary skills and knowledge in digital migration technology, digital studio technologies, content development, networking and applications. What is an effective road map for human resource training? And what is the “big picture” road map for institutions looking forward?

As a broadcast training institution, VOV Broadcasting College must innovate its curriculum, invest on digital broadcasting equipment, spend more time and money on training teaching staff in digital technology so that training tools and methodologies will be best equipped to tackle industry demands. In addition, VOV College offers technical solutions, human resource training and development for radio stations, television stations and organise training courses about new technology and content development for local stations.

Digital Migration, An Inevitable Trend

Migration to digital broadcasting technology must be a natural progression taking place in Vietnam due to the following reasons:

- The trend of migration to digital broadcasting in the world.
- A majority of analog broadcasting equipment not available in the market.
- Government decision on digitalisation of terrestrial television transmission and broadcasting by 2020 in Vietnam.
- Changes in audience taste and listening habits.
- The major advantages of transmission and broadcasting digitalisation: quality, reliable, bandwidth saving.
- Advantages of digital radio/television production: data storage, easy to handle with equipment and audio/video editing software.
- Digital devices: simple, portable, reliable, easy to use.

The Government Decision No. 2451/ QD-TTg approved the project on transmission and terrestrial television broadcasting digitalisation by 2020. The decision covers the following issues:

- Complete switch-over from analog television broadcasting to digital television broadcasting.
- By 2020, 100 percent household having TV can watch digital television, and digital terrestrial television takes up 45 percent means of television broadcasting.
- Vietnam will apply digital terrestrial TV standards, based on DVB-T standards and MPEG-4 standard for audio and video compression.

Key Elements Of Digital Migration

The following are some key points about digital broadcasting migration in Vietnam:

- VOV has been applying digital processing technique in radio production including recording, editing, storing and broadcast scheduling, using two administrative software systems DALET and NETIA.
- However, those systems (including hardware and software) must be upgraded.
- Digital recorders are mainly used in recording.
- In the South of Vietnam, Binh Duong Radio station has also implemented DALET software for administrating system, editing programmes, broadcast scheduling. Many radio stations use Adobe Audition, Sound Forge, GoldWave, etc. to edit audio files.
- Some rural stations still have cassette recorders in radio production but most stations use computers to edit and store audio files.
- VTV has combined analogue and digital techniques in television production. The equipment is old and not synchronized. Storage devices include magnetic tape, hard disk, optical disc, memory card.
- VTV has planned to migrate completely to digital television production on a network based system by 2015 including recording, processing data, transmission and broadcasting, applying file – based workflow.

- HTV (Ho Chi Minh City Television) has been applying digital processing technique in television production with computer network system.
- Many provincial television stations have been using video editing software such as: Adobe Premiere, Pinnacle Liquid, Avid Xpress, etc. to edit various television programmes on computer.
- VOV, radio and television broadcasters located in the provinces, cities have used AM broadcasting on MW bands.
- VOV has used AM broadcasting on SW bands for overseas broadcasting.
- VOV, radio stations and TV stations located in the provinces and cities have used FM broadcasting in local areas (with high sound quality, suitable for music programs).
- Some rural areas have been allowed to use coded FM broadcasting to broadcast to groups of speakers.
- VOV has conducted a test of digital broadcasting using DAB, DMB and HD – radio.
- Vietnam Government still has no plan on digitalisation of radio transmission and broadcasting.
- Most television stations use analog broadcasting system.
- VTC (Vietnam Television Corporation) pioneered in applying digital broadcasting from 2000 with terrestrial digital television. In 2008, VTC developed satellite digital television (direct to home), broadcasting SDTV channel and HDTV channel.
- Some organisations have carried out digital TV broadcasting such as: HTV, BTV (Binh Duong Television), VNPT with IPTV.
- Cable television has been installed in some cities (including analogue cable television and digital cable television).
- Some TV channels broadcast HDTV (for testing) on cable television system.

VOV Workforce Forecast

Number	Types Of Employee	Forecast to 2015	Forecast to 2020
1	Reporter, Editor	1635	4068
2	Expert	476	767
3	Engineer	508	819
4	College degree	321	517
5	Technician	555	708
6	Lecturer	89	144
7	The rest	733	1181
	TOTAL	4317	8204

Human Resource Training And Development

1. Policy Management Solutions

- Evaluate the quantity and quality of the staff of the station.
Build rules and regulations of human resource management.
- Encourage the staff to participate in training programmes by building motivated policies.
- Due to HR planning, re-evaluate and adjust/upgrade training plans at each stage to make the training programme practical.
- Use job rotation to give the employee the opportunity to develop skills, enhance their performance.
- Rejuvenate the production staff, focus on training young employee in technical skills.
- Provide suitable training courses for trainees in order to avoid wasting money.

2. Training Quality Solutions

- Improve training quality of the teachers and training staff.
- Make the training effective, determine if training is needed; identify goals and objectives of training course and go into details.
- Develop effective training programmes, improve training programmes, prepare training materials.
- Coordinate with other leading training institutes, training centers (inside and outside Vietnam) to conduct the training.

3. Training Budget

- Take up 5 percent – 10 percent budget invested in equipment (EBU rec).
- Source of funding: from the station, ODA, international corporate funding.
- Increase the training budget from the station revenue.
- Support and invest in the infrastructure of training institutes (VOV Broadcasting College, VOV Training Centre).

4. Types Of Training

- Inside the country: retraining at the workplace or Institutes.
- International cooperation: training abroad; or training inside the country by foreign experts.

5. Training Contents

- Applying information technology in radio and television broadcasting.
- Audio / video system in an IT environment.
- Networking basics for A/V systems.
- File based – “tapeless” workflows in video production.
- Solution for “tapeless” workflows in radio/video production.

- Management for radio production applied information technology.
- Management for video production applied information technology.
- Storage for audio and video files.
- Setting up a digital studio.
- English for reporters, editors, engineers etc.
- Journalism management.
- Online radio.
- Live radio.
- Live television.
- Radio and television management.

6. Full Time Training

Besides training staff at the workplace or giving consultation to provincial radio and television stations, rural radio and television stations, the VOV Broadcasting College must improve full time training programme to make it practical in order to create an adequate and effective workforce contributing to the development of the broadcasting industry. Here are some of the new tasks and considerations that VOV College needs to do:

- Upgrade and improve curriculum; focus on training students in computer and IT skills.
- Spend more time on training teaching staff.
- Invest on equipment, upgrade the infrastructure of training institution.
- Spend more time on training students in practical skills.

7. Training Cooperation

- VOV-TC organises radio training courses, consults technical solutions for other stations.
- VOV-TC runs training courses for reporters, technicians, engineers in resident offices.
- VTV-TC organises television training courses, consults technical solutions for other stations.
- VTV-TC runs training courses for reporters, technicians, engineers in resident offices.
- Attend seminars, short time training courses about digital broadcasting migration organised by ABU, AIBD, Deutsche Welle.
- Maintain the relationship with international organisations, continue supporting training courses organised by the Swedish International Development Cooperation Agency (SIDA) and other international organisations in Asia Pacific.

Digital migration has a big impact on radio production and television production technology. The role of the broadcast journalist and technician has changed dramatically. Broadcast journalists not only create content of the programme, but also operate computer and use software to edit audio or video files. Engineers are in charge of equipment maintenance and must have a wide range of knowledge in information technology to manage video audio system in an IT environment.

So the institution should focus on training computer skills for journalism students, especially using audio/video editing software, and training IT skills for students who study science technology. Broadcasters should pay attention to young employees; use job rotation to give them the opportunities to enhance their skills in the digital age; and supply the background of English for reporters, editors, engineers to help them participate productively in international training courses. Some training contents must be considered such as management for radio/video production applied information technology; audio/video system in an IT environment; File based – “tapeless” workflows in video production; storage for audio and video files; setting up a digital studio; journalism management; online radio; live radio; live television and English for reporters, editors, engineers etc...

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Vietnam Government Decision No. 2451/QĐ-TTg

VOV Workforce forecast, VTV Workforce forecast

Mr. Keith Nakamura

Co-founder, CREO Inc., Singapore

Going Back to Fundamentals

It's a great honour to be here today, seriously. In fact, I feel out of place to be honest as I'm not from the broadcast industry. I used to be the Head of Tistro Marketing Windows Live for Microsoft South East Asia. And I'm the one in charge of and responsible for the launch of Windows 7, Office 2010 and Windows phone in this region. So I'm actually more of a marketing and a product person than a broadcast professional.



So you're asking me what am I doing here today. Well the thing is, I left Microsoft about a year ago for medical reason. I just wanted to spend the rest of my time writing a book and draw. And in the middle of writing that book, MediaCorp Singapore approached me and invited me to train the DJs, actors and their management on distinctly digital migration. And I guess that's why I'm here today, to share with you some of my thoughts and my experiences in this area.

I am very glad that there are a lot of emphasis today on people empowerment and training and processes today. When I did this round of conferences several years ago, there was this mad rush to jump over to the social media bandwagon. I'm quite sure a lot of you are used to that having seen that crazy rush to build another Facebook page and get another Twitter account. Everybody wanted to do the sexy marketing stuff. No one was interested to talk about training, processes and policies.

But thankfully due to several high profile social media crisis and fiasco that happened within this region, a lot of people are now looking back to the fundamentals. Instead of chasing Facebook, and focusing their interest on Tumblr and Twitter, they're now looking at the fundamentals. They're now looking at training and socially looking at internal training to bring some of these skills set back into the organisation.

A lot of people are now looking at processes and policies. They are looking at training. This is not very sexy stuff. In fact, nobody wants to talk about stuff like that. I'm very surprised that you guys are so focused in this area, which is great because this is critical for the survival for the organisation in this digital age.

I'm here to talk more about the next step in this digital revolution or this digital migration. We are all broadcasters and some of us may have a Facebook page; others a Tumblr account and a Twitter account. Many others too are dumping tons of information and content on social media network and digital network today. These are the people who are our competitors, not another broadcasting company. The people who are producing all these tons of contents, they are your competition today.

Now what's worse, or what's more challenging is the fact that these people are talking among themselves. They're talking among their peers. They're disregarding your messages. They don't trust corporate messages from your corporations. They'd rather trust themselves. So when you're struggling to capture their attention and sell your content to them, they're not listening to you. What's even worse, your marketing and your engagement are not reaching them because they would rather talk among themselves than talk to you.

Today a lot of organisations have this very interesting strategy. And I'm here to share it with you. So what is this strategy? I'm quite sure if you're used to marketing, you know that traditionally we have what we call institutional marketing. Big brands go out to do campaigns and engage people. Starbucks, Microsoft and Sony, among others, do campaigns and contests trying to attract people, and to bring them to their webpage.

Increasingly we are starting to see a lot of companies doing this thing called personal or personality-based marketing. They make use of their employees to go out and to engage because they know they have tens of thousands of employees working for them today. And since the audiences are not trusting the organisations, they use these real people within the organisation to engage those people out there and bring all those messages and brand out to them.

And this is leading to community building. But at the end of the day, each company always wants to sell and sell, right. But they realize that there's an interesting reality, which is building community. With a group and strong community or external community, you can actually leverage on word of mouth marketing that will increase the marketing efficiency and effectiveness. At the same time, we reduce marketing cost. There are additional benefits to that as well. You can have brand defence in the time of crisis or social media crisis. You could also make use of your community to do crowd sourcing and even consumer research as well.

When you look at these communities, there are actually two kinds of communities today. The huge corporate communities that the corporations are building, Microsoft or Sony, that's what they're building today. And your micro communities, primarily driven by personalities or employees within the organisation. And these are the people going out to build micro communities based on their areas of interest and their passion.

The companies will then nurture and support these micro communities in order to bring all these people back into the corporate community. Let me give you the example of Sony. We all know Sony is a big company that produces a lot of electronics stuff such as cameras, computers, and TVs. And today they're looking internally at their staff and their employees to see whether they can find personalities or people with particular traits, with particular area of interests and passion who can go out and create their own micro communities. And Sony in return will support them in terms of certain beverages, meeting space and other logistics as well.

But in return, what Sony is asking for is when this micro community becomes big and viable they'll have a chance to go to subtle product placement and harvest these people into the corporate community. So what's going to happen eventually is a lot of this community is going to be transformed into a community of passionate people.

Today we have communities or people who will only come to visit your company because there are contests and freebies and stuff like that. This is exactly what you do not want in your community. Sony and other corporations are looking at turning towards their employees to build all these micro communities and encouraging people to be passionate about a particular area of interest that uses their technology. To do that effectively, the company needs to invest in their employees. And that's what internal readiness comes from, all the training, all of the infrastructures and processes and policies.

Over a period of time, this will evolve into what we call the unified engagement and marketing framework. In fact, this framework is the exact framework that we used for the launch of Windows 7 and Office 2010 several years ago. This is actually a very unique framework that brings together internal training, marketing, both corporate marketing as well as personnel marketing and community building - all in one training package.

And because of the lack of time today, I can't really talk about the rest of the advocacy and of the framework. Let me just focus on the left portion which I think is what this session is about, human resource consideration. So let's look at internal readiness. If we look at this particular side of the framework, there are a few modules there. The employee advocacy framework is actually one of the bigger module. That's what we're talking about. That's where we lead and guide organisations in this process of internal auditing, finding the right people, the right talents, finding people with the right kind of area of interest to grow micro communities.

How do we recruit these people? We need to have a good incentive programme and measurement programme in the first place. We should talk about where to deploy them, how to place them, and where do you place them in your organisation structure, in your tree arch structure in times of crisis. That's where we put all these people in and then we go into progression and that involves growing and retaining internal skills and competencies.

We all know that a lot of the skills we are looking for today in this digital world are not being provided by the university. Right, so a lot of this needs to be evolved from current capability within your organisation. People who are growing their community well will need to evolve to become successful.

This big module is what we call the employee baseline programme or the certification programme. Basically it is a baseline training that's provided to all employees not just in terms of social media and business skills set, but also in terms of policies in order to ensure that all employees within the organisations don't make mistakes like posting personnel stuff on their company Facebook page and their company website. Policies

and processes and stuff like that are all in place for training. And they're all customised in terms of goals and responsibilities.

Next is the incentive programme. There is always a point of contention in a lot of organisations when you hire an engineer but at the same time asks this employee to do marketing and PR. Who is going to pay for this head count? And we have to figure out things like this in terms of the incentive. How do we provide incentives to our employees being used in this manner, being allocated as a brand ambassador?

So we look at time-off, never look at money. We look at time-off and at additional support for their day job. We look at additional training and retirement programme for them.

Next is cross functioning training because we all know that employees in the digital world will also have to be PR professionals, providing customer service and also doing marketing. So all these training should be provided for all these internal advocates as well.

And of course we can not forget our agencies and our partners we're working for because they're usually our front liners who will broaden our sphere of influence and brand exposure. We have to ensure compliance with policies and guidelines across all touch points. And that's where we put our agencies and partners to a similar training and subsequent programme.

And last but not least, we talk about infrastructures. We talk about supporting infrastructure such as the KPI Setting and measurement that trains employees set and select KPIs . There are others that measure how employees have become successful or not in the way they are engaging the audience. There's a lot of tools today and I can share some of these technologies with you.

And most importantly is a collaboration platform. We are more in a centre of existence called the corporate amnesia today. People within an organisation today move once every two years. And the things they learn in their role for the past two years are usually lost at this corporate amnesia culture. So we need a good collaborative and sharing platform to bring together and consolidate all this learning and best practices so that all these experiences are not lost. This is actually part of a three-day course that we provide in the Singapore Media Academy.

Ms. Sabariah Abas

*Director, Broadcast Centre & Multichannel Network Control Division,
Radio Television Malaysia (RTM), Malaysia*

Migration To Digital: Addressing Human Resource Training Needs

Introduction

This brief presentation will cover issues and challenges and plan of actions in addressing human resource skills and training needs during the transition period in migrating to digital as experienced by Radio Television Malaysia. As a brief introduction, RTM is a government owned station, currently operating three TV channels of which two analog channels are on terrestrial platform, and one channel is on the satellite platform. Radio services continue to play an important role in disseminating government information, and as to date RTM operates 34 FM radio channels out of which five are national network while the rest are regional radio services. The population coverage for Radio and TV is about 96% average nationwide, however RTM should be able to cover all its population as the three television services are also on satellite platform. In terms of programme sourcing for the three TV channels, currently 43% are produced in-house, 43% purchased from the local content providers and 14 % are foreign content.



Currently RTM's viewership is at an average of 21% of the 6.3 million, and fluctuates depending on the programming and specific marketing strategies, while RTM's Radio listeners are about an average of 4.4 million. RTM is embarking on multi platform and multi screen in reaching to a wider audience, we are on terrestrial, satellite, mobile devices, as well as on-line streaming. To date the on-line streaming has reached 31.6 percent of those connected to online streaming services. Operating on yearly budget of about USD 160 million, RTM has a total workforce strength of about 5,000, out of which 62% are technical and creative personnel.

Along with all other broadcasters in the Asia Pacific Region, RTM has started the Analog to Digital TV migration plan way back in the year 2002 when the government of Malaysia approved the feasibility studies on the need to migrate. Following the success of the DTTV pilot project (2004-2007), the DTTV migration road map has been formulated and subsequently the related standards and date of DTTV National Roll Out (NRO) as well as Analogue Switch Off (ASO) was mandated. Various collaboration amongst the Asean Broadcasters to ensure successful DTTV migration has been and still going especially in harmonizing standards and technical specifications especially for Set Top Box (STB) and Spectrum Planning.

The digital TV migration in Malaysia is very much government led. Feasibility studies was carried out and DTTV project trial took off in 2002. RTM is very honoured to be selected as the lead agency to conduct the trial. From 2007 until today, RTM is still experimenting on the digital content development for the DTTV. Year 2015 is The Analogue Switch Off (ASO) date that has been decided by the government as a target for DTTV roadmap planning. MPEG-4 compression format and DVB-T2 technology will be adopted with a target of 98% population coverage.

As for the radio and TV production, migration to digital technology has started as early as in the year 2000 at the headquarters facilities which covers the radio studios & play-out, TV Studios, the Newsroom Computer System, Multichannel TV play-out centre, Non-linear Editing and Digital Archive. The migration to digital has enabled file based workflow working environment in an effort to improve work process efficiency in some areas especially in the play-out centre. In 2010, all studio facilities are 100% digital and the transformation from SD to HD format is envisaged to be completed by year 2015 in line with the DTTV service roll out. By 2015 the production facilities will double its capacities to facilitate digital TV roll-out plan whereby RTM will have additional 4 channels besides the current 3 channels and few channels will be in HD.

Impact Of Digital Migration

The technology development in RTM has grown at a very fast rate. What are the impact of digital migration on human resource management? Technology transformation will definitely create changes in an organization; a change in the work culture, the new work flow requires new skill, a need for multi skilling on the work as more often than not new technology will require less operator as a result of overlapping function in the legacy system. As such this will require an organization to undergo a downsizing restructuring process. There is a need to audit the existing work force, their skills and the training needs.

Issues & Challenges

The most pertinent impact of technology transformation and has been realised by the management of RTM is that the human resource development is not moving in tandem with the infrastructure development. As such the organization is facing the shortage of competent workforce to match the technology skill requirement both in the technical and the creative department. Training calls for developing of new skills that are required for digital migration, and this is not only expensive but also lack of local expertise as we are among the early migrants in the digital environment. In-country training by foreign technology expert will require a substantial amount of the training budget of the year, as such there is a high demand of skilled workforce by the industry players and normally RTM becomes a training ground for others before they get pinched by other broadcasters or other industry players. Being a government station, RTM does not have the liberty to hire and fire immediately as and when required. So the way forward is to explore and optimize internal existing work force and adopt the in-situ training to suit the immediate requirement. To meet the immediate requirement, outsourcing of talent

is a quick alternative. So how do we manage the demand on the skill required to match the technology development?

Strategic Plan Of Actions

To address the above issues requires a solid change management plan that require strong leadership and support from all levels. To meet the challenges in the forth coming business processes in the digital era, it is imperative that a long term HRD strategic plan addressing the skills and competencies of the workforce to be formulated. The Technical Department has taken a step forward in formulating a five year HRD strategic plan (2012-2016) to address the skill sets needs of the future, training needs, the pool of workforce, re-engineering of the organizational structure to match the need of huge investment in the technical infrastructure. Two strategic action plans are the focus of the five year plan; one is to identify and outsource the additional work force needed for the digital infrastructure development and secondly to match the skill and the competency of the workforce to meet the demand of technology development and business activities.

The first action plan has been executed and proposed to the ministry and the re-engineering and restructuring process will lead to optimisation of internal work force, though with the existing skill sets. With the adoption of multi-skilling in a limited multi-tasking environment, a pool of experience internal workforce shall be ready for further process of training and retraining for the next skill sets requirement and thus leaving us less dependent on outsourced talent.

The second plan of action requires detailed planning in terms of implementation and the budget required. The thorough training needs analysis has been conducted to determine the skills and competencies required to meet the strategic objective, vision and mission of RTM as a government entity yet having a limited commercial obligation. The future of business processes is driven by the synergy of IT and Broadcast Technology across the broadcast value chain: from program acquisition right to distribution and to the delivery platform. The required skill sets involved broadcast IT, the operational skill, test & monitoring skill, the production skill, the legal, marketing and so on and so forth as shown in the illustrations 1, 2 and 3.

SKILL AND COMPETENCY DEVELOPMENT

Broadcast Skill Value Chain

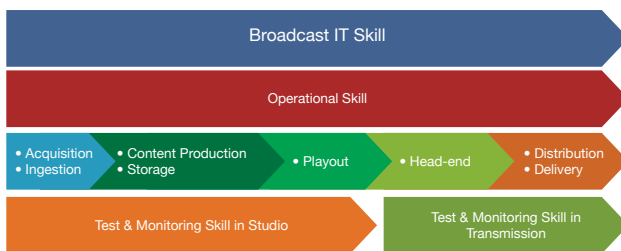


ILLUSTRATION 1

Through several skill auditing process the staff skill gaps (illustration 2) were determined and training modules and methodologies were redesigned from basic to advanced levels for all staff across the board. These involved 15 courses with hundreds of syllabi for nine categories of staff level from the supporting groups right to upper management groups to be implemented for the next five years (illustration 3). To ensure smooth implementation of the training plan, training budget has been given a priority in the annual budget proposal. An inclusive training approach is adopted to ensure every staff will undergo skill upgrading process and attending courses will be one of the KPI imposed on each individual. Training of Trainers approach will be of priority to ensure more in-house training can be conducted .

SKILL GAPS

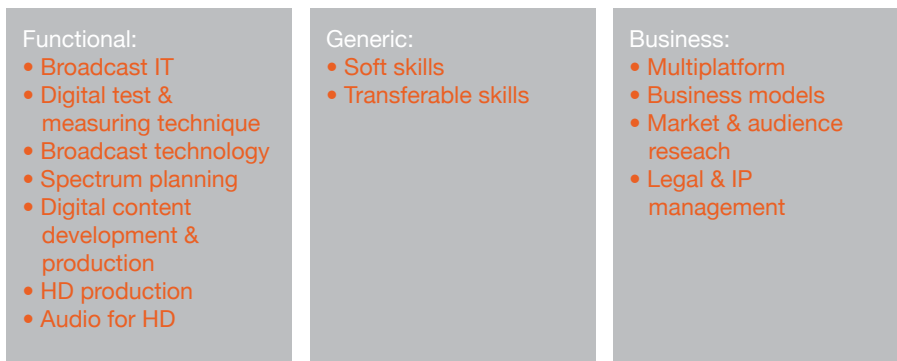


ILLUSTRATION 2

The five year strategic plan will address not only the skill gaps, skill enhancement will also be the focus of the training. New skill such as HD test and measuring technique, broadcast technology, spectrum management, digital content development and HD production and Audio for Dolby Digital will also be the focus of the training. Generic skills enhancement will not be left out such as critical thinking, communication skill, and problem solving. These soft skills and lateral skills will enable every individual to participate better, more effective team member to meet the organizational goals, adding values to individual capabilities, and subsequently these skills will enable them to adapt and adopt faster when transferred to another department.

SKILL DEVELOPMENT PLAN FOR ALL GRADES



ILLUSTRATION 3

Strategic Training Implementation

Currently RTM is working closely with IPPTAR for courses that involved existing skill enhancement such as retraining modules. For more complex training that involved technology advancement, collaborations and smart partnership approaches has been adopted. On collaboration we have developed a memorandum of understanding with other broadcasting stations such as KBS, NHK, CRI and at the ASEAN level, the ASEAN COCI. We are also working closely with ABU and AIBD to conduct workshops and seminars. Collaboration between broadcasters and technology providers such as equipment manufacturers are on going. For internal training plan, we do more in-house and in-situ training which is more effective and preferred by the staff. On-the-job training is also found to be more cost effective.

As far as government initiative on training we have been given the budget under the yearly operational budget, for 2013 the government has approved about 5% of the operational budget for training purposes. Another government initiative is pursuing regional collaboration on a government to government arrangement. We have signed a memorandum of understanding on attachment of co-production with RTB, TVRI, CCTV and China Radio International, Media Corp and ABC. Very soon we are going to have a collaboration with Papua New Guinea whereby we are giving the attachment and training to them and this will help us to improve our skill as trainers. RTM is also discussing to collaborate with KBS and Arirang TV Korea.

So what are the key success factors towards achieving the Training Strategic Plan? Among others are sound career personnel with the knowledge of human capital development, introduce a system of reward and recognition for up skilled competent and innovative personnel to build up loyalty. Facilitate and nurture employee's skill and creativity and pursue the life long learning environment. Strong leadership and good support from all staffs at all levels will be the catalyst to the success.

Our way forward is to continue initiatives in collaborating and organising training, seminars and workshop on a regional platform to share information, promoting attachment programme to benchmark on good practices, to learn from successful early migrants. Regional expertise exchange, smart partnership with technology provider, leveraging virtual learning environment as an effort to harmonise skill and digital competencies enhancement at the regional level.

Conclusion

In summary, digital migration not only creates new business opportunities, but also demands for new set of skills and massive shift in mind set. Skill management requires top management commitment and shall be inclusive to all the industry players. It is imperative that human capacity development moves in tandem with technology and infrastructure development and is the key success factor to digital migration. We must also encourage more collaboration in training to bridge the skill gaps among member countries.

Thank you very much for your attention.

Mr. Hwang In Ung

Manager, Industry Strategy Department, Korea Radio Promotion Association (RAPA), Korea

Digital Broadcasting Transition in Korea

Ever since the International Telecommunication Union (ITU) recommended that digital broadcasting switch over should end in all regions by 2015, the migration to digital broadcasting has emerged as a key issue in the global society. Korea has switched from analog to digital broadcasting in December 2012 and has shared its experiences with other Asian countries through regional workshops in joint effort with ITU. As was shown in the cases of European countries, sharing the experiences of successful transition to digital broadcasting can help reduce time and financial resources consumed in the transition process. Therefore, for those countries planning on digital broadcasting, it is necessary to benchmark the experiences of early movers and find methods which are most befitting their domestic situations.



In that regard, this presentation aims to introduce the methodologies employed by Korea in making an effective transition to digital broadcasting. Key features of this presentation include

- 1) Establishment of related policies based on the Digital Broadcasting Road Map of Korea,
- 2) Digital Transition of broadcasters and
- 3) PR campaign and support for the social weak, as well as pending issues which arose along the transition.

Currently, many countries in Asia have launched or are preparing to launch digital broadcasting. Sharing Korea's know how will hopefully contribute to the global society making an effective switch to digital broadcasting.

Let me share a part of the Korean Broadcast history. From the mid 90's the concept of digital television was introduced, but people then weren't really interested as they were in the 80's because perhaps people didn't notice that difference with the analog broadcasting. This is the reason it is important to prepare, promote the digital transition project.

The footprint of digital broadcasting transition in Korea started from 2009 when we set up a basic action plan and shared it to promote migration intensively. In 2010, we started to do digital testing in four areas, namely in Beijing, Kangjing, Dangyang and Jeju.

For a successful transition, we needed to prepare the digital broadcasting environment. We encouraged broadcasters to substitute their HD production facility from A to D gradually.

After the transition, we expect to reach over 90% coverage by this year. With this process, the government supported this digitalisation of the MATV system upgrade and efforts to secure the rights of the apartment residents. Last year we supported 3,255 apartment complexes. That was huge.

For the security rights of detached houses and support their move to digital, we put up 144 sites of low power repeater, and installed and upgraded 383 sites of MATV. This implementation system entailed collaboration between the broadcaster, post office, and local community centres made possible by the government through KCC. We operate 17 national switch over support centres by region.

How do we support this digital transition? For the low income bracket, we provide digital converters and replace antenna service for free. And for the terrestrial TV viewers, the government can cover part of the expense when they change to the digital receiver.

As far as the public communication programme, Korea set up three phases for publicity and other public relations work starting from 2009 to 2012. They included the cognition phase in 2009, understanding phase in 2010, and lastly the implementation stage in 2012. We made a code of practice for the detailed switch over help scheme. We used Twitter and Facebook as well as broadcasting facility for this programme. We also used actresses who acted as comedians to facilitate familiarisation with digitisation. The key point of the transition is about how many people are prepared and how many people are aware. That is the primary goal in encouraging viewers to purchase digital TV and this is very important. This year, awareness distribution and coverage is more than 90% after switch over.

In conclusion, benchmarking in digital transition is an efficient way to save cost and time. As some of you are still working in transition, sharing experience is key to facilitating the process. Korea is now ready to share her experience.

Thank you.

Mr. Serge Schick

Director of Ina EXPERT, France

INA is a French public company where one fourth of its revenues comes from commercial activities. Our aim is to preserve not only original French content from public broadcasters, but also original content from private companies. We collect and digitise their collections. We also promote and value this heritage. We target researchers, professionals and the general public. Our last mission is to transmit this heritage.



INA has more than five million hours of TV and radio documents preserved. It has created the world's largest digital fund with 980 employees. All the audio and visual archives as well as training responsibility are with INA, and this institutional set up has worked well in the French media landscape.

Training is important and we believe this should be implemented with higher education, with research, with consulting and with events and publishing. We have developed INA Expert for this purpose that also includes working in various parts of the world.

We all know that the digital migration is global. We know that the business model and marketing mix of all the broadcasters are quite overwhelmed by the digital revolution. It has also impacted distribution and editorial. Its impact is deep and wide in terms of human resource and training, The technological changes will require building capacity to upgrade skills and competencies. There is also the impact on social relationships, on decision making and management, and on shared tools.

The digital environment is driven much by technology that should be seen not as a goal but a means to manage the transition and use it for human resource upgrading.

If you need to provide your internal audiences with the fair courses of training in terms of IT and tools, you also need to invent the fair courses in terms of social relationships and management. If the digital world is driven by technological changes and new uses, the digital world also deals with huge evolutions of the social behaviors and generate new needs in terms of management.

In the new digital world, the internal answers you have to give in terms of HR and training are quite the same as the external answers you have to address to reach the audiences in your market (TV / radio / web). For example, if you wish to retain an employee, you need to work on loyalty and this is the same kind of emphasis you need to pursue to be able to reach out and retain audiences.

So what are the impacts of digital migration? How do you react towards your clients and how do you react within your company?

We expect more career mobility and less attachment to companies. Thus, we need to work on our brand's values to create loyalty of our audiences and our employees. As regards new platforms, we have to develop digital marketing, recruit community managers and train company's marketing team about digital.

We know that connections and communications are part of the digital world. The digital world is an open world. To respond to this, we have to interact more with our audience through social media and put in place an enterprise social network.

Massive information doesn't mean quality information. We need to manage our e-reputation and our information sharing and improve knowledge management.

What are the impacts of technologies and uses on skills and capacity building? On new technical standards such as HDTV, IP, 5.1, we need to train staff to new standards at all steps of the process and from all points of view, whether technical, marketing and editorial. On new platforms, we need to recruit community managers and train marketing team about digital.

We all know that technology is becoming more available to everyone and thus we need to anticipate the extinction of some jobs and prepare for the evolution of some.

We face a new environment where social relationships are changing and we need to be fairly balanced in the way we manage the digital migration. As far as connections and communications, we need to increase interaction between co-workers, set up an enterprise social network and create a collaborative environment and establish common rooms for brainstorming and frequent meetings.

But massive information does not mean qualitative information and to respond to this, we must manage information sharing, improve knowledge management, and preserve spaces for every "craft guilds".

The other impact is on the creation of shared tools. As we confront an environment where no face-to-face meetings are needed anymore, we must train distance managers and offer e-learning. There will be less friendly relations, and this necessitates stimulating team building and interest. There will also be less contact with the real world and this requires that we preserve on site interaction with professionals.

On the impact on decision making and management, the environment requires speed. Thus we will have to prepare our teams to work with a tight schedule, improve decision making process, and reinforce basic skills and have a good quick reaction. We also have to enlarge the skills of an employee, stimulate multitasking, and create new hybrid jobs to get the job done faster.

But speed can bring about a lack of perspective and global picture. Thus it is important to promote 'slow news' by continuously training professionals to specialise and stress old basics such as investigation and sourcing.

Technologies will be varied and uses will change faster. It is important that the company anticipates the gap between employees, between digital natives, digital immigrants and analog natives, acknowledge employees' skills and ambitions, support research and innovation and organise strategic monitoring and business intelligence.

Another impact on decision making and management is the fact that everyone can have their say. We need to set up a hierarchical management by getting our employees involved.

In terms of training, INA Expert has responded with a global answer to confront the impact of the digital world. We have pursued 450 training courses focused on technical and creative areas or on content management. In France, we have trained 5,000 professionals and 400 clients in other parts of the world. We try to make people understand the changes and the need to create added value.

We have a few different kinds of training frameworks. One framework is on journalism where we provide the following: general knowledge to cover the new media and overview of journalism, basics to include methods of shooting and editing a multimedia report, and expertise, which includes helping journalists edit content with mobile devices. The framework on production also follows a similar approach that provides general knowledge on the digital changes taking place in the production process, the basics that teaches how to become head of production and expertise that covers how to become head of production for live performances.

I have provided two framework examples, and there are others that must meet the needs of companies.

We didn't talk too much about evaluation in training, but this is important. INA training courses seek evaluation right after the training course. It also pursues evaluation six months after the training by sending a questionnaire that tries to find out if the participants were satisfied with the course, if the course was in sync with the skills they needed and contributed towards professional integration.

We also provide a big environment where we gather researchers, experts, trainers and also students within what we call INA expert LE Club. We have also some regional seminars. I think that talking about digital is very, very important.

Regarding the proposal to organise a training centre, this must be a centre of innovation where you gather different professionals. Thus in our structure, we have five activities that are closely linked, namely training, consulting, higher education, research, events and publishing.

Thank you for your attention.

SESSION 6: TRAINING INSTITUTIONS OF THE FUTURE



Training institutions help influence workforce behaviour to deliver results and solutions to business concerns. As broadcasting companies reposition themselves to meet the demands of the digital world, are they well equipped to achieve their objectives? How can they reconfigure their organisation's structure and enhance training expertise and tools to foster a performance-driven culture that will generate results for long-term economic growth, consumer satisfaction and meaningful contribution to society. How should training institutions be positioned for the future?

CHAIRPERSON:

Mr. Deepak Mani Dhital

Deputy General Manager, Nepal Television (NTV), Nepal

Broadcasters are in a difficult time. In many of our sessions, we talked about digital migration and transition, which can be painful processes. In some developed countries, they have full digital platform. They have already switched off their analog system and they are in digital. In other countries, they are in the semi digital stage. Still others are progressing slowly towards migration to digital.

Digital transition is not easy, but once we're fully digital, then lots of opportunities and challenges await us.

Now there are talks about moving from digital to HD, analog to HD transition. Then there will be time to move to full HD TV transition and beyond. This is a high vision, an extra vision. That time will be more challenging to us. So we have to address for the future.



SPEAKERS:

Dato' Adilah Shek Omar

Director, Tun Abdul Razak Broadcasting and Information Institute (IPPTAR), Malaysia

Aiming for a Multiskilled Broadcaster

Let me start by introducing IPPTAR. It is known as Tun Abdul Razak Broadcasting and Information Institute. It used to be a training centre for RTM. Born in 1971, RTM moved to Angkasapuri where we are stationed today. From April 2008 we were taken out of RTM and placed directly under the Ministry of Information. After the previous election, the 12th general election, two and a half ministries were combined and became the present Ministry of Information, Communications and Culture.



As a training centre for the Ministry, we conduct more than 100 courses a year, both generic and functional courses not only for RTM, but also for the other 17 departments and agencies under the Ministry.

Who is Tun Razak? He was the second Prime Minister of Malaysia, the father of our present Prime Minister Datuk Sri Najib.

Every year we train about 2,000 staff of the MICC. And under the Malaysian Technical Cooperation Programme, we have trained more than 1,000 broadcasters from the Asia Pacific region, from more than 100 countries.

We have worked closely with AIBD and also ABU. If you visit Angkasapuri you can kill four birds with one stone. You can visit IPPTAR, AIBD, ABU and also visit RTM Radio Television Malaysia.

Our aspiration is to fulfill the aspirations of the Malaysian Government. And now IPPTAR is positioning itself to be a centre of excellence in the Asia Pacific region.

In Malaysia, we have 364 public training centers, and only IPPTAR focuses on broadcasting.

What is the future scenario we see at the ever evolving media landscape in Malaysia, in fact all over the world? As we have listened to the many presenters in this conference, user-generated content is getting popular. Now anybody can upload any content.

All of us can become broadcasters. We can broadcast materials, not professional materials that are viewed by million of viewers. Now the new media is really taking away the conventional audience. We now have YouTube and Twitter.

And our focus is of course HDTV. It is what we are aiming for. RTM is supposed to be moving towards this. Our kick off was supposed to be this year and our analog shut off will be in 2015.

But as a training centre IPPTAR is not ready yet. We lack expertise, resource persons and sufficient budget. Our training budget is slightly more than half a million Malaysian Ringgit and we do more than 100 courses. And we agree that training is important, but the budget put aside for training is supposed to be one percent of the annual budget of any organisation.

We are doing training not only for RTM, but also for the 17 agencies and departments under the Ministry. The budget allocated for us remains the same as what we used to receive when we served as a training centre for RTM. That is a challenge we need to consider.

Now what is the future scenario? As broadcasters, we have to be multi skilled. We have to be Mr. Know All. We have to be a good PR person. We have to be a good economist. We have to know the environment. We have to do our own marketing. We produce and sell programmes. We have broadcasters who buy programmes and we have to have the skills to market our programmes and to buy a programme. We have to produce at a low cost. This is the expectation of our stakeholders.

The budget is low and the expectation is high to produce the best programme. That is the challenge. And being a training centre, we face many more challenges. One is generating good content. As Professor Hatta mentioned in his presentation, we need content that must be good and appealing. So we have to train our broadcasters to become good producers and creative producers. So these producers have to think of good content, intelligent content. That is very challenging.

We are all managers. Broadcasters are also managers in their own way. And in IPPTAR we also conduct courses in management. At any point of time, management training remains a priority. Cross transnational training is very timely for broadcasters in these days.

My Deputy Director spoke about this yesterday, that is learning beyond boundaries. We have had a webinar to seek participants and we did. We managed to enroll 250 participants who registered online and this method we see can be further enhanced for future training. This is the aim of this first International Conference on Broadcast Training. We foresee many more cooperation and collaboration among us, as well as joint regional cooperation with Africa, Middle East, and Asia – Pacific.

What is important is sharing of subject matter experts. If we can do it together, if we can have subject matter experts or consultations together, that would be best. We can get better rates if we go through AIBD. If we go direct we have to pay more, I mean a bit more. We can also work together to draw up training courses and consult each other. The point is if we collaborate we can save cost.

Another form of cooperation is with the industry players. We are doing this and we intend to continue doing this cooperation with the industry players and with the manufactures who can provide participants scholarship to seminars and workshops. This year we intend to have a seminar regarding HDTV.

On digital broadcasting, we have to follow the international specifications and we have resource experts from these organisations. They are available at no cost. We are looking at industry players at the international level. Many agencies do lend their support such as those from Korea and Japan. They are the leading countries especially in HDTV. We have benefited from this arrangement though the help of AIBD. We also have future arrangements and I am very sure this mode of collaboration can be extended to other training centres.

Several broadcast associations also provide funds for regional courses. IPPTAR and ABU have obtained funds from the international association of broadcast manufactures such as ABN and from HBF Japan. Future assistance can be strengthened with strong proposals.

When we talk about training centres, we cannot run away from innovation and research. At IPPTAR we have not really conducted much research. We do research with the cooperation from the local universities. We have done some with the national universities of Malaysia and we intend to do the same with other local universities and these can be extended to the Asia Pacific Region. Now we can have an MOU with a university that can conduct research pertaining to audience in the region.

Now satellite reception in Asia Pacific will also be another choice. We also have a cooperation with ITU besides AIBD and ABU. We can also seek cooperation from INA Expert. We will continue to conduct training events with the aid of these agencies.

Now, I see the challenges ahead are great. As a training centre, we are expected to do wonders with limited resources, we have to train the right people. Now we are not getting the right people to be trained, that is our problem. We have to transform the ordinary broadcaster to become extraordinary broadcaster. We have to create modules that address issues in an evolving media landscape and we have to improve the method of training.

We have to do away with conventional method of training. We have to think of the long distance e-learning and all these will cost money. If we are to do this alone, we have to put aside a bigger budgetary allocation. But if we can do it together as a team, I am very sure we can save a lot of money especially in the Asian region.

In conclusion, I would say the chances of survival in a competitive environment are better if we support each other and I hope at the end of the conference, we can come up with a resolution that will identify strategies, put up a plan of action, and to follow up and follow through.

Mr. Ryad Hani Ra'ad

Head, Programming Training Department, Arab States Broadcasting Union (ASBU)
Training Centre, Damascus

Dealing with Training Needs in the Arab World

Media people involved in international broadcasting are facing increasing challenges as a result of the digital revolution and its impact on the entire work in the field of information.

These challenges are not limited to the rapid development of the technological tools and equipment and the other means of audiovisual communication. Rather they influence the care of media work as a result of the huge and increasing interface among the different types of media work and convergence among so many media professions, and the disappearance of some others. The role of training and qualification is more and more important within the structure of media work in general, and the audiovisual media in particular.



Using modern equipment and utilising their features in developing media work and performance is another challenge faced by most of the audiovisual organisations, where the urgent question remains: whom to train, and on what? And where?

We in the Arab world train with the purpose of realising the desired plan and this requires setting up an Arab training strategy with the following points and topics:

1. Training reality in the world and especially in the Arab world.
2. Training challenges in light of technological development.
3. International training experiences.
4. Towards a comprehensive Arab master plan for radio and TV training.
5. Arab and international training coordination and cooperation.
6. Training priorities in light of the technological development and media convergence.

The Flow Of Training

Training needs, goals and a timetable are defined in cooperation with radio and TV organisations.

Training To Increase Journalistic Competence

- New formats of training / management training to improve organisations' structures, strategy development and human resources.

- Train the trainers
- Evaluation – Surveys
- Overall objectives (media as a driving force of human development)
- Expected results from training: (output)

Training methods and formats should have a mixture of theoretical and practical inputs with a clear focus on practice. In the future, we must involve management and broadcasters by offering concise management courses. Support from above is critical.

Train The Trainer

ASBU Damascus and other training centres in the future must run an extensive evaluation and quality management system after every course or workshop.

- Training courses evaluation mechanisms from a common responsibility for all the parties involved in the training process. This must include: The training centre – the trainers – the trainees – training relevant legislative and executive bodies – (Radio and TV organisations).
- One of the most difficult challenges facing any training professional is to specialise in the topics of a given course. Trainers are after all responsible for realising the training goals for which the course was organised in the first place.

Certain trainer characteristics should be observed through the following two criteria:

- 1) Suitability criterion, i.e., concomitancy between the trainer scientific and backgrounds. This means that he/she should have focused scientific qualification in the subject itself and practical experience in the training domain.
- 2) Qualification criterion- requires processing the necessary skills needed for the different training approaches.
 - A trainer should have a wide experience in the training field.
 - Possessing an integrated knowledge about all relative broadcasting professions.
 - Having a persuasive and friendly personality that creates room for human interactivity with the trainees.
 - Having the ability to run and control training session and the skills of using training techniques, and following up every new development of his specialisation.

The development of techniques and equipments and the radical change of media careers.

- 1) The connection between some professions and the reconsideration of some tasks and jobs.
- 2) Add or cancel some others.
- 3) The emergence of new professions in media and press world.

Training is very important for training the work team, as the technical development reduced the size and cost of the equipment and integrated it in one machine.

Obstacles In The Training Process

- 1) Poverty of training culture.
- 2) Absence of the Director's support for training.
- 3) Budget allocated for training.
- 4) Lack of written training materials.
- 5) Most Arab training plans miss important topics like media education and media literacy.
- 6) The sets of equipment are still traditional.
- 7) Lack of qualified trainers.
- 8) The difference between the work circumstances and training programme circumstances.
- 9) The absence of methods to follow up with the trainees.

Finally, we see that the development of the future institutions will depend on:

- 1) Training culture
- 2) Distinguished trainer with wide experience and desire to train
- 3) Specialised institute with good equipment for training.

Conclusion

Broadcasting training in the Arab region and training centres need more efforts and realisation of their purposes and results and to deal with their weakness points.

Mr. Anothai Udomsilp

*Director, Academic Institute of Public Media,
Thai Public Broadcasting Service (Thai PBS), Thailand*

Facing Training Challenges in the Near Future

This topic is about training institutions of the future. But with the rapid development of technologies, the future may be totally different from what we think of today. Therefore, I will focus only on the near future.

We have been talking a lot about digital technologies. Some organisations here have already migrated to digital broadcast. Many are following, including ThaiPBS, NBT and all broadcasting organisations in Thailand.



Digitisation brings with it many challenges for training institutes of broadcasting organisations.

To begin with, staff members must be equipped with the knowledge and understanding about digital technologies and steps of digital migration. This is not confined to engineers and technicians. Policy-makers, management teams, broadcasters, programmers, producers, journalists, and all supporting staff also need to understand about the advancement of technologies. For example, while PR officers need to know how to inform the audience or the public about the steps of digital transition, the Human Resources Department at the same time needs to know how to provide trainings for the old staff to catch up with new technologies, and how to recruit new staff members to prepare for the future.

In fact, mobilisation of manpower is becoming a big challenge for broadcasting organisations in Thailand now. And it will become bigger soon. In Thailand, we expect to have many more free TVs in the coming years when we go digital, apart from a great number of existing cable and satellite TVs. Broadcasters and skilled workers in media industries are having more choices of workplace. The question is how to retain, or in other words, attract the talents. Many organisations are beginning to lose their capable staff members and need to look for replacement of those who resign. Therefore, quick and instant training for new recruits must be designed. This is by no means an easy task.

Technologies also change the pattern we broadcast. Apart from conventional broadcasting, many organisations are also adding new services, particularly online services to meet the demands and lifestyles of the new generations.

ThaiPBS, for example, launched its WebTV last May when it hosted the Asia Media Summit 2012. This WebTV is still operational. This service did not come without preparation. It required a series of trainings and transfer of knowledge through international training cooperation. We thank CFI and AIBD for their training support.

On the one hand, we needed to train our engineers and technicians, web masters, web designers, web content producers and programmers to be broadcasters. On the other hand, we needed to train our broadcasters, producers, editors and journalists to know more about the Internet-related technologies and to produce programmes and reports that fit well with WebTV.

Which one do you think is easier? To train IT people to understand journalism or to train reporters about the use of ICT? Neither is easy.

ThaiPBS is now in a stage of designing training programmes for a multi-platform journalist. The concept is to train our journalists to do more than just writing news reports. They need to shoot pictures, edit stories and pictures, present the stories on TV screen, stream their reports on WebTV with more details, and talk with the audience through social media, such as Twitter and Facebook, etc. Not all of our journalists do all of these yet. We need to provide training for them on ICT literacy and the new work platforms. And they need some time to adapt.

Above are just some training issues relating to technologies. Equally important is the training for content production. Hundreds of events take place everyday. Some events repeat themselves. Some are new. Broadcasters or journalists in particular need to know and understand the stories to be able to report thoroughly. For public broadcasters, training courses on issues of significance and of interest to the public must be provided.

In Thailand, such issues are, for example, political conflicts which often turn into turmoil and unrest, corruption, economic problems, environmental degradation, including natural resources and climate change, energy conservation and saving, natural disasters and early warning systems, violence and conflict resolution journalism or peace journalism.

A top priority that our producers and reporters need to learn more at the moment is the ASEAN Single Community, especially the ASEAN Economic Integration which is to be in effect in three years' time. This issue has brought lots of concerns and worries to the public, rather than good understanding. And it is the duty of the media to inform and generate awareness of the public about the issue.

Apart from current or particular issues that require training, there are also some topics that we need to train our staff members continuously. Such topics are the functions of public media as ThaiPBS is a Public Broadcasting Service, and media ethics or code of conduct to ensure a high standard of work performance.

We have heard many recommendations about methodologies of training in the future. Some institutes may emphasize on-line or e-training since technologies are more available and easier accessible today than in the past, thus enabling more trainees to take part at the same time, regardless of time and distance.

However, I do not think we should overlook traditional classroom-type trainings. Personalized and face-to-face trainings can work better in many cases, particularly those that concern practical skills or require close consultations with the trainers.

Thank you.

Mr. Khin Maung Htay

Director & Co-founder, Myanmar Media Development Center (MMDC), Myanmar

Building a Skillful Workforce in Myanmar

Let me start with some background. Forever Group, of which I am one of the co-founders, became a broadcaster in 2004, in fact, the first private broadcaster in Myanmar. We started airing through MRTV4, a free-to-air channel, and in 2005 we became an affiliate member of AIBD, which provides us a lot of support.

We create a lot of our own content to help us broadcast our channels. Initially we got involved in international cooperation to build up the capacity of our staff. We organise in-house training programmes with the assistance and support of AIBD. We are aware that we need a proper training centre or institute that we will operate if we are going stay in the broadcasting media industry, which is booming in our country.

We need a lot of skillful workforce in the industry. We know in advance that we still need to build up strong and systemic capacity building programmes for sustainable deployment of the broadcast media workforce.

Based on the training need analysis, Forever Group and AIBD jointly developed in 2008 a road map to establish a media training centre that will provide the training needs of the whole Myanmar broadcast media industry, thus the birth of the Myanmar Media Development Centre (MMDC) in 2012. We received support from the international organisations such as DW Academy, FES and Canal France International (CFI).

Our goal is to turn MMDC as a 100% non-profit organisation in the future. As we all know our country has started the process of democratisation a couple of years ago. Currently, the government is drafting a law regulating non-profit organisations in Myanmar and when the law is approved, MMDC will stand as a non-profit organisation. All its profits will be invested again in the development of MMDC.

MMDC is currently providing two types of courses. The first one is a one month foundation course called “The Taste of TV,” and the second is a year-long “Diploma in TV Broadcasting Course”. These programmes also cater to a younger generation so that we can interest them to join the industry, thereby expanding our pool of workers for broadcast.

To date, we have delivered six batches of TV courses and trained 299 trainees in total. Out of the 299, 130 students are working in our organisation. We focus on both quality



and quantity of students. After a year in operation, it is clear to us that we need to improve the teaching method and quality of this training institute.

In order to meet the demand of the digital future and to fill up the human resource needs required by the convergence of media industries, MMDC will continue to provide trained media professionals with new courses, offering best media education services to enhance media professionalism, and continuing collaboration with our international partners.

We do believe that AIBD as an international organisation will provide us strong and continuous support for the development of MMDC. I am very glad that the 2013 AIBD General Conference will be held in Myanmar and Forever Group is working together with AIBD to support the event.

We will recommend courses on team building and provide management diploma programmes to encourage new leaders of the future. We will also contribute and enhance our efforts towards the long term growth of our group and meaningful development of our society.

Thank you very much.

Prof. Ramachandran Ponnann Ph.D

Senior Lecturer, School of Communication, Taylor's University, Malaysia

Ability to Learn in Fast Changing Media Environment

The role of the university was once known to teach the theories and how to put these theories into motion. The expectations of the workplace now and in the future will be far more than just that. Beyond understanding theories and operationalizing them, universities and institutions of higher learning are expected to produce workplace ready talents who can manage their tasks on the first day of work. Employers expect talents to fit into their organisations' culture as soon as possible. On the whole, future talents are expected to be technically abreast with the latest in the industry and socially well rounded.



A recent press advertisement puts this view into perspective:

"Find the Right People ... We are an agency that matches qualifications and personalities to employer requirements. We provide cost-effective staffing solutions. We provide skilled employees who arrive at the workplace ready to contribute productively, including traditional temporary help, project staffing, professional-level staff, strategic partnerships and regular, full-time hires. We assess your needs and get the most suitable staff at the shortest possible time, and most of all to suit your budget!"

Essentially, a few key words in the above advertisement capture the essence for employers' current training needs. Labels such as qualifications and personalities, cost-effective, workplace ready, professional-level, budget, reflect the crucial expectations of current employers.

Given the rapid changes in the media environment, broadcasters are earnestly seeking new competencies from among their new talents and renewed skills from their existing staff. Current training methodologies, conventional classroom courses, and single skill training may no longer deliver results. With investors seeking the media and broadcasting sectors to be part of the national development agenda, innovations in teaching, learning and training cannot be over emphasized. The required cutting edge training that will contribute to the creative industry may well be a collaborative undertaking starting early at the tertiary level well before the talent enters the competitive workforce of the future.

The study aims to:

- (i) assess current practices and future training needs in the Malaysian broadcasting industry;

- (ii) discuss the expectations of practitioners and the academia on developing evolving curricula that accommodate changes in the industry;
- (iii) provide educational/training implications on workplace ready talents.

Background

The broadcasting industry knows itself best; it understands the internal vibrations of its own heart-beat well. Training providers from outside of the industry must first internalise the industry's training needs completely and thoroughly. In this sense the universities being the major source of talent producers to the industry, are not in any bargaining position but to supplement the industry's training needs first.

Public and private institutions of higher learning in Malaysia are required by their governing and qualifying authorities to put in place strategies and plans that meet the national education agenda. Private institutions of higher learning go beyond compliance to ensure their long term sustenance as an all-round academic institution, fostering teaching and learning excellence through academic development and training.

Considering that highly in demand graduates possess three sets of skills - occupational skill attainment, academic preparedness and workplace readiness (O'Brien & Deans, 1995), the need for a well-structured curriculum becomes apparent. Specifically, 'workplace readiness' is considered to be the most essential quality (Connor, 1991) or graduate capabilities. In preparation for the workplace, graduate qualities are inculcated through Discipline Specific Knowledge, Professional Practice, Cognitive Capabilities, Project-based Learning Initiatives and Soft Skills.

Discipline Specific Knowledge: The Industrial Research Projects and Internship Project serves as a showcase of the key qualities, abilities and skills the graduating students have to acquire during their course of study. The projects provide opportunities for students to develop new industrial capabilities.

Professional Practice: Students learn professional and ethical practices through authentic case studies and strategically planned activities. Activities are planned so as to allow students to experience team dynamics, exercise critical thinking, reflect on decisions and actions, and consider their civic responsibilities.

Cognitive Capabilities: Lifelong learning as in thinking and problem solving skills. Project-based learning initiative or collaborative projects involving analysis and design of communication practice. Students apply technical knowledge learnt in one subject to real life scenarios and case studies in the other, solving problems and dealing with communication issues.

Soft Skills: Include communication skills, interpersonal skills, intrapersonal skills citizenship, global perspectives and digital literacy.

At the institutional level a typical strategy of good practices among universities would be as follows:

Institutional Input Dimension 20%

Students	Quality entrance, diversified student population.
Academic	Staff talent and quality.
Resource	Physical, environmental, financial bursary.
Governance	Academic, staff, management, strategic planning, student representation, affiliation to industry, IAP – industry advisory panel.
	Evaluation of quality governance.

Process Dimension 40%

Curriculum	Relevant, current, comprehensive, challenging content.
Delivery	Pedagogical effectiveness, use of technology and blended learning, project base lifelong learning.
Assessment	Transparent, valid, reliable.
Monitoring	Accreditation, program monitoring, student performance and progression.
Ancillary activities	Internship, outreach, student exchange, industry linkages.

Output Dimension 40%

	Graduate marketability, Graduate satisfaction. Employer satisfaction
	Tracer study and output monitoring survey.
Generic Students' attributes:	Continuous learning, entrepreneurship, leadership, social and communication skills, teamwork, critical thinking, problem solving, moral and ethical professionalism.

Source: Taylor's University www.taylors.edu.my

Universities can aspire to even go beyond compliance when they keep in touch with their base industry. The industry continuously informs changes to the required expertise vis-a-vis content to curriculum. The challenge is to introduce such changes that meet the rapidly changing performance driven culture that will generate results for long-term audience satisfaction and meaningful contribution to society.

Discipline specific training is provided by the industry in the form of short courses to supplement, to specifically fill the gap in the required knowledge needs and skills. The university on the other hand has the tendency to inculcate disciplines through a broad curriculum at a foundational and introductory level. As such, broadcast training institutions and universities who aspire to cater to future training needs in the most effective way, find themselves collaborating with each other.

Universities aspire to create effective linkages to learn best practices and current trends from the industry in numerous ways. Communication professionals including broadcasters are regularly invited to hold hands on workshops and presentations at the universities. The expectations of the teaching community is to learn how the professionals do it and the professionals are eager to understand what is going on at the higher learning institutions. The expectations can be summarized as below:

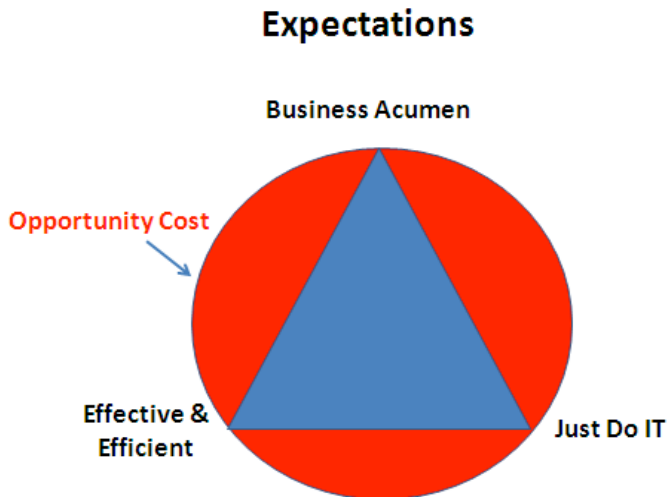


Figure 1: Expectations Of The Industry

When the three paradigms of Business Acumen, Just Do It and Efficiency & Effectiveness are infused holistically at the work place, over time this may result in opportunity cost lost in training for the organisation in a highly competitive industry like broadcasting. Of course what is central to the triangle is the importance of ensuring graduates meet workplace expectations, ideally before they are employed or in the worst case scenario ensure that training programmes in place are holistic and meticulously planned to ensure the three paradigms are systematically addressed.

Method

The qualitative research approach undertaken in this study is deemed appropriate (Goffee, 1996). The researcher combined related data obtained from different interview transcripts, observations, content analysis and notes, to identify key themes and patterns for further exploration. The sample of the study consisted of interviewee from broadcasting/telecommunication industry experts, key decision makers from public and private broadcasters, key training providers, universities and administrators in Malaysia as follows:

- Officials in the Ministry of Information, Communication and Culture;
- Decision Makers in the Strategic Planning Department of public and private broadcasters;
- Officials from private broadcast training providers;
- Deans and Heads of Departments in universities;
- Managers from independent content providers.

To facilitate this study, experts related to the area of inquiry were targeted with non-probability convenience sampling technique (Aaker, Kumar & Day, 1995), the most practical method suggested to gather primary data. In order to present an updated picture of the current industry situation, fieldwork was carried out with ten industry experts based on semi-structured interviews. Five represented the industry expectations while an equal number of informants represented the education and broadcast training providers. This study presents its findings in the form of discussion and recommendations.

Findings and Discussion

One of the apparent limitations of this study is to investigate empirically that at what level educational institutions in Malaysia are teaching what is required by the industry. What are the main factors which influence institutions to integrate industry needed content as classroom practice? Today, the developments in technology are dominated by the Internet and social media sites such as forums and online communities. How to integrate the Internet and social media into classrooms may also influence teachers' teaching with technology. This would be another direction for empirical investigation.

Broadcasting is an applied science that takes students beyond the textbooks. It is

not entirely possible to teach broadcasting in a classroom by professional lecturers. It requires the consultation of discipline specific industry experts as it happens with professional associations of lawyers and doctors. Without sufficient clinical practice or being admitted to the bar, lecturers in these disciplines are ineffective. Broadcasting lecturers merely dwelling in textbooks without sufficient industry practice would not be able to predict the future direction of the industry hence would be teaching passed knowledge. By contrast, practitioners entrenched in the industry have less time for comprehensive academic research work. They are insulated with fixed notions and ideas about their own industry. Teaching and learning for broadcasting needs a balanced input from both the academic and practitioner who are in touch with both worlds to impart critical knowledge.

Which means the industry training institution and the university may utilise the talents of part-time knowledge workers. Currently there are active memorandums of understanding between universities and their related industries which include the sharing of expert resources. But beyond that they remain separate in their respective domains. These experts may be provided with sabbatical opportunity to work in the industry for two years after every five years of teaching and vice versa (see figure 2).

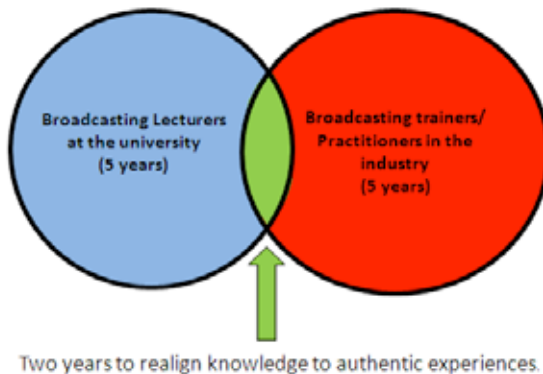


Figure 2: Aligning Knowledge To Authentic Experiences

To equip students with what is current and challenging, the broadcasting curriculum should be realigned to discover new knowledge through project-based learning initiative or collaborative projects involving the industry. Students and lecturers come face-to-face with authentic learning experiences where they pick up real-time professional skills. This is only possible with a futuristic curriculum; forward looking that includes managing uncertainties. The same may be true with practitioners who insulate themselves at work. Practitioners could also be uncertain of the future of their industry for the lack of comprehensive research undertaking. If the curricula of both the industry training provider and the university do not provide for the management of uncertainties, it is less likely that we can train graduates for the future.

This approach to continuous learning where academics teach for five years and do a sabbatical with the industry for two years for practical insights and return to active teaching before they go again to the industry, will provide the true understanding of, for example, the functionalities of how transmitters work, or what entails a television live telecast. The same applies to the trainer from the industry who teaches in the training institute, will discover the nuances of an academic environment when he/she has been there and done it.

The irony in this approach is that when one learns through apprenticeship or mentoring from the industry the chances are that you cannot be better than your master. While at the university environment one learns some aspects of higher level of cognitive skills without getting their hands wet. An internship on the hand is viewed as a mere corporate social responsibility. Only a long term attachment will earn the confidence of organisations that will entrust interns with responsible tasks and subsequently consider employment.

To open that possibility of employment, internships should be turned into an “integrated training” scheme where lecturers/students/ go back to their broadcasting organisation every vacation during the course of study. In this way they are constantly in touch with their base industry. Students have a good chance of a positive assessment by their broadcasting organisation and of employability. Every broadcasting lecturer/student becomes a part of the broadcasting industry. This would create a massive collaboration of study/work balance that will produce a continuous feed of technically and culturally trained talents for the future broadcasting industry.

Recommendations

Meta-Analysis

There needs to be a meta-analysis from a compilation of the most recent publications in broadcast training that informs of the current trends and the truth in the field; that tells of what is being researched, from a “100” articles and titles from the region and the globe; from the experiences and empirical studies and interviews of leaders and practitioners who would provide real time scenarios, who can envisage how things would evolve from their experience. Talking the experience out of practitioners can be pretty informative though they can be impressionist at times.

Resource Sharing

RTM and the Malaysian broadcasting landscape has embarked on numerous innovations including online broadcasting and HDTV transmission. Training now assumes a new dimension as HD production requires different techniques. Such resources and training are inaccessible and expensive for tertiary institutions; hence collaboration is the solution for the moment. Joint training with cost sharing can also be undertaken to strengthen ties between institutions/countries. Although there are inherent issues to be addressed here, it does save valuable resources.

Sabbatical Opportunity

Teaching and learning or even institutional training for the future of broadcasting needs a balanced input from both the academics and practitioners who are in touch with both worlds to impart critical knowledge. With education programs being industrialised, and a four year curriculum being synthesized into three years, there are constraints for lecturers and trainers to continuously learn to understand future trends. These experts may be provided with sabbatical opportunity to work in the industry for two years after every five years of teaching and vice versa.

Continuous Learning

This approach to continuous learning where academics teach for five years and do a sabbatical with the broadcasting industry for two years to gain practical insights and return to active teaching before they go again to the industry, will provide the true understanding. Internship should be turned into an “integrated training” making every broadcasting lecturer/student part of the broadcasting industry. This would create a massive collaboration of study/work balance that will produce a continuous feed of technically and culturally trained talents for the future broadcasting industry.

Management Of Uncertainties

Practitioners could also be uncertain of the future of their industry for the lack of comprehensive research undertaking. If the curricula of both the industry training provider and the university do not provide for the management of uncertainties, it is less likely that we can train graduates for the future.

Conclusion

At the tertiary education level no effort is being spared to hone students’ broadcasting skills in preparation to meet the rigour of their future workplace. Yet, findings report that there is always something more and new to learn. According to Gordon Moore’s law, like technology, knowledge becomes obsolete and renewable every 18 months. Which means by the time students complete their study, what was learned in their first year at the university becomes renewable even before they graduate.

For a robust industry like broadcasting where technology is constantly evolving, the emphasis should also be in the ability to learn; to devise a curriculum that prepares students for lifelong and continuous learning.

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Mr. David Hivet

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Training Institutions of the Future: How to Cope with New Challenges?

I) Human resources: the future of media organisations

There is one reality almost everywhere in the world. With the development of new and cheap transmission technologies, TV and radio stations multiplied, it is possible today through the Internet and the smartphones to have access to a lot of content without any territorial barriers. Also, traditional media (TV, radio, press) are facing more and more competition in their historical environment. However, the new players –Internet platforms like YouTube, Dailymotion and VOD websites– became new competitors too, particularly for the youngest audiences.



The digital era is a revolution for the traditional broadcasters who have to face new actors, new tools, new methods, new expectations from the public, and new economic models. The need to imagine the future and adopt their offers and organizations is an urgent calling.

In this context, technologies are not anymore the main point to focus when you know that it is quite easy and cheap to propose a web radio or a web TV that can reach millions of potential viewers and listeners. The key question now is the human resources. And HR are the real value of a media organisation.

Consequences: For a media organisation today, human resources management, including training, is not an option but an obligation.

II) A better consideration for training

The strength of any media organisation is more than ever its human resources. The number of views of non-professional videos on YouTube show that viewers are looking first of all for content. Today, content is King. To create, produce, promote and distribute contents adapted to the public demand, any media organisation needs to employ creative, open-minded, Internet friendly, public-oriented and flexible staffs.

Because of these challenges, traditional media need to improve and develop the skills of the present staff. It does not mean they will be trained forever. In fact, traditional media need to implement processes of continuous training to allow media organisations to be permanently in line with their environment which is evolving.

Consequences: Media organisations should increase urgently and notably their investments and staffs dedicated to human resources' capacity development and design and implement structured and integrated master training plans. Training departments of broadcasters should not be anymore on the side but should be at the heart of the organisations.

III) Training institutions: the way forward

The emergency for the traditional training institutions is to create more and more training offers to make understandable the new digital world to the staff of the media organisations and, even more important, to their managers. This is a big stake today. Often you have the senior managers thinking the media in a traditional way and in front of them you have the junior staff born in the digital era. The second ones are in phase with the public whereas the first ones have sometimes difficulties to accept the new rules of the media landscape. Also, training programmes should be dedicated to the managers to bridge the gap between them and their junior staffs.

Moreover, training institutions should develop content-oriented training sessions more than technologies-based.

At least, these institutions have to imagine new formats of physical trainings (multi-modules courses, sessions mixing physical training and e-learning using new tools). The training institutions have also to develop on line tutorials. Video tutorials are very popular and very efficient. They can allow broadcasting organisations to save time and money. If traditional training institutions don't embark on these, others will do. This is a real long term threat for training institutions and particularly when the junior staffs of the media organisations are on demand of such content.

To succeed in this very challenging world, training institutions should involve and use more and more trainers coming from the new digital world. This is not a good idea to train the staffs of broadcasting organisations only by broadcasting professionals. It is very important now to call trainers from the Internet organisations.

At least, training institutions have a big role to play to "educate" the traditional broadcasters. Also, the future for the training institutions is to propose consultancy services to media organisations in terms of training strategies and plans and human skills development.

Consequences: Training institutions need to have more financial means to adopt their offers and develop the skills of their own staffs. These staffs will have to move from training to consulting activities first and from training activities to multimedia-contents production activities. Standing in front of a group to deliver a training is probably not the future.

IV) What CFI can do for you?

CFI is a media development agency working in around 100 'developing' or 'emerging' countries in Africa, Middle-East, Eastern Europe and Asia. 500 CFI experts, all media professionals, implement knowledge and skills transfer projects and courses. 'Training by doing' is our philosophy. 'More practice, less theory', our motto.

Partnership is our principle. We like to co-build the projects with our partners and co-define the objectives. We also think it is important to share the costs of the HR development capacities projects. CFI does not want to be a donor, but we want to be a partner of the organisations we are working with, sharing the objectives, the results, and the costs: this is CFI.

CFI has several on-going projects in Asia in Myanmar, CFI has a partnership with Forever group to train several dozens of journalists following the new political situation in the country. We have CFI experts on the ground permanently. CFI also works closely with the VTV group in Vietnam to develop the skills of the staff. CFI has partnerships with Thai PBS and MCOT in Thailand and with SLRC and Young Asia Television in Sri Lanka.

In Asia, the CFI goal is to strengthen and develop partnerships with traditional and new media organisations in Southern-Asia and create a new co-operation program to give skills to the broadcasters to cope with the new challenges. More will be announced at the Asia Media Summit in Manado next May. This event will be an opportunity to discuss about new projects and partnerships.



Deputy Minister of Information, Communications and Culture, Malaysia YB Dato' Joseph Salang Gandum officially inaugurates the 1st International Conference on Broadcast Training



Staff of IPPTAR and AIBD following the completion of the 1st International Conference on Broadcast Training

The Tun Abdul Razak Broadcasting and Information Institute (IPPTAR) and the Asia-Pacific Institute for Broadcasting Development (AIBD), with the support of the Ministry of Information, Communications and Culture (KPKK), Malaysia, organised the 1st International Conference on Broadcast Training on 25-26 February 2013 in Kuala Lumpur, Malaysia. This gathering brought more than 60 delegates from major broadcast training institutions of over 20 countries to discuss the pertinent topics facing the industry now and in the future.

The two-day conference aimed to contribute towards building professional capacities of broadcasters in addressing the demands and benefits of new information and communication technologies for long-term growth, greater customer satisfaction and meaningful contribution to development.

The conference theme was “Building Competencies in an Evolving Media Environment”. Six plenary sessions were scheduled for this gathering where participants engaged in various discussions dealing with topics such as the cutting edge training tools and methodologies, creative content for programming, the challenges of HDTV, attracting and retaining talents, and addressing human resource needs as broadcast organizations migrate to digital. The last plenary session covered the role of training institutions in the future.

This volume compiles the speeches presented as a valuable reference for those interested in broadcast training and development.

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