

# Broadcaster

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## ***ICBT: Cultivating Creativity in Broadcasting***

### ***AMS Returns to Kuala Lumpur***



**Need for High  
Quality Broadcast  
Trainers**

**Creative  
Marketing for  
Better Profits**

**Using Technology  
for Telling Good  
Stories**

**Developing  
Comprehensive  
Training Plans**

# Content Remains the King

If you believe beaming live pictures of a lava-spewing volcano from the top is always a costly proposition for a television channel, think again. Technology has ensured that even a relatively small channel can afford it now. Welcome to the world of 'Drone Journalism'! Drones are today going places where no cameraman has gone before... that too at a lesser cost and with guaranteed safety to human lives. So the TV journalist has an added tool to make his story powerful. But drones are not the only tools. 3D graphics, sleek effects, satellite images, animations, use of smartphones, social media...the list of tools have become long and fascinating.

The question however is, have the stories become better?

The answer to that question will push us to the area of content. Has content improved as we start using better tools? Is content still the king? For instance, many commercial flights have cameras fitted on them. But the live entertainment can keep your attention only during take-off and landing. As the plane reaches cruising height one would be bored with the same blue sky or extreme close up of clouds. The technology is not able to add more information than what we already know. So content in terms of telling a story in an innovative way and changing formats to keep interest maintains its place in this state-of-the-art digital era.

The 3rd International Conference on Broadcast Training (ICBT), which was on the theme '*Creative Content – Maximising Business Value and Audience*



*Experience*', gave a plethora of ideas and tips for broadcasters to make their programmes interesting and innovative. The tips included 10-point plan to capture the attention of multitasking audience, techniques for good storytelling, innovative marketing techniques, out-of-the-box approach and more.

Broadcasters can utilise these techniques effectively by training their staff, provided they can access good trainers. The training of the trainers by AIBD has been an effort in this direction. One such IPPTAR/AIBD regional workshop for trainers stressed on comprehensive training plan to tide over discrepancies.

In fact, innovative content has been one of the focus areas during some of the AIBD workshops as well. A recently organised children's programme workshop at the Thai PBS was one such initiative. Producers participating in the workshop

got an altogether new perspective when they interacted with their real audience i.e. children. The power of creative programming was once again in focus when the Executive Director of KBS content business was interviewed. He took the example of a popular programme 'Return of the Superman' in which dads take care of their children for 48 hours to support his argument. Not just the content, even the methodology used to market the programme by KBS was innovative. Read his full interview in this edition of Broadcaster to know more.

Finally, broadcasters can ill-afford not to talk about social media as it changes the broadcasting landscape. The Asia Media Summit in May will focus on '*Transforming Broadcasting in the Social Media Era*'. AIBD invites you to Kuala Lumpur to attend this event and learn ways to utilise social media for improving broadcasting.

**INTERNATIONAL CONFERENCE  
on  
BROADCAST TRAINING**

5-6 FEBRUARY 2015 • KUALA LUMPUR • MALAYSIA

ORGANISED BY:







YBhg. Dato' Seri Dr.  
Sharifah Zarah Syed  
Ahmad

personally oversee the preparation in the run up to the Summit.

Aside from the Committee meetings, representatives of the organiser AIBD and the co-host IPPTAR pursued separate meetings with officials of government agencies, namely: Malaysian Communication and Multimedia Commission (MCMC), Multi-media Development Corporation (MDEC), FINAS, International Division and Corporate Communications Unit of KKMM, MYNIC and RTM as well as of private entities such as TM, ASTRO and Media Prima to seek support for the three-day Summit.

YBhg. Dato' Adilah Shek Omar, IPPTAR Director, said the Summit expects to attract some 350 foreign delegates and 150 local participants, including 60 speakers, to the conference.

She said the rich diversity of arts, culture and way of life in Malaysia serves as a vibrant backdrop for the Summit that promises to examine responsible social media practices that impact broadcasters, and the challenges of the social media phenomenon that broadcasters face in the new digital era.

In an earlier interview with the Broadcaster during the AMS 2014 in Saudi Arabia, YB Dato' Sri Ahmad Shabery Cheek, Minister of Communications and Multimedia, Malaysia, said the country is excited to host the AMS, which will examine the social media landscape in Asia-Pacific and its impact on broadcasters learning to adapt to new technologies.

Kuala Lumpur was the venue of the AMS for the first five years from 2004 to 2008. Subsequently, several countries and region became the host of the conference, namely: China, Indonesia, Macau, Saudi Arabia, Thailand, and Vietnam.

# AMS Returns to Kuala Lumpur

Preparations are running full steam for the Asia Media Summit (AMS) 2015, with Malaysia providing a fantastic backdrop for this major international event.

The emerging technologies and the social media phenomenon that are changing the face of the broadcast industry remain key concerns that the 12th AMS will examine as it begins in Kuala Lumpur, Malaysia from 26 - 28 May 2015. In particular, participants are expected to discuss the impact of the evolving media landscape on the industry's workforce, markets, programmes and revenues.

AMS 2015, with the theme "Transforming Broadcasting in the Social Media Era", is particularly significant as it returns to its original home in Kuala Lumpur. Host of the Summit have tapped Malaysian public and private sector companies for support to ensure a meaningful and productive conference.

The host country set up a steering committee, chaired by YBhg. Dato' Seri Dr. Sharifah Zarah Syed Ahmad and comprising of members from agencies and departments under the Ministry of Communications and Multimedia Malaysia (KKMM). The Committee formed seven subcommittees on 12 March 2015 to assist in ensuring a memorable AMS in Kuala Lumpur, and later met again on 16 April 2015 to review progress. These subcommittees were the Protocol, Publicity and Promotions, Dinner and Entertainment, Exhibition & Media Centre, Text and Speeches and the Tun Abdul Razak Broadcasting and Information Institute (IPPTAR), Malaysia as the secretariat. Radio Television

Malaysia (RTM) will be the official broadcaster and Telekom Malaysia (TM) the official communications partner.

The Committee discussed a comprehensive multimedia promotional campaign for the AMS in Kuala Lumpur ahead of the event. Details were discussed for the backdrop, inaugural ceremony and gala dinner to ensure they are visually impressive and memorable.

The committee's chairperson, YBhg. Dato' Seri Dr. Sharifah Zarah Syed Ahmad, is Secretary-General of KKMM and has served in various ministries such as the Ministry of Women, Family and Community Development, Ministry of Defence, Ministry of Education, Ministry of Foreign Affairs, The Prime Ministers Department and Ministry of Science, Technology and Innovation.

During the steering committee meeting, she urged all parties concerned to carry out their duties in a professional manner to safeguard the integrity and dignity of the Ministry. She stressed the importance of paying attention to detail and presenting Malaysia as a cutting-edge and dynamic venue for this prestigious event. She expressed her commitment to





## Invitation to AIBD GC 2015

AIBD members will meet in Thailand come August this year to review the Institute's performance during the past 12 months and examine initiatives to pursue broadcast training in Asia-Pacific in the future.

AIBD and the host, Government Public Relations Department (PRD) Thailand have made preparations for the 41st Annual Gathering/14th General Conference & Associated Meetings to be held from 18 to 20 August 2015 in Chiang Mai, Thailand. They invite members as well as partners to participate in this annual event and extend a warm welcome to the *Land of Smiles – Thailand*.

Delegates and accompanying persons will be accommodated at the Le Meridien Hotel, Chiang Mai, venue of the conference.

The annual meetings which include the General Conference, Strategic Plan Team Meeting and Executive Board Meeting will be held on 18 and 19 August 2015, while a full-day excursion will be organised on 20 August 2015 for all the delegates and accompanying persons.

### Excursion to Elephant Park and Botanical Garden

The excursion organised by PRD promises to be a fun event as two interesting places to visit have been chosen by the host viz. the Maesa Elephant Park and the Queen Sirikit Botanic Garden (QSBG). Set in the scenic surrounding of mountains and rivers, the elephant park not only showcases the life and habitat of elephants but also has unique shows organised to captivate the visitors. These include elephant dances, feats, competitions and bathing by the pachyderms. At the Botanic Garden, the flora and fauna of Thailand are exhibited. This park gives a unique opportunity to see many carnivorous plants in action.

AIBD thanks PRD Thailand for hosting the event, and calls on members to ensure the conference's success.



# Cultivating Creativity in all Broadcast Spheres

The demand for creativity must permeate various broadcast operations to enable broadcasters better deal with technological advances, stiff competition, employee involvement and shifting audience behaviour, and source new business models for revenue generation in a multimedia environment.



In his speech at the 3rd International Conference on Broadcast Training, Deputy Minister Dato' Jailani Johari of the Ministry of Communications and Multimedia Malaysia (KKMM) urged participating broadcasters to "bravely present non-traditional approaches, ideas and proposals in boosting the creative industry."

Mr. Turan Ali, Director of Radio Netherlands Training Center delivered a similar message, saying "Creativity in content requires breaking fixed patterns in storytelling."

Mr. Steve Ahern, Managing Director, Ahern Media & Training Pty Ltd, Australia, said cultivating creativity among employees calls for a supportive environment in the organisation, one that encourages and motivates people. He stressed the need for both individualism and collaboration.

Mr. Jaehon Song, Executive Director of KBS Content Business, Korea Broadcasting Systems, Korea, stresses that creativity in content is not enough to expand audience reach and improve the broadcast media's business performance in today's multimedia world; creativity in marketing is also critical.

The two-day conference held in Kuala Lumpur from 5-6 February 2015 attracted broadcasters from 52 countries in Asia-Pacific, Europe, and Africa. KKMM Deputy Minister Dato' Jailani Johari formally inaugurated the conference, which was hosted by KKMM and jointly organised by the Tun Abdul Razak Broadcasting and Information Institute (IPPTAR) and AIBD.

Some 20 local and international resource persons spoke at the conference, which



Dato' Adilah Shek Omar, Director, Tun Abdul Razak Broadcasting and Information Institute (IPPTAR), Malaysia, said was drawing interest from other Asian broadcasters willing to serve as host and co-organiser. Held annually in Kuala Lumpur, ICBT has become a major international platform for broadcast practitioners, media specialists and other stakeholders who examine issues that impact broadcast training in the region.



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Cultivating Creativity in all Broadcast Spheres  
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As a major output of the conference, broadcasters generated a list of storytelling techniques that can enhance creativity in content and format. They also called on AIBD and other partners to assist broadcasters to get access to high quality trainers in creative content generation and introduce new training approaches that include traditional and online models for skills upgrading.

In her welcome remarks during the inauguration, Dato' Adilah said there is a need to expose participants to the latest trends across traditional and new platforms as creativity has been the backbone of content for broadcasters.

She said the conference will hopefully “empower trainers and practitioners with up-to-date knowledge, so that they can in turn become the dominant source of compelling content, and expose participants to the latest trends across traditional and new platforms.”

Mr. Marcel Gomez, AIBD Acting Director, emphasised that broadcasters should create an “atmosphere where creative expressions and out-of-the-box thinking can flourish.”

“Every broadcaster knows that innovative content is the key to handle the ever-changing audience taste,” he said.



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# Creating Content

## Maximising Business Value and Audience Experience

### Day 1

Thursday, 5 February 2015

#### Inaugural Session and Keynote Address

##### SPEAKERS:



**YB Dato' Jailani Johari**

*Deputy Minister*

*Ministry of Communications and Multimedia  
(KKMM), Malaysia*



**YBhg. Dato' Adilah Shek Omar**

*Director*

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



**Marcel Gomez**

*Acting Director*

*Asia-Pacific Institute for Broadcasting  
Development (AIBD), Malaysia*

"I invite all of us to be open and creative in our debates and bravely present non-traditional approaches, ideas and proposals, based on the best experience of our home regions."

"The conference will expose participants to the latest trends across traditional and new platforms. This will empower trainers and practitioners with up-to-date knowledge, so that they can in turn become the dominant source of compelling content."

"As broadcast trainers, it is our job to remind the managers, producers, editors and journalists to keep their content fresh and original."

## SESSION 1: The Future of Broadcasting Depends on Today's Creative Content

### CHAIRPERSON:

**Keiko Bang**

*CEO & Founder  
Bang Singapore Pte Ltd  
Singapore*

### SPEAKERS:

**Anothai Udomsilp**

*Director  
Academic Institute of Public Media  
Thai Public Broadcasting Service of Thailand*

"Creative content needs to be interesting to user (which also means entertaining, clever, and thought-provoking), easily understood, comprehensive, and digestible."

**Jaehon Song**

*Executive Director  
KBS Content Business  
Korean Broadcasting Systems (KBS)  
Korea*

"Human stories of happiness, anger, love and joy, truth of life, humour and satire, and entertaining are timeless. The

format needs to change to keep pace with the fast changing platforms. In the end, people are thirsty for moving stories in the digital era, and there are still new opportunities."

**Zhao Wenjiang**

*Deputy Director  
Programming Office  
China Central Television (CCTV)  
China*

"Our design of each point on the industrial chain, from content to delivery, from fragmented communication to customised service, from market operation to organisational structure, will all take the Internet as a key factor."

**Poonam Sharma**

*Director  
MediaGuru Singapore*

"Creativity is an overused word. Does it mean someone who is innovative, inventive, and who thinks out of the box? Creativity on television has different parameters. It lies in the execution of an idea and done in a creative manner becomes a creative work."



## SESSION 2: Shifting Audience Preferences and Behaviours

### CHAIRPERSON:

**Turhan Ali**

*Director  
Radio Netherlands Training Centre  
Netherlands*

### SPEAKERS:

**Keiko Bang**

*CEO & Founder  
Bang Singapore Pte Ltd  
Singapore*

"Communities who share common interests are increasingly becoming passionate and organised, and spending money. As a result, they are wielding massive power with content makers, affecting the outcome of shows, characters, action, co-opting and transforming copyright, and ultimately affecting politics."

**Dr. Mike McCluskey**

*International Media & Broadcast Consultant  
Australia*

"Know about your audiences to help shape the content to meet their interests and aspirations. Timeliness is essential."

You don't have to be first, but you can't be late. Know your tools – how to use digital broadcasting tools effectively to produce quality content in a timely manner."



#### **Dr. Ramachandran Ponnan**

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

"Audiences are way ahead on the digital curve while broadcasters scramble to catch up. Broadcasters' portfolio require adjustments, because the TV viewers

they thought were 'distracted' by their mobile devices, have, in truth, never been more engaged by them."



**Wan Wizana Hashim**  
*Assistant Manager  
(TVi Channel), Radio Television Malaysia  
Malaysia*

"Strategies should include TV content of short duration. It should be easily customised. It should use Apps across multi devices and targeted for specific audiences. We should also use new media and social networking sites."



### **SESSION 3: Creative Content for a Global Audience**

#### **FACILITATOR:**



**Steve Ahern**  
*Managing Director  
Ahern Media & Training Pty Ltd  
Australia*

"In promoting content creativity, good ideas can be pushed by pressure. Fear of failure can paralyse creativity. Deadlines can also be good. There must be a balance between individualism vs. collaboration."



## **Day 2**

Friday, 6 February 2015

### **SESSION 4: Technological Innovations and Trends Impacting Creative Content Production**

#### **CHAIRPERSON:**



#### **Steve Ahern**

*Managing Director  
Ahern Media & Training Pty Ltd  
Australia*

#### **SPEAKERS:**



**Jeewa Vengadasalam**  
*Specialist II  
Lee Kong Chair, Faculty of Engineering and  
Science, Department of Electrical and Electronic  
Engineering, Universiti Tunku Abdul Rahman  
Malaysia*

"Broadcasters continue to explore technological possibilities that will not leave audiences in the 'trough of disillusionment' for too long but will

engage new audiences with easy-to-use platforms that enable audiences to exercise their creativity."



**II George**  
*Additional Director General (Training)  
National Academy of Broadcasting and Multimedia  
India*

"There are three driving forces of content for future television. These are more

choices, more convenience and more involvement. Unless you have those three, people will not be able to be with you."



**Kabul Budiono**

*Director of Programmes and Production  
Radio Republik Indonesia (RRI)  
Indonesia*

"RRI has a special radio channel for youngsters. We use multi platform services and creativity, interactivity and networking to reach our audiences."



## SESSION 5: Creative Content for Capacity Building and Training

### CHAIRPERSON:



**Dr. Mike McCluskey**

*International Media & Broadcast Consultant  
Australia*

### SPEAKERS:



**Turan Ali**

*Director  
Radio Netherlands Training Center  
Netherlands*

"How do we make programmes that have impact consistently with your audience? That requires creativity, formats in developing a story, how format and creative content work together, how stories can persuade audiences and how to find target audiences."



**Cosmalinda Simanjuntak**

*Programme Planning Manager  
TVRI Training Centre  
Televisi Republik Indonesia  
Indonesia*

"Emotional appeal is fundamental in generating good content. Using the inverted pyramid will kill a story. If you tell a story using a sequence, that means having a beginning, middle and end, the story comes out naturally."



**Munira Murad**

*Head of Radio Training  
Tun Abdul Razak Broadcasting and Information  
Institute (IPPTAR)  
Malaysia*

"Training organisations and trainees need to engage and embrace with the current digital technology via social media to disseminate, share and innovate information. Trainees need to have secondary skill sets to complement their area of expertise to accomplish the best desired results or outcome (creative content)."



**Liu Ying**

*Vice President  
Research and Training Institute  
State Administration of Press, Publication,  
Radio, Film and Television (SAPPRFT)  
China*

"Reflecting on media training with Internet thinking, let us ask how we can utilise new media technology to enrich the content of training, how we can set a platform which collects both online and off-line ideas of good training, how we can use Internet to enlarge coverage of training, and media network to innovate in the profit mode of training."



# Malaysia Boosts its Creative Industry

Malaysia has pursued several initiatives to become the hub of converging multimedia platforms and creative content, one of them being *KL Converge*, these have resulted in generating some RM 7.2 billion (about USD 1.9 billion) in revenue.

The Ministry of Communications and Multimedia, Malaysia (KKMM) set up *KL Converge* for investors, entrepreneurs and anyone who is passionate about digital entertainment. The initiative gave these people the opportunity to meet the brightest icons in the creative content industry, for instance, the gurus behind films such as Star Wars, and source job prospects for the talented.



In his speech at the inauguration of the 3rd International Conference on Broadcast Training in Kuala Lumpur from 5-6 February 2015, KKMM Deputy Minister Dato' Jailani Johari revealed that the Malaysian government has earmarked some RM 100 million (about USD 27 million) to boost the creative industry encompassing creative multimedia, arts & culture and cultural heritage through a Digital Content Industry Fund.

He said that since the government introduced the National Creative Industry Policy in 2011 to stimulate the growth of the creative and multimedia sector, it has put forward 11 strategies and 51 action plans to meet the industry's growing needs.

Addressing the broadcasters from over 20 countries, Deputy Minister Johari urged them to be open and present non-traditional approaches based on best experiences of their home regions in providing training to meet the demand for creative content.

"Let us address practical ideas to unlock the economic value of creative multimedia content for broadcast practitioners, besides finding new and exciting ways to engage with the audience," he said.



# Creative Stories in the Digital Era

Telling creative stories in the digital era remains a big challenge for broadcast producers who are seeking relevant, innovative and engaging content as well as diverse formats to be able to keep pace with the demands of various platforms and shifting audience preferences.

To ensure success in the multimedia environment, broadcasters must also work towards combining Internet with the TV screen and promoting the development of smart TV to attract more viewers and improve their business performance.

Various speakers delivered these key messages before participants of the 3rd International Conference on Broadcast Training in Kuala Lumpur Malaysia.

At the 1st session on "The Future of Broadcasting Depends on Today's Creative Content," Mr. Zhao Wenjiang, Deputy Director of Programming Office, China Central Television (CCTV), China, introduced the concept of 'Internet-oriented operation of industrial chain', proposing that from each point on the industrial chain, from content to delivery, and from market operation to organisational structure, broadcasters need to take the Internet as a key factor.



"By combining the TV screen and the PC screen as well as mobile phones, we will help establish a new communication framework that integrates different screens to meet the users' needs in the Internet era", he said.



Mr. Jaehon Song, Executive Director of KBS Content Business, Korean Broadcasting Systems, Korea, said the essence of creative content will be the same stories of human happiness, love, and tragedy, using humour and satire, among others.

What must change, he said, in the delivery of formats that keeps pace with various platforms.

"In the end, people are thirsty for moving stories in the digital era, and there are still new opportunities", he said.

Another speaker, Mr. Anothai Udomsilp, Director of the Academic Institute of Public Media, Thai Public Broadcasting Service (Thai PBS), Thailand, said that in the knowledge-based society or innovative society, broadcasters need to produce "content that excites the audience and inspires them to select and make use of for their own development, to share or to further generate their own content."



"Creative content must also be interesting to the users, clever, thought-provoking, easily understood, comprehensive, and digestible," he said.

## Using Technology for Good Storytelling



Ms. Poonam Sharma, Director of Singapore MediaGuru, said broadcasters should use technology to enhance content production and urged producers to use them effectively to execute a good story. She cited how journalists "are now using drones to tell a different perspective of a news story and that makes a big difference".

Speaking before participants in the 3rd International Conference on Broadcast Training in Kuala Lumpur, Ms. Poonam also urged broadcasters to relearn the art of good storytelling, and stressed that winning in today's multimedia landscape means not only creating a story that is relevant and interactive, and one that provokes and engages audiences, but also delivering or executing it creatively.

She also cited another level of viewer engagement with broadcasters that is the practice of some journalists to break a news story on social media even before airing the same in the mainstream TV news programme. Such approach, she said, creates interest among users and draws a bigger audience when the story is finally aired on the TV screen.

Ms. Keiko Bang, CEO and Founder of Bang Singapore, also spoke at the conference on shifting audience preferences and behaviours, stressing that the future of content is big data.



She also said that women are driving social media now and hence content, which have an impact on both old and new media. In the United States, for instance, she cited how the central figures in many TV programmes have highlighted various roles of women, from being a judge, president, to even being in prison.

In her presentation, she said communities who share common interests are increasingly becoming passionate and organised, and spending money. As a result, "they are wielding massive power with content makers, affecting the outcome of shows, characters, action, co-opting and transforming copyright, and ultimately affecting politics," she said.

# Guidelines for Good Storytelling

Participants to the 3rd International Conference on Broadcast Training generated some guidelines in telling a creative story that can best serve local and global audiences. The storytelling techniques covered some best practices for effective story telling across platforms.

In a session on 'Creative Content for the Global Audience,' broadcasters said a good story must contain a unique plot and smooth narrative, talented acting, and entertainment values. Some said a story must have human interest and must evoke emotion. Others suggested that a good story should be beneficial to the audience, taking into consideration time and duration.



Mr. Steve Ahern, Managing Director of Ahern Media & Training Pty Ltd, Australia, chaired the workshop and offered some tips in creating good content.

He encouraged participants who were mostly trainers in the broadcast industry to use pressure as a way to generate good ideas. "Don't be afraid of failures and mistakes," he said, stressing that these can lead to better and workable ideas for good programmes.

He also advised them to impose some deadlines in producing creative content, and consider the value of collaboration among workers and a supportive environment for creativity.

"As broadcast trainers, do listen and respond creatively to suggestions. Don't censor yourself or block others. Equally important is to continue editing, reviewing and rehearsing to produce creative content for a wider audience", he said.

Mr. Turan Ali, Director of Radio Netherlands Training Centre, and a programme producer for BBC, also contributed his own storytelling techniques. He said good storytelling must have at least six characteristics. These are:



1. Building tensions as events progress
2. Posing a central question at the beginning of a story
3. Creating tensions that lead to a climax
4. Using symbols
5. Incorporating a resolution or consequences of the climax
6. Containing a deeper meaning that the audience recognises





# Need for High Quality Broadcast Trainers

The need for new training methods that combine face-to-face and online approaches, and help broadcasters find ways to break patterns in generating creative content in the changing media environment stood out as two key issues at the plenary session on 'Creative Content for Capacity Building and Training' of the recent International Conference on Broadcast Training.

Dr. Mike McCluskey, International Media & Broadcast Consultant from Australia, session chair, stressed that broadcasters must find high quality trainers adept at their skills who can enhance human resource competence, and must be willing to pay them well.

"Perhaps, AIBD and IPPTAR, as well as this conference can assist broadcasters to locate these high quality trainers who are willing to share their expertise to broadcasters in the region", he said.

During the session, Mr. Turan Ali, Director of Radio Netherlands Training Centre, Netherlands, talked about several

elements in producing programmes that impact consistently with audiences.

Creativity is a key element, he said, which mandates broadcasters to break fixed patterns in the way they create and produce stories.

"Creativity must go hand in hand with varied formats in developing story, such as magazine type, actualities, reports, montage, game, interview, drama, and demonstration. There must always be something new in your content and format", he said.

In his brief presentation, he said the format and the creative content must work together and the story must also be persuasive to generate an impact on the audience.

Another key element is how to find the target audience and that involves audience mapping, he said, stressing the need to identify communities you want to reach, build loyalty and create connections.

"Remember that audiences now don't want fixed patterns in the stories they hear and see. They want surprises that trainers must teach broadcasters to be successful in the multimedia environment with shifting consumer behaviours," he said.

Other speakers, namely, Cosmalinda Simanjuntak, Programme Planning Manager, TVRI Training Centre, Indonesia and Ms Munira Murad, Head of Radio Training, IPPTAR, Malaysia, raised the issue related to difficulties in tapping competent trainers in the multimedia industry. They said public service broadcasters don't have the money to pay competent digital trainers and the need to find approaches to this problem becomes critical.

In her presentation, Ms. Simanjutak stressed the need to tap emotional appeal as an approach to good storytelling format. She also said using the inverted pyramid model in telling a broadcast story will 'kill a story'.

"If you tell a story using a sequence, one that has a beginning, middle and end, then it comes out naturally", she said.

Ms. Liu Ying, Vice President of Research and Training Institute, State Administration of Press Publication, Radio, Film and Television, China, briefly talked about Internet integration in their training programmes.

"While we need to find new ways of training methods, a combination of face-to-face and online approaches should be ideal. But there must be flexibility," she said.

## Capturing Multitaskers in Media World



As media becomes more complex, broadcasters need to understand that individuals and communities are increasingly using various media simultaneously and interacting, and such multitasking has had an impact on how they engage with an individual task or activity.

That is why grabbing audience attention and holding it has become more important and more difficult as ever, Dr. Mike McCluskey, International Media and Broadcast Consultant from Australia, told delegates of the 3rd International Conference on Broadcast Training in Kuala Lumpur.

He said that as audience attention span and capacity to take everything is reduced, broadcasters need to try and reach the audience on multiple platforms with multiple versions.

"You have to share your audience with other activities and other media. Your content has to stand out", he said.

In his presentation, Dr. McCluskey suggested a ten-point plan for broadcasters and journalists to capture multitaskers in the media world.

These include, among others, making the content matter to the audience; using attention grabbers at regular intervals and good storytelling techniques such as story mapping; knowing how to use digital broadcasting tools effectively to produce quality content in a timely manner; collaborating with colleagues and the audience for richer and more powerful stories, and knowing about your audiences to help shape the content to meet their interests and aspirations.



# Rethinking Content for Broadcasters and Trainers

By Mr. Saqib Sheikh  
Programme Manager, AIBD

The number of items acquired and dollars spent are the basic measures commonly used to track consumer behaviour. Yet, if we were to look through a broader lens, using *time* as a measuring stick can be a fairly effective way of gauging consumerist tendencies. By that measure, the largest item of consumption by far is not food or clothes but various forms of media content, including TV, radio, and social media.

Finding reliable statistics for daily rates of media content consumption is never easy, but estimates are high. According to a 2013 study conducted by the University of California, San Diego, an individual in the United States could be expected by the year 2015 to consume over 15 hours a day of media content on average, or approximately 6.9 million gigabytes of information. While these numbers may perhaps be not as staggering for some lesser developed countries in the Asia-Pacific region, they should be a wakeup call for broadcasters who wish for their content to connect to multiple audiences.

The message for broadcasters is that while mechanisms for outreach to different audiences are more readily available than ever, the media market of today is a heavily saturated one. Broadcasters may be tempted in response to focus more on delivery mechanisms for content under a misguided notion that perhaps the quality of the content itself is secondary. The maxim that 'content is king' is still very much valid however. The key point though is that the quality of the content has to be enriched while keeping in mind the level of media consumption of the average viewer/listener. As useful as it may seem to broadcast content on as many new media platforms as possible, it cannot compensate for poor content which does not distinguish itself. The content that stands out nowadays has to be unique and sharp for a picky audience.

The recently concluded International Conference on Broadcast Training (ICBT) realises the above point very well. That is



why the theme was chosen as "Creative Content – Maximising Business Value and Audience Experience". Speaker after speaker reiterated that though the conditions have changed as far as online and digital media is concerned, the primacy of content is still unchallenged. But simply recognising that the rules have changed is not enough. To generate high-quality innovative content now requires a paradigm shift in thinking which embraces the whole organisation.

The overall session recommendations from the speakers are very instructive in how broadcast training organisations can help this shift take place. Firstly, the trainers have to be talented and innovative enough to inspire broadcasters to break out of their traditional modes of thinking. Secondly, new form of training methods should be looked, with perhaps a dynamic mix of face-to-face, online and digital media methods. Lastly, training shouldn't be limited to just the departmental level but the entire broadcasting culture within an organisation.

The goal is that with high-quality training, broadcasters can keep pace with the media consumption habits of their audience, and continue to match it with fresh content. For broadcasters hoping to succeed, there is no other alternative.



# Korea Prepares for AMS 2016

Korea prepares to host for the first time one of the biggest gatherings of Asian broadcasters, the Asia Media Summit (AMS) to be held in the capital city of Seoul. The 13th edition of this mega event will take place from 24-26 May 2016 and is being hosted by the Ministry of Science, ICT and Future Planning (MSIP), Republic of Korea.

Mr. Marcel Gomez, Acting AIBD Director, paid an official visit to Seoul for planning the 2016 edition. During his visit from 9-11 March 2015, he met officials from the MSIP and experts from the Korean Information Society Development Institute (KISDI), Korea Information and Security Agency (KISA) and Korean Broadcasting System (KBS).

Mr. Sanghun Lee, Director of MSIP and Mr. Marcel Gomez chaired the planning meeting. In attendance were some ten representatives from MSIP, government organisations and AIBD. They said delegates to the AMS 2016 will no doubt witness and experience Korean hospitality during their stay in Seoul.

Mr. Sanghun Lee pledged full support and MSIP's commitment to ensure a successful Asia Media Summit in Seoul.

During the meeting, participants discussed various conference requirements, including the series of pre-summit workshops, promotional activities and venue for the two-day Summit. The draft flyer for AMS 2016 will be finalised and a promotional video will be presented to AIBD members and partners during the AMS 2015 in Kuala Lumpur, Malaysia.

Mr. Gomez along with the host team visited potential hotel venues in Seoul, met the hotel management and inspected the facilities. The hotel venues they inspected included the InterContinental Coex Hotel, Renaissance Hotel and COEX Convention and Exhibition Center.

In consultation with MSIP, AIBD will choose an international hotel that can provide the best professional services with a safe and sound environment.





# ASIA MEDIA SUMMIT 2015

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26-28 MAY • Kuala Lumpur • Malaysia

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# ASIA MEDIA SUMMIT

26 - 28 May 2015

Kuala Lumpur, Malaysia



## PRE-SUMMIT EVENTS



**EUROVISION ACADEMY**



24-25 May

### AIBD/EUROVISION ACADEMY/CCTV Master Class: Shooting Video Content with a Smart Phone or Tablet

This workshop aims to allow participants to learn how to shoot and edit material for programmes, news bulletins and social media, with an emphasis on compelling storytelling. Participants will fully understand the capabilities of their Android or Apple mobile device for creating video content and review storytelling and editing techniques for footage shot with a mobile device.



25 May

### AIBD/RNTC Workshop on Cross Media Formats and Format Innovation

The workshop explores the concept of ten fundamental formats in broadcasting and how they operate across all media and platforms. This unique theoretical approach identifies how each format develops story in a different way and explores how to combine formats in almost limitless ways to boost innovation. It also enables broadcast organisations to use combinations of formats that allow stories to cross between media, programmes and platforms. Content producers can consciously craft formats to match each step of their stories, enabling the creation of programming with consistent impact. Broadcast organisations can use this approach to produce new lucrative international formats and saleable properties, rather than being the purchasers and copiers of formats produced by others.



**Radiodays Europe**



25 May

### AIBD/Radiodays Europe/RCS Workshop on Radio and Social Media

This workshop aims to provide broadcasters and other media professionals a clear understanding about the relationship between Social Media and Radio. Social Media is real revolution in communications and is changing how people engage in a dialogue. It can empower radio to reach out to audiences in new ways. Radio's challenges are enormous, from satellite radio networks to online music streaming and other digital media. Radio needs to innovate and use social media to showcase new ways of doing things. Radio needs to be more than just radio, it need to transform into "social radio".



25 May

### AIBD/ITU/ABU Workshop on Enhancing Digital Terrestrial Television Broadcasting Transition Experience

This workshop aims to provide broadcasters and other media professionals a clear understanding to Planning and implementation of digital broadcasting services. This one day workshop provides expert knowledge and information on the road to digitalisation focusing on the main issues like Digital broadcast implementation, Regulatory framework & Digital dividend, Digital broadcast standards and Market & Business Development as well as sharing some of the case studies and experiences of digital migration roadmaps and efforts from countries within the Asia-Pacific region.



INSTITUT PENYIARAN DAN PENERANGAN TUN ABDUL RAZAK

25 May

### AIBD/IPPTAR Workshop on Social Media Curriculum for Broadcast Managers

To assist broadcast industry leaders meet the challenges of the ever-changing web and digital media environment, this workshop focuses on organisational development to enhance social media capacity. Participating managers will discover how to implement organisational change by using the "Universal Curriculum for Broadcast Training for Social Media and Emerging Media" developed by the AIBD. The seminar will focus particularly on Module 10 covering Organisational Transformation and business models.



# ASIA MEDIA SUMMIT 2015

**26-28 May • Kuala Lumpur • Malaysia**



## Transforming Broadcasting in the Social Media Era

Facebook, Instagram, LinkedIn, Weibo, Twitter, YouTube and others provide people with opportunities to source, produce and move content freely, forge relationships and enhance civic engagement. Their impact, both positive and negative, is immense in the world of broadcasting. These social media platforms are so pervasive they are pushing industries including broadcast media to adopt and adapt or risk becoming obsolete and irrelevant in the digital era.

To deal with the impact and demands of social media, broadcast media faces the challenge of transforming its ways in handling its workforce, markets, programmes, and revenues. A symbiotic relationship is growing between broadcast media and social media, especially in the areas of content and audience engagement.

At the Asia Media Summit 2015, broadcasters will discuss their interaction with social media, examining its nature, influence and impact on broadcast operations and business. The outcome will hopefully contribute towards crafting a clear vision and a set of innovative strategies to help broadcasting transform into a stronger platform fit for now and the future.

## Day One

Tuesday, 26th May 2015

0900 – 0945 **Inaugural Session and Keynote Address**

0945 – 1045 **Plenary Session 1**

### Social Media's Landscape, Trends and its Future

Social media is a vast and complex landscape to master, and players in this territory are afforded a wide range of functionalities to create content, publish, share, discuss and network. It enriches engagement with people, events and brands that matter to them. The broadcast industry needs to understand social media's practical role and influence in business and society. What are the innovations and trends in social media's usage, functionalities, and activities? Should broadcasters be concerned with its continued growth? Are they monitoring and exploiting social media and in what ways? Do they have policies to minimise social media's misuse and other risks? What does the future hold beyond Facebook, Twitter and YouTube, among others?

1045 – 1115 Coffee Break

1115 – 1215 **Plenary Session 2**

### Effective Strategies to Build Markets, Content, and Business

More than developing a social media website, broadcasters need a social media strategy that will innovatively enhance their audience engagement, programmes, sales and promotion, research and their brand. Integrating the social media strategy into the overall business plan that reinforces each other becomes critical, and this can be done in a structured and effective manner. To catch audiences and boost ratings, should broadcasting organisations adopt social media anywhere, anytime and how? Do they have a clear vision and a set of strategies to deal with the benefits and risks of social media to business? How can broadcasters exploit social media to monetise opportunities, improve branding and ensure sustainability? How can broadcasters best measure the effectiveness and value for money of social media engagement?

1215 – 1230 **Presentation of the World Television Awards 2015**

1230 – 1400 Lunch

1400 – 1530 **Parallel Session 1**

### New Technology/New Tools to Connect, Share and Network

Social media is constantly reinventing itself, offering users a wide range of technologies, tools and tactics for various purposes. We have software, apps, websites, text messaging, virtual worlds, game platforms, content sharing sites, podcasts, blog, tags and mobile marketing. These are meant to reach out and connect with other human beings, create a relationship and build trust. Where is technology going that is reshaping the media market? What new tools and technologies are emerging that will ensure proficient application and improve relationships, content, viewership and revenues? How do we deal with Internet and broadband access and adoption to ensure the widest benefit of these social media tools and technologies?

**Parallel Session 2**

### Facilitating Citizens' Engagement during Elections

Social media offers opportunities for openness, participation, collaboration and interactivity that facilitate citizens' engagement. Its many platforms can be useful during elections. Citizens can ask questions and solicit information on issues and events that affect their lives. They can participate in debate and discussion, and share their insights and feedback critical for the functioning of a healthy society. To what extent have social media platforms impacted elections and political agenda setting, particularly in countries with different media systems, different political systems and different population sizes? How can broadcasters interlink effectively with social media as a place of conversation for electoral issues and personalities? What are some best practices?

1530 – 1600 Coffee Break

1600 – 1615 ***Summary of Parallel Sessions 1 & 2***

1615 – 1730 **Moderated Debate**

#### **Journalism, Ethics and Social Media**

With the advent of social media, a new breed of journalists is emerging. In blogs and micro blogs, social networking sites and in multimedia content sharing services, these 'new' journalists contribute, disseminate and share information. They have also performed news gathering and gatekeeping functions that mainstream media journalists have traditionally carried out. Are mainstream media's rights, privileges and principles such as truth seeking and independent reporting threatened by the 'new' journalists? Are citizen journalists making news more or less accurate? Do we need to reinvent a code of media ethics from the ground up? How do we deal with new values such as transparency over objectivity? How should we treat unfiltered sharing of information over a filtered verification of the facts? What are the best forms of practice, and the norms to guide journalists?

2000 **Gala Dinner and Cultural Show**

## Day Two

Wednesday, 27th May 2015

0900 – 1030 **Plenary Session 3**

#### **Defining and Implementing Legal and Regulatory Guidelines**

As social media grows explosively, lawmakers and regulators grapple with important legal and regulatory issues to keep pace with the speed and impact of change. Guidelines to maximise social media's benefits and protect the public and other stakeholders from its risks are critical. Broadcasters face a similar challenge as they increasingly use social media to inform, educate and influence their audiences and other stakeholders. What regulatory guidelines should be in place to handle the right to privacy, data protection, freedom of information, copyright infringement, and employee rights, among others? Should broadcast organisations do more self-regulation that will need a solid social media policy or should they prepare for more government regulation and stricter enforcement?

1030 – 1100 Coffee Break

1100 – 1230 **Plenary Session 4**

#### **Making Sense of Big Data and Social Data**

We encounter so much information that is diverse and growing faster day by day. This big data is migrating to all types of human endeavour, demanding that we see and understand the relations within and among pieces of information and what one can do with it. Big data has become a significant corporate asset and economic input to fuel the information economy. Social media is streaming big data that is appropriate for real time analysis and for communicating information about rapidly changing situations. Social data is mostly non-curated and its reliability varies substantially. What new insights can broadcasters glean from big data and social data? How can broadcasters sift and analyse them to improve content, viewer engagement and operational efficiencies? What analytic tools are useful and effective to drive the value obtained from big data and social data throughout the organisation?

1230 – 1400 Lunch

1400 – 1530 **Parallel Session 3**

#### **Creative Content to Enrich Stories & Connect with Audiences**

Broadcast organisations now have more access to content. Social media users participate in content creation and influence the type and nature of content. Some content are excellent; others full of abuse and spam. What is critical is to leverage social media to take advantage of compelling content and a rich variety of information sources. How is the creative industry dealing with new sources of content? What social media content is effective to enrich stories, connect with target markets and meet the viewers' needs? With social media, how can broadcasters enhance various genres of programmes and collaborate in producing high-quality content and enhancing interactivity? What is the best time to post content to social networks?

#### **Parallel Session 4**

#### **New Approaches to Deal with Emergency Situations**

Social media has become an integral part of disaster education, response and rehabilitation. It can contribute to public awareness as an emergency unfolds, help locate loved ones and notify and alert authorities, and co-ordinate response, recovery and volunteer efforts. It can support rumour management and correction of misinformation. How can broadcasters tap social media tools and manage their risks during emergencies? How do we deal with the risks? What are some best practices in planning for social media use before a disaster occurs, using popular and relevant social media tools, localising disasters in social media use, and in utilising mapping efforts?

1530 – 1600 Coffee Break

1600 – 1615 ***Summary of Parallel Sessions 3 & 4***

1615 – 1730 **CEO Roundtable**

#### **Should Broadcasting Compete or Collaborate?**

Broadcasting has dominated the communication industry, performing such roles as informing, educating, entertaining, and influencing opinion. Social media and emerging media share these roles. Consequently, they are pulling eyeballs away from television. Is broadcasting in a collision course with social media and to what extent? Should it consider social media competition in content creation, audience engagement and revenue generation? If so, how should broadcasters deal with this new player? Or should it collaborate as both platforms can provide what each other needs and influence people's lives and routines? How far will collaborative strategies pay off for years to come? Should broadcasting embrace the power of social media to meet its business and civic obligations? Should both compete or collaborate?

1730 – 1800 **Invitation to the Asia Media Summit 2016**

**Closing Remarks**

## Day Three

Thursday, 28th May 2015

0800 – 1800 **Full Day Excursion**



# Social Media User Profile Measurement & Analysis Essential for Broadcasters

By **Mr. Padarabinda Das**

Deputy Director General of Prasar Bharati, India

Global information society is evolving at a rapid pace giving way to introduction of converged services and creation of new delivery platforms. Convergence between broadcasting multimedia, telecommunication and IT technologies is driving new products & services. Convergence has led to the carriage of broadcasting content on telecom delivery platforms. Consequently, boundaries between telecommunications, computing and media are getting blurred.

In today's age of information technology, new media / social media like Internet, blogs, news portals, Facebook, YouTube, podcast, webcast, short messaging system (SMS), WhatsApp, etc. provide alternate platforms to broadcasters that help them spread the reach of their channels across the globe. Using new media technologies, broadcasters are making their presence on social media in addition to conventional ones.

## Why is Social Media Useful for Broadcasters?

Social media is often used for conversations, chatting, exchange of information etc. It can also be tapped to meet various needs of the organisation. To accommodate these needs, each organisation plans its social media strategy accordingly. Broadcasters have also been using social media for numerous purposes and to name a few, it could be:

- To promote their Radio & TV channels
- To provide **publicity** of programmes / shows of their channels
- To obtain **feedback / comments** on their programmes / shows
- To seek **suggestions** for future or proposed programmes
- To make broadcasting **interactive**
- To make the programme **participative**

- To facilitate creation of **User Generated Content**

Increasingly, broadcasting stations are using social networking tools to promote their channel, engage with the community and to create a conversation between users. Studies have indicated that the young generation is more adept in using new media such as, Smartphone, iPad, Tablets, Smart TVs and other similar connected devices for accessing TV and radio content at the time and place of their choices.

## How Important Are User Profile & Data Analysis?

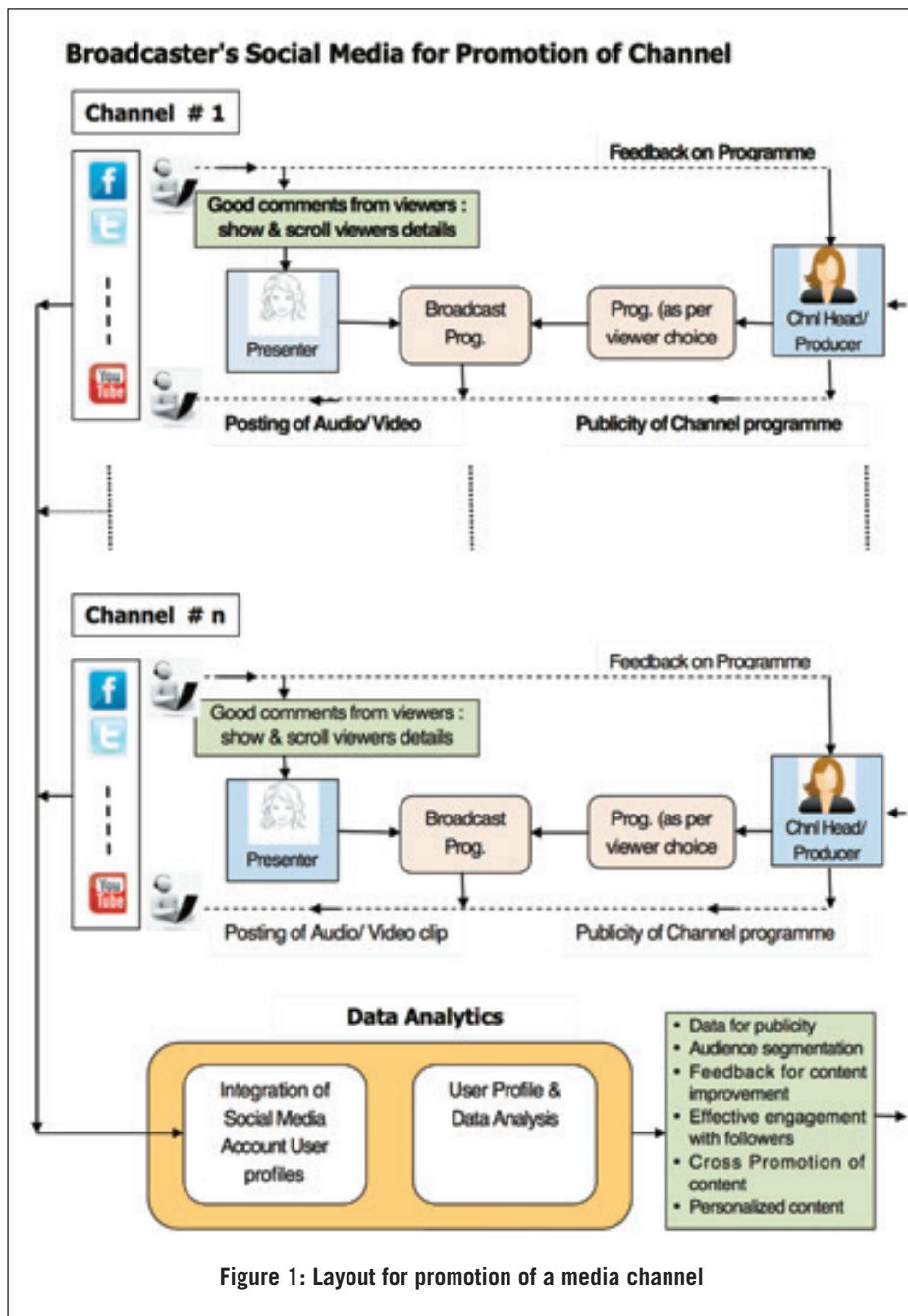
The nature of the relationship between the broadcaster and its audience is changing. New media in this information age provides an immediate, informative, intelligent, interactive platform for discussion and debate. More importantly, broadcasters are using social media to innovatively enhance consumer engagement, traditional marketing, campaigns and promotions. But the missing link found with many broadcasters is measuring and analysing user's profile. By listening to, analysing and integrating findings from social media on an enterprise-wide level, broadcasters can ultimately improve their reach and engagement levels with their content audience. User profile analytic tools help broadcasters identify and understand the following:

- Audience/ Viewer segmentation
- Measure effectiveness of campaign
- Feedback analysis for course correction
- Effective engagement with followers on Facebook, Twitter, Web & mobile
- Level of communication with target segment in very short time

- Appropriate strategy for delivering user specific content
- Consumer behaviour across all channels and deliver that seamless experience
- Personalised content and recommendations

## How To Create & Engage Effectively with Large Audience by Leveraging Existing Audience Base?

- Broadcasters can personalise content, target consumers, launch innovative new business models and analyse detailed consumer insights, while managing an efficient multi-platform digital content
- Engage with consumers with connected experiences across digital and social channels, with applications for targeted marketing, social media and customer service
- Build media intelligence with a detailed view of each individual media consumer from every interaction, to understand behaviour and preferences, to drive highly-targeted sales, marketing, recommendations and advertising, plus personalised content
- Cross promotion of content between various channels
- Publish programme details to specific segment users
- Data analysis & sharing with multiple internal channels
- Feedback to programme team for content improvement
- Reach target audience
- Provide locally relevant content and value-added services
- To enable online access to knowledge resources to the wider audience. Altogether, the social media system should function in a closed loop, involving social media team, channel producer,



presenter, etc. To understand functioning of the system more lucidly, a schematic layout plan for promotion of a media channel is depicted in Figure-1.

### How Can Broadcaster Make Social Media More Effective?

For too many broadcasters, social media still remains something of an afterthought. A producer might promote an upcoming programme on the Facebook page or send out a tweet. But really, much more can and should be done. These days, social media needs to be part of the entire broadcast production process.

There are broadcasters out there who are really taking advantage of social media, and using it in innovative ways. Al Jazeera English, for example, has a programme called 'The Stream' that explores the potential of social media to disseminate news. The show brings together online sources and discussions while looking for new voices and perspectives traditional media might miss. To make social media more effective for broadcasters, here are some steps to follow:

- Make social media an integral part of the channel
- Engage dedicated team of young

professionals with exposure to journalism

- The social media team, presenter or anchor of the show, and the channel Head/Producer meet, discuss and devise strategy for interaction with users of social network on their programmes on regular basis
- Excellent comments / feedback received from users should be scrolled or shown on TV screen or announced by the presenter. This will attract more participation and enhance viewership
- Share users' feedback on channel / programme with the Channel Head / Producer for future improvement of content
- Explore User Generated Content
- Cross sharing of link: so that users find it convenient to post their comments

Considering the importance of social media and recognising its potential and power in terms of connecting, engaging and measuring audience responses, broadcasters need to take several steps to strengthen their social media platform and they further intend to:

- Establish strong presence on social media and ensure integrated use of social media platforms.
- Set up outsourced cell with young social media teams
- Overall integrated strategy on social media for its media channels
- Strengthen social media units by increasing activity and engagement levels of existing social media channels; follow best practices of use of social media by other media organisations.

### Conclusion

The social media platform allows fans to directly help promote and encourage the growth of the audience base. Broadcasters can maximise their programming content by integrating a broadcasting-focused, organisation-wide intelligence programme with consistent use of social measurement and analysis tools across functional silos. 'The Voice of UK' programme is more popular and effective because of this. Reality TV shows rely heavily on social media to drive content and ratings. Broadcasters are also leveraging social networks to deliver new types of content and interact with viewers beyond the programme.

# PROGRAMMES for the Young Audience

By Mr. Anothai Udomsilp

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



The rapid development of digital broadcasting has brought about an enormous change in the media landscape around the world. Thailand is no exception. One of the major changes is an increase in the number of television channels from originally six analog to 48 digital. Of this number, more than half have already been in operation since last year and competition among them and among their programmes is becoming more and more



serious. This includes the competition among children's programmes which have been fighting to survive and to conquer the minds of the young audience.

Thai Public Broadcasting Service (Thai PBS), as the first and only public media in the country at the moment, has attached great importance to its children's programmes to ensure that the young audience will have the opportunity to enjoy high quality programmes, both in terms of production and content. With this objective in mind, Thai PBS, with the support of AIBD and collaboration with Norwegian Broadcasting Corporation (NRK), earlier this year organised a five-

day Workshop on Children's Programmes from 23-27 February 2015. The workshop was conducted by Mr. Kalle Furst, Consultant for NRK, and was attended by 21 participants, both Thai PBS and independent programme producers.

Apart from learning new knowledge and sharing experiences among themselves and with the consultant, the participants were provided with the opportunity to present and discuss proposals of the programmes they were planning to produce, and exchange views on how to improve them. More importantly and differently from many other workshops, the voice of the young audience was also heard during the training when a group of visiting school children were invited to come to meet with the producers. The children told the producers what they wished to see on screen.



**Children from the Thai-Singapore International School meeting the participants**

In the not so distant future, Thai PBS will expand its service to operate the Family and Children's Channel and it is expected that the new channel will be part of life of the young audience and enable them to grow up to be well-informed citizens.



# Broadcasters NEED CREATIVITY in Marketing



Mr. Jaehon Song, Executive Director of KBS Content Business, Korean Broadcasting Systems (KBS), Korea, says creativity in content and in marketing constitutes two success factors that can expand audience reach and improve the broadcast media's business performance in today's multimedia world.

In an interview with the Broadcaster, Mr. Song said offering creative content through various media platforms including mobile, co-production and viral marketing plus promotions can bring in profits for a broadcast organisation.

Mr. Song cited as an example KBS's popular weekend show, "The Return of Superman", an entertainment show where celebrity dads take care of their children alone for 48 hours while their spouse is gone.

"It has a simple structure, but the conflict, love, and emotional communication between the dads and children appeals

to viewers, and the show is a big success", he said.

Some 25 years ago, the show generated big commercial profit by broadcasting on the KBS's terrestrial channel during the weekend. Then KBS syndicated the programme to more than 10 cable channels for a second profit.

Five years ago, he said the show was on four different IPTV operator's VOD lists, and made profit.

"The show is now sold through mobile platform Pooq or Tving, which began two or three years ago. For the overseas market, the programme is broadcast on KBS World channel with English subtitles, which has played a key role for the channel revenue."

"Recently, the show began to bring in commercial profit from YouTube, where the subtitled show is divided as VOD", he pointed out.

In an overseas market such as China, the format of the show is sold. Profit is also shared in the form of co-production with a Chinese broadcaster. He said in today's media landscape, a single item of content can go through multiple platforms to reach viewers and simultaneously make profit from various models.

Mr. Song said KBS generates 18% of its revenues from content, and indications show content sales from multi-platforms will increase this year. The rest comes from license fees and advertising.

The distribution channel used to be greatly influenced by TV or radio. But in the era of social networking service or SNS, Mr. Song said content consumption and distribution are powerfully influenced by viral marketing.

"In this multi-platform era, traditional media is losing power, and new stronger players are in the market. To respond to multiple platforms, content creators are changing the format of content", he said.

As far as price for KBS content is concerned, Mr. Song adopts a flexible approach, especially in dealing with broadcasters in developing countries that are moving gradually to new media.

In China, which is a big market for KBS, he said they adopt a reasonable price.

Mr. Song spoke at the recent International Conference on Broadcast Training in Kuala Lumpur and talked about creativity in content and marketing.

# Developing Comprehensive Training Plans

By Dr. David Mould

Professor Emeritus of Media Arts and Studies, Ohio University, USA

*Newsreaders who take too many breaths, or mispronounce names and places. Location radio reports lacking a sense of place. Poor balance and feedback in a PA system. Insensitive questions to natural disaster victims. And figuring out what to trust—and what not to—when using social media as a news source.*



Participants in an IPPTAR/AIBD regional course on training-of-trainers came up with these and other so-called “performance discrepancies” (PDs), areas of work where staff lack knowledge or do not meet expectations. These PDs formed the basis for the development of comprehensive training plans presented over the last two days of the workshop.

“Assume you’re presenting to management”, facilitator Dr. David Mould, Professor Emeritus of Media Arts and Studies at Ohio University (U.S.A.), instructed participants. “Resources are short and budgets tight, and management isn’t convinced that training is needed. How will you show that your training will offer a good return on investment?”



Ten professional broadcasters – six from Malaysia, three from Indonesia and one from Brunei – attended the two-week training-of-trainers (TOT) workshop at AIBD in Kuala Lumpur, 9-20 March 2015.

“All the participants were subject experts, but faced challenges in organising and communicating knowledge and skills and assessing learning,” said David. “I urged them to come up with clear and measurable training objectives, to make their training activity-based and draw on the experiences and perspectives of their trainees in discussions”.

[continued on page 25]

# Community Radio Station Gender Guideline 2015

By Mr. AHM. Bazlur Rahman

CEO, Bangladesh NGOs Network for Radio and Communication (BNNRC)

The World Association of Community Radio Broadcasters (AMARC) – Women International Network Asia has formulated and published the Community Radio Station Gender Guideline 2015 aimed at creating mass awareness among entrepreneurs in private and public sectors and eliminating gender discrimination in community radio programmes broadcasting.

This document will serve as a guide for community radio initiators to adopt and formulate their own gender guidelines, and ensure gender equality in broadcasting programmes on community radio in Bangladesh.

After 12 years of earnest efforts, some 15 community radio stations in Bangladesh are now broadcasting, thanks to the Bangladesh Information Ministry which formulated the community radio installation, broadcast and management policy in 2008. This has helped the Bangladesh NGOs Network for Radio and Communication establish community radios in Bangladesh and

strengthen the voice of the lesser heard section of the population through ensuring their right to information. For the poor people of Bangladesh, the state is a distant entity that is hard to reach and even harder to exchange opinions.

Similarly, the people within the low-income community do not listen to each other's stories. Prosperity, expansion and strengthening of community radio can increase availability of information, and thus play a crucial role in poverty alleviation.

The third target of the United Nations initiated Millennium Development Goal (MDG) is gender equality and women's empowerment. Gender discrimination remains a critical challenge in the use of information technology. The scenario is even worse in the broadcast sector. Since community radios are now operational and if the issue is taken seriously from the beginning, then gender equality can be ensured in the administrative, management, programme and financial planning departments in running a community radio.



Let community radio be the tool for development for the deprived populace.

I would like to extend my heartfelt thanks to European Union and Free Press Unlimited for helping publish the 3rd edition Community Radio Station Gender Guideline 2015.

**The Community Radio Station Gender Guideline 2015 is available at:**  
[www.bnrc.net/resources/publications](http://www.bnrc.net/resources/publications)

Developing Comprehensive Training Plans  
 [continued from page 24]



The workshop covered the aims of training, principles of adult learning, job analysis, training needs analysis, motivational theory, training objectives, blended learning, demonstrations, case studies, role plays, session design, evalua-

tion and assessment and related topics. Using questionnaires and discussion, the workshop also focused on "soft skills" including team-building, motivation and organisational communication.



# Diploma in TV Broadcasting

By Mr. Thaw Zin Naing

Head of International Relation Department, Forever Group



Congratulatory speeches by Mr. Khin Maung Htay, Director & Co-founder, Forever Group & Ms Isabella Kurkowski, Country Representative Myanmar, DW Akademie

Some 34 students of the Myanmar Media Development Center received their Diploma in TV Broadcasting in a graduation ceremony that took place on 11 January 2015 at Park Royal Hotel in Yangon, Myanmar. They belonged to Batch 4 graduates who were each presented a certificate of achievement by Ms. Isabella Kurkowski, Country Representative Myanmar, DW Akademie, Asia & Europe and U Khin Maung Htay, Director & Co-founder of Forever Group.

Project awards were announced during the ceremony, and the 1st prize was given to Group 2 for their project entitled "The Woman behind the Voice." This was a documentary about a woman who worked hard to earn a living despite her disability.

Group 3 won the 2nd prize for their short film entitled "Escape". The film highlights the story of young people who shouldn't follow the wrong way to

get money and the arrogance of rich people. The 3rd prize was given to Group 1 for their short film entitled "Time is a Poem without Words", a story that aims to value time and not to give up our life whenever we fail.

Dr. Pho Kaung, Pro-rector, University of Yangon, presented the 1st and 2nd prizes while Mr. Khin Maung Htay, Director & Co-founder, Forever Group, presented the 3rd place winner.

The completion of the Diploma in TV Broadcasting was successfully delivered with the guidance of the Ministry of Information and the great efforts of Myanmar Media Development Center and strong backup from Forever Group.

We would like to extend our sincere thanks to our international partner organisations that provided their continuous support along the way and those who have granted their kind contributions to Myanmar Media Development Center.



# Arab Radio and Television Festival

**الدورة 16**

**المهرجان العربي للإذاعة والتلفزيون**

**Arab Radio & TV Festival**

11 - 16 مايو 2015 : الحمامات / تونس

Hammamet / Tunisia : May 11 - 16, 2015

**ARABSAT** Our world. Your world.

**القناة التونسية** TELEVISION TUNISIENNE

Unique in its kind in the Middle East, North Africa and Gulf countries, the Arab Radio and Television Festival reaches its 16th edition this year. It will be held from 11-16 May 2015 in the seaside resort of Hammamet, 65 kilometers south of Tunis.

The Festival aims to help develop radio and television content production, promote a competitive environment for a better Arab product and encourage

creative energy and young talents in the field.

The Arab States Broadcasting Union (ASBU) has organised the Festival in collaboration with the Tunisian radio and television establishments and in partnership with the prestigious ARABSAT, leading satellite provider in the Arab region.

Participation in the Festival will not

be limited to Arab public channels and radio, but will also be extended to private channels, production companies, media professionals, producers, directors, distributors and technicians. Foreign radio and television channels broadcasting in Arabic will also be welcome to participate.

Besides the two major artistic and musical, opening and closing shows, the Festival will feature several events, workshops, exhibitions etc. There will be contests and competitions for different kinds of production, a TV programmes market to facilitate the exchange of these productions among radio and TV channels, and production companies, an exhibition of the latest developments in the field of professional equipment, and several forums, discussions and workshops covering the main concerns of the industry.

Several innovations are featured in this year's edition, which marks the 34th year in the Festival's life. All events have been relocated outside of Tunis for the first time. Starting with the 2015 edition, the Festival will be held annually instead of once every two years. To further encourage competition, a number of cash prizes have been introduced to reward the best productions. Awards will no longer be limited to the much sought-after Festival trophy.

For the first time, foreign radio and television channels broadcasting in the Arabic language can participate in the programme contests and competitions. This will benefit the Arab audio-visual industry from this experience.

For more information  
visit the ASBU site:  
[www.asbu.net](http://www.asbu.net)

or contact

**Khemais Chaieb**  
ASBU Information Officer  
tel: +216 52988226 and  
email: [khemais.chaieb@asbu.net](mailto:khemais.chaieb@asbu.net)

# BroadcastAsia2015

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# Call of Entry for AIBD Awards 2015

AIBD invites members and affiliates to participate in the AIBD Awards 2015, an annual competition for the best radio and TV programmes, focusing this year on youth empowerment, understanding science, harnessing energy, and the role of teachers in society.

Besides cash prizes, the Awards will provide TV and radio producers the opportunity to receive international recognition for their work.

The Awards are open in the following two categories:

## **AIBD TV Award for the Best TV programme on:**

### **Encouraging Youth Empowerment**

While young people are significant portions of many developing countries' population, they remain an untapped resource. Young people offer fresh perspectives and idealism, but are often un-represented at the highest level. What steps can be taken to encourage and empower the youth to utilise their potential effectively for the greater good of the society?

### **Creative Ways to Harness Energy**

Many developing countries are confronted with a looming energy crisis that results in shortages and price hikes affecting the entire society. However, as the saying goes, necessity is the mother of invention, and private and public endeavours have often shown creative plans to tackle the most pressing problems. In the face of this major issue, what innovative efforts have been taken for efficient energy, energy conservation and renewable energy?

## **AIBD Radio Award and Reinhard Keune Memorial Radio Award for the Best Radio Programme on:**

### **Highlighting Science to the Public**

The general public often finds it difficult to relate to science as a topic, and scientific facts or milestones are frequently viewed in a dry and disinterested light. Rather than just viewed as data and numbers, how can scientific subject matter be made more attractive and relatable by broadcasters? Can science be better represented to connect to a wider, more diverse audience?

### **Putting the Spotlight on Teachers in Society**

Teachers in many developing countries remain a vital but unappreciated segment of society. Though tasked with shepherding the education of the next generation, they frequently do not receive sufficient support or attention. Difficult students, demanding parents and low salaries are some of the struggles many teachers are forced to deal with. Can the challenges that teachers face, both inside and outside the classroom, be given proper spotlight?

"The Prize" consists of US\$ 500.00 cash, a trophy and a certificate presented by AIBD per Award topic.

Winners will be presented with their Awards during the 41st Annual Gathering / 14th AIBD General Conference & Associated Meetings, to be hosted by the Government Public Relations Department (PRD), Thailand from 18 to 20 August 2015.

Producers can submit up to two programmes per category and the deadline for programme submission is 30 June 2015.

Please find the relevant information on criteria, regulations and application forms for the AIBD Television & Radio Awards 2015 on our website [www.aibd.org.my/aibdtv](http://www.aibd.org.my/aibdtv) and [www.aibd.org.my/aibdradio](http://www.aibd.org.my/aibdradio).

For any queries regarding this event, please contact  
**Mr. Saqib Sheikh (AIBD Programme Manager)** at [saqib@aibd.org.my](mailto:saqib@aibd.org.my).

# KBS Celebrates its 42nd Anniversary



The Korean Broadcasting System celebrated its 42nd anniversary as a public service broadcaster on March 3, 2015 at a ceremony held at the Yeouido headquarters in Seoul. KBS, which was founded as the nation's state broadcast station in 1948, turned into a public media organisation in 1973. It is now considered as Korea's flagship public service broadcaster.

The celebration was attended by more than 400 dignitaries including lawmakers, broadcast policymakers, and KBS board members. In his speech, Mr. Cho Dae-hyun, KBS President & CEO, stressed that KBS should keep inspiring the world beyond TV as an innovator in the age of media convergence. As a highlight of its anniversary celebration, KBS announced its Mission Statement, Vision, Core Values and Broadcast Policy for 2015.

- **KBS Mission:** Creative Media You Trust

- We represent Korea as the nation's flagship broadcaster
- We produce top-quality content
- We provide beneficial service without discrimination
- We contribute to democratic formation of public opinion and social integration
- We enhance Korean cultural values

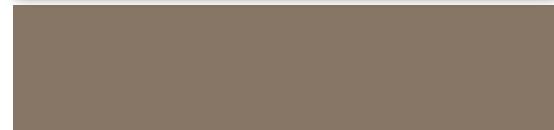
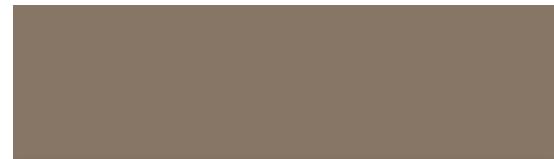
- **Vision:** Beyond TV! Rock the World!

- **Core Values:** At the core is our audience

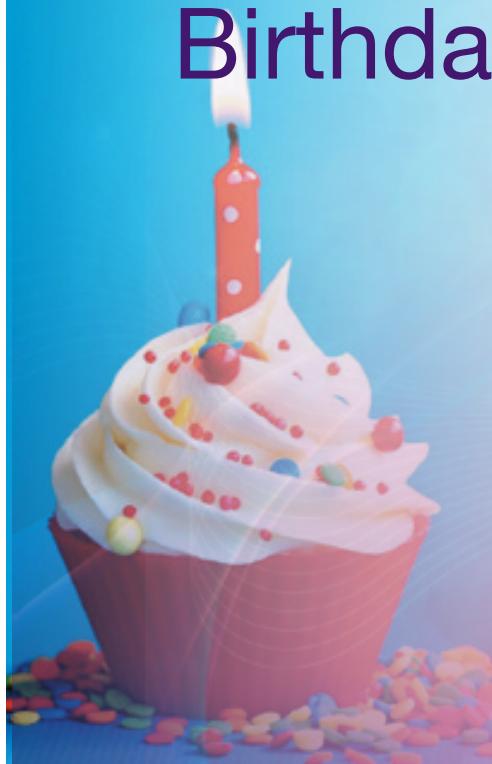
- Impartiality: We pledge to be impartial
- Innovation: We continuously innovate and create
- Passion: Passion is our power
- Communication: One KBS! We communicate

- **2015 KBS Broadcast Policy:**

70 years of Independence, 30 bright years ahead, 100 Dynamic years



## Birthday Celebration at AIBD



January 2015



February 2015

# AIBD Members and Partners

## CCTV New President



Mr. Nie Chenxi

The Chinese government has appointed Mr. Nie Chenxi as President of China Central Television following the retirement of Mr. Hu Zhanfan. Mr. Nie is a current Vice Minister of the State Administration of Press, Publication, Radio, Film and Television (SAPPRFT). The official SAPPRFT website said that he will continue to hold his position in SAPPRFT, where he was appointed Vice Minister in October 2012.

The website said that he was considered ideal for the CCTV position because he possessed the necessary skills such as strong coordination and leadership qualities.

Mr. Nie is a computer programming major and worked for the Hebei Provincial Bureau of Statistics and other administrative positions in that province, before becoming Director of the Publicity Department there in 2006.

## PBC New Director General



Mr. Syed Imran Gardezi

Mr. Syed Imran Gardezi is the New Director General of Radio Pakistan. Mr. Gardezi is the senior most officer of Information Service of Pakistan and is respected amongst media professionals. Before his posting as DG, PBC he was Director General External Publicity Wing of Ministry of Information and Broadcasting; besides holding many other important positions in the ministry. He also served as Pakistan's minister information in Washington DC, press minister in London, general manager PIA, and press secretary to former PM Syed Yousaf Raza Gilani.

He was awarded Pakistan's best media manager award by APNS in 2003, got Master's Degree on presidential scholarship from City University, London.

## Sri Lanka New Media Secretary



Mr. Karunaratna Paranawithana

Mr. Karunaratna Paranawithana has been appointed as the Secretary, Ministry of Mass Media and Information by President Maithripala Sirisena. Mr. Paranawithana is a well-known journalist, author and state official. He served as the DG of the Sri Lanka Broadcasting Corporation, Director Editorial of the Associated Newspapers of Ceylon Ltd. and the Chief Executive Officer of the Sri Lanka Rupavahini Corporation. He also served as Consular General of Sri Lanka in Canada.

He holds a B.A. Honours degree from Colombo University and M.A. in International Politics from Bradford University, England.

He has authored the book Sivveni Anduve Deshapalanaya (*Politics of the Fourth Government*).

## MNB New Director General



Mrs. Oyundari Tsagaan

Mongolia's national broadcaster MNB has appointed as its new Director General an experienced journalist who started her career as a TV reporter with the organisation.

The National Council of the Mongolian National Broadcaster unanimously agreed to appoint Mrs. Oyundari Tsagaan as the new Director General following the resignation of Mr. Naranbaatar Myanganbuu.

Mrs. Oyundari Tsagaan started her career as a reporter and political commentator at Mongolian National Television in 1993. She was the Director of Mongolian National Television from 2009-2012 and Secretary General of the Democratic Party of Mongolia from 2012 until the present.

Mrs. Tsagaan holds a Master Degree of Journalism from the University of California Berkeley.

## SLRC New Chairman



Dr. Somaratne Dissanayake

Dr. Somaratne Dissanayake was appointed as the new Chairman of the Sri Lanka Rupavahini Corporation (SLRC).

Dr. Dissanayake has obtained his first degree from London University in Medical Radiography and M.A. degree (Performance Directing) from Sydney University in 1997. He was awarded PhD in Cinema by the University of Visual & Performing Arts, Colombo in 2010.

He still holds the record for the most popular film (*Siri Parakum*) in the history of Sri Lankan cinema. He is the recipient of the "Peoples Award" as the most popular people's artist of the country for last five consecutive years.

## VON New Director General



Mr. Sampson Ogbonda Worlu

Nigerian President, Goodluck Ebele Jonathan, has appointed Mr. Sampson Ogbonda Worlu as the Director-General of Voice of Nigeria (VON). Mr. Worlu replaces Abubakar Jijiwa.

Mr. Sam Worlu has also served as Senior Special Assistant to President Goodluck Jonathan on Economic and Strategic Matters. He was also Senior Special Assistant to the Vice President on Economic and Bi-National Matters, the National Council on Privatisation, Inter-Party Consultative Forum/Committee, Steering Council of the National Integrated Power Projects (NIPP) among others.

A First Class Honours graduate of the University of Port Harcourt, he was also at the University of South Africa, and Foreign Service Academy, Lagos, where he studied Political Science and Public Administration; Business Leadership, and Diplomacy and International Relations respectively.

## SLRC New Director General



Prof. M. Sunil Shantha

Prof. M. Sunil Shantha was appointed as the new Director General of SLRC.

Prof. Sunil Shantha has obtained B.A. Hons and M.A. (Economics) degree from the University of Sri Jayawardenepura, Sri Lanka.

## Doordashan Interim DG



Mr. C. Lalrosanga

Veteran broadcaster Mr. C. Lalrosanga has been appointed as the interim Director General of Doordarshan following the retirement of Mrs. Vijayalakshmi Chhabra.

Mr. Lalrosanga who was additional DG in All India Radio (AIR) till now, has diverse experience in broadcasting.

Tasks that await the interim DG include the proposed launching of 'Kisan Channel' and setting up of four channels for the north eastern region; besides increasing DD's direct to home Free Dish service.

He joined the North eastern service of AIR Shillong as Director after getting selected by Union Public Service Commission in 1991. Prior to that, he was assistant news editor at AIR, Aizawl.

# IDEA MATTERS



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Jose Maria G. Carlos

**Editorial Assistants**  
Geraldine Mouché  
Saqib Sheikh  
A. Ravi Shankar

**Office**  
Asia-Pacific Institute for  
Broadcasting Development (AIBD)  
PO Box 12066  
50766 Kuala Lumpur  
Malaysia  
Tel : (60-3) 2282-4618  
Fax : (60-3) 2282-2761  
Email : devbroad@aibd.org.my  
Website : [www.aibd.org.my](http://www.aibd.org.my)

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