

News of ABU activities and the broadcasting industry in the Asia-Pacific

ABU news

Quarter 2 2020

PP 4408/05/2013 (032456)

MCI(P) 002/04/2017

ISSN 0127-4902



ABU in Solidarity through the C-19 crisis

A stylized world map in light blue is overlaid on a dark blue background. The map shows the continents, with a focus on the Asia-Pacific region. The background also features subtle concentric circles and a grid of fine lines.

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YB Dato' Saifuddin Abdullah, Honourable Minister of Communications and Multimedia (KKMM) and the ABU Secretary – General Dr Javad Mottaghi



Online PSG meeting

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VOLUME 39 / QUARTER 2, 2020

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*For advertising enquiries,
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contributions are welcome. ABU
News is supplied free of charge to
ABU members and is available by
subscription to others. Subscription
is US\$25 per year and the magazine
is airmailed internationally.*

Greetings from the ABU Secretariat!

Everyone at the ABU Secretariat wishes a warm greeting to all readers of this, our Q2 2020 edition of the ABU News.

This year has been a tough one indeed for broadcasters the world over.

Despite the obvious challenges, the ABU has continued to serve its members in providing timely, effective and relevant information, training and workshops in online mode as the physical, in-person methods have had to take a back seat.

It has been truly gratifying to receive multiple responses to its calls for members to provide COVID-19 related content, articles and other relevant items, which we've reproduced on our website and here in our magazine for the benefit of everyone.

Asia-Pacific View, our recent online content exchange initiative, has provided our members with unparalleled access to content from around the Asia-Pacific and beyond. So far 33 ABU members registered under the APV Platform. Over 242 programmes from 13 members and partners have been uploaded on the APV. We expand on that service for the benefit of our readers so you can learn more about this innovative portal in this issue. Also, our COVID-19 Database is an online resource for our members to access and share how you're coping with the issues the pandemic has imposed upon all broadcasters.

In the transition to a more online-oriented mode of service provision as result of Covid-19, we would like to share that the ABU conducted no less than 70 webinars and virtual workshops, with over 4,000 participants from across the globe from April to July of this year.

As always, we also bring you news regarding your fellow members in Asia and the Pacific, as well as keeping you updated about other industry activities of interest to you, our valued members. We hope you enjoy this latest issue!

UPCOMING EVENTS

For the latest news, dates and times of upcoming ABU Events, please check the ABU website at www.abu.org

Published by the
Asia-Pacific Broadcasting Union





YB Dato' Saifuddin Abdullah, Honourable Minister of Communications and Multimedia (KKMM) and the ABU Secretary – General Dr Javad Mottaghi

ABU Strengthens Cooperation with Malaysia

The ABU has moved to strengthen its partnership with the Malaysian Ministry of Communications and Multi-media (KKMM). In a spirited, productive discussion in Putrajaya, YB Dato' Saifuddin Abdullah, Honourable Minister of Communications and Multimedia (KKMM) and the ABU Secretary – General Dr Javad Mottaghi, explored the potential to further expand the already excellent relationship between the world's biggest broadcasting union and its host of 40 years. Several lines of actions were mapped for the future.

For the last 16 years, Malaysia has been hosting — in Kuala Lumpur, the biggest annual event of the Union – the Digital Broadcasting Symposium. Strengthening and enhancing this

flagship event was seen by both parties as a vehicle needed to further establish Malaysia as a vibrant media hub for the region.

Inevitably, the discussion touched on the COVID 19 pandemic. The ABU SG praised the Malaysian Government for successfully containing the virus' spread and the excellent service to the Malaysian people provided by RTM, ASTRO and Media Prima to mention a few. Despite the enormous disruption of their operations they continued to inform, educate and entertain their audiences in these dark times of uncertainty and anxiety. Dr. Mottaghi especially praised the contribution of the RTM Newsroom to the Asiavision daily news exchange. RTM Newsroom had increased the news shared with the

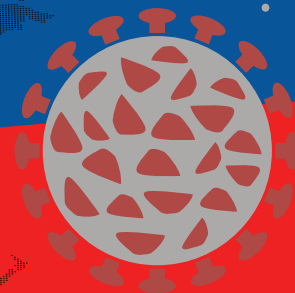
rest of the platform members, especially updates on the COVID 19 pandemic. He also thanked RTM for its contribution not only to the news exchange but to the ABU COVID 19 Content Database, which was swiftly established by the Secretariat as a platform for members to exchange protocols, experiences and programmes on containing the virus across the Asia – Pacific region.

Dr Mottaghi briefed the Minister on the launch of the digital content exchange platform Asia Pacific View (APV) that will facilitate a more robust content exchange between members. He expressed hope that Malaysian members will benefit from this platform and lead in contributing their programmes. The SG also gave YB Dato' Saifuddin Abdullah a sneak preview of the massive online service that the ABU is offering to its members.

The Minister shared the optimism for enhancing and expanding partnership with ABU and Malaysian media. He also agreed to consider ABU's invitation to Join and speak at the upcoming ABU General Assembly in Hanoi on 16 December 2020. YB Dato' Saifuddin Abdullah also agreed to continue the conversation on enhancing the cooperation with the ABU and accepted Dr Mottaghi's invitation to visit the ABU Secretariat Office and meet the team.



ABU SOLIDARITY IN RESPONSE TO COVID-19



ABU COVID 19 Content Database - A Resource for Broadcasters

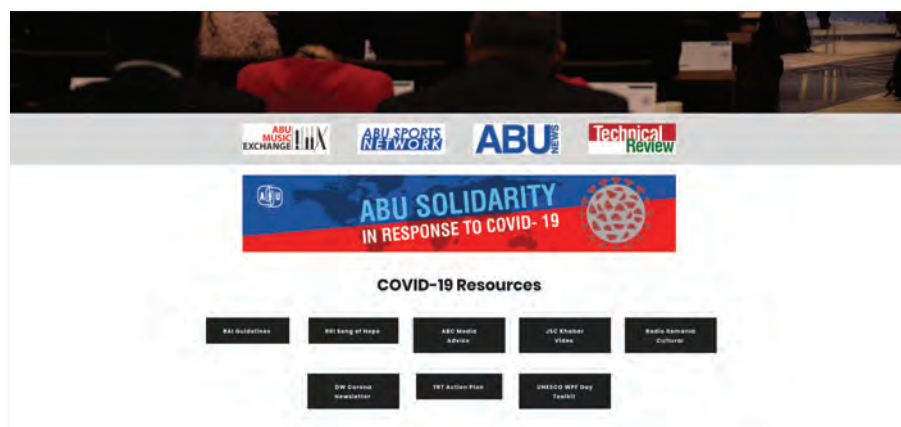
The ABU developed a database of content related to COVID 19 to be shared between members. In this way, all members can benefit from valuable experiences of other countries on reporting and preventing the spread of the pandemic. We invited all ABU broadcast members to contribute in any format they have produced – advisories, graphics, etc., also encouraging and positive interviews with experts, any educational and entertainment content for children and adults, documentaries, uplifting stories of people keeping their spirits high and other content.

The database is a valuable resource to complement members' critical work of informing, educating and guiding the public on how to stay out of harm's way. We urge all members to contribute and be part of the ABU solidarity movement.

Many of our members have informed us that they have developed and are continuing to develop content that provides information and guidelines on COVID-19, and they are happy to share this content with other members and colleagues if these can be of help in their work. This is the spirit of the "ABU Family". In these difficult times we have to be united as never before, get together and work together to support each other and the most vulnerable broadcasters in the Asia-Pacific region.

So far, contributors to the Database include:

- NRTA, China
- CMG, China
- DD, India
- RRI, Indonesia
- NHK, Japan
- Khabar Agency, Kazakhstan
- RTR, Russia
- NBT, Thailand
- TRT, Turkey
- AUB (African Union of Broadcasting)
- UNESCO
- African Animation Studio



Song for World Peace on its way to You



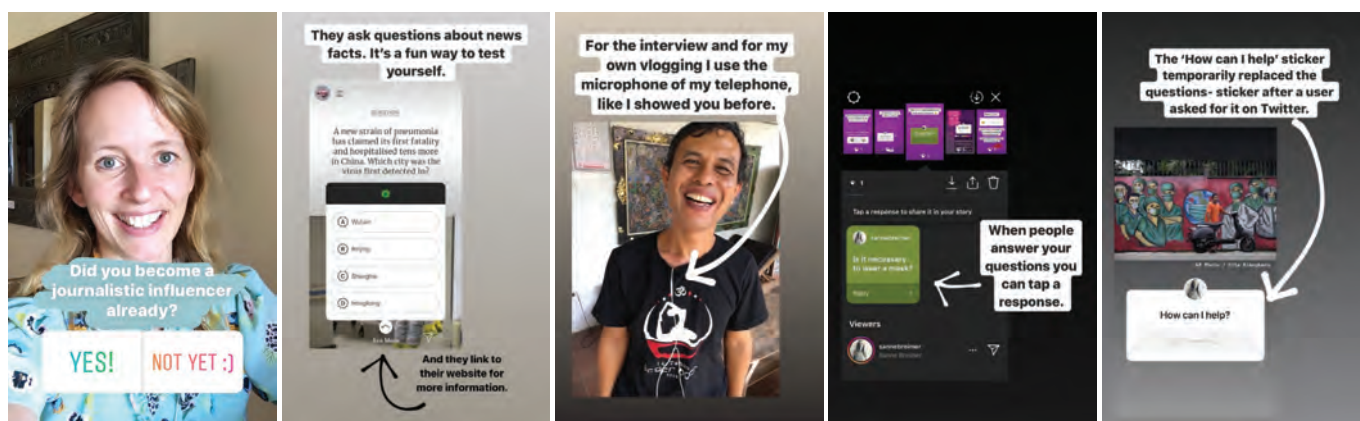
Final preparations are being made for the release of a new ABU Song for World Peace.

Titled “Heart of the World”, the song has been written by talented composers at Radio Republik Indonesia (RRI) to bring hope and optimism to audiences

around the Asia-Pacific and the world during the COVID-19 pandemic and provide ABU member broadcasters with a positive campaign message to rally around.

Participating members will each record the words mainly in English

over the standard “Heart of the World” music track and RRI will edit the contributions into two short compilations – one audio and one video. The aim is to have them ready for distribution around the region by in time for International Friendship Day on 30 July.



Finding your Unique Storytelling Voice

Contributed by Sanne Breimer

ABU, in collaboration with journalist, digital storyteller and consultant Sanne Breimer, introduced a first of its kind storytelling training program, delivered and taught entirely on the platform the skills were intended for – Instagram. Here Sanne explains the innovative strategy she used to engage the more than 50 course participants and the results they were able to achieve.

One of the participants of the Journalistic Storytelling on Instagram course sent me this message: “I never thought we could use Instagram in this way: one slide following the other to tell one story”. She describes the core of

what I want journalists to learn in this course: how to tell a story in the best possible way through Instagram.

The storytelling feature on social media is one of the most popular places where people consume content at the moment. Snapchat started this way of storytelling and even though the success is bigger on Instagram, platforms like Facebook, Whatsapp and LinkedIn have copied it as well.

Why would you use Instagram for your media organisation? There's a variety of reasons to think of but people often forget the capacity in human resources and budgets to do it in the right way.

One of the reasons why repackaging content and creating several content pieces out of one good quality item, is discussed in this course. The creativity Instagram provides in the app, combined with tips and tricks from the field of mobile journalism gives us journalists lots of opportunities to create impact with the least number of tools.

Everyone can be a storyteller nowadays, we all have our phones in our pockets, but by applying media ethics, focusing on inclusive storytelling and bringing fact-checked content, journalists distinguish themselves from amateur videographers. And that's exactly where this course concentrates its efforts: participants design their own stories at the end of the course, using their own imagination and originality, based on the core principles of their organisation.

It's not about one size fits all – the course teaches each participant how to find their unique storytelling voice and use it to reach out and engage with their audience in the best way possible.



ABU webinars Open The World during COVID-19 shutdowns

More than 1000 media professionals from ABU member organisations and partners participated in an impressive line-up of webinars by ABU's Programme Department as part of the Union's response to the COVID-19 pandemic.

The topics were many and varied – from member organisations discussing the challenges the public service broadcaster faced in covering the pandemic – Rai Italy, ABC Australia, CGTN China – to skills based webinars on every facet of TV & Radio production, to Masterclasses, dedicated ABU Prizes webinars, covering natural and unfolding disasters, to content and advertising strategies and even free online tools that can be used to produce Radio from anywhere.

ABU Online Masterclass

Of special mention in the ABU's contribution to knowledge sharing during the coronavirus pandemic was presented by Simona Martorelli, RAI's Director of International Relations and European Affairs, talking about the Italian public broadcaster's response to the global crisis. Speaking from the self-isolation of her home in Rome, Simona took 115 participants from around the world through a detailed presentation of the challenges of serving RAI's audiences while their staff and the people of Italy were struggling under hardships unprecedented in more than 70 years.

Her presentation 'RAI's Response to COVID-19' covered a number of areas, including their reorganisation during the Covid19 emergency; changes in program scheduling for TV, radio and digital; a new taskforce for debunking fake news; a special taskforce for social emergency, especially the elderly, people with disabilities, women, youngsters, migrants and others; audience scenarios and trends, with marketing data; and the acceleration of digital transformation. As well as seeing and hearing Simona talk, participants got to see her detailed slides, photos and video clips from senior RAI management and programming staff on the front line of covering the crisis.

A Masterclass in collaboration, with veteran broadcaster and media consultant Moneeza Hashmi was also quite successful. A two-part masterclass covered two major topics: (1) Communication and Understanding the 7Cs of Learning and (2) Gender Sensitization. The two sessions were offered as a refresher course for media professionals who wish to deepen their knowledge and understanding of the power of communication, creative thinking and gender sensitization.

"It was quite an enlightening experience to conduct an online workshop for ABU. It was a first for me and I found it both a challenge and also satisfying. A challenge because speaking to a

screen is not my idea of an ideal way of teaching but satisfying when I found I was able to continue the dialogue without any spaces or gaps," Moneeza said sharing her feedbacks on the sessions. "I am grateful to ABU for giving me this opportunity to hone my skills as a trainer after quite a few years. This process must continue so people across the globe can have access to learning no matter where they are based."

Another interesting topic of the webinar was about reporting from Wuhan, China. Mr Xu Zhaoqun, Senior Producer and Head of News Gathering Team, CMG-China, shared the intimate details of what took place behind the scene of reporting from the epicentre of the pandemic itself, Wuhan. He spent 90 days there together with his team of 10 reporters and camera crew since January. His sharing session consisted of six parts, namely 1) the stories they produced, 2) the special designs they used to cover the news such as social media live stream and documentary amongst other, 3) self-protection of the reporters, 4) effort to break down rumours, 5) cooperation with the medics and local authorities, and 6) how reporters felt during their stay in Wuhan.

ABU Prizes Webinars

From April to May, a total of 6 ABU Prizes Radio and TV categories webinars were organized, which allowed participants to hear audio examples of previous prize winners, as well as ask questions about the various categories and improve their own skills in relation to the different program genres.

RRI, Indonesia, produced one of the most interactive ABU Prizes Webinars, with around 70 broadcasting centres taking part during the day and more than 200 participants involved.

For TV categories, members who were wondering what exactly the juries looked for in selecting the winners led

us to hold a series of webinars where our juries from previous years' ABU Prizes made efforts to address this question. The first part of the series was presented by Nurashikin Zaharuddin from Happy Campers – Malaysia. Nurashikin was one of the TV category final selection juries in 2019.

Following from this session, due to a high level of interest from Chinese broadcasters, another part was held in Mandarin by Huang Jinghong from CMG-China. Huang was also the Chairperson of the 2019's ABU Prizes final selection process. This particular session was particularly available for Chinese broadcasters such as those from CMG itself, SDRT, SRT, and SMG.

The last part of this series was conducted in Vietnamese by a jury member from VTV-Vietnam, Loan Ta Bich, upon request



by VOV- Vietnam. Loan has been a jury for ABU Prizes several times, the latest one in the TV Entertainment category. A participant from VOV said "the webinar was so interesting and helpful to VOV and ABU members."

In total, ABU's Programme Department organized 28 webinars from April to June. They proved to be a great in-house capacity building resource, with some ABU members streaming the sessions to their staff members in a training facility and others using the recordings in follow-up training.

Webinars at a glance: ABU Online Masterclass

How to Create Attractive Social Content and Social Media Campaigns

- Speaker: Laura Gibson, Media Consultant, UK

Communication and Understanding the 7Cs of Learning/ Gender Sensitization

- Speaker: Moneeza Hashimi, Media Consultant, Pakistan

Mastering the Art of the Personal Documentary

- Speaker: Paula Siler, Middle East Bureau Chief, RT

Rai's Response to COVID-19

- Speaker: Simona Martorelli, Director of International Relations, Rai, Italy

Facing the unimaginable; Broadcasting in the Time of Corona

- Speaker: Andrea Ho, Senior Manager, ABC, Australia

Working Cross Borders During the Lockdown & Keeping the Content Creation Going

- Speaker: Hakim Amir, Media Consultant, Malaysia

Reporting Ethically Without Prejudice, Fear or Favour

- Speaker: Hanna Storm, Director of the Ethical Journalism Network

Bushfires and Natural Disasters: From Seasonal To Standard

- Speaker: Andrea Ho, Senior Manager, ABC, Australia

Hostile Environment Reporting

- Speaker: Paula Siler, Middle East Bureau Chief, RT, Russia

Producing News & Features for Radio

- Speaker: David Ingram, Media Educator, Australia

Content Strategy That Will Make Your Station Competitive During and After Pandemic

- Speaker: Paul Amos, Managing Director of Audience Research Company

Selling Advertising During a Pandemic

- Speaker: Steve Ahern, International Radio and TV Trainer, Australia

Free Tools to Make Radio from Anywhere

- Speaker: Chet Rhodes, Special Projects Manager, VOA

Experience Sharing - 90 Days of Reporting from Wuhan on Covid-19

- Speaker: Xu Zhaoqun, Head of News Gathering Team, CGTN, China

Radio News Feature production

- Speaker: Linda Mottram, ABC Radio, Australia

Podcasting Masterclass: Crafting the NY Festivals Gold winning podcast The Last Voyage of the Pong Su

- Speaker: Siobhan McHugh, Associate Professor, Journalism,

University of Wollongong, Australia

Best Practice Verification – Modern Techniques in a Pandemic Era

- Speaker: Laura Lucchini, Head of News at Ruptly
Luke Holohan, UGC and Verification journalist

7 Latest & Original: New trends in Chinese Entertaining Formats

- Speaker: Daniel Zhang, Business Director, SMG, China

How to Develop Successful Plots for Binge-Worthy TV Drama

- Speaker: Moneeza Hashimi, Media Consultant, Pakistan

ABU Prizes Guidance Webinar

TV Categories – Jury's perspective, English

- Speaker: Nurashikin Zaharuddin, TV Final Jury 2019, Malaysia

TV Categories for Chinese Colleagues, Jury's Perspective

- Speaker: Huang Jinghong, Chair of TV Final Jury 2019, CCTV

TV Categories for Vietnamese Colleagues

- Speaker: Loan Ta Bich, Former TV Final Jury, VTV

Radio Categories for VOV

- Speaker: Olya Booyar, Head of Radio, ABU

Radio Categories What makes a winning entry?

- Speaker: Julie Browning, Chair of the Radio Final Jury 2019 ABC Australia

Radio Categories for RRI National Network

- Speaker: Olya Booyar, Head of Radio, ABU

Children Media Hub Online

Serving the Media for Children in the Face of COVID-19

- Speaker: Maya Gots, PRIX JEUNESSE foundation

Evolution of Education Using Apps

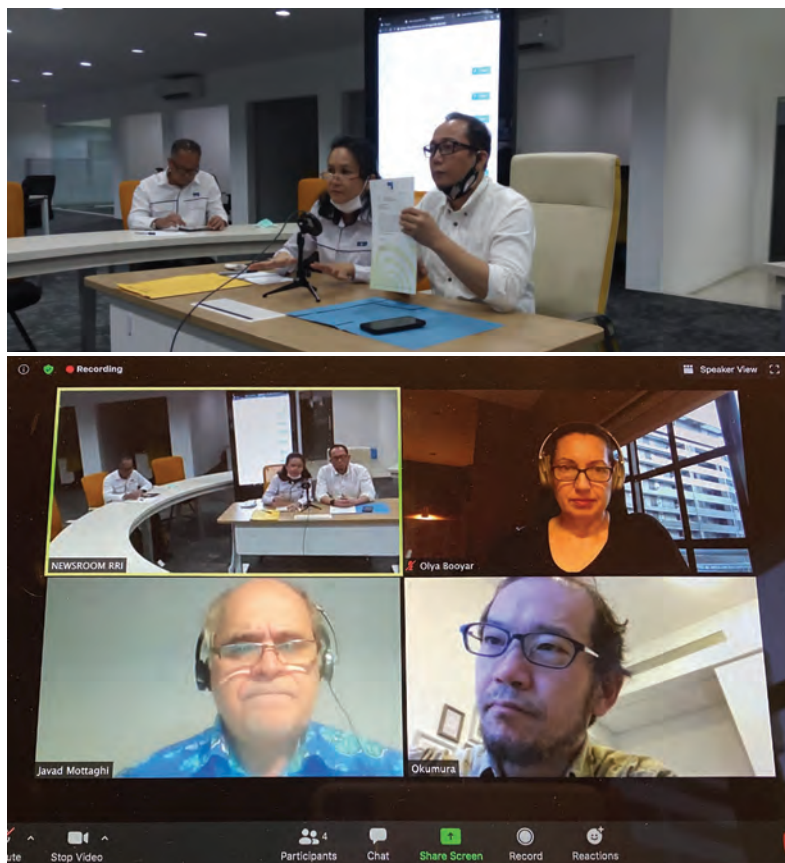
- Speaker: Miki Mori, Senior Director, JIBTV, Japan

In It Together; Children's Media and Our Audience During COVID-19

- Speaker: David Kleeman, Research and Strategy Consultancy, UK

ABU and RRI agree to stage Key Initiatives in 2021

ABU and RRI met to discuss options for holding the RadioAsia Conference, Radio Song Festival and the Asia-Europe Media Dialogue (Media 2020) at a time when the Covid-19 pandemic posed fewer risks for international colleagues as well as for the host country. Given ongoing uncertainties, the parties agreed to stage the events in Bali, in the first half of 2021. New dates to be announced soon!



ABU Secretary-General Dr Javad Mottaghi, Director of Programming Koichi Okumura, Head of Radio Olya Booyar; Director RRI Program Production and ABU Programme Committee Chair Mr Soleman Yusuf, with the Director of VOI Agung Susatyo and Dewi Sukhrani, Head of Cooperation Section, RRI.

ABU workshop in Vietnam gets go-ahead



Voice of Vietnam has not let the COVID-19 pandemic stop one of its most important international biennial events – though this year it will be without international delegates.



The **2020 Vietnam Radio Festival** in the southern Dong Thap Province has been described as “a great opportunity for promoting cooperation and exchanging experiences in the broadcasting sector on new media”.

It will still go-ahead, in late June, with active participation from 63 provincial radio broadcasters in Vietnam and a half-day radio workshop on ‘Audio Drama for Social Change’ run by the ABU and Akim Mogaji of New Media Networks.

ABU Head of Radio Olya Booyar said it was important that countries like Vietnam, which had tamed coronavirus, should be able to continue important development initiatives.



ABU-Ruptly Webinar on Verifying Video in the Pandemic Era

Never before have key digital skills been more crucial for news coverage than on the frontline of a global health emergency. On 9 June 2020, ABU teamed up with Ruptly, the award-winning international news agency that provides real-time and archive visual news content, to bring ABU members an informative webinar on the topic of Verifying Video in the Pandemic Era.

In this webinar, the Ruptly Verification Unit presented live from their studio in Berlin. Laura Lucchini, Head of News at Ruptly and Luke Holohan, Ruptly's UGC and Verification journalist, shared the validation and verification methods on their coverage of the COVID-19 pandemic.

From the epidemic in China to its global spread, Ruptly Verification Unit has covered each emerging story through their vast network of cameramen across the globe and applied expert social media techniques to source first-hand user-generated content (UGC) from the world's hardest to reach 'red zones'. This webinar aimed to unpack the process of validation and verification for Ruptly's audience by showing how to access the authenticity of video using everyday applicable techniques, digital skills and open sources tools.

In this special webinar for ABU, the Ruptly team discussed using everyday digital skills and open-source tools to verify video footage, establishing

the authenticity of User-Generated Content (UGC) and the importance of transparency in ensuring public trust in the media.

Using the COVID-19 outbreak as a case study of Ruptly's news coverage, Laura and Luke shared details on how they ensure their clients receive validated video readily available for publication or broadcast into breaking and developing news reports. They discussed who provides the on-the-ground news videos published by Ruptly, how it has been fact-checked by our newsroom and why it's trustworthy.

They also explored User-Generated Content (UGC) in breaking and developing news events to help tell stories and cover events and discussed Ruptly's holistic approach to UGC, how they build relationships with sources and how they verify their eyewitness videos.

Over 100 participants from more than 20 organisations joined the webinar. Participating ABU members included CMG-China, ERTU-Egypt, FBC-Fiji, AIR-India, DD-India, RRI-Indonesia, RAI-Italy, NHK-Japan, Khabar Agency-Kazakhstan, TDM-Macau, RTM-Malaysia, Radio Plus-Mauritius, MRTV-Myanmar, Padamyar FM-Myanmar, PBC-Pakistan, RT-Russia, Mediacorp-Singapore, ITN-Sri Lanka, NBT-Thailand, ThaiPBS-Thailand, TRT-Turkey and VBTC-Vanuatu.

7 Latest & Original

New Trends in Chinese
Entertaining Formats

Daniel ZHANG

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In 2010, Shanghai-based Dragon TV purchased Britain's Got Talent's license to produce China's Got Talent, and it was a huge success. From then on, the stage was set for major Chinese TV stations to buy European and American formats. By 2014, the Korean formats were also favoured by Chinese producers. After years of learning and practice, Chinese producers have accumulated a wealth of producing experience and have begun to create their own formats.

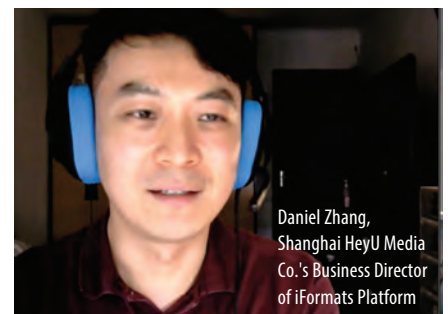
China's program market, however, is very different from other countries in the world. With a vast number of large TV stations in China and three private Internet VOD platforms, the market is hugely competitive.

In this webinar presented on 26 June 2020 titled '7 Latest and Original: New Trends in Chinese Entertaining Formats', participants were introduced to seven latest and the most popular, original formats in China, in the last six months. Their features and reasons for their popularity and the trends of Chinese entertainment programs were made clear. The webinar was facilitated by Daniel Zhang, Shanghai HeyU Media Co.'s Business Director of iFORMATS Platform, the only Chinese formats database. From talent competition to

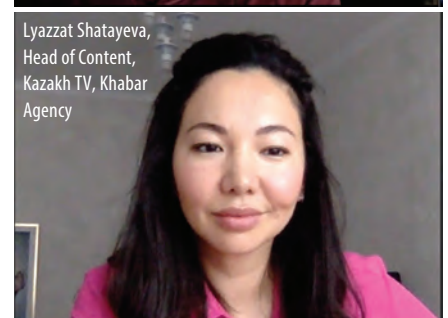
Webinar on New Trends in Chinese Entertaining Formats

dating shows to reality shows, Daniel showcased popular shows produced in brand new formats that have taken Chinese audiences by storm. The hour-long webinar was moderated by Lyazzat Shatayeva, Head of Content at Kazakh TV, Khabar Agency.

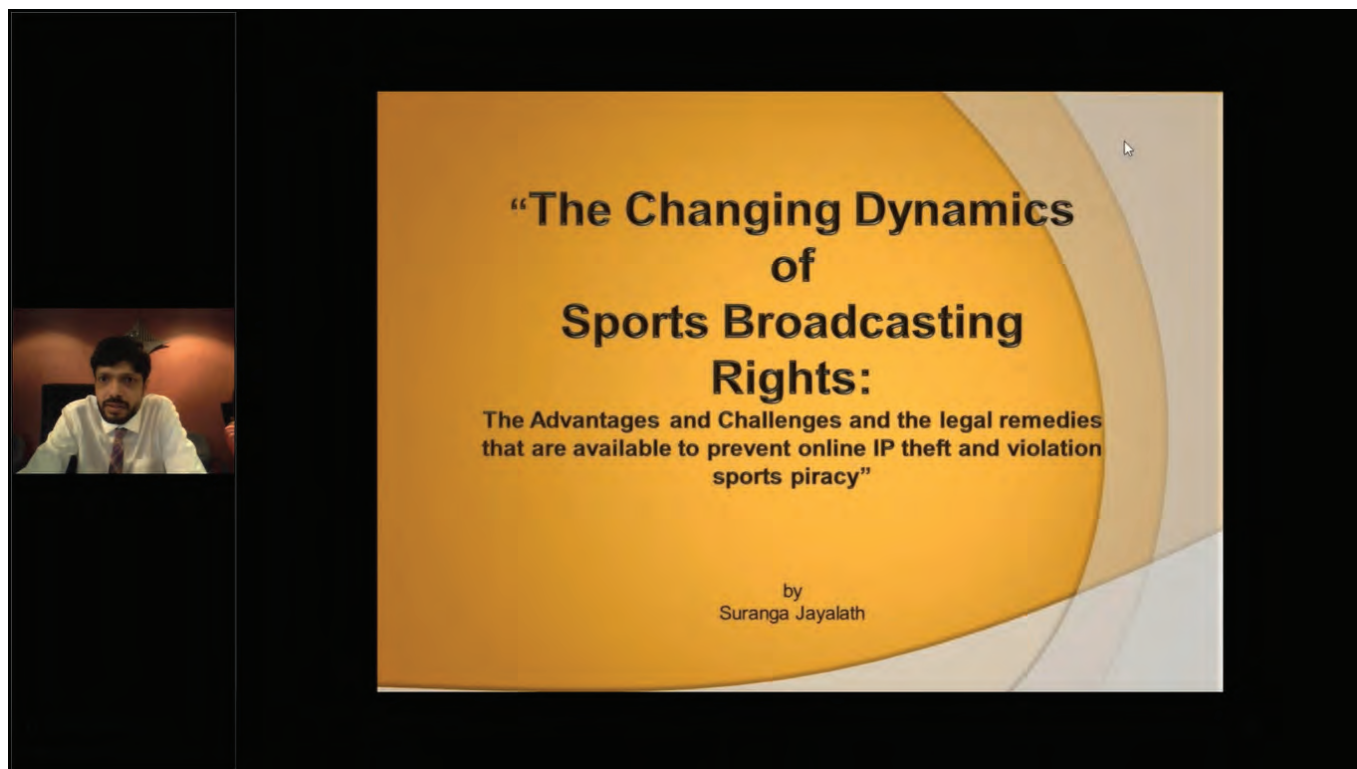
More than 80 participants from 12 organisations joined the webinar. Participating ABU members included SMG-China, ERTU-Egypt, FBC-Fiji, AIR-India, TDM-Macau, Radio Plus-Mauritius, MRTV-Myanmar, Padamyar FM-Myanmar, Mediacorp-Singapore, NBT-Thailand, TRT-Turkey and VBTC-Vanuatu.



Daniel Zhang,
Shanghai HeyU Media
Co.'s Business Director
of iFORMATS Platform



Lyazzat Shatayeva,
Head of Content,
Kazakh TV, Khabar
Agency



The speaker, Mr Suranga Jayalath, the ABU IPLC Chairperson / Legal and Group Director, The Capital Maharaja Organization Limited, Sri Lanka is presenting on his topic during the webinar

ABU Legal Division conducts monthly webinars for Members

The ABU Legal Division has been actively conducting monthly webinar sessions for ABU members in addition to the ABU Intellectual Property Awareness Campaign. In April, the ABU Legal Division conducted its 4th webinar which was designated for ABU members from Thailand and Indonesia.

Similar to the previous month, the aim of the webinar is to provide awareness on the importance of the Intellectual Property rights to the broadcasters and offer legal knowledge sharing among the ABU members. The speaker, Mr Suranga Jayalath, ABU IPLC Chairperson/Legal and Group Director - The Capital Maharaja Organization Limited, Sri Lanka, presented on “The Changing Dynamics of Sports Broadcasting Rights: The Advantages and Challenges and The Legal Remedies That Are Available to Prevent Online IP Theft and Violation Sports Piracy”. This webinar was held on 24 April 2020 and was attended by the representatives from TV Pool of Thailand, Thai Public Broadcasting Service, National Broadcasting Services of Thailand (Radio Thailand) and PT Infotech Solutions, Indonesia.



Webinar on Audio Technologies for Broadcasting, 14-15 April 2020

ABU Technology organized a webinar on Audio Technologies for Broadcasters from 14-15 April 2020. The webinar sessions covered audio fundamentals, analogue to digital conversion of audio signal, digital audio processing, MPEG Audio and Immersive Audio, and Dolby ATMOS technologies.

Fundamentals of audio included psycho-acoustic properties of human hearing, audio spectrum and sound propagation. Also discussed were different types of microphone, speakers and connectors used in studios for production and post production along with the digital audio principles. Building onto the digital audio concepts, Industry speaker from Dolby addressed Dolby ATMOS technology, its production workflow and tools, and master file set for broadcast and home environment. There were about 200 registrations representing organizations from 35 countries.



DRM-ABU-ASBU Webinar on DRM Benefits in Times of Crisis, 23rd and 30th April 2020

ABU Technology hosted a two-part webinar on "DRM Benefits in Times of Crisis" on 23rd and 30th April 2020. The webinar series received more than 300 registrations representing organizations from about 50 countries in the Asia-Pacific, Middle East, Africa and Europe. 214 attended the webinar series. The speakers from DRM Consortium presented on different topics covering features of DRM standard, its emergency warning functionality, and content monitoring. Beneficial aspects of local, regional and national coverage with DRM were considered with respect to energy consumption and coverage area besides deployment of SFN and simulcast networks.

Participants received brief updates on DRM receivers in Cars, Desktops and Mobile Phones with specific examples in automobile and other receivers in India.



Dolby- ABU Webinar Series on Audio and Visual Technologies, May/June



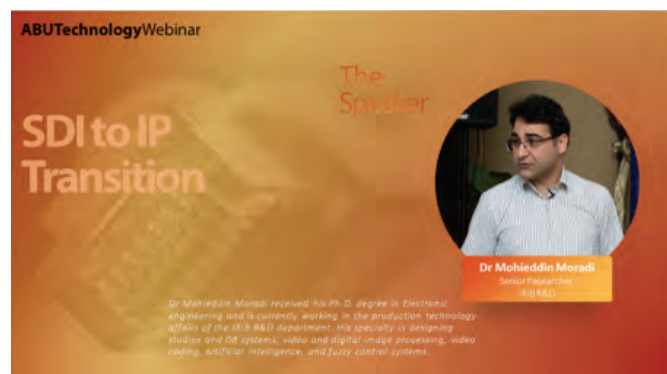
Webinar on Modern Radio Studio Automation Systems, 5-8 May 2020

ABU Technology organized a webinar on Modern Radio Studio Automation from 5-8 May 2020. The webinar series explored concepts of modern radio studio design with focus on interactivity and multiplatform integration.

Insights on media management, automation and new media tools were shared that would help Radio Broadcasters to improve existing studio facilities to support today's requirements.

Experts elaborated on moving from traditional to modern studio structures, workflow, automated systems and latest technologies considered. Participants also got abreast of the latest radio studio automation products and their features from the industry specialists. During the multiple webinar sessions, the industry products demonstrated were Automation systems from RCS, winMedia and AEQ. There were about 208 registrations representing organizations from 36 countries.

ABU Technology hosted a four-part webinar with Dolby Singapore on Audio and Visual Technologies in May and June. The series attracted over 260 registrations representing organizations from countries in the Asia-Pacific, Middle East, Africa and Europe. The 4-part webinar series presented basic to advanced topics in audio-video technology and its applications in production environment. The topics included were Dolby 5.1 production, Dolby ATMOS production with areas such as live / post workflow, equipment requirement, microphone placement in addition to the content mixing and delivery.



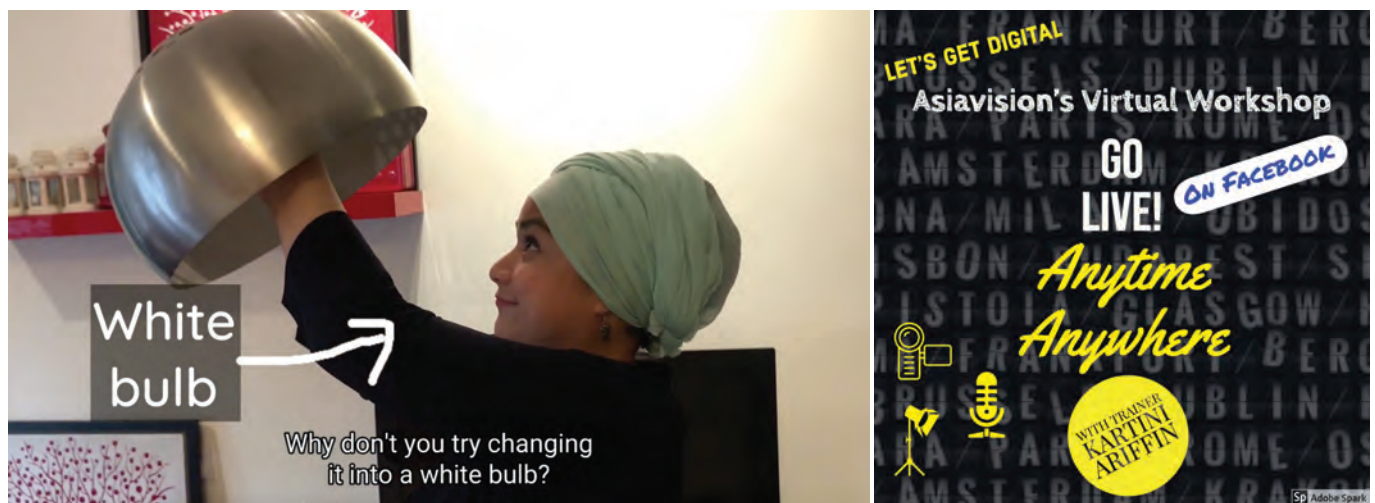
Webinar on SDI to IP Transition, 22 May 2020

ABU Technology organized a webinar on Serial Digital Interface (SDI) to Internet Protocol (IP) Transition on 22nd May 2020. The webinar session looked at the key areas and points to consider for broadcasters when moving from SDI to IP infrastructure. Through a case study, the session addressed areas such as selecting the right switching and equipment for IP design with different methods of communication and connection with routing systems.

Other areas discussed included the infrastructure for monitoring and orchestration of processes within the connected devices with focus on standards, protocols, redundancy and cost considerations. The case study included selection and design of systems for a 12G SDI or Full IP OB Truck Equipment. The speaker from IRIB R&D department walked through a general design consideration on SDI systems first and then onto full IP system. A 12G SDI OB truck integration and a Full IP OB Truck Integration were elaborated on in detail. Out of 182 registrations, 107 attendees joined the session representing organizations from about 40 countries.

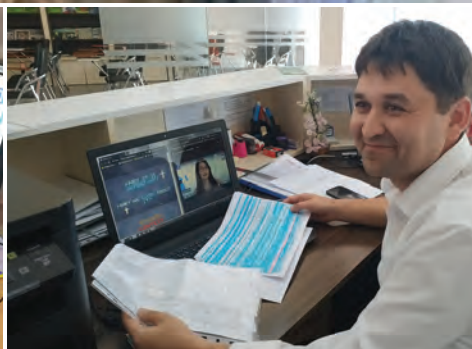
Dolby 5.1 and Dolby Atmos Transmission workflow were also discussed with special focus on contribution and distribution formats, its end-to-end workflow, Dolby professional and partner tools/ products for live/linear encoding and transcoding. The session also touched on tools for VOD, OTT and HbbTV ecosystem. On the last session participants were also briefed about HDR Fundamentals with its concepts and formats and the Dolby Vision end-to-end workflow and its ecosystem for VOD and OTT services.

News Department pioneers a Virtual Workshop format to ensure ALL Members can access training



With Asiavision's Training Strategy and its plan for In-Country Training and Regional Workshops on hold for the duration of the COVID-19 emergency, the News Department developed an initiative called Let's Get Digital featuring Virtual Workshops for participants to access when they have time.

With countries locked down, borders closed and many newsrooms frantically working-from-home, appointment training was difficult to commit to. Limited bandwidth for home internet was another reason why webinars were not ideal. A further consideration was the 11-hour time difference between Asiavision's Members, from east to west. The low-tech solution? Virtual Workshops based on video tutorials that participants can view offline on Asiavision's YouTube channel when they have time. Each one comes with an assignment, between three days and a week to complete it, and personal feedback from the trainer by email or FB Messenger.





The Virtual Workshops have been a hit with 107 people from 21 countries signing up for a five-week series on Script Writing: Creativity Meets Innovation. It is the skill that most Asiavision Members say they want training in. Trainer Pratibha Tuladhar took participants through their paces in April and May, focusing on script writing to pictures/moving images.

The next set of Virtual Workshops – a four-part series called Versatile Videos - focused on improving video content when working-from-home. Of course, the skills are transferable to any newsroom and especially to Mobile Journalism (Mojo) reporting.

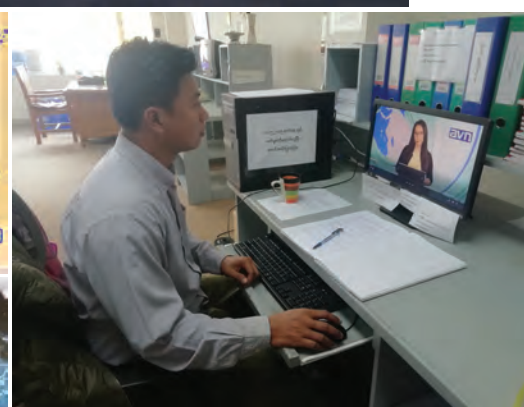
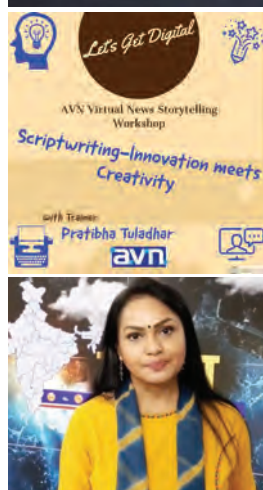
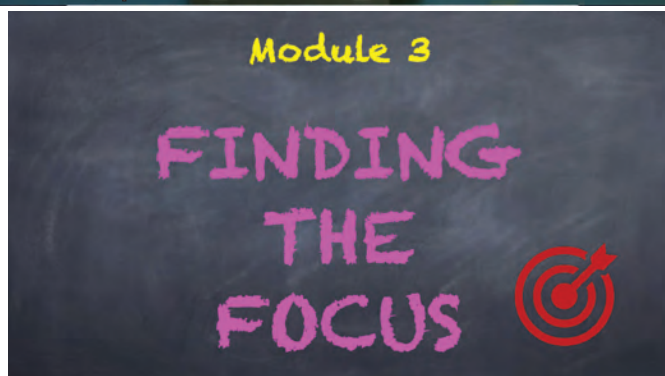
These workshops started in May with GO LIVE! Anytime, Anywhere featuring well-known Malaysian television, radio and digital entrepreneur Kartini Ariffin sharing her expertise, teaching how to report news on Facebook Live with confidence.

A total of 77 participants from 10 countries signed up for this series which also includes Creative Videos from Home with video-journalist and trainer Hashim Hakeem showing how to take visuals to the next level: Professional PTCs, Adding Overlay and Verifying Video.

And the verdict?

From Myanmar: "Thank you Asiavision, our trainer Pratibha Tuladhar and all responsible officials for this Virtual Workshop [on Script Writing]. These 5 weekends were enjoyable weekends for me and I really love it."

From Singapore: "[The] Workshop has helped me focus my scriptwriting and writing in a more structured and engaging way."





Asiavision's new promo reel - Where Storytellers Meet - features Members and their stories

There has been a very positive response to the release of Asiavision's 2020 promo reel. Entitled 'Asiavision: Where Storytellers Meet', the four-minute video features many Members as it focuses on the essence of AVN's News Exchange - helping Members tell the stories of the day so their audiences know what is happening around the world.

The Promo Reel was due to be released at the Coordinators Meeting early in the year but when that was postponed and with the C-19 emergency continuing, it was decided to release it online with an 'email launch'.

There is a link from the Asiavision/ABU website: <https://www.abu.org.my/2019/02/10/about-avn/>
There is a separate link for people with internet challenges: https://abuorg-my.sharepoint.com/:v/g/personal/it_abu_org_my/EQyvPv7rsG5FoWlhD8uF1pUBgg1Wx0GVauCJD-x7z_gXwQ?e=PwzfZB Password: AVN2020##

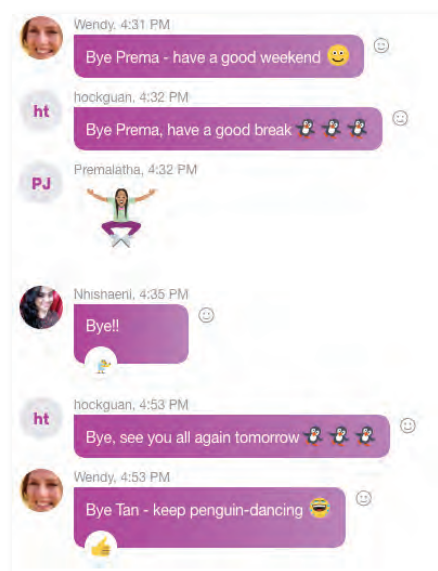
The video was created, wrangled and edited by News Department Project Manager, Shabana Jan and video journalist, Hashim Hakeem with input from the Asiavision team.

It features many newsroom leaders and staff from Asiavision Members who provided the warm welcome 'hellos' and pieces-to-camera that express the news values which underpin the work of Asiavision and its Members.





Asiavision doesn't miss a beat working-from-home



With the start of Malaysia's lockdown order, the News Department team at Asiavision Centre in the ABU's Kuala Lumpur headquarters rose to the challenge and transferred all operations to their homes.

From March 18, the team has worked-from-home on the usual seven-day-a-week roster, seamlessly compiling the Advisories, curating the Brightcove platform and being in contact with Members. As well, they have developed a series of Virtual Workshops for Members.

There have been challenges with home internet – especially in the early weeks. The data shows that on Day

One of WFH, when many Malaysians were struggling with internet bandwidth, the team dealt with a month-high 58 COVID-19 stories in a single day – as well as all the other news items.

The ND team stays in touch all day, every day on Skype Chat, expressing ourselves with fun GIFs and emojis so we don't lose our warm friendship, just because we're not seeing each other every day.

Pictured in their WFH environments:
Wendy Everett
Shabana Jan
Hockguan Tan
Nhishaeni Parmanadan
Premalatha Jayaraman



CCTV's Ying Wang (left) and Liu Jun at the Asiavision Coordinators' editing desk



"Besides body temperature tests at the entrance, we are all required to wear masks at work. Public facilities and areas are disinfected every day. We stay in the computer room all day," she said.

"Although the buses are less crowded during the rush hour, I prefer to walk to work. It's safer, I think. It takes about 50 minutes for me to walk [here] at a brisk speed, as a kind of morning exercise." Coordinator colleague Ying Wang cut her driving time to just 30 minutes, down from the 50 minutes it used to take her to get to work because of traffic jams before the outbreak. Liu Jun has been an Asiavision Coordinator since 1987 and Ying Wang started in 2007. Between them, they source, edit, translate and upload between 6-10 news stories a day, seven days a week.

In March and April, Asiavision's coverage ramped up significantly with more than 1,100 COVID-19 related stories posted each month while in May, the total dropped slightly to 904. The highest daily total for C-19 stories was 58, recorded on March 18 which was also the first day of Malaysia's lockdown when the News Department started working-from-home.

To reflect the significance of the story and Asiavision's unprecedented coverage, the format of the three-times-daily Advisories was changed so all the COVID-19 coverage was at the top with Other Uploads further down. A table was added and updated daily to show the number of cases and deaths for each AVN Member country, along with other countries of interest.

Asiavision Members' outstanding COVID-19 response with thousands of news stories uploaded



On January 3, 2020, VTV posted the first Asiavision story on an emerging novel coronavirus outbreak, noting how "Vietnam's Ministry of Health is working closely with the World Health Organisation (WHO), watching the pneumonia outbreak in China in order to devise suitable prevention measures." This was eight days before China recorded its first death from the virus.

By January's second week, the uploads started flowing into Asiavision's news exchange with CCTV, China, leading the way. By the end of the month, CCTV posted 72 stories and was joint winner of the January Monthly Award

for stepping up its same-day coverage, coordinating with Asiavision Centre to provide Members with the most up-to-date data as well as live feeds for Sister Unions.

On February 11, the virus was officially named COVID-19 and by the end of the month, CCTV had uploaded 198 C-19 related stories, topping Asiavision's list. VTV was second with 107 uploads as part of a monthly C-19 total of 582.

Longtime CCTV Asiavision Coordinator Liu Jun, remembers the month in Beijing as one of changing work practices, well before the rest of the world caught up.

ABU Sports & Entertainment Network: Towards a Vibrant Content Market

At the moment, some of the challenges faced by the platform are timely response and communication. Sporting events being time-bound with deadlines often require prompt response. ABU Sports Director Cai Yanjiang says, "free and frank discussion and communication between members and the ABU Sports can, only help to achieve the targets".

The ABU Sports and Entertainment Network (ASEN) was launched in 2017, to facilitate sharing and exchange of content among & between members.

Some member's views on the platform the ASEN:

"The ASN is an integral source of content for small stations like ours. It offers us a diverse perspective from reputed television operators around the globe. While we have not contributed much towards the platform, it's important that we do our part. ASN is all about partnership unfortunately, some of us receive free content but don't contribute. We intend to change that trend".

(Francis Herman: Chief Executive Officer, Vanuatu Broadcasting & Television Corporation)

"We expect more right free live content for longer hours rather than just news. And for News we look forward to unique traditional sports".

(Sports, Television Nepal)

"ASN is helpful, even-though we don't use everything. The ABU Sports could encourage more member upload as many local sport, news and highlights. This will help to enrich sports programming of fellow members like ours".

(Frankie, Head of Sports, TDM Macau)

"We use content from ASN, but not all content. We would like to see more of Olympic Sports beside News".

(Shayirbek Arapov, Head of KRTK Sports, Kyrgyzstan)

"We collaborate with ABU Sports almost every day, offering many programs free of charge. DCC's primary goal is to help sports federations looking for visibility and exposure. It is also worth broadcasting less well-known events, which are often simply beautiful".

(Dominique Curchod Communication)



Current Status:

The ABU Sports and Entertainment Network ASEN, comprise of thirty broadcasters, eight partners and a Broadcast Union. The broadcasters are from Afghanistan, Bangladesh, Brunei, China, Fiji, India, Indonesia, Kyrgyzstan, Malaysia, Mongolia, Nepal, Papua New Guinea, Saudi Arabia, Sri Lanka, Samoa, Thailand, Timor Leste, Turkey, Turkmenistan, Uzbekistan, Vanuatu, and Arab States Broadcasting Union. Some of the partners include- FISU, the World Archery among others.

Content Exchange 2020

The content exchange is doing well with most content coming from partners and ABU Sports sourced at the moment. Among the broadcasters, TDM Macau has been active in terms of uploads in 2020, followed by RTM Malaysia and CCTV China. Most members expressed optimism that ASEN could be a vibrant exchange network depending on the support and the contribution by members.

The Future:

The goal is to develop the ABU Sports & Entertainment Network (ASEN) into a vibrant and a diverse content exchange

platform for members. Towards this end, the ABU Sports is:

1. Calling on members to join the network and contribute content. It could be News Clips of sports and entertainment events to provide more exposure and visibility to your national events.
2. Co-production, under the banner "Eyes on Asia" a priority activity the ABU Sports will be taking up this year. Initial presentation about the activity was made in SGC in Kazakhstan 2019.
3. Besides exploring possible donors and sponsors for its activities, the ABU Sports is actively seeking partnership with leading members to secure production assignments for major events.

The ABU emphasizes the importance of members participation and involvement for the success of the Platform and its activities. Members feedback, guidance and expectations are equally important for us to be aware, for the success of Network, according to the Director of ABU Sports.

ABU SPORTS holds interactive and engaging webinars

ABU Sports has organised a webinar on the topic of Sports Remote Production over IP with panellists from LiveU. The webinar took place on Thursday, 14th of May at 4:30pm Kuala Lumpur time. The speakers were Mr. Daniel Pisarski, Sports Product Director and VP Engineering at LiveU USA, Mr. Roy Hasson, Engineering Director at LiveU Asia, based in Tokyo and Mr Toby Zhou Liu from Live U China. LiveU is bringing its world leading broadcast technology to the sports world, delivering creative and dynamic 4K HEVC live video streaming solution for every type of sporting event.

The next webinar was organised on 19th May by Kiswe Cloudcast and presented by Mr Harold Chan. The webinar was attended by 31 ABU Sports members from the region. The webinar topic on Remote Cloud Production - An in-depth look at Remote Cloud Production for content producers and broadcasters and why is this trending and relevant, how are they using this technology to help navigate the challenging COVID-19 landscape and the new challenges that lie ahead. The webinar has explained on who would this be relevant for and best placed to take advantage with 4G now 5G on the horizon.

On June 2, 2020 another webinar was organised with ABU Sport's long-time partner, Globecast. The webinar was attended by 31 participants mainly from the Asia region. The webinar has been presented by Savio Wong, Director of Pre Sales and Business Development from Globecast Singapore. To sum up, broadcasters have a lot of expectation in Contributions & Distribution. It must be globally attainable, flexible & reliable. On the other hand, we want more feeds to more places but with affordable pricing. How can we make use of the Cloud technology to fulfil your requirement?



KISWE

Remote Cloud Production

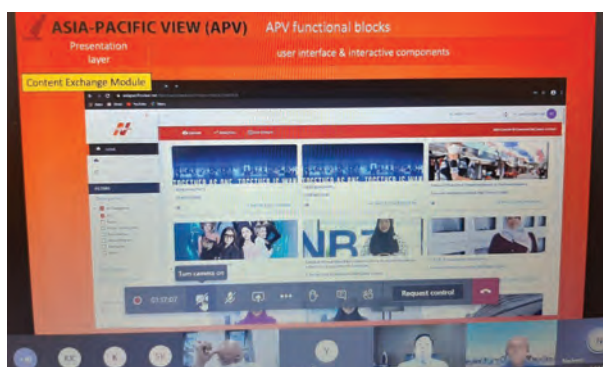
An Insight into the future of content production

May 2020





ABU PSG hold first ever online meeting



The Planning and Strategy Group (PSG) held its first ever gathering online. The mid-year PSG meeting took place on 4 June with 17 members participating. In a very well-organized two hour discussion, the participating members covered matters from the launch of the Asia – Pacific View platform, to the expansion of the ABU Alumni Club.

The PSG is a consultative body that advises the Secretariat and Admin Council on strategic issues and developments.

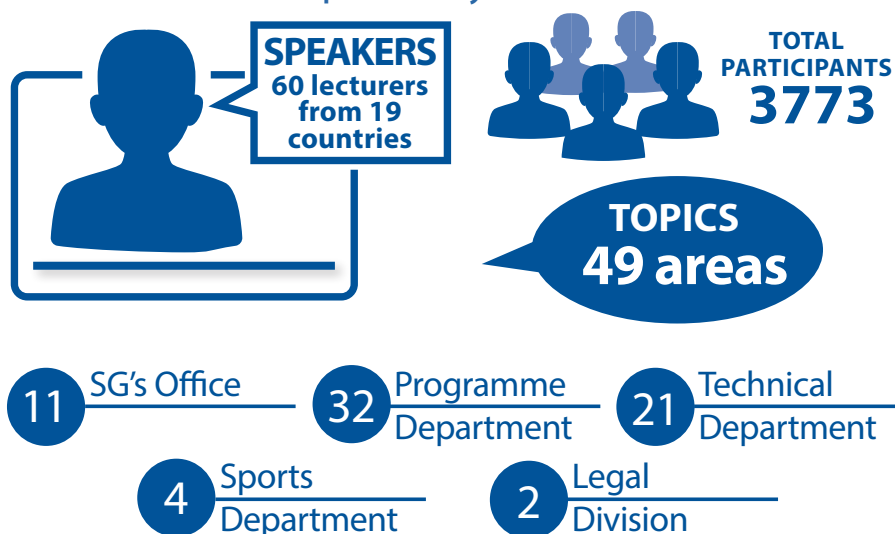
The successful 2020 mid – year PSG meeting is part of the recent drive from the Secretariat to streamline face-to-face gatherings and move more activities on-line. It followed a very successful online Sports Group conference in May 2020. In the future, more smaller governance meetings such as Technical and Programme Bureau meetings will be held online.

ABU delivers quality webinars in Q2 2020 and beyond

With face-to-face capacity building on hold due to the COVID 19 pandemic travel restrictions and countries on lockdown, ABU dramatically stepped up its online services. Since April the Secretariat has offered more than 50 webinars covering 35 topics in news, programme production, sports, technology and management. More than 3000 media professionals from Asia-Pacific, Central-Asia, Africa and Europe benefited from the expertise and experience of more than 50 tutors.

The massively-enhanced Webinar programme will be the base for the ABU Online Media Academy to be launched during the General Assembly in Hanoi in October.

70 Webinars / Online Workshops April – May 2020



ABU News Virtual Workshops - Let's Get Digital April-June, 2020

Three subjects:

Script Writing, Live Reporting,
Creative Videos from Home

Two series:

Script Writing (five parts) +
Versatile Video (four parts)

Versatile Video:

GO LIVE, Anytime, Anywhere
Professional PTCs
Adding Overlay
Verifying Video

Three trainers from three different countries



**283 participants
from 25 different
countries**

#HOME, together with Radio Romania Culture

Contributed By Dan Santa, Radio Romania



Dr Dan Santa, Radio Romania



These are difficult times, most probably history books will be written about them, from which our children will learn. This is the time when we speak about solidarity, gratitude, love, but also about solitude, fear, death. In such difficult times people change. All that is good and beautiful in ourselves may come to light; or, on the contrary, our dark side can prevail.

In such difficult times as the ones we live presently, when a virus is shaking the entire planet to change completely our way of living, we, Radio Romania Culture, have set out to bring to our listeners' homes a bit of serenity, an alternative to the hundreds of news, reports, interviews which are keeping our retina and eardrum alert, while accelerating adrenaline and most of the times, increasing anxiety.

Our aim is to change our listener's perception on the ongoing events. That is why, we have launched the campaign #HOME focused on the message *We are near to you, offering you a high level of cultural content...*

Our first step was to disseminate in all news programs messages from outstanding cultural Romanian personalities, emotional testimonials and recommendations for all Romanians who are going through this period. Radio Romania Culture broadcasts daily, from Monday to Sunday, until the end of the state of emergency, messages coming from artists, who are speaking to their audiences in a different way than the one they were accustomed with until now.

Our second thought has been to bring beautiful stories to our listeners who are now isolated in their homes: everyday, from 12.00 PM, children and parents can listen on all national frequencies of Radio Romania Culture the most beautiful radio drama tales, many of them radio adaptations of works who are to be found in school textbooks.

Regardless of the hardships we go through, the stakes must remain high. We are the only national cultural channel, so the third step of the #HOME Campaign has been made together with the most important Romanian publishing house: some of the most attractive audiobooks of the "Humanitas" collection can be listened to on Radio Romania Culture. Around 50 audiobooks in all, read by some of the most noteworthy Romanian authors and actors are broadcast every day.

And since we are all dealing with an explosion of information, and radio means (also) creating a certain state of mind, we have decided to create 3 moments every day when the spoken programs will be replaced with music and poetry. 3 hours, in the morning, at noon and in the evening, when we take a break from information and we create... emotion.

Our aim is that, instead of fear, to transmit more compassion, civic responsibility, calmness and encourage our listeners to find the paths of **SOLIDARITY**.

We are #HOME, together with Radio Romania Culture.

How has TRT handled the 'new normal'? How did you cope with the pandemic both internally and with regards to audiences?

Since the early days of the global pandemic, we've taken several preventive measures in order to maintain the well-being of our staff and ensure the continuity of our broadcasts. Initial precautions were taken in the last week of February. Firstly, we mandated that our staff, coming from abroad, self-quarantine for 14 days. We've also taken measures regarding our guests from abroad and limited visits to our campuses. Consequently, we cancelled all internal and external trainings, meetings and events. Prior to the imposition of international and domestic travel restrictions, we took necessary precautions as an organisation. Even while there were no confirmed Covid cases in our country, we established a commission to oversee the implementation of internal precautions. We've put numerous measures into practice on the advice of our commission, on the basis of consultations with the Science Committee which has an enormous impact on the management of Covid-19 in Turkey.

These measures included the routine disinfection of our facilities, providing disinfectants and personal protective equipment to our staff, allowing remote working for all personnel who were able to perform their job from home, supplying lunch boxes in cafeterias, complying with social distancing rules in all possible areas, the suspension of our kindergarten and avoiding the use of public transport by our personnel.

In order to ensure the continuity of our broadcasts, we've taken more drastic measures. We instituted disinfection of the critical units including the main control room, the studio video mixing desks and the continuity video mixing desks and paid close attention to the frequent examination and sanitation of the air conditioners serving these units. We situated disinfectant wipes, disinfectants, personal protective equipment and air-cleaning appliances with virus detection features in the working areas of these units. We divided our colleagues into units and while one group was at work, others were in isolation at home as back-up crews. Our corporate doctors followed-up on

Mr Ibrahim Eren, Acting President of ABU, Chairman and Director General, TRT Turkey, on Moving Forward in the New Normal and Beyond

the conditions of these personnel, on a regular basis, and supported them with medical help when needed.

We also made some changes to our production and broadcasting procedures in order to prevent spreading the virus. We suspended our broadcasts with studio audiences and other programmes were broadcast without an audience. We invited our guests to our programmes via remote connection except in extraordinary situations. We postponed non-urgent programmes and suspended our drama production sets.

TRT is an organization that believes in constant learning. Therefore, it was important for us to keep learning as a team even during the pandemic. Hence, we turned all in-house and outsourced training into online. In a way, we turned the crisis into an opportunity to grow. And our team liked this a lot.

We worked on a "Transition Strategy to the New Normal" to ensure a smooth transition. In line with this strategy and following the developments in Turkey and the world, we will be able to correspondingly ease these measures.

As part of the normalisation process, we published a "Guide of Measures to Be Implemented on Sets and in the Editing Studios" to be implemented by TRT drama producers, which prioritised the health of our on-set workers. I believe the implementation of these mandatory rules for our producers started a dialogue in our industry and inspired others in our sector to take measures to protect their own.

While taking these measures behind the scenes, we've also begun numerous initiatives and innovations based on the changing needs of our viewers and listeners in this period.

Almost all segments of society have had to spend significantly more time at home for a considerably long period due to the pandemic. With frightening news of the pandemic coming from all around the world, we all have been through a lot and all of us have spent days and nights worrying about the health of our loved ones. As a public broadcaster, we have had to take on a national role to boost morale and reduce the stress that comes along with staying at home for such a prolonged period. Yet, we were at a disadvantage as we had to suspend numerous ongoing productions. However, with the concept of "Home is Full of Life" (Ev Hayat Dolu), we have aired an assortment of both new and nostalgic programmes filling the content-gap with high-quality productions. With consideration for our valuable elders, parents working from home, children and healthcare professionals who had to remain in their homes and away from loved ones for the duration of the quarantine period, we presented some of the best old and new TRT productions:

Title
Name of the Production / Programme
Home is Full of Nostalgia
Knight Rider
Beauty and the Beast
Perihan Abla (Sister Perihan)
Ferhunde Hanım ve Kızları (Ferhunde and Her Daughters)
Door Number Seven



Kuruluş Osmancık (Osmancık: The Foundation)
 Gülşen Abla (Sister Gülşen)
 Seven Hills: İstanbul
 Uğurlugiller (Lucky Ones)
 Hacı Arif Bey (Hadji Arif)
 Çalikuş (The Wren)
 Küçük Ağa (The Little Landlord)
 Yeşilçam Films

Home is Full of Wisdom
 The Language of the Birds
 Conversations with Masnavi

Home is Full of Health
 With Gratitude for Healthcare Professionals
 Health at Home

Home is Full of Children
 Missing My Teacher

Home is Full of Support
 Dr. Gülseren Budayıcıoğlu is Talking to Women
 NLP Expert
 Moral Support
 Educational Motivation for the Children and the Youth
 Good Idea
 High Time

Home is Full of Sports
 Keep Fit

Home is Full of Chat
 Grandfather Chats with Grandson
 Lifetime Joy with the Fidelity Team
 Fairy tales from the Elderly with the Fidelity Team

Home is Full of Quiz Shows
 Hundreds of Thousands at once
 Remote Access
 Cube of Questions

Home is Full of Series
 Home Made
 Tutunamayanlar Çevrimiçi (Losers Online)
 Let's Go Home

Home is Full of Abundance
 Healthy Kitchen

Home is Full of Culture – Arts

Home is a Workplace

We also understand that Covid-19 has been a momentous and global event. It has created an impact on our society on so many levels. To understand the implications of this process for the media, we conducted a field survey with 5000 people. The results will be published in our academic journal. Furthermore, our TRT Akademi magazine created a special issue with the input from many media institutions to understand their experiences as well. We believe this will be a valuable contribution to the media literature.

Along with doing our part to facilitate the working lives of those staying at home, we were also responsible for fast and accurate transmission of news. Thus, our news shows and informative programmes continued during this period. Particularly in the first days of pandemic, to prevent potential damage from misinformation which spreads quicker than the virus itself, we televised special programmes, public service ads and clips in addition to our regular newscasts.

TRT World, which proudly attracts a wider audience day by day, has sustained a quite successful broadcasting schedule in this period. Many programmes have discussed the latest developments regarding the Covid-19 with experts in their fields. Additionally, two brand new programmes, "Five Things in Five Minutes" and "Corona Times" were added to the schedule.

Once in-person education was suspended for our nation's schoolchildren, we had to quickly move to fill the void. In full collaboration with the Ministry of National Education, we created the infrastructure for distance-learning oriented TRT EBA TV Project in a very short time. With a dedicated team, we helped avoid the interruption of formal education for our children. As part of distance-learning, the EBA TV İlkokul (Primary Education), EBA TV Ortaokul (Secondary School) and EBA TV Lise (High School) channels were launched on March 23, 2020. For these channels, five classrooms in İstanbul were transformed into studios; while three studios at our headquarters were transformed into classrooms. These channels went a long way in ensuring continuity in our children's education following the closure of schools across the country through the broadcast of educational yet entertaining content.

TRT Çocuk (TRT Kids) also made some adjustments for our children and their families. These included the publication of many educational spots and clips about Covid-19 for children with TRT Kids characters, opening the previous issues of TRT Kids magazine in PDF format on the TRT Kids website and

Continue next page >>



adding new articles to TRT Kids Parents' Academy. In the updated broadcast stream, we highlighted content relating to hygiene-focused cartoon series, general health and information on personal cleanliness.

As part of this process, TRT Kids' new programme 'Yellow' provided entertainment activities kids could do at home.

On 23 April, on the occasion of the National Sovereignty and Children's Day, TRT prepared a special format for children to help celebrate the holiday. Thousands of hours of broadcasting tapes covering TRT's 42-years of festivities were examined and a collage broadcast consisting of the most special and exciting scenes was prepared. As part of the celebrations, TRT invited children to decorate their windows with Turkish flags, to record themselves singing, reading poems and performing and send the recordings to TRT. The videos were uploaded to www.trt23Nisan.com and were broadcast across Turkey as part of TRT's Children's Festival celebrations on 23 April.

In order to raise public awareness, our TRT Documentary channel also launched 'The Hospital Istanbul: Corona', the first Covid-19 documentary series in the world, set entirely in the intensive care unit. This production, which captivated audiences, had a great impact in terms of highlighting the condition and treatment of patients, but also the self-sacrifice of our healthcare professionals.

In addition, 'Global Threat Covid-19' which looks at the global effects of

the epidemic, and the 'Home Full of Documentary' concept-oriented project, as well as 'Documentary of Today', 'Broadcasting in Virus Days', 'Epidemic in the Digital Age', 'Being a Hero in an Unarmed War', 'Epidemic' and 'A Month in Wuhan' titled productions were presented to the audience of TRT Documentary.

What are some of the new innovative projects that TRT has initiated in serving its audience?

In order to not deprive our viewers of fresh content, we have brought some of our series to the screen in a new format where actors participate in home-production process. 'Get Up, Let's Go Home', 'Home-made' and 'Losers Online'/'Tutunamayanlar Çevrimiçi' were the projects broadcast in this format.

During this period, our TRT World presenters conducted live broadcasts and recorded programmes from home, turning their homes into studios.

We do not, however, only offer impressive productions and enjoyable times to our audience in the works we produce. At TRT, we strive to go far beyond mere entertainment. We tell our audience and the world stories that are woven with humanity's common values. From digital to serial, from journalism to culture and art – with our broadcasting we invite humanity to come together over common values.

TRT has taken several international initiatives to strengthen its partnerships with broadcasters in Asia. TRT is also famous in its drama and

documentary production among other areas. We would like to hear from you more about the effort to take TRT to the world.

TRT's digital team is bringing TRT's content to a global audience. TRT's Ertuğrul digital channel broadcasting in numerous foreign languages, recently launched its Urdu channel, which has become the fastest growing channel on Youtube, acquiring 4 million members/subscribers and 250 million views in the first month alone.

In addition, from May 11-25 the channel ranked among the top 50 most viewed channels on Youtube. If we take a look at the viewing figures for Resurrection: Ertuğrul's (Diriliş Ertuğrul) in various languages as of 10 May, we see that there are 2.9M subscribers in total, 515M views and 21.2M unique viewers in the last 90 days. In Pakistan, the channel has gained 101,227,851 views, 1.6M subscribers and 10,969,115 unique visitors in the first 2 weeks.

TRT continues to strengthen its broadcasts with the expansion of its international news platforms. In this regard, TRT launched the TRT Deutsch and TRT Russian digital news platforms in January and May, respectively. Today, TRT is recognised as a well-followed and recommended brand not just in Turkey, but all over the world. Regardless, these achievements are not enough for us and not enough for the goals of our country. We work persistently for the future and seek to expand and improve in every way we are able.

There is always a point that we like to underline: We put our focus on 'people and conscience' along with our 'direct truly and stand for justice' position, which is the most important point of view of our local and national values. This attitude distinguishes us from the others.

We are currently preparing many new projects in all areas of broadcasting in the medium term. The medium term should not be interpreted as the short term, we are drawing our perspective for the next 10-15 years as we rapidly realise our projects on all platforms. We continue to work continuously in order to plan all content, portray future broadcasting and develop appropriate strategies.

We are also collecting audience feedback from around the world. We develop content that our audience will enjoy. We are working on many projects that will reflect various aspects of our history and culture. In other words, we will continue to be inspired by history and continue to realise the projects that will shed light on the future.

We understand the value of bringing input from every part of the world to create and adopt best practices. We follow the latest trends very closely. Every year, we organize TRT World Forum bringing politicians, academics, experts, activists and media representatives together to discuss global issues. After the pandemic, our Forum adapted to this new reality and hosted many online events, webinars to discuss the post-Covid period with experts.

Our research centre has also taken a special interest in the post-Covid period. At the research centre we evaluate different trajectories the world might take. We learn from these ideas to shape our institutional decisions in the coming period. We also share them with the rest of the world hoping it might help others as well.

Please share any recent innovations and audience engagement initiatives for our readers?

Before getting to that, I would like to talk about an initiative of TRT that I personally follow and supervise. In TRT, our central aim is to inspire people to make the world a better place. With all our programs and broadcasts, we try to do that. Also, as part of our award-winning corporate responsibility project, the World Citizen, we encourage our employees to engage with the field and share their expertise with vulnerable audiences.

For instance, with our Journalism for Juniors program we conducted journalism training for dozens of refugee children. We hope they will be able to tell their stories themselves now and in the future. Our World Citizen initiative is a constant reminder for us that the human is always at the center of what we do.

Coming back to the core of our services, we have recently launched the

digital platforms TRT İzle (TRT Watch) and TRT Dinle (TRT Listen). At TRT Dinle we have a wide range of TRT's music repertoire, as well as radio theatres, podcasts and all genres of music available to our audience.

TRT Çocuk's (TRT Kids) website www.trtcocuk.net.tr is now online with its new interface and more dynamic infrastructure. The updated website allows children to have faster and easier access to 36 games with their beloved heroes from TRT Çocuk's programmes and cartoons, and to rediscover the colourful worlds of their favourite characters. While the renewed website provides children faster and planned access to videos and programmes, it also brings games to the forefront.

We released "TRT Kids Kindergarten" (TRT Çocuk Anaokulum) application for both iOS and Android, which allows children to discover and learn new things on a daily basis and spend pleasant time with their families while at home.

We would like to hear more about TRT World initiatives.

TRT World is very special for us. From the beginning, we have maintained a competitive edge in the international news landscape by being the voice of the voiceless. Being based in Istanbul, TRT World has a natural geographical advantage in covering Eurasia and North Africa. Competitive news coverage and inspiring content is our strength. We are a reliable source for global decision-makers but we also target the general public around the world.

TRT World is beamed into homes on all continents via satellite and continues to ink deals with cable networks in major metropolitan areas. We can also be live streamed via the TRT World application for smart phones. TRT World has a very strong digital presence. As part of our international coverage, we also have TRT Arabi which will be joined by TRT Deutsch and TRT Russian very soon.

Of course, the Covid-19 pandemic has been a challenge for the entire TRT family, but more so for TRT World. The correspondents we deploy to cover world events and stories have not been able to travel. Therefore, we have relied

more on international freelancers, many of whom have had to bring their insightful comments and produce packages from their own front rooms.

We were, however, quick in adapting to the new conditions. While many staff were working remotely, we never once interrupted our studio broadcasts from Istanbul, London or Washington DC by ensuring the office staff numbers were kept to a minimum. We insisted that masks be worn, social distancing was faithfully observed and offices and studios were deep-cleaned throughout the day.

Meanwhile for certain anchors, we established home studios so they could present the main news bulletins and programmes from their homes. We also established numerous positions for correspondents to report from their living rooms. Our newsroom has proven its ability to adapt to the global crisis with nearly all staff having switched to home-based operations. This has required creative solutions for producers who require fast internet, powerful PCs and large screens. Integrating home production into the Newsroom system was another challenge. In this vein, we will continue experimenting with what we call the 'Virtual Newsroom' concept.

Content-wise, TRT World has covered both the success stories and failures in the fight against Covid-19 around the world. Whilst the pandemic has brought tragedy and chaos to the lives of millions, we have also sought out inspirational stories that are demonstrative of humanity's kindness and caring. Furthermore, we believed it was essential to keep viewers informed. We were the first major international network to create public information (short) films giving advice and guidance as the Coronavirus spread around the globe. We also hired a medical correspondent to bring up to date news on the many medical-related issues the pandemic has raised.

TRT will continue to focus on parts of the world which so often get overlooked, and we pride ourselves as being a reliable source of news and information to vulnerable and underrepresented people all around the world.

Shashi Shekhar Vempati, CEO, Prasar Bharati – on Covid 19 Strategies and more



How did DDI and AIR handle the new working normal and what advice do you have for other broadcasters regarding COVID 19 coping strategies?

COVID-19 was a significant shock to the entire broadcasting industry in India. The Public Broadcaster was no different. Thanks to some of the I.T. and Digital efforts undertaken over the last few years, DD and AIR were able to respond to the new normal with agility despite many constraints. Having our E-Office available through the web greatly helped with decision making. Social Media tools helped teams coordinate activities virtually without face to face presence. Having dedicated news services distinct from general infotainment services helped in prioritising resources, taking advantage of news content to fill the infotainment content gap and to keep the citizens informed of the precautions and the latest developments. Ultimately what helped in keeping services going was the ingenuity of the teams across India who managed to deliver news remotely from home, by leveraging digital tools, when studios were shut for sanitisation. We fond organisational agility is the key to coping with COVID-19, as frequent disruptions in operations and lack of face to face interactions are the new normal. Automation and I.T. enablement of core Broadcast Operations will be the mainstay for keeping the show going in this new normal. DD and AIR are adapting to this news normal with a renewed focus on both these thrust areas.

What innovations have you implemented as of late in serving

the Indian audiences given the size and variety of target audiences in India?

The most impactful intervention we have made during the last few months was on bringing back iconic content of DD and AIR which evoked a strong sense of nostalgia while helping families cope with the “stay at home” lockdown. I recall our PBI CEOs Breakfast Roundtable conversation from 2018 in Seoul when the various Public Broadcaster CEOs/DGs wondered how can Public Broadcasting bring back family viewing to television. During the lockdown in India we were able to make this happen by airing the television adaptations of the most popular Indian epics Ramayana and Mahabharata shattering global viewership records. The Ramayana phenomenon on Doordarshan during the lockdown was the subject of discussion by Wall Street Journal, Associated Press, BBC among others. We feel that Public Broadcasting served its purpose by engaging the citizens, giving them hope over despair, keeping their spirits high to endure the lockdown.

How do you think your audiences have benefitted from DD's and AIR's operations? What specifically did DDI and AIR offer to children and younger audiences.

Children and Youth have been severely impacted by COVID-19 and the lockdown with schools/colleges disrupted while being forced to stay home. Thankfully India has been able to save the school year for several students thanks to our DD FreeDish Free to Air DTH Platform which reaches

into 35million-40million households. The entire lineup of more than 30 regular DD channels apart from another 30 dedicated educational channels were all leveraged to provide mass education through television using this Free to Air DTH platform. This is continuing to date with more and more public educational content being delivered through TV on the request of states and local school authorities. AIR is also delivering educational content through radio in multiple languages to serve the entire diversity across India. Together DD and AIR have become the mainstay for youth and children especially in homes without the luxury of dedicated access to computers/ internet for online education. Thus, Public Service Broadcasting has bridged a significant disparity by delivering mass education through TV/ Radio.

Do you have any future plans to make DDI a more global player?

DD India our global english news channel is now on the myK Platform in Korea and is accessible through Cable and Satellite TV in Bangladesh. We are also working with partners in Maldives, Mauritius and other countries to expand the footprint of DD India. Our NewsOnAir Digital Platform is available on both Android and iOS and is drawing around 10% of its audience international users. The NewsOnAir App is unique with more than 200 livestreams of Radio Stations from across India. We will continue to grow the global reach of both DD India and NewsOnAir in the months to come.

We look forward to deeper content exchange and platform exchange with fellow Public Broadcasters. KBS World and BTV have been given slots on DD FreeDish DTH platform on a reciprocal basis. We are keen to expand such reciprocal arrangements with other fellow Public Broadcasters in the months to come.

DD National of India breaks its own record achieving viewership figures of 1.9 billion



Prasar Bharati, the public service broadcaster of India understands the onus responsibility during the outbreak of the fatal COVID-19 and took several initiatives to keep people informed and entertained during the lockdown period. To achieve the same, Prasar Bharati introduced high frequency of variety of infomercials against the covid-19 in between the programmes to keep people informed regarding the safety measures required to be taken care of against the fatal virus.

To keep the morale up of Indians at home, Prasar Bharati launched a special bulletin on good news stories in India's fight against COVID-19, wherein all breakthroughs in anti-Corona virus fight and contributions of individuals and organizations are featured. To keep people entertained and engaged during the period we turned to our 80's mythological TV shows such as RAMAYAN, MAHABHARAT, CHANAKYA etc.

Similarly, All India Radio (AIR), the radio service of Prasar Bharati has been regularly broadcasting the government advisories at high frequency and has launched several entertaining shows such as RAMCHARITMANAS, documentaries etc.

Indians, having a religious inclination not only appreciated the move but also embraced it and demanded more TV shows from the 80s and 90s era. Several other shows from the demanded period are being aired from Prasar Bharati such as SHAKTIMAAN, SHRIMAAN-SHRIMATI etc. The move is serving the purpose and eventually culminating to achieve the goals mandated by the Government.

The Initiatives taken by Prasar Bharati brought in accolades from several directions and have been appreciated by various Indian print media and online media.

Broadcast Audience Research Council (BARC) India is a Joint Industry Company founded by stakeholder bodies that represent Broadcasters, Advertisers, and Advertising and Media Agencies.

BARC India owns and manages a transparent, accurate, and inclusive TV audience measurement system. Ever since DD National started re-broadcasting classic shows such as RAMAYAN and MAHABHARAT as part of its lockdown broadcasting schedule, the channel's TRP has gone through the roof. The inaugural episode of RAMAYAN had an audience of 34 million which is equivalent to a rating

of 3.4 per cent. The re-telecast of the same episode in the evening garnered a viewership of 45 million Indians. The rating in the evening broadcast had increased to 5.2 per cent.

These were the highest figures achieved by any Hindi GEC (General Entertainment Channel) program since 2015 according to BARC. In terms of shows, RAMAYAN continued to be rating juggernaut amassing 61 million impressions for the Week 14 of 2020. The second position was also held by a Doordarshan show, MAHABHARAT had 16 million impressions. DD National topped in both Hindi GEC Rural and Urban. The channel garnered 810 million weekly impressions in rural areas. In Urban areas, it fared a bit better with 1.09 billion weekly impressions.

BARC data for the week 13 (28-03-2020 to 03-04-2020) depicts that Doordarshan channel had received 1.5 billion viewership figures and had created a record for the highest viewership figures in the channel's long history. In Week 14, DD National has broken its own record achieving viewership figures of 1.9 billion.

Doordarshan televises lessons

The Public Service Broadcaster of India, Doordarshan, stepped up to televise lessons to save a school year and to deliver mass education in India during its COVID 19 lockdown. Doordarshan and All India Radio are broadcasting many programmes in various regional languages through their regional channels on television, radio and YouTube.

Recently DD1 launched its Doordarshan educational videos channel where more than 350 videos have been uploaded including Classroom programmes and Ramayana. The videos are informative and explanatory in nature and can be accessed by anyone possessing a mobile phone (smartphone) or a desktop/ laptop. The videos are available in various languages to be easily absorbed by all students of India.

Since all schools and colleges have been closed due to the lockdown, virtual classes have been highly successful for students as well as parents.

Hearing the Voice of Vietnam - Assoc Prof. Dr. Nguyen The Ky, President of VOV



Recent months has seen Vietnam emerge as a global role model due to its successful handling of the novel coronavirus (COVID-19) pandemic through implementing plenty of drastic measures and managing to mobilise the entire political system, medical workers, soldiers, police, media workers, and citizens to contribute to the fight. In line with the theme of the ABU General Assembly 2020, "MEDIA IN TIME OF CRISIS: CREATIVITY AND INNOVATION FOR MULTIPLATFORM", Assoc Prof. Dr. Nguyen The Ky, sheds light on the Vietnamese experience of fighting the pandemic, along with VOV, a key media agency, and its role in tackling the crisis.

Could you please outline why Vietnam has succeeded in curbing the spread of the COVID -19 pandemic?

Since March, the COVID-19 pandemic has hit almost all countries and territories worldwide, causing great disruption for all aspects of life. Vietnam has made every effort to limit the spread of the disease through the implementation of many appropriate and consistent guidelines combined with measures taken from the central to grassroots levels, embodied in six of the following core strategies:

Firstly, Vietnam has attached great importance to relaying information about the dangers of the pandemic, particularly if it spreads throughout a community, meaning the whole of society must be proactive in preventing and pushing back the pandemic. Indeed, from the outset, the country

has strictly implemented a range of anti-epidemic measures such as screening, classification, zoning, and isolation of sources of infection, with the aim of minimising the likelihood of infection within a community. These correct, swift, and sensible decisions serve as the prerequisite for Vietnamese success.

Secondly, Vietnam has managed to mobilise all social resources to combat the epidemic, with doctors, nurses, managers, scientists, as well as hospitals and medical centres from central to grassroots levels forming the core, alongside other forces such as the police, military, traffic officials, customs, and border guards.

Thirdly, the initial success can be attributed to the unity and solidarity shown by the Vietnamese people. Citizens have strictly adhered to and voluntarily implemented drastic measures against the virus, including social distancing and community quarantine. The fight indicated that great human affection can be expressed in an emotional and humane manner in the spirit of sharing and mutual assistance.

Fourthly, much has been made of technological applications in terms of crisis management and control. All residents were required to fill out the health declaration form online and report their travel history to authorities. Simultaneously, the country upgraded its medical facilities in a bid to meet the demand for treatment and prevention. At present, Vietnam is one of the few countries that has successfully cultivated and isolated the new coronavirus strain, 2019-nCoV, and been able to produce COVID-19 test kits for many countries globally to use.

The country has utilised the activities of all media agencies across all platforms to raise public awareness about disease prevention activities and early detection of the virus. The country's media system is a closely linked network of media agencies comprised of the national radio broadcaster, the national television broadcaster, provincial and municipal radio & television broadcasters. In addition, there are newspapers, magazines, and a system consisting of tens of thousands

of loud speakers throughout various communes and wards.

Finally, the response to the epidemic has been both flexible and proactive. Once the epidemic had been mostly brought under control, the Government moved to gradually ease social distancing and quickly moved to initiate a new normal, embarking on the dual goal of both epidemic control and economic recovery. The Government therefore adopted relief packages aimed at assisting local firms to weather the storm, generate jobs, and support needy people throughout society.

With the synchronous implementation and flexible co-ordination of different strategies put in place, Vietnam has successfully handled the COVID-19 crisis while the pandemic was evolving in a complex manner both regionally and globally. By mid-June, more than 300 COVID-19 cases had been confirmed nationwide, most of whom had returned from epidemic-hit countries.

Of the total, 96.7% of infected cases have gone on to make a full recovery, whilst no deaths have been recorded (according to the statistics from the Ministry of Health). These are considered the 'golden figures' for the nation in the fight against the epidemic.

Could you tell us about the role that the Voice of Vietnam (VOV) has played in the fight against the COVID-19 pandemic?

Boasting a total of four media platforms, namely radio, television, newspaper, an online newspaper, as well as the VOVMedia and VTCNow apps, VOV has taken full advantage of multimedia communication in an effort to cater to the needs of our audience both at home and abroad. All news stories, including in-depth analysis and live broadcasts about the pandemic, were effectively transmitted in 12 foreign languages and 13 ethnic minority languages across 8 radio and 17 TV channels, in addition to being published by a print newspaper, a print magazine, and two online newspapers, namely vov.vn and vtc.vn. These broadcasts and publications managed to reach all cities, provinces, districts,

and communes, even those located in far-flung mountainous regions.

Throughout all VOV media platforms, the COVID-19 topic was always granted high priority in terms of both quality and quantity. Different styles and models of modern journalism were applied, including field interviews, talk shows involving experts and celebrities, in addition to communicating with regular citizens. On average, VOV has broadcast approximately 250 news bulletins, in-depth reports, and programmes about COVID-19 locally and globally on a daily basis.

Most notably, VOV currently has a network of 13 representative bureaus abroad that have been able to provide audiences with up-to-date, wide coverage of the pandemic in their host countries and adjacent areas. Their coverage largely focused on ways that local authorities and people have responded to the pandemic, the impact of the virus on people's life, as well as the pandemic from the perspectives of specialists, researchers, and scientists. Each VOV representative bureau abroad is considered an important link in the chain, making contribution to build a strong and pioneering information network that VOV can use to help in COVID-19 prevention and control.

How has VOV produced creative radio and television shows to deal with the crisis and serve its audience?

As the leading national press agency, VOV has fulfilled its social responsibilities of disseminating oriented information, therefore emerging as the most reliable information channel with regard to epidemic prevention and control.

VOV has drawn up a concise communication strategy with many creative forms in an effort to enhance the power of communication as follows:

VOV uses diversifying forms of communication, including developing COVID-19 targeted programmes, and launching art composing and performing contests to encourage

Continue next page >>

audience members to participate whilst also raising public awareness about epidemic prevention steps. The prize-winning works, including songs or dramas, will be performed by famous artists to increase the number of interactions and popularise the topic among society.

Developing an online teaching scheme for students and pupils at all levels through VOV's television broadcasting system and the VTCNow app also has been done.

VOV's launching of "What do you know about coronavirus?" through the VTCNow app, running live coverage of COVID-19 related events, such as press conferences of the Ministry of Health and meetings of the National Steering Committee on COVID-19 Prevention and Control, whilst giving in-depth coverage of developments at press conferences hosted by China or the World Health Organization. Moreover has proved fruitful. VOV's VTCNow app has now attracted more than 10,000 followers, and the number of real-time viewers has increased to nearly 50,000 at a time when any breaking news is broadcast live. In addition, more than 175,000 people have liked this app.

VOV is also developing many special radio show such as "The fight against COVID 19 and the courageous examples", "The war against an invisible enemy", and "The fight for life and death" which are to be broadcast on VOV channels in many different languages. Incorporating various types of the media to optimise communication content is another way. VOV's radio and television broadcasts are uploaded to social media, fan pages, along with through four types of media in order to reach further and increase strong audience interaction. I must say that VOV is considered to be a legitimate and useful source of information, providing the public with both experience and knowledge in all challenging circumstances.

What are VOV's short-term and long-term strategies for dealing with the current COVID-19 pandemic as well as any future crises?

Reality has shown that the press, radio, television, and the communication system in general play an important role in the fight against COVID-19. They shed light on what an ongoing crisis is like, alongside providing analysis and a roadmap for the future, as well as the responsibility of media agencies towards the crisis.

In 2020, VOV is honoured to host the 57th ABU General Assembly in Hanoi. The occasion will run with the theme of "MEDIA IN TIME OF CRISIS: CREATIVITY AND INNOVATION FOR MULTIPLATFORM", with a useful exchange forum on content strategies to deal with the crisis being held. More than ever this theme is of particular practicality and urgency as the whole world, including the media industry, has been left facing and seeking to overcome the serious impact of the COVID-19 pandemic.

In the face of many present-day challenges, VOV has mapped out several key short- and long-term measures aimed at dealing with the crisis, as follows:

- In the short term:
 - Promoting communication to the community about the ongoing nature of a crisis and crisis management experience.
 - Making the most of VOV's strengths, from broadcasts, social networks, to online applications, in an effort to improve the efficiency of information transmission and cater for a diverse audience.
 - Hosting exchanges and talk shows aimed at raising public awareness of the concept of "co-living with crisis" to find ways to cushion the impact of the crisis.
- In the long term:
 - Building a contingent of media workers who possess a detailed knowledge of epidemics, natural disasters, and different types of crisis, and who are capable of working in all circumstances.
 - Constantly renovating and improving the quality of outputs across all media types, such as radio, television, print, and online press. VOV will develop a content development strategy focusing on for main groups: news and current affairs both at home and abroad; knowledge popularisation, education and cultural identity preservation; entertainment; and commerce.
 - Modernising the technical and technological infrastructure system in a bid to adapt to and meet new demands from the public.

Can VOV offer any advice or experience to colleagues in the region and the world in dealing with the challenges caused by the crisis?

Crisis is one of the inevitable challenges that any nation in the world will face. To cope with the crisis, each nation must strive to develop its own strategy to suit the situation and capacity. As for communication, VOV will focus on maximising the capacity to successfully handle the crisis, therefore VOV would like to share some of its experience:

- Always closely monitoring and reporting the crisis in an honest, calm, objective, and responsible manner to all parts of the press, in various forms and languages, both foreign and ethnic languages, in order to reach out to the vast majority of people located in different regions.
- Learning about the habits and preferences of citizens in order to turn them into an effective communication tool. For instance, in Vietnam, people love to compose, listen to, and perform familiar, simple folk tunes. VOV therefore moves to incorporate folk songs into its broadcasts to deliver a coherent message about the crisis.
- Inviting celebrities or influential figures to appear on talk shows or programmes to popularise the message to the public.
- Developing many creative broadcasts in an effort to increase audience interaction.
- Promoting VOV's image as a close and friendly media agency that is fully prepared to share difficulties with the public.
- Strengthening co-operation with Vietnamese and international media agencies to spread vital information about the crisis, so as to handle the crisis in the best way possible.

Connecting Generations – the theme of RTM's 74th Anniversary.



Contributed by: Mr Alex Reza, Head, International Relations, Radio Televisyen Malaysia

74 years in the broadcasting industry is indeed a long period. Additional services, advances in technology, changes in trends, the introduction of new platforms – thankfully, RTM is resilient and adapts to developments as a means for survival. The sustainability is due to the fact that it understands the needs of the broadcasting environment and more importantly, its stakeholders, especially the audience.

Operating 5 FTA terrestrial channels, 34 radio stations and new media services, the station stays true to its reason of foundation – as the Strategic Communication Agent for the government – as the Strategic Communication Agent for the government. A government public broadcaster with the responsibility to provide information and entertainment to the masses. Active in both local and international scenes, especially with ABU, RTM participates wherever possible, to ensure that the spirit of good sharing and positive

competition will push the station to always strive for the best.

The pandemic outbreak of COVID-19 enforces RTM's ability to report, discuss, assure and counsel the people in the importance of responsible messaging and maintaining order for home viewers, providing information and entertainment which are crucial to keep up good morale and spirits.

The theme 'Connecting Generations' signifies RTM's ability to sustain the elder generation while enticing the new generation to be part of its stakeholders. As broadcasting is an ever-growing and ever-challenging industry, RTM will always keep up with current trends in professional and consumer markets, and will provide the best information and entertainment.



Nepal TV turns 35

Nepal Television, the country's national TV broadcaster, has celebrated its 35th birthday amid plans to extend its services.

NTV reached the milestone on 30 January 2020. Marking the occasion, the Minister for Communications and Information Technology, Gokul Prasad Baskota, said a new channel, the NTV World English Channel, would be launched within the current fiscal year.

NTV operates five channels at present. It is an active participant in ABU activities. It has been a member of the ABU's Asiasat news exchange for many years and has hosted several ABU meetings in Kathmandu.

NTV was closely involved in the ABU Media Summit on Climate Action and Disaster Preparedness in Kathmandu in April 2019.



Spotlight on Fiji TV- Broadcasting in the New Normal – Karen Lobendahn, CEO Fiji TV

With Fiji's economy relying so much on tourism, how has the dramatic drop in national income affected Fiji TV?

The loss of income to the Tourism sector in the country has been severe. There is a huge loss of jobs and a huge loss in international tourism revenue as well. What this does is impact directly government's considerable revenue stream which relies on the various taxes and excise duties that is levied on the industry.

The result of this saw government ministries and statutory bodies reduce their public relation and advertising campaign budgets with media outlets like ourselves. Subsequently, associated industries directly and indirectly related to the tourism industry were affected which in return also affected their advertising spends with us as well.

What specific areas have been affected?

We have felt the drop in revenue across all our revenue arms which has made us relook at our operational costs immediately.

Major International Content cancellations such as the HSBC Sevens Rugby, Olympics and other major

trigger events have had a drastic effect on our broadcast and advertising schedules as well

As Fiji's main television network, what changes have you had to make in your broadcaster's various departments to make up for the drop in advertising income? Have programming, news, staffing been affected?

The need to have more current, informative however entertaining content has seen the need to produce more for the local market.

International Sports has also been impacted and this has seen the cancellation of major events that we were quite reliant on over this period. To bridge this gap on our broadcast schedule we have had to produce more local programmes.

For our News Bulletins the demand by our viewers have become even greater on all our platforms that we broadcast via. More content centered around or focused on COVID-19, the updates in Fiji and around the world. We had to be mindful of the safety of our reporters at the same time when sending them out on field assignments because of the high risk of Covid 19.

Our Sales and marketing teams have had to re-strategize and focus as we saw the bigger and prominent marketing organizations hold off on their advertising spends. So our focus has been on the small to medium enterprises, Non-Governmental Organizations and religious organizations who have come out quite strong to advocate and advertise during this Covid 19 period.

Staffing during this period has not been affected however we have had to realign our people better to ensure that our core areas within the organisation is facilitated to ensure we can sustain these changes.

For Fiji TV, what is the most challenging aspect of the COVID-19 pandemic?

Survival is the most challenging and this is not solely for Fiji TV but can be noted for all businesses in Fiji and across the world. Being able to sustain ourselves as a private sector national broadcaster is a daily challenge. Continuously reinventing ourselves to stay fresh and current. Operating within a climate of high anticipation of better days and returning to normal is believed to be common mode for all similarly-sized companies in Fiji and possibly globally.

Has Fiji TV's strategic plan changed as a result of the COVID-19 crisis and if so, how?

Yes this has changed slightly. With the restrictions and changes from Covid 19 we have had to relook at our business plans in totality to suite the landscape we are now presented with. As you can imagine overall Revenue and Costs have had an impact!

With the cancellation & or postponement of major trigger events such as the Olympics, HSBC Sevens Rugby and other large local events that were due to take place this year has also seen huge changes to our broadcast schedule and plans.

With the unstable and unclear economic times ahead we have had to work smartly and adapt with the scenarios that we continue to be presented with on a daily basis. Certain planned projects have also had to be postponed.

What do you forecast is the 'new normal' for broadcasters around the Pacific as the world changes as a result of the coronavirus pandemic?

The new normal for Pacific Broadcasters right now would be to "go local". Since the pandemic, we realise that people are now more engaged with the media to continue updating and informing them with the relevant information suited for our environment.

The pandemic has also made us look closely at the health and hygiene of the workforce and how it is maintained or contained. The lack of or no personal procedures to maintain hygiene has now been looked into and the need to communicate and practice social distancing in a Pacific community where the extended family makeup is the norm is like teaching the Pacific a new way of living – almost establishing a new cultural and health tradition.

Along with the postponement of international events, this has made us relook at our broadcast schedule to ensure we can

sustain our broadcast to our viewers daily hence the reason we have opted for an increase in local programs production.

Our Local Programs Unit has been tasked with coming up with shows centered on family and magazine style programs to allow families to be able to watch together and bond even further.

With the lock down and restrictions in the country we have opted to produce shows to engage audiences with D.I.Y (Do It Yourself) show initiatives, local and healthy Cooking Shows. A lot of content has also been spun around those who have taken to Agriculture or backyard farming, or those who have started new sustainability farming opportunities. This content has given new hope to the public about what the new normal and the new Fiji will be. Thus far, this has received positive feedback from our viewers and advertisers.

Our Content has also been aligned to attract specific genre content that new advertisers have taken to. Reinventing every facet of the business is a daily challenge that the team have all come to realise and adjust to. The new normal also means doing things that are many levels higher to what was normal as we believe that normal no longer will work.

What innovative action/s did you take to serve your audiences?

In light of the pandemic, we have been running a lot of community awareness messages in relation to COVID 19 (especially targeting the vernacular and English languages), encouraging our viewers to follow the restrictions, and advocate for handwashing and the necessary precautions the viewers need to abide by in order to be well informed about COVID 19.

The community messages are presented by our TV personalities as we feel that the viewers will associate better with them and therefore drive the message home as the viewers are able to connect to them.

We also have prioritized the broadcast of all press conferences and announcements made by the Fiji Government and the Ministry of Health in relation to COVID 19 on all our broadcast platforms which keeps our viewers informed and updated.

During the month of March to late April – our news team ran hourly bulletins (on all our broadcast platforms) on COVID 19 to ensure that the viewers were well informed on the situation around the country as Fiji at that time had a total of 18 confirmed cases of COVID 19.

Our Online website and social pages have also been aggressively pushing out information and updates as and when information comes to hand which has seen a huge increase in the number of followers to our online platforms.

We have provided local content to assist local businesses during this period. Also encouraging local buying and initiatives through our Breakfast show where we feature small to medium enterprises and encourage our viewers to buy Fiji made products.

Radio Television Hubei in the Epicentre of the Epidemic: Fighting Challenges and Fostering Innovations

Contributed by Radio Television Hubei, Radio and Television of the People's Republic of China



Journalists of RTHubei do a report at the construction site of the Leishenshan Hospital.



On 8 April journalists of RTHubei cover the birth of Midnight Baby in Hubei Provincial Women and Children Health Care Hospital.

The people's security is the cornerstone of the security of any society.

In January 2020, COVID-19 suddenly broke out in Wuhan, Hubei Province. It was a severe threat to people's life and health. As a mainstream provincial-level media organisation in the epicentre of the epidemic, Radio Television Hubei (RT Hubei) held firm to fulfilling its social responsibility, and made vigorous innovations in the communications they carried out. Its performance was a testimony to RT Hubei's corporate identification of media's role in building "confidence, warmth and solidarity" in the people.

The Execution of a Wartime Response

On 21 January, RT Hubei urgently activated the Mechanism for Quick Response in Coverage of a Major Emergency Public Incident, and its Emergency Plan. The Spring Festival holiday for all 1700-strong staff was immediately cancelled, and the organisation was fully mobilised in a wartime response. A wartime leadership was set up, and the

Emergency Coverage Command was established to control agenda-setting, deployment of resources, and to coordinate all departments, and serve and maintain the smooth operation of the frontline of radio and TV coverage.

Emphasis on Positive Reporting.

People in epidemics are subject to depression, distress and panic, and they need information, confidence and strength. RT Hubei created and aired 26,000 news and current affairs stories on the fight against the disease, with a positive angle, and 1,286 of them were used by China Central Television (CCTV) and China National Radio (CNR). 52 leading stories were about the directives and policies given out by the Communist Party of China (CPC) General Secretary Xi Jinping and the CPC Central Committee on coordinating the control and prevention of the disease and economic and social development.

In its main news programme slots, major reports were created with such topics like 'admission for all who should be admitted', 'fully-committed treatment', 'support for Hubei from all provinces', 'resumption of work and production' and

'list of heroes fighting epidemic'. Braving the danger, more than 40 journalists went into the 'red area' (the intensive care section in the designated hospitals in Wuhan), and stayed side by side with the medical workers to create more than 100 reports like *Angels on the Frontline of Rescue* and *Close-up to ICU: For You, I'll Never Give Up*, all of which vividly recreated the soul-stirring scenes of the rescue of the disease.

On radio and TV channels, a large scale of live programming was aired simultaneously – the programme: *Fighting Against the Virus, Unity is Strength*, was presented, in order to release authoritative messages, report on the progress of the anti-virus efforts and respond to the concerns of the public. The programme received 17.25 billion hits on the web. Li Lanjuan, Huang Luqi, Zhang Boli and other eminent experts and academicians were invited to give talks with their scientific perspective, and to counter various rumors.

The column *Changjiang Comments* (Changjiang is another name for the Yangtze River) presented more than 50 thoughtful commentaries which collected opinions from the public and pulled people together, including one titled 'Hard Armour, Boiling Heart'. The commentaries received 400 million hits on Douyin and multiple commendations from the National Radio and Television Administration (NRTA). There were 30,900 reports covering the people and heroes of various professions who were all supporting Hubei, including the national, provincial and municipal medical teams having come to Hubei, primary-level government workers and men and women from the police, community workers, volunteer groups, couriers, as well as the citizens in Wuhan fighting the war with the virus so courageously.

2,991 songs, announcements and trailers specially created for fighting the disease were put on air, together with a few call-in psychological consulting programmes like *Spring Breeze Hotline Fighting Epidemic*. RT Hubei received 350 titles or 1,300 episodes of films, TV dramas, documentaries, cartoons, radio dramas, novel or short story readings and mini-plays given as a gift by the Publicity Department of the CPC Central

Committee, the NRTA, and provincial radio and TV bureaus and stations. These programmes were broadcast and helped to bring comfort to the viewers and listeners during the epidemic and ease their pains.

Efforts on Convergent Media.

When people are under physical isolation and the overflow of information from the web, they have far greater demand for authoritative and truthful information and basic everyday living services. RT Hubei attached high importance to the strategy of 'mobile first', and made use of smart web application products to pass on authoritative information, address public anxieties, and serve the economic and social life of the area.

There was the innovation of some short videos and documentaries which each exceeded 100 million views, among them was *Print of an Angel*, *the Most Beautiful Badge*. From the footage produced by News Live Room of CCTV News Channel spanning more than 10 days or more than 100 hours, Hubei Satellite TV Channel selected 10 interviewees and remade a new 60-second video, with the touching moment when some frontline medical workers removed the facial mask and exposed their scars. It was released by the Cyberspace Administration of China and had 160 million views on the web, and was transmitted overseas by the NRTA.

While in Tongji Hospital of Wuhan on 22 January for coverage, A Voice of Hubei journalist accidentally took a video of the medical workers rushing to transfer a patient. It went onto Douyin, and became the first on-the-site short video recording the scene of the intense rescue, and was widely used by various media, garnering 200 million hits.

Longshang Channel on Hubei TV, created the short video Don't Worry Wuhan, We'll Wait for You in the most difficult days of January. It was wildly transmitted on the Moments feature of WeChat in Wuhan. It had more than 2.17 billion views, was translated into 12 languages, and transmitted via 73 overseas accounts in more than 100 countries.

Other innovations by RT Hubei include Radio in Temporary Hospital,

Intervention-free Shooting in the making of documentary *B8 East*, *AI Slow Live Coverage Wuhan in the Spring Season*, and News Vlog *Can't See Wuhan Enough - Way Home for Two Recovered Patients*, all of which showed improved communication effects.

Up until mid-April, RTHubei had uploaded 223,400 new media products on its own app Changjiang Cloud, and other third-party apps like xuexi.cn, CCTV Video, Toutiao, Douyin and Bilibili, achieving 43 billion views, among which 40 pieces each had 100 million or above views. The CTR Research Institute for Media Convergence tracked the performance of anti-epidemic reports on the web by 38 provincial-and-above broadcasters and found RTHubei was second only to China Media Group (CCTV, CNR and CRI combined). The News / Traffic / Music Radio of RTHubei all ranked No.1 in January's Nielsen EMC ratings of China's provincial news / traffic / music radios' converged penetration.

Innovative Technological Services.

During the epidemic, RT Hubei also tried to serve the prevention and control efforts and economic and social development with innovative technology in broadcasting. 1) With RT Hubei's recommendation and support, its own new media platform 'Changjiang Cloud' was designated the original information release platform. 2) Big data technology was applied on Changjiang Cloud to assist governance measures in the provincial epidemic, namely collecting information, monitoring public opinion, supporting government policy-making, and helping to verify and tracking the hospitalisation and treatment of the 'four kinds of persons' - the confirmed, the suspected, patients with fever, and close contacts. 3) RT Hubei joined hands with online vendor platforms to launch online live sale feeds to help sell Hubei local agricultural products. 4) 13.7 million cloud-based medical inquiries were answered for overseas Chinese or people of Chinese origin. 5) Remote education was made available for Hubei's primary and middle school students who were staying at home.

Under the direct leadership of NRTA, and with the guidance of the Ministry of Industry and Information Technology (MIIT), the CPC Hubei Provincial Committee and the Hubei



On 31 January journalists of RTHubei and other media organisations interview Hu Junbo, Deputy CPC Secretary of Tongji Hospital.

Provincial People's Government, RTHubei joined hands with other organizations including China Broadcasting Network Corporation Ltd. (CBN) and Huawei Technologies Co., Ltd. to open a 5G base station in just 72 hours, and for the first time in the world applied live transmission of 5G broadcast radio signals of 700 MHz + 4.9 GHz in the foremost frontline of the fight against COVID-19.

RT Hubei connected 38 major media organisations nationwide via their more than 40 ports to establish a 'Reportage Alliance of Anti-Epidemic Assembly', and distributed live online coverage of the Hubei Provincial Anti-Epidemic Press Conference with 5G signals provided by CBN. The online coverage received more than 50 million hits cumulatively. Via real-time video through 5G cell phone handsets, nearly 100 journalists on the Hubei frontline had remote Q&A sessions with the speakers of the press conference. Thus the safety of all parties involved was effectively guaranteed.

It was a great honour for RT Hubei to have fulfilled its significant responsibility during the epidemic as one of the leading local media organisations, and as the sole local top-level broadcaster. The epidemic was severe and the information environment was complex, yet RT Hubei was proud to have lived up to its mandate and to prove its trustworthiness in the delivery within traditional mainstream media. It will continue to work hard and provide trusted services and help to augment the people's security, the nation's security, and that of all humankind.

ABU/UNESCO DIVERSITY AND INCLUSION PROJECT 2019-20

Contributed by Chrissie Tucker, Media Diversity and Inclusion Specialist,
for the Asia-Pacific Broadcasting Union

DIVERSITY AND INCLUSION FOUR-PART WEBINAR SERIES

LEADING WITH DIVERSITY

WHY DIVERSITY AND INCLUSION?

A CONVERSATION ABOUT DIVERSITY AND
INCLUSION IN THE MEDIA WORKPLACE

A CONVERSATION ABOUT DIVERSITY IN
CONTENT AND SERVICES

The Project is to:

- Develop and implement a survey on Diversity and Inclusion in the media to assess existing policies and practices on gender equality and diversity and inclusion.
- Respond to the baseline survey results and the identified benchmarks, by guiding and supporting organisations to develop tailored Diversity and Inclusion Plans with relevant objectives and strategies, realistic timeframes, performance indicators and monitoring and evaluation processes.
- Provide support to the organisations with their business case and communication strategy, to maximise the effectiveness of the implementation and roll-out of their Plan.

- Develop and deliver regional and in-country diversity and inclusion planning workshops and webinars.

WHAT'S HAPPENED TO DATE?

The Media Diversity and Inclusion Survey was completed by 12 ABU media organisations. The second stage of the Project confirmed seven ABU Members committed to develop tailored Diversity and Inclusion Plans for the organisations, which include:

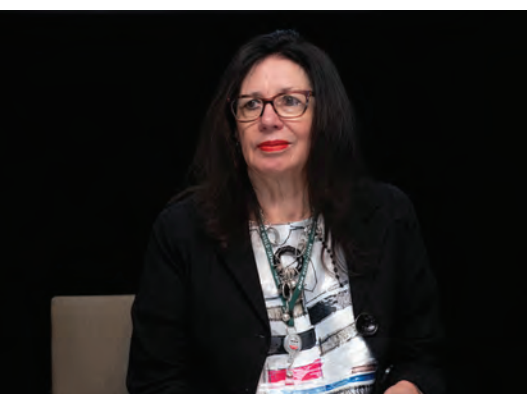
1. Turkish Radio Television
2. Radio Republic Indonesia
3. Fijian Broadcasting Corporation;
4. Vanuatu Broadcasting & Television Corporation
5. Thai Public Broadcasting Service
6. National TV and Radio Company of Uzbekistan
7. Voice of Vietnam

These broadcasters participated in four webinars on Diversity and Inclusion in the Media, which focused on all aspects of the development of Diversity and Inclusion Plans and are in the process of providing documentation in relation to their current policies and processes and working with the ABU to develop and launch their plans, taking into consideration the global pandemic's effects on corporations and travel restrictions, for the remainder of 2020.

WHAT DID THE WEBINARS COVER?

The four Webinars were open to all ABU members and provided information and an opportunity for Q&A under the four main areas of:

1. Leading with Diversity and Inclusion



The UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION (UNESCO)

approved a one-year project in 2019 with the ABU titled "Media Strategy for Gender Equality in Employment and Content in Asia Pacific".

The project is aligned with UNESCO's Gender-Sensitive Indicators for Media Framework to:

Foster gender equality based on five main areas – gender balance at decision-making level; gender equality in work and working condition; safe working environment for women and men; equal pay; and work-life balance. It aims to promote ethical codes/editorial policies in favour of gender equality in media content and measure and consider gender portrayal in media content



in the Media. How media leaders and senior managers can enhance diversity and inclusion capabilities. What is current best practice with corporate diversity and inclusion, what are the issues, challenges and benefits. Learn about being a D&I Champion and mentor.

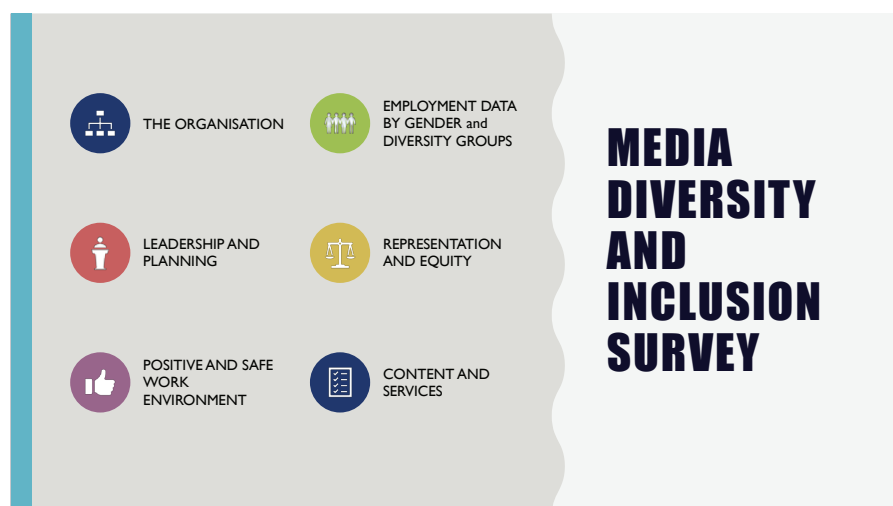
2. Why Diversity and Inclusion? What's in it for media organisations? An outline of the business case with the three key stakeholders - the media employer, the workforce and audiences. Explore how to develop a D&I strategic framework through case studies and corporate planning.

3. A Conversation about Diversity and Inclusion in the Media Workplace. What are the issues of embracing employment diversity and equity and creating an inclusive and positive workplace environment. Learn about policies and strategies that measure, attract, develop and retain a diverse workforce and address discrimination, harassment, bullying and safety. Explore flexibility and work/life balance. See what is relevant for your organisation with a more inclusive group of employees including in management roles and non-traditional areas of work, taking into consideration gender, race, ethnicity and religious diversity, people

with disabilities, generational diversity, sexual orientation and identity and those with caring responsibilities and living in remote locations.

4. A Conversation about Diversity in Content and Services. A strategic look at how the media can enhance: editorial policies on balance and inclusion in regard to diversity, bias and stereotypes; storytelling, programs and journalism to include a broader range of topics and people,

more reflective of all of the audience; the 'look' and 'sound' of the media that shows a range of voices, faces and perspectives; and behind the scenes tips on production, accessibility and digital issues for diversity. The session explores a range of ideas about diversity in content and services that focus on gender, cultural and religious diversity representation, across generations and the portrayal, inclusion and access for people with disabilities, amongst others.



“Webbed feet and Webinar Woes”: The Trials and Tribulations of the Webinar Era

By Russell Isaac

As all of us involved in the communications industry have learnt during this unique period of human development, working remotely via digital platforms has become an imperative. Stay in touch, be technically savvy ... or live in the “drop-out” zone.

Choosing topics to deliver on webinars shouldn't be a problem for grizzly, gnarled and socially distanced broadcasters. How easy should it be for those who have built up a skyscraper size store of opinions, anecdotes and experiences to regurgitate their inner thoughts to an expectant “locked-down” audience ?

Well I suppose the answer lies in the level of competence and technical ability that the afore-mentioned broadcasters possess. In my case, the level is quite basic but I hastily add.... getting better!

Given the opportunity to present two mini-series on the topics of my choice, I reverted to the subjects that I have covered in past workshops and courses, hoping that the potential participants would appreciate a coming together of stories, advice and guidance that have developed in the company of ABU colleagues during the past decade. Firstly, the demand to produce documentaries out of the factual programme making jungle, has always been a source of interest to many and secondly, reporting on environmental issues has become a popular and demanding field to cover.

Living in a rural area of Wales (not London!) has its enormous advantages but some pitfalls. The lack of a strong and constant internet signal is one of the disadvantages. The usual webinar format of switching on and discussing the philosophical trends of the day for an hour with like-minded people across the globe, was not going to work for me! I don't think that my involvement over 60 minutes would have allowed more than a ten percent coherent and understandable contribution from yours truly. The sensible decision therefore was to record the output that could include some clever slides and some selective video inserts.... with good quality vision and sound.



So, “Thinking about Documentaries” was a series that attempted to identify ways of approaching documentary production through history, technical developments and the processes required for successful storytelling. The sessions covered an introduction to Documentary Making - unravelling the “factual jigsaw” from government and non-government sources, news and social media. The session called “The Documentary Maker” was essentially an overview of documentary genres and trends of documentary production during the last century but which hopefully gave the participants a perspective on the vast array of subjects and methods of production.

There was also a template offered to budding documentary producers suggesting how they could move their raw concepts to actual transmission projects. It was aimed at broadcasters and associated professionals, who want to expand their knowledge, skills and ability in factual programme making. The kind feedback from some of the participants indicated that ABU members will soon benefit from some innovative documentary programming.

The second series bearing the title “Reporting on the Environment, Climate Change and Disaster Risk Reduction” tried to engage and educate broadcasters and other communication stakeholders in their requirements and obligations to address climate and environmental issues. The webinars attempted to highlight the relationship between events, communicators and audiences as our world attempts to deal with an increasing number of natural events and disasters. The sessions covered the ABU perspective during the past decade highlighting the Climate Change Summits since 2014 in Jakarta to Kathmandu in 2019 and used the dozens of workshops and courses conducted during that period, to provide guidance and advice to broadcast members

throughout the region and beyond. There was an emphasis on the requirement to work with Government Departments, NGO's and other stakeholders, with the media playing a vital and integral role in disaster risk procedures. DRR initiatives, developing projects and new plans were outlined with an aim to incorporate these initiatives into broadcast strategies in the future. The two huge crises of our time, Covid 19 and our Climate will dominate our strategies and working patterns for the foreseeable future and so the ABU aims to be at the forefront of these initiatives.

So this is one broadcaster who has stored his past experiences, set aside his flip-chart and marker pens (temporarily) and embraced the ever-changing digital means of communication. The waddling webbed-feet of a duck out of water, have now become a smooth, fast-moving motion of an elegant robo-swan and for those of you who know me.... please don't believe everything that you read!!

RTR's News Updates on COVID 19 Top In Russian TV Ratings



Russians have been practically living with their TV-sets on, waiting for news updates on the coronavirus crisis developments.

Live broadcasts of President Putin's speeches addressed to the nation on March 25 and April 2 attracted record audiences: 26.9 mn (19.8% of total viewers in Russia) and 44.7 mn (32.7%) respectively.

Speaking on the graveness of the COVID-19 situation, the President commented on the measures being taken and on the support being provided for people and businesses. He urged his fellow-citizens to stay at home so that to slow down the spreading of the virus. The paid non-working period across Russia has been prolonged until April 30. All wages and social benefits will be maintained.

According to Mediascope research company, the popularity of news channels has grown recently. Daily reach of Russia 24 (a 24/7 news channel housed within the holding of public broadcaster RTR) has increased by 25.8% from 21 million viewers on the week of March 23 to 26.4 million viewers on the week of March 30.

News viewing on federal channels has notably risen. The average daily reach of the 8 p.m. primetime news bulletin

Vesti (News), (Rossiya 1 TV channel is a part of RTR holding) has grown by 19.2% from 12.2 million viewers on the week of March 23 to 14.6 million viewers on the week of March 30.

The working week 23–27 ratings showed that Russians older than four were spending about four hours watching TV every day, which 7% more that during the first week of March.

Self-isolation for people of all ages was introduced in Moscow on March 29. The first days of lockdown brought almost a 29% rise in TV consumption. The biggest increase was among children and youth aged 18–24. News bulletins are attracting most viewers' attention.

Ms Kseniya Achkasova, Executive Director at Mediascope, said: *"We have been registering the increase of TV viewing for several weeks now. Russians are in self-isolation, they are working from home and spending more time at home, which has its effect on media consumption. TV viewing growing figures is a trend now, which is confirmed by our data from the previous year, as there was no such dynamics observed in March 2019. People are likely to be spending even more time in front of the screen in the next few weeks. This is especially relevant for Moscow, where mandatory self-isolation has been introduced."*

As for the preferred topics and consumption of content on RTR holding websites, the Top-20 Articles of the Week are given in the table below,

Title	Views per week, thousands	Main source of Internet data traffic	Date
WHO Shares Bad News on Emerging Infection	2078	Yandex Zen	04.04.2020
Pulmonologist Reminds About the Only Way to Avoid Infection	1127	Yandex News	03.04.2020
Crisis Centre Updates Coronavirus Statistics for Russia	465	Yandex Zen	04.04.2020
Al Saud Replies to Statement Attributed to Putin	464	Google Discover	04.04.2020
First Coronavirus Autopsy Report	445	Yandex Zen	28.02.2020
Why So Many Young Covid-19 Patients Need Artificial Ventilation: Expert Opinion	420	Yandex Zen	04.04.2020
Sechin's Anti-Shale Plan to Boost Oil Prices up to \$60	398	Yandex Zen	30.03.2020
New Stage of Fighting CoV in Russia to Begin on April 1	392	Yandex Zen	01.04.2020
Vladimir Putin to Make His Second Address to the Nation	390	Yandex News	02.04.2020
Russian Government Modifies Essential Goods List	373	Yandex News	29.03.2020
Virus Won't Survive: Why Pandemic May Die Down Soon	349	Yandex Zen	21.03.2020
On the Road During Quarantine: Drivers to Face New Fines	349	Google Discover	01.04.2020
Two More Die of Coronavirus in Kommunarka	342	Yandex News	30.03.2020
Doctor Myasnikov: Coronavirus Is Not the Cause of Death	339	Google Discover	30.03.2020
Sklif Appeals to Those Who Don't Fear Death	285	Yandex Zen	29.03.2020
New Confirmed Coronavirus Case in Russia	284	Yandex Zen	05.03.2020
Peskov Comment on Non-Working Days	281	Yandex Zen	02.04.2020
WHO Points Out the Signpost of COVID-19	255	Yandex News	05.04.2020
Russia Has Questions About US Military And Biological Activities	252	Yandex Zen	29.03.2020
Restriction on Movements in Leningrad Oblast	244	Yandex News	30.03.2020

Coronavirus related materials held positions from 1 to 7 on the "YouTube's Top 40 Videos for the Week March 30 – April 5". President Putin's address to the nation received over 3 300 000 views

Vladimir Putin's National Address. Full version.	3 319 thousands of views
Coronavirus. The Latest News. Self-Isolation and Severer Penalties for Breaking Quarantine Rules.	2 898 thousands of views
Coronavirus. The Latest News. Situation in Russia and Worldwide. Number of Confirmed Cases. Breaking Quarantine Rules.	2 168 thousands of views
Coronavirus. The Latest News. Situation in Russia and Worldwide. Fines and Confinement for Breaking Quarantine.	2 156 thousands of views
Coronavirus. The Latest News. Self-Isolation Across Russia. Putin Speaks with Trump.	1 391 thousands of views
Total Quarantine Across Russia. Epidemic Peak Expected This Week. 60 minutes Talk-Show, Episode of 30.03.20	1 083 thousands of views
Coronavirus. The Latest News of 3 April. Update on Confirmed Cases in Russia. Lockdown Extension.	1 059 thousands of views

RICKY KEJ, Grammy Award Winner and UN Goodwill Ambassador on Performing and Partnering with the ABU

How has the Covid-19 pandemic changed the entertainment industry?

The current pandemic has hit the entertainment industry very hard. The music industry is extremely dynamic and different professionals in the industry rely on each other. Performing artists, Production companies, event management companies, sound engineers, recording studios and everyone else involved is stuck in limbo at the moment. However, we don't have a choice but to learn to adapt to the situation rather than wait until it eases. It's all about adapting to the times and our surroundings, because no matter what pandemic hits us, music will never leave our lives. We just have to find the right way to disseminate and monetize the music.

Are you optimistic that things can go back to normal with live concerts, festivals and big gatherings of people? What is the way forward?

As performing musicians, we feed off the energy of the crowds in a concert and performing online deprives us of this. In my role as an ambassador for various global organizations such as

UNCCD, UNICEF, Earth Day Network etc, I use my live concerts to connect emotionally to my audience to inspire mass behavioural change. Even though streaming on-demand is getting more affordable, music lovers still pay to experience a live concert because it also brings about a sense of community and togetherness. However, arenas always have physical limitations. With virtual concerts, the whole world is our playground. Although it will be hard to replicate the feel and energy of a live concert online, it will be interesting to watch innovations in this space through Augmented Reality technology, etc. I have already experimented with it in my previous concerts and it does bring a different level of audience engagement. Such technology does have massive potential and can be a game-changer in our industry.

What is the role of music in dealing with global issues such as climate change, inequality and human rights?

Music has always played a role in capturing emotions and by being used to convey a larger message. This is the reason music has always been

used in political activism, grassroots movements, and several other areas to create awareness and to stir action. A lot of artists in the entertainment industry have massive platforms and we all need to work together to make a larger impact on the ground. I have always believed that only when people start acknowledging an issue and start a dialogue to solve it, a solution will come. My aim is to inspire this dialogue through my music. I perform regularly to audiences consisting of world leaders, decision-makers and prominent dignitaries to urge them to commit to climate action and to hundreds of thousands of people in the general public to raise awareness about different social and environmental issues.

The ABU partnered with you for the copyright-free distribution of three concerts so that their messages on environment protection, children's rights and advancing the Sustainable Development Goals could reach millions of people across Asia – Pacific. Is this the winning formula?

Definitely. Partnering with a fantastic, dynamic organisation such as ABU to distribute these copyright-free concerts has allowed me to reach to much more people because of the extremely wide network that ABU has across countries and regions. Important messages such as these need to be heard to inspire action. That is my ultimate aim and ABU is a great partner to do so.

How do you see the future collaboration with ABU? as we are the world's biggest union of broadcasters with several ongoing activities such the annual Media Summit for Climate Action and Disaster Prevention.

I have had three amazing collaborations with ABU in a very short span of time and there is a lot that we can do together. ABU has been fantastic partners and our goals are completely in alignment when it comes to using creative media to disseminate urgent messages regarding our environment far and wide. The ABU media summit is a very useful conference to connect key players working to mitigate the effects of climate change and I look forward to attending or even performing my music in concert at the next ABU summit.

ABU Brings Entertainment to Millions

The ABU responded quickly to the COVID 19 content crisis. Following the disruption of production schedules and live events, the ABU Secretariat reached out to partners to secure high quality copyright-free content. The ABU developed a fruitful cooperation with the prominent Indian musician and environmentalist Ricky Kej and in the space of three months, distributed three copyright-free concerts to its members.

#ConcertForAHealthyPlanet, organised by UNESCO Mahatma Gandhi Institute of Education for Peace and Sustainable Development in partnership with several UN agencies such as WHO, UNICEF and the UNFCCC, plus the WWF, was in support of the global fight against the COVID 19 pandemic. Its first global broadcast on 22 April also marked the 50th. International Earth Day.

The epic concert dedicated to the Environment and Natural World-- "Shiva" had been recorded live in front of a 7,000 member audience at Nehru Stadium, Chennai, on Oct 19th 2018. This concert featured 40 musicians from 6 countries and a 300 member children's choir. "Shiva" was distributed to members to mark the UN designated World Environment Day (5 June). The other concert was the Children's Concert "My Earthy Songs". In a creative virtual performance, the Ricky Kej formation, together with UNICEF, produced 27 songs linked to the 17 Sustainable Development Goals to educate children and promote responsible citizenship for the next generation. It marked the World Music Day (21 June).

The Swiss production company ART for The World, offered the ABU the rights of their 2019 film production INTERDEPENDENCE. This is a compilation of contributions of eleven internationally recognized film makers, who have joined forces to raise awareness on the Environment and Climate Change. The anthology of 11 short films is exploring the urgent



need to reduce environmental damage and to preserve our natural resources. The ABU was also approached by the UNCCD to circulate Global Online Talk Show: Food. Fibre. Feed, to mark the UN Deforestation Day (17 June). The programme inspires to change public attitudes to the leading drivers of desertification and land degradation: humanity's relentless production and consumption. Food. Feed. Fibre is a mix of video clips introducing forestation programmes in different countries, music and some interviews. It is produced by a Korean company and presented by the Korean TV host Olivia Ih.

In close cooperation with the African Union of Broadcasting, the ABU distributed a copyright-free concert organised virtually by the Worldwide Afro Network. The concert brought together around a hundred artists with a message that we have to build a new, inclusive and sustainable world.

The Head of the ABU SG's Office, Ms Natalia Ilieva, said that offering copyright-free content from outside sources is a new, promising initiative: "ABU is partnering with UN agencies, NGOs and other outside partners to offer members varied high quality content. This is a win-win cooperation. With digitalisation, many members launch new channels but a struggling to get content for them. At the same time many quality programmes on climate change, the environment etc., produced by NGOs and UN agencies, are just sitting on their websites. The COVID 19 pandemic just brought forward this project, which will be developed in a comprehensive database by the end of the year in the ABU new content exchange platform Asia – Pacific View. It will complement the existing ABU content exchange networks Asiavision, ASEN and AMX, which facilitate news, sport content and music exchange between members."

ABU Media Academy Up and Running



Mr Steve Ahern, Head of ABU Media Academy

The visionary new ABU Media Academy is on track to begin operating on 7 July, with the appointment of its inaugural head, Mr Steve Ahern.

The AMA was one of the goals in the ABU Three Year Action Plan, which was approved at the ABU General Assembly in Tokyo in November 2019.

ABU Secretary-General Dr Javad Mottaghi says the Media Academy will expand the ability of the Union to serve members with online as well as face-to-face training, and it will assist members without in-house training capacity to establish their own training centres. Through the Media Academy, the ABU will also work to form partnerships with universities around the world to allow members the opportunity for higher level studies at recognised centres of higher learning.

Dr Mottaghi says he is happy that the ABU has appointed Mr Ahern as the Head of the new ABU Media Academy, in time

for it to begin operations on 7 July, with a formal launch to be held at the ABU General Assembly in Hanoi in December.

Mr Ahern has worked as a journalist, broadcaster, programmer and manager in radio, TV, and new media. As the publisher of two online trade journals for the media industry, he has been at the forefront of new media content delivery and has taught broadcasters around the world techniques and business strategies for the new media age.

He founded media and broadcast institutes in South Africa (NEMISA) and Afghanistan (Nai Media Institute) and has written curriculum for training institutes such as Singapore Media Academy and the Liberia Media Centre.

Dr Mottaghi says Mr Ahern was a natural choice to head the new ABU Media Academy.

"He comes highly credentialed and has been a part of the ABU family for many years," Dr Mottaghi says.

Comings and Goings



The ABU wishes all the best for the futures of two of its valued staff members who left the ABU earlier this year, Mr Nitesh Chand and Mr Amir bin Khairul Anuar.

Mr Chand was Finance & Administration Officer. A Fijian national, he joined the ABU in September 2016 while Mr Anuar, a Malaysian, served in the Technology Department.

They have both been highly valuable additions to the ABU Secretariat and will be missed.



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