P30 DIGITAL TRANSITION
Intelsat's future-proof solutions for DTT

P47 PREMIUM CONTENT
Times Television Network's agenda for profitable growth

P66 SPORTS DISCOVERY
Discovery engine Thuuz delivers incremental viewing

The Association for International Broadcasting

The Channel

THE INTERNATIONAL MEDIA MAGAZINE FOR TV, RADIO, ONLINE & MOBILE

ISSUE 1 | 2014



Kids' TV

What young audiences want
How they watch
Business models that work

Next generation

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EUROSPORT LIVE 25

THIS ISSUE

FOCUS
CHILDREN'S TV

What are the trends, the business models? How could kids' TV be even better? We look at established and new players around the world















20 THE KIDS BUSINESS
Paul Robinson with an overview of key players and advice to new entrants

22 CREATURE ADVENTURING
Chris Kratt talks about why young viewers go wild about the Kratt Brothers' brand

24 LEADING WITH QUALITY
KiKA's Michael Stumpf sets priorities amidst growing competition from commercial rivals

27 SYNCSCREEN
A two-screen kid's service will be among the offerings as the second screen sector takes off – predicts Marc Goodchild of SyncScreen.TV

30 DIGITAL TRANSITION
Satellite is a critical part of the content delivery chain for DTT, argues Intelsat's Peter Ostapiuk

32 NEXT GENERATION IPTV
Vision247's Perception is internet-delivered TV coming of age – Tim Ayris explains how it works

34 MOVING UP THE VALUE CHAIN
Sunset+Vine is the lead production partner for BT Sport – and there's more, say Andrew Piller and James Abraham

37 THE 2013 AIBS
Winners and Finalists of the 2013 AIB International Media Excellence Awards

47 PREMIUM CONTENT
Sunil Lulla says Times Television Network will only enter a genre where they can be market leader

50 A LIVING BRAND
Eurosport celebrates 25 years in the business – we talk to CEO Jean-Thierry Augustin

52 ALL THE BUSINESS
Business is all around us – it's not just the stock markets, says Bloomberg's Lindsey Oliver

56 WE WILL KNOW WHEN IT'S TIME TO GO
Kevin Klose returns to RFE/RL as President and CEO

58 REDEFINITION
CEO Marie-Christine Saragosse puts her stamp on France Médias Monde

62 DIVERSITY
Broadcasting to a diverse target area, offering diversity of view – Brian Conniff on Alhurra's 10 years on air

64 PERFECT DIGITAL
The journey from print to web TV to full-blown news channel – Ivo Burum helped Ekstra Bladet make the transition

66 SPORTS DISCOVERY
Thuuz founder Warren Packard measures excitement for the sports fan and delivers value for partners

REGULARS

06 MEDIA MARKETS
16 AIB INTERVIEW Jenny Buckland, CEO, Australian Children's Television Foundation
29 PROFILE Constant Nemale, Founder & President, AFRICA24
55 AIB NEWS

24/7

ENGLISH CHANNEL

FROM

JAPAN



NHK WORLD

www.nhk.or.jp/nhkworld/

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AIB is a not-for-profit, non-governmental organisation that works for the benefits of its members and the wider media industry.

Through this magazine and its online publications AIB reaches in excess of 26,000 people working in electronic media globally: media executives, producers, editors, journalists, technical directors, regulators, politicians and academics.

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SUBSCRIPTIONS
The Channel print edition is available on subscription at a cost of £15 per annum

The views and opinions expressed in *The Channel* are not necessarily those of AIB. The publisher accepts no responsibility for errors, omissions or the consequences thereof

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ISSN 1477-8718
Print
Buxton Press, UK

> "Even the professionals admit that it is a complicated world out there"



WELCOME

Forget the power suit, here comes the Creature Power Suit. I've got mine on – wonderful. Thank you, 'wild' Kratt Brothers, for your powerful imagination – feeling like a peregrine falcon has made putting this edition together a particular pleasure! There are many angles to Kids' TV. A recent survey by Viral Spiral found that "creating TV shows and content for young children is as much about meeting parents' desires for nostalgia and fun as it is about entertaining children." Wow, that's a tall order so let's get a few basics straight, as gleaned from our interviews.

Generally the kids audience gets left behind because no-one can make the financials work. But kids are worth it, they are tomorrow's consumers. Anyone who does not realise this is simply kidding himself. Kids are very competent at managing technology – witness mother saying to her five year old: 'Can you just find the programme we recorded last night for me?' Everywhere in the world they now have mobile phones, tablets and laptops almost irrespective of their parents' income, which allows them to snack on. And kids the world over have the same favourite topics, reflecting their life stage more than where they come from. So, the kids business is a nice business but a business it is. Some kids' networks have closed, citing the crowded marketplace of the genre, and with such a splintered target group (baby TV, pre-schoolers, teens, young people) the challenge remains that you can't possibly serve all children with a single service. The good news is that committed individuals are keeping kids' TV fresh – with new channels, new formats, new avenues of engagement. There is always room for improvement.

Speaking of which, in the exciting world of broadcast technology improvement is on-going even as I write, and how it is astonishing how cleverly it meshes with content. Just have a look at the articles on delivery – Intelsat and Vision247 offering solutions for what we might need tomorrow. But even the professionals admit that it is a complicated world out there, wishing for more unified platforms and a common set of development tools. So that even greater content can reach you and me in even better ways.

Content comes in many forms - sport is a major element. In the interview with Sunset+Vine some interesting points emerged: the trend of brands becoming broadcasters and using content as a vehicle to drive broadband subscription, and the reversal of the traditional pattern of 'piece goes on TV first, clip goes online'. And in case you did not know: sports discovery engine Thuuz can now measure excitement. How? Read on.

2014 brings a number of anniversaries: Eurosport celebrates 25 years in the business, Alhurra is 10 years on air. It's always interesting to look at different news channels' strategies so we peek behind the scenes at India's TTN, France 24, Bloomberg and RFE/RL. All are expanding while RFE/RL's aim is 'to go out of business'. Judging by what Kevin Klose tells us, that's not likely to happen anytime soon.

I hope you enjoy this edition.

GUNDA CANNON EDITOR

Most dangerous: Syria, India and the Philippines



The International News Safety Institute, which celebrated its 10th anniversary last May, recorded 126 journalists and other media workers killed in 29 countries in 2013. The death toll is down by 17% compared to the previous year, however the number of journalists assaulted, threatened and kidnapped appears to be increasing at a concerning rate.

Syria and Pakistan retained their position among the world's five most dangerous countries for journalists. India, the Philippines and Iraq are also in the top five. Of the 19 journalists killed in Syria, most were local journalists targeted by either the authorities, pro-government or rebel groups, or killed by shelling or in crossfire. Abductions among both local and foreign news media increased; as a result many international news organisations are now not sending their teams to cover the conflict.

In the Philippines, nine of the 13 journalists killed were murdered by unknown assailants, and so far their killers have enjoyed total impunity.

In India, seven journalists were murdered, and nobody has been brought to justice. Iraq was the fourth most dangerous country for journalists, with 11 members of the news media killed - 10 murdered by unknown armed groups.

Pakistan remains in the top five most dangerous countries for journalists, where bombings and targeted killings are common. One of the biggest risks for journalists there is being caught up in secondary blasts.

The most dangerous countries in 2013 and number of journalists killed: Syria 19; India 12; Philippines 13; Iraq 11; Pakistan 9; Somalia 8; Egypt 6; Brazil 6.

Africanews coming in 2015



Michael Peters, CEO of Euronews S.A., and Jean Obambi, Managing Director of Télé Congo, have signed a cooperation agreement for the launch of a pan-African news channel to be known as Africanews.

The partnership will lead to the creation in 2015 of a bilingual news channel in French and English, to be followed by other major languages of the continent (Portuguese, Arabic, Swahili, etc.). The headquarters will be in Brazzaville and regional offices will be set up across the continent.

Financed by advertising, Africanews will adhere to the same editorial charter as Euronews, guaranteeing its independence. The two networks will share their news, creating a synergy that will give Africa "its rightful place in the world of news and give the world the latest news from the continent." Africa specialist Stephen Smith is working with Euronews on all phases of building the Africanews channel.

Euronews celebrated its 20th anniversary in 2013 and was the first European media to become available on Google Glass. This year Euronews will move its HQ to Confluence in the centre of Lyon, France.

Arab FM radio

Research by Arab Advisors Group has revealed that 246 local government-owned FM radio stations broadcast in 18 Arab countries by August 2013, while the number of private radio stations stood at 220. The report also analysed seven regional radio stations that broadcast on FM frequencies in multiple countries.

Liberalisation in several Arab countries was a key factor for the growth in private FM stations. Out of the 18 countries covered in the report, three do not allow private radio: Qatar, UAE, and Yemen. In 2011, Mauritania and Algeria allowed the licensing of private radio stations, by August 2013, Algeria had still not launched any such stations, while Mauritania had launched three.

The need to broadcast in multiple languages to cater for expatriates enhances the number of FM radio stations even in countries where private FM radio stations do not exist. The UAE is a clear example of this as it hosts FM radio stations that broadcast in Arabic, English, Malayalam, Hindi, Urdu, Tamil, and Persian.

Taking a snapshot (August 2013) of all the analysed Arab countries, Iraq led with the total number of radio stations (69), as well as private-owned radio stations, followed by Palestine with 60 FM radio stations. Algeria, on the other hand, had the highest number of state-owned radio stations (56), followed by the UAE with 37 state-owned radio stations.



China STB outlook



The set-top box market in China will decline to a projected 130.8m units at the end of this year (down 12%), even though China will continue to export STBs in big numbers to less developed countries, according to IHS Inc. By 2017, China STB shipments for both domestic usage and exports will barely exceed the hundred-million mark.

While regulations from China's central government as well as the country's increasing urbanisation will continually push up the number of TV viewers in the state, China's STB market will suffer negative growth, the victim of a maturing space. In 2013, the domestic cable and satellite STB segments were affected after the government ended financial incentives meant to encourage shopping among the Chinese.

Migration from analogue to digital also slowed during the first six months of 2013, mainly because local governments stung by financial cutbacks reduced subsidies to cable TV operators. However, to gain fresh markets, manufacturers are investing resources in the high-definition STB segment, banking on stable growth that will come from the population migrating to digital.

Chinese STB makers are also keen on exporting their products to developing countries. Here standard-definition STBs and low-cost HD STBs could play key roles in penetrating export markets due to their affordability. The market for cable STBs is forecast to grow to 15m and satellite STBs to 60m in 2015.

Players seeking to gain access to the Chinese STB market will find it hard to enter the tightly held space, currently controlled by the big names in China's STB industry.

SES for SIS LIVE

Leading satellite operator SES has concluded an agreement with SIS LIVE to provide Ka-band capacity on ASTRA 1L located at 19.2 degrees East.

The long-term deal will enable SIS LIVE to deliver satellite newsgathering services to the UK's news and content providers ITN and ITV. SIS LIVE, which operates the largest outside broadcast and satellite uplink fleet in Europe, has become the first major SNG organisation operating DVB and IP services on Ka-band capacity.

Managing Director David Meynell said that having been heavily involved with the first major automated service for ITV and ITN 10 years ago his company has a deep understanding of the day-to-day needs of fast-moving newsgathering organisations. SIS LIVE delivers around 80% of live news feeds across the UK and also designs and manufactures an award-winning range of satellite and broadcast products.



Eutelsat partner for Expo 2015



Eutelsat Communications has announced that it will be the official and exclusive satellite partner of Expo Milano 2015 ('Feeding the planet, energy for life'). Eutelsat will leverage its innovative technologies and global footprint to support the three key platforms of this Universal Exhibition: the Cyber Expo which will enable individuals to tour the event virtually, the ICT Ecosystem outside the Milan site and the Smart City inside the 1.1 square km exhibition area.

Working in close collaboration with Expo 2015, Eutelsat will launch a dedicated video channel at its popular HOT BIRD neighbourhood that will broadcast news, features, country highlights and key events from May to October 2015. Using its global footprint and most flexible media, broadband and connectivity technologies, Eutelsat will also provide turnkey services to exhibitors, country pavilions and broadcasters to enable them to provide immediate coverage with the highest image quality to audiences beyond Milan. http://en.expo2015.org/

IN BRIEF

INDIA DVB-T2

For the move to digital TV by 2017, India's Doordarshan has chosen Harris Broadcast to deploy a new DVB-T2 transmission infrastructure across the country. The Harris solution allows PSB Doordarshan, which broadcasts in over 40 languages, to roll out multiple channels serving different communities as well as offer multiple HD channels. The first of the two transmission contracts adds HD channels to digital multiplexes in four major metropolitan areas. The second contract is for 19 Maxiva ULX transmitters for digital roll-out to the regions, initially in SD with the potential to upgrade to HD.

TVIGLE ON PS3

Tvigle has launched its app for Sony PlayStation 3, bringing Russia's biggest library of free-to-view licensed video content to over 1.2m PS3 consoles in Europe's largest online video market. Tvigle founder/CEO Egor Yakovlev says connected devices are growing at an explosive rate in Russia and tapping into this segment is vital for further growth. Tvigle has 7,500 partner sites, a unique advertising network, and its Video Publisher platform allows publishers to create and monetise video projects online.

DISCOVERY ID XTRA

Discovery Networks is launching Discovery ID Xtra, a new mystery and suspense channel set to roll out in around 105 markets across Central & Eastern Europe, Middle East and Africa this year. Paul Welling, SVP Head of Channels sees increased demand and opportunity in the market for factual mystery and suspense content that targets mainly female viewers. Discovery launched ID (Investigation Discovery) in the US in 2012, where the channel has risen to the no. 7 ranked network for women aged 25-54 years.

IN BRIEF

INDIA TV RATINGS

India' s Ministry of Information & Broadcasting has released guidelines specifying procedures that TV rating agencies in the country have to follow, which come into force on15 February 2014. No rating agencies are allowed to publish ratings until they are in compliance with these guidelines. Once a company is registered, it has to generate and publish ratings within six months, otherwise the registration will be cancelled.

AL JAZEERA TURK

In what is the first digital-only launch in the history of the network, Al Jazeera has launched its Turkish language service through the web portal aljazeera.com.tr which will be complemented by mobile apps and a digital magazine in Turkish. Based in Turkey, the site is aimed at Turkish speakers throughout the world, with a significant pre-launch social media engagement in Azerbaijan, Germany, the US, Bosnia, UK, Cyprus and The Netherlands. AJT's news director Gürkan Zengin said staff would enjoy complete editorial independence.

US SVOD

"The State of SVOD" report from the NPD Group reveals that subscriptions to HBO, Showtime, and other premium TV channels have declined over the past two years, as Netflix and other subscription video-on-demand services have gained in popularity. There was a 6 percentage point overall decline in US households subscribing to premium TV channels over the past two years, while households subscribing to SVOD grew 4 points. Netflix remains the leader in SVOD but Hulu Plus and Amazon Prime are showing growth as consumers tack on secondary SVOD services.

RTG CORP launches RTG International



Russian Travel Guide TV (RTG TV) is an international documentary TV channel focused on the cultural and geographical variety of the world's largest country, Russia. Now RTG CORP, leader in the production of documentary films in Russia and the countries of the CIS, have launched RTG International. This new premium content documentary channel on travels around the world started broadcasting on 16 January in English, Turkish and Russian. The channel's international programme schedule includes unique content about Russia from the RTG TV and RTG HD channels. It covers a wide range of topics from nature and the animal kingdom to active recreation, hunting and fishing, cruises and excursions, tours of towns and cities, resorts, people, culture, religion, history, ethnography, cuisine, science and technology.

Vizrt signs Thai Rath deal

Vizrt has signed a deal worth US$1.4m for the implementation of broadcast graphics and media asset management (MAM) products with Thai Rath, Thailand's oldest and best-selling newspaper. Thai Rath is preparing to launch a TV channel in 2014 with a comprehensive Vizrt solution, designed for easy multiplatform distribution of content.

The deal includes an enterprise MAM version of Viz One, Vizrt's complete end-to-end solution for the creation, management and delivery of media assets. Vizrt will also deliver several Viz Engines, Vizrt's real-time compositor, as well as Viz Virtual Studio for the broadcaster to expand its virtual set capabilities.

The Vizrt Social TV solution was purchased to give journalists a tool for moderating and distributing social media content for on-air use. Viz World is adding editorial capabilities that will allow journalists to create local street maps or animated maps.

Power of the crowd

Sweden-based crowd curated video news service RiviNews has recently signed up RT Ruptly to distribute content through its online platform, due to launch later this year. This follows signings with global news agencies AP and Reuters, Swedish media companies TT and TV4 and the Netherland's ANP, with more deals in the pipeline.

RiviNews is a radical, new online platform enabling users to access and share stories from around the world among their social networks. It will provide an outlet for content providers to monetise their video news. Revenues generated through targeted advertising will be shared between content providers, users and NGOs. Founder and CEO Henrik Eklund says the deal with RT Ruptly takes RiviNews a step closer to realising the end goal of creating the most relevant and sustainable news source in the world.



Brand new RT in UK

Soon viewers in the UK can catch a brand new RT news channel broadcasting programming exclusive to their country. During the prime-time block RT will air news reports, local breaking stories and talk shows dedicated to the United Kingdom's most pressing political, social and economic issues.

The new UK channel will be launched in the spring of 2014, once the work is completed on RT's new London studios, located in the Millbank Tower in Westminster. RT has had a bureau presence for many years and has been broadcasting in the UK since 2006, where it is now available around the clock to more than 55m people via BSkyB, Freeview and FreeSat platforms. It has been airing in HD since December 2012.

Two new, UK-oriented programmes have already made their debut on RT: *Going Underground* with award-winning British journalist Afshin Rattansi looks at stories that aren't being covered by other UK media; and *Sputnik*, anchored by George Galloway, takes a fresh look at the news that have made the headlines.

In 2010 the network launched its first market-specific channel with the opening of RT America's studios in Washington, DC. RT is available in three languages to nearly 650m people in more than 100 countries worldwide.

Syria's static war

Nearly three years into the conflict in Syria that started with peaceful demonstrations against Bashar al-Asad's rule, over 100,000 people have been killed, and over 5m people have been displaced.

Islam Channel's investigative team arrived on the Turkish border in December to meet victims of the war, document relief work and efforts to rehabilitate the injured. Unsatisfied with the limited reporting coming out of Syria, the team ventured inside Syria to meet children orphaned as a result of the conflict.

Islam Channel's special report from inside Syria finds it is a "static war," where change occurs rapidly and yet for the victims nothing really changes. With contributions from rebel fighters, aid workers and injured victims of the civil war, the report analyses the effect of the war on Syrians inside and outside of the country.

Working in Syria, Islam Channel journalists risked their lives to get to the heart of this story. *Static War* can be viewed on the channel's YouTube page.

RRsat Duna deal

RRsat Global Communications Network has been awarded a tender by Media Service Support and Asset Management Fund (MTVA), Hungary's public service media organisation, to expand broadcast of Duna World TV channel and Duna World Radio worldwide. The tender will generate US$1.2m in revenues for RRsat with potential for expansion for an additional period and to US$2.5m overall.

RRsat will provide an end-to-end integrated broadcast solution for MTVA including media processing and preparation services such as content acquisition, closed caption service, EPG and frame rate conversion, as well as distribution solutions to Australia and the Americas via RRsat's platforms on Optus D2, Galaxy 19 and Intelsat 21 respectively.

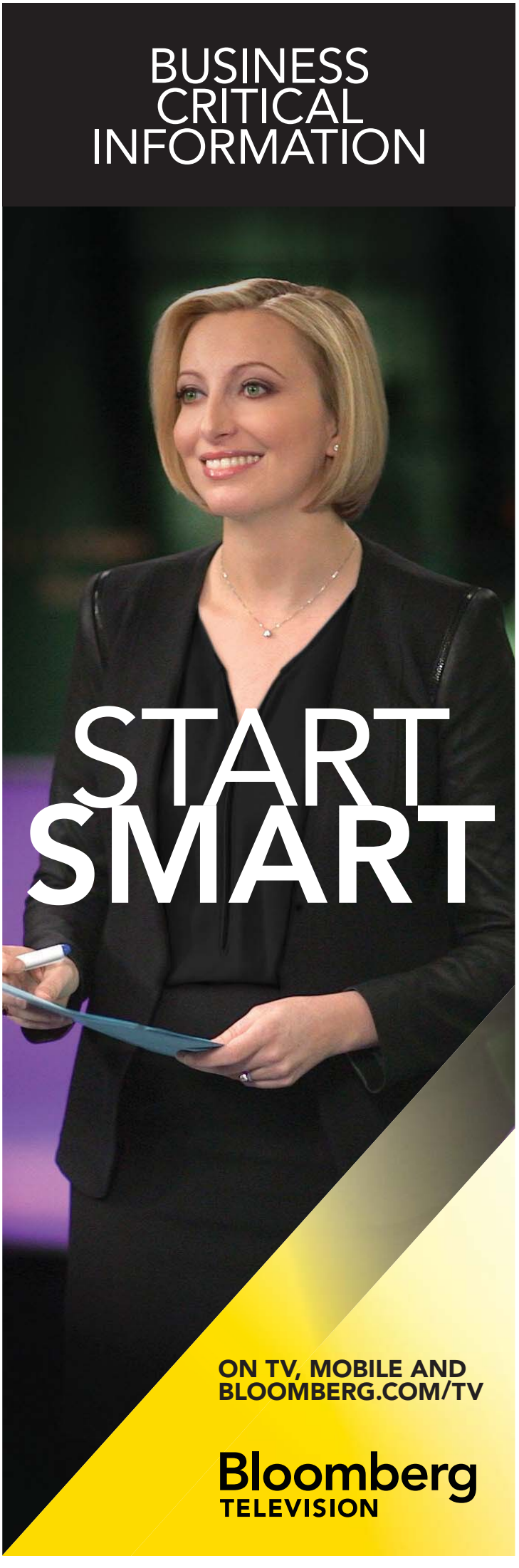
MTVA is the largest media enterprise in Hungary, leveraging five TV channels (M1, M2, M3, Duna and Duna World), eight radio channels, a complete national news agency and all associated online sites.

Globecast top operator

Globecast has been ranked the second-largest independent teleport operator in the world on the Independent Top Twenty list compiled by the World Teleport Association (WTA). Ranking just behind Harris CapRock, a provider of VSAT services, this makes Globecast the largest independent teleport operator for broadcast services. The Independent Top Twenty ranks teleport operators based on revenue from all sources, focusing on independent companies at the core of the satellite teleport industry.

Globecast also came in at No. 6 on the WTA's Global Top Twenty, a broader ranking of companies that derive revenues from all customised communications sources and which includes operators of teleports, satellite fleets, and business-to-business fibre networks.

In December Globecast signed a deal with MEASAT and Mezzo to deliver Mezzo Live HD Asia via the MEASAT-3 satellite to viewers in Asia-Pacific. Globecast receives the signal at its technical operations centre in Paris. From there, the channel is sent via fibre to Globecast's Hong Kong teleport for uplink onto the MEASAT-3 platform. The music channel is subtitled in 11 regional languages and adapted to the tastes of local markets.



IN BRIEF

MAPPING SALES

Finland's largest commercial broadcaster MTV Oy is optimising IT technology in its media sales department with solutions from arvato Systems. MTV Media's Petri Haverinen says with the growing number of distribution channels in an increasingly competitive advertising market, it's vital that media sales processes are planned and managed extremely effectively. MTV Oy is mapping all business processes for marketing its portfolio nationally and regionally with airtime sales software S4AdSales and also using S4AdOpt for optimising inventory and revenue. A variety of parameter settings enable simulations of 'what-if' scenarios.

RRI US MOBILE

Radio Romania International has started cooperation with AudioNow which provides listeners with open, mobile access to radio and TV audio broadcasts. RRI's daily broadcasts in Romanian, English, Spanish, Chinese and the Macedo-Romanian dialect are available via mobile phone in the USA, live or on demand. RRI is part of the Romanian Radio Broadcasting Corporation, which celebrated 85 years of broadcasting in November.

NHK EXPANDS

NHK's international channel NHK WORLD TV started broadcasting in Thailand, Taiwan and Indonesia in January. Delivered through satellite, this adds a potential 240,000 households to the total of over 270m households reached in 140 countries. Broadcasts in Nigeria through a local satellite operator are to follow shortly, with North America and Southeast Asia earmarked as expansion areas for 2014. NHK also reports that it has successfully broadcast long-distance DTT signals for its Super Hi-Vision 8K format, sending huge amounts of data over UHF airwaves.

Channel NewsAsia doing business in Asia



Channel NewsAsia has launched its new mobile website channelnewsasia.com. The smartphone-optimised interface offers all the news and videos available on the full desktop site, in a fast and easy experience. At the end of December, Channel NewsAsia added a Chinese SMS News Alert service which provides breaking news and news headlines for the Chinese-speaking users in Singapore. The service leverages the established network of journalists which produce daily news programmes on MediaCorp Channel 8. Offered in collaboration with SingTel, the service is an extension of the successful decade-old Channel NewsAsia News Alerts in English.

The highly successful regional series of CEO and top business leader seminars called *Business Insights* which Channel NewsAsia first launched in Jakarta, Indonesia in August, followed by Bangkok, Thailand in November, continues in 2014. The series next travels to Yangon, Myanmar and then on to Kuala Lumpur, Malaysia and Ho Chi Minh, Vietnam. With *Business Insights* the channel's aim is to facilitate better understanding of how to do business in Asia. High profile industry members help contextualise the challenges of operating in their particular markets and provide insights into each country.

This January Channel NewsAsia opened a news bureau in Yangon, Myanmar. MD Debra Soon (pictured)said the channel was extremely excited about being one of the first broadcasters to be granted a licence to operate a news bureau. Correspondent May Wong will continue to file stories from Myanmar.

WWI virtual museum

In 2014, 100 years since the beginning of the First World War, The Voice of Russia is launching a web portal devoted to WWI in cooperation with Russia's Ministry of Culture, the Russian War History Society, the Rossotrudnichestvo Agency and multiple foreign partners including the EBU. VoR Chairman Andrey Bystritsky says the project is unique in that it collects material in all electronic formats that exist now, and in that it publishes material which has not been accessible for both Russians and foreigners until now.

It is expected that the site will hold a vast library of texts concerning WWI – from scientific research and eyewitness accounts to belles-lettres. It will also have a large collection of video materials, both documentaries and feature films. The videos will also include lectures of leading Russian and foreign historians, in which they share their views about both the causes of WWI and its consequences. It is expected that the virtual museum will be up and running in August in four languages – Russian, English, French and German – with accounts on Facebook and Twitter.

BBC looks at Freedom 2014

The BBC has launched *Freedom2014*, a season of hard-hitting investigative programmes from around the world asking what freedom looks like today. The season runs on the BBC World Service in English and across the BBC's language services, on BBC World News television, BBC News Channel and BBC.com, until April 2014. BBC Global News Director Peter Horrocks said the BBC as a champion of media freedom is uniquely placed to explore this theme, drawing on the expertise of its journalists around the world.

Programmes touch upon such diverse aspects as: the forced enslavement of Burmese and Cambodian men on Thai fishing boats; government intrusion and what individuals can do to keep their personal information secure; freedom songs; the freedom to be single; what freedom means to former Guantanamo detainees.

As part of the season, the BBC is asking its worldwide audience to submit their own images of freedom. The first contributions come from well-known global figures describing what freedom looks like to them in a collection of specially commissioned videos.
bbc.co.uk/freedom2014
#freedom2014

Nigeria on the road to digital



Nigeria has a population of about 150m, and the number of TV sets – currently over 40m – continues to grow. In addition to the Nigerian Television Authority (NTA), there are over 100 TV and radio stations which make Nigeria the country with the greatest TV/VCR penetration in Africa.

Although broadcasting is supposed to be deregulated, the Federal Government still exercises tremendous control over the private operators through its licensing requirements and other regulations of the National Broadcasting Commission (NBC).

Over the coming months the transition to digital terrestrial TV will be implemented in the 470 – 806 MH2 band for the country's national and state TV broadcasting systems. It is, as the NTA's Maxwell Loko and Mabel Moses set out in a recent paper, an opportunity to address a number of challenges related to bridging the digital divide.

In Nigeria, every broadcaster provides its own infrastructure from recording studios to microwave links, transmitters, masts and towers, resulting in considerable duplication of broadcast facilities in the country. In view of this, the Federal Government approved that the existing massive infrastructure provided by the NTA should form the backbone of the new broadcast signal distributor.

The NTA has already embarked on digitisation with its NTA Multi Channel project which reflects the increasing demand for quality content on specialised channels. At present eight channels in the NTA network are transmitted on DTT reaching 33 cities in Nigeria: NTA News 24; NTA Sports 24; NTA Entertainment; NTA Knowledge; NTA Parliament; NTA Yoruba; NTA Hausa; NTA Igbo.

The challenges that lie ahead are multi-faceted. Access to funds for the creation of compelling digital content remains a key factor. The NTA was originally conceptualised as a public broadcaster but as a result of poor funding, the organisation has gradually moved to partial commercialisation.

Digitisation also means training and re-training of staff in new technologies and production techniques - training is expensive but inevitable.

Convergence also raises a number of fundamental questions which have to be addressed. For example, would a licensed GSM operator in Nigeria have to get a broadcaster's licence to provide TV on handsets? Broadcasting policy in Nigeria does not currently take account of the convergence of the telecom, information and broadcasting sectors. Whilst broadcasting is regulated by the National Broadcasting Commission (NBC), the telecommunication sector is regulated by the Nigeria Communication Commission.

App that learns

Mobiles Republic, a syndicator of news on mobile devices, has updated its award-winning app News Republic. The new version, News Republic 4.0, includes significant enhancements to its TagNav semantic language technology that allows the app to learn about the user's reading habits as they read through articles and to instantly recommend related articles, thus creating a personalised news discovery experience on iPhone and iPod touch and on Android smartphones and tablets.

The free app provides an effective means to sort through the information clutter and stay informed on key topics of interest. Easy to use and personalise, it includes a wide-ranging selection of fully licensed news sources, from international politics to entertainment.

Powering News Republic 4.0's "Smart Recommendations" is the proprietary TagNav which instantaneously searches up to 1,000,000 topics. The app gets smarter by analysing what consumers read and is able to build individual interest profiles. News Republic is available in eight language editions.

Playout partner

In an exclusive multi-year contract, CSC Media have appointed WRN Broadcast to provide playout and media management services.

A global broadcast company, WRN Broadcast provides multi-platform technology solutions across a complete range of broadcast services including multi-channel playout, media management and distribution for broadcasters, content rights holders and platform operators.

WRN Broadcast, which won the contract by competitive tender, will be responsible for CSC Media's complete portfolio – the UK's largest independently-owned bouquet of 18 channels, including Chart Show TV, Tiny Pop, True Entertainment – and the social media TV channel BuzMuzik.

WRN Broadcast will be delivering 15,000 hours of TV services for CSC Media every month, across Sky, Virgin Media, Freesat and international affiliate partners including DSTV/Multichoice.

SatLink for i24 News

SatLink Communications, a leading teleport, content management and HD playout centre, has been selected by Israel's new 24-hour international news network i24 News for the global distribution of its three channels in English, French and Arabic. SatLink's satellite and fibre distribution network delivers i24 News across Europe, the Middle East, Africa and Asia, as well as providing other services including production, satellite news gathering, occasional use coordination, fibres to the UN buildings in New York, to Gaza and Ramallah and content monitoring.

SatLink is providing ground services and satellite capacity to Asia on AsiaSat 5 over DVB-S2, to Europe & the Middle East on Hotbird 13°E on Ku-band and Canal + bouquet on Astra 19.2°E on Ku band, and the CanalSat Afrique bouquet to North Africa on SES 4 on Ku-band.

i24 News also uses SatLink's Content Monitoring solution of news feeds in the Middle East in Arabic, Farsi and English.

IN BRIEF

TTNET IN-A-BOX

Turkey's TTNET is using PlayBox Technology channel-in-a-box systems for four HD live sports channels at its transmission centre in Istanbul. A division of Türk Telekom, TTNET is the largest internet service provider in Turkey and now offers Turkish-language broadcast services under the Tivibu trademark - home, web, mobile and smart-TV. Combining internet, TV, fixed voice and mobile voice services in a single bill, TTNET is first in Turkey to launch 'quad play'.

MENA UPLOADS

Two hours of video are being uploaded every minute in the MENA region to YouTube. Only 3% of online content is in Arabic, even though market research company Common Sense Advisory says the online Arabic speaking population (80m across the 20 countries tracked by CSA) now surpasses that of Russian, French and German speakers. Spotting the opportunity, YouTube launched its monetisation policy last year in the UAE, Saudi Arabia and Egypt, enabling users to earn money depending on the content uploaded.

OSCE CAMPAIGN

The scale of attacks on and harassment of members of the media continues to grow throughout the OSCE region. Now OSCE Representative on Freedom of the Media Dunja Mijatović has launched a global campaign to end impunity for crimes committed against journalists. Initiated by the Commission for the Investigation of Murders of Journalists in Serbia, the campaign includes a video in English, Russian and Serbian. Mijatović says it is imperative that we stand up for journalism and calls on everyone to share and promote the video. www.youtube.com/oscerfom

Arabsat 'Most Promising Company of the Year'

At SATCON 2013 in New York, the Annual Vision Award was presented to Arabsat as winner of "Most Promising Company of the Year". The international award honours companies that experience growth in the markets they serve and demonstrate long-term viability of their enterprise. Eng. Khalid Balkhyour, President & CEO of Arabsat said the award came at the end of a successful business year, both regionally and globally.

In December MBC Bollywood, famous for Indian movies and TV series dubbed and translated into Arabic, joined the MBC Group bouquet on Arabsat satellite Badr-4.

Earlier Arabsat announced a transition plan for load distribution between its Badr-4, Badr-5 and Badr–6 satellites, in order to accommodate the growing demand for TV broadcast services on its exclusive orbital position 26° degrees East.



Antena 3 honoured

The Television Professionals Association of Romania has honoured news TV station Antena 3 with the Jean Louis Calderon Award. It was presented to CEO Mihai Gadea during the XXIII TPAR Gala for his talk show *The Daily Summary*. Antena 3 also won in the categories Best Investigative Programme, Best Investigative Documentary and Best News Anchor. *Premiere with Carmen Avram* was again recognised with the Special Jury Prize, beating competition from 30 TV and production companies who had submitted 210 entries.

BBG research

The Broadcasting Board of Governors offers monthly research briefings in partnership with the research company Gallup to present detailed media consumption data on a country-by-country basis. The focus of the November briefing was on global hotspots Mali and Somalia. December's event focused on Vietnam, where research shows that 98% of Vietnamese households own a TV set, and nearly nine in 10 have a mobile phone.

The events include a presentation of the key findings on media consumption as well as a methodological overview and a review of historical media trends. Video recordings and research briefs are available online.

In 2013, programming across the BBG's global media networks reached an estimated 206m people per week, a record high. The BBG's largest audiences are in Indonesia (21.6m), Nigeria (20.7m), Mexico (14.9m), and Iran (14.5m).

Watershed year for wearables



Juniper Research has identified 2014 as the watershed year for wearable devices, both in terms of roll-outs and market traction.

The entry of new players (including Qualcomm, HTC, Dell, and Asus) into the sector, together with both product launches and version upgrades by the earlier entrants (Samsung, Sony, Apple and Google) provide an array of catalysts for substantial growth. Juniper's report on 'Smart Wearable Devices: Fitness, Healthcare, Entertainment & Enterprise: 2013-2018' contends that the market attractiveness of wearable technology has grown and that smart wearable device shipments including smart watches and glasses will approach 130m by 2018, 10 times higher than estimated previously.

Juniper notes that there are a number of social and legal barriers to the deployment of wearable devices. However, not all of these hurdles will apply to every device, or indeed, every type of device. Issues such as privacy commonly arise if the wearable device (e.g. smart glasses) has a camera and gives the appearance of filming at all times. While in many places there are no laws regarding filming in public places, many people may object if they perceive they are being filmed. As more wearables products are rolled out, Juniper expects that governments will in turn seek to develop regulatory frameworks to legislate their use, both from a privacy and data protection perspective.

Kazakhstan National TV explores adoption



Adopted Children from Kazakhstan promises to be one of the most important TV projects of the new 2014 television season from the Kazakhstan Republican Television and Radio Corporation. The ground-breaking programme which explores the lives of Kazakh adopted children in their new families and their new homelands is the brainchild of Zhanar Baisemizova, head of the creative association "TV Production" JSC RTRC "Kazakhstan". She worked on the project for about six years before finally realising it with the Kazakhstan Republican Television and Radio Corporation.

Foreign adoption has always been a controversial issue: Should there be stricter laws and regulations on foreign adoption? Should adoption by foreign citizens be banned altogether?

Baisemizova embarked on the project with an open mind. Her initial goal was to show the lives of ex-Kazakhstani citizens abroad. In the course of making the programme, her focus changed. Many adopted children knew that they were from Kazakhstan but they did not think that their homeland was still interested in their lives.

Zhanar Baisemizova says, "The Kazakhstan National TV channel's main focus is to preserve our national identity. We hope that this project will help to stimulate discussion in our society about the issue of foreign adoption and give more information about the lives of our children.

"I believe the programme will help our society find the right solution to the problem. These children should always know that no matter where they are, they will always have a home here, in Kazakhstan."

Instant translation

Al Arabiya News Channel, which celebrated its 10-year anniversary in 2013, launched a state-of-the-art subtitling service via its English-language website during the first "Al Arabiya News Global Discussion" forum. The service allows English-speaking audiences to follow its Arabic news bulletins and programmes thanks to a new instant translation technology. Users of the site will also be able to search Al Arabiya News Channel's entire 24-hour output in English, with the ability to download video clips and see subtitles showing translations of the original Arabic broadcasts. Abdulrahman al-Rashed, General Manager of Al Arabiya News Channel, said the video-translation service provides a true picture of the news as consumed by Arab audiences - not tailored for Western viewers. www.alarabiya.net/English



TVC News reaches milestone

Lagos-based 24-hour pan-African news channel TVC News, part of the Continental Broadcasting Service network, which first broadcast in February 2013 says it has reached an important milestone in breaking foreign media dominance of African news coverage within one year of operation. TVC News CEO Nigel Parsons (right) stated: "TVC News has come a long way in a short time and will remain committed to providing reliable, accurate and up-to-date news about Africa."

Reaching over 3m households in Africa and Europe, TVC News has been filling a gap that meant Africa was previously the only continent without its own self-produced news & current affairs channel. In its first year, TVC News has proved to be the voice of Africa on the global scene, received a number of international awards and been endorsed as a credible news channel by notable figures such as HE Dr Nkosazana Dlamini Zuma, Chairperson of the African Union commission. TVC News' notable coverage included the 2013 elections in Ghana, Kenya, Zimbabwe and Mali, the African Union's 50th anniversary celebrations in Addis Ababa, the civil unrests in Egypt and Tunisia, the conflicts in the Central African Republic and Mali, the Nairobi shopping mall siege, the insurgency in Nigeria and the death and funeral of Nelson Mandela in South Africa.



IN BRIEF

DOLBY VISION

At CES 2014 Dolby announced its new imaging technology Dolby Vision which gives content creators and TV manufacturers true-to-life brightness, colours, and contrast by augmenting the fidelity of UHD and HD video signals for OTT online streaming, broadcast, and gaming applications. An end-to-end solution, Dolby Vision is expected to drive adoption of UHD 4K displays with a winning combination of more and better pixels. TVs featuring Dolby Vision technology will be available for retail purchase later this year.

MOBILE MONEY

The Tanzanian market shows potential for further mobile money (m-money) adoption, according to a report by global consultancy InterMedia. 63% of surveyed households have access to a mobile phone, and even among rural, unbanked and poor households, about one-half of households have access to a mobile and own a SIM card. The InterMedia report is part of the Financial Inclusion Tracker Surveys project, based on the first annual FITS survey of 2,980 households conducted in 2012.

GREEK PSB

The Greek government has announced the formation of the New Hellenic Radio, Internet and Television (NERIT) which is expected to launch in March 2014 and will only have 132 members of staff. The International Federation of Journalists and the European Federation of Journalists have expressed concern that the move will mean the loss of many journalists' jobs and create a sub-standard, Athens-focused organisation that will find it difficult to provide quality programming that is competitive with private TV channels in Greece.

IN BRIEF

FTA IS TOP

According to Freeview, Australia's free-to-air networks continued to dominate Australian viewing in 2013, reaching a daily audience of 15.2m and capturing an 83% share of the prime time metropolitan audience. Australians watched more than three hours of live TV every day last year. In the first half of 2014 Freeview is expected to launch FreeviewPlus, the Hybrid Broadcast Broadband TV (HbbTV) which will seamlessly deliver catch-up programming to TV screens via the on-screen guide.

50 YEARS ABU

The Asia-Pacific Broadcasting Union is celebrating its 50th anniversary in 2014. Its new president Gil Hwan-Young, President and CEO of Korean Broadcasting System, took office in January. Speaking during his first official visit to the ABU headquarters in Kuala Lumpur, Mr Gil said the Union was progressing in the right direction in helping members face the challenges of the digital revolution and platform conversion, and in launching co-productions and establishing content exchange programmes.

ULTRA HD UPTAKE

According to LG Electronics' director of innovation R&D, Stuart Savage, UHD will take a long time to become a mass-market proposition. Recalling the 'perfect storm' a few years ago when HD, analogue switch-off, flat panels all arrived and provided multiple reasons why people wanted to replace their TVs, he said that TV buying trends have now slipped back into a roughly seven-year cycle. And while UHD has a wow-factor for consumers, the industry is still working out UHD parameters to eventually "arrive at the same place."

AUB discusses switchover and rights

At the 7th General Assembly of the African Union of Broadcasting (AUB) in Yaounde in January, over 100 participants discussed digital switchover in Africa and the issue of acquisition of broadcast rights for major international events. The event was hosted by Cameroon Radio Television (CRTV), a founding member of AUB.

AUB is a continental organisation with the mission to develop broadcasting in Africa. Created in 2006 as successor to URTNA (Union of National Radio and TV Stations of Africa), AUB today has its head office in Dakar, Senegal, and counts 40 members across Africa.

Although the AUB was created as a grouping of public broadcasting organisations, it has opened its doors also to private broadcasters. The liberalisation of broadcasting in many African countries has led to a multiplicity of privately owned radio and TV stations in the continent which also need to have a voice in a continental broadcasting organisation such as the AUB.

Mobile advertising

As an average 15% of digital budgets is allocated to mobile in 2014, mobile is rapidly becoming a strategic channel for advertisers and programmatic is rapidly becoming the technical foundation for the majority of transactions. In its Analytics Report, mobile advertising exchange Nexage indicates that this trend is well underway, creating some important markers in the industry. Agency (via trading desks) and buyer preference to buy programmatically is changing the landscape and increasingly motivating publishers to move more and more premium inventory to programmatic.

Publishers are increasingly using private exchange functionality to drive their business forward and control more closely to whom and how they sell.

Analytics are enabling both publishers and buyers to see clearly and adapt to a rapidly changing and growing market.

Nexage is seeing significant RTB (Real Time Bidding) growth as bid volumes grew more than 500% in 2013 and revenue grew 569% in Q3, driven by CPM and volume growth.

Phoenix HD on AsiaSat

Phoenix Satellite TV has launched new HD services on AsiaSat for viewers across Asia-Pacific.

Phoenix TV signed a contract for one C-band transponder on AsiaSat 3S to deliver a bouquet of up to 3 HD and 3 SD TV channels.

The bouquet includes HD and SD services of Phoenix TV's flagship channel 'Phoenix Chinese', information and finance news channel 'Phoenix Infonews', and Cantonese language HD channel 'Phoenix Hong Kong', to be joined by family movie entertainment SD channel 'Phoenix Movies' from May 2014. CEO Changle Liu said the launch of these new HD services marks a new era of Phoenix TV's broadcasting in Asia.



English flagship language for DW



Deutsche Welle's Director General Peter Limbourg who took office last October has outlined reform plans as part of DW's 2014-2017 strategy which aim to make DW a leading global information provider. Limbourg said DW aims to increase the relevance of its content to global decision-makers and political opinion leaders by extending DW's reach on all its platforms, thereby raising the number of regular DW users from the current 101m to 150m by 2017.

English-language content will be extended and will play a central role in all DW offerings. In early 2014, DW will set regional priorities and optimize its television, internet and radio content accordingly. To further streamline its operation, DW has already merged its two programming departments under the new leadership of Director of Programming Gerda Meuer and Editor-in-Chief Alexander Kudascheff.

The theme of DW's annual Global Media Forum in 2014 is "From Information to Participation - Challenges for the Media" (30 June- 2 July). www.dw-gmf.de

ҚАЗАҚСТАН

The Kazakhstan Republican TV and Radio Corporation is the state-owned media company that is proud of its history. It is a repository of the best traditions of Kazakh television and radio journalism.
It brings together the Kazakhstan National TV channel, Madeniet (Culture), Balapan (Kids), KazSport TV channels, Kazakh Radio, Radio Shalkar, Radio Astana and Radio Classic, Kazinform News Agency as well as 14 regional television and radio companies
The Corporation had its beginnings when Kazakh radio started airing in 1922 and the first regular TV channel of Kazakhstan was established in 1958. Today, 98% of the population has access to their programs, 89% can listen to their radio programs.

CHANNEL NEWSASIA LUMINARY AWARDS 2014



CHANNEL NEWSASIA LUMINARY AWARDS 2014

Now in its fourth year, the Channel NewsAsia Luminary Awards continues as Asia's annual high point for celebrating the region's brightest minds in business, serving to inspire and motivate the business community and industrialists to achieve excellence in their respective fields.

CHANNEL NEWSASIA LUMINARY LEADERSHIP FORUM 2014

Introduced in 2013, the Leadership Forum precedes the Awards with a rare opportunity for high-level business attendees, key corporate and academic leaders to exchange views, share insights and network with their peers.

For opportunities to be part of the Channel NewsAsia Luminary Awards 2014, get in touch today at connect@channelnewsasia.com

Tuesday, 25th February 2014
The Fullerton Hotel, Singapore

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Knowledge Partners: GreenA Consultants, SMU Singapore Management University

CHANNEL NEWSASIA

CV

NAME
Jenny Buckland

DATE OF BIRTH
August, 1964

CAREER
Born in Murrayville, Victoria, Jenny Buckland was educated in Melbourne where she completed combined degrees in Arts and Law at the University of Melbourne and was admitted to practise as a Solicitor of the Supreme Court of Victoria in 1987. After working as a lawyer in private practice in Melbourne, Jenny first joined the Australian Children's Television Foundation as its in-house counsel in 1989. In 1992 she established the ACTF's in-house distribution division. Using her extensive experience in TV distribution, business, financial and legal affairs, sales of ACTF's programmes doubled as Jenny became General Manager and Marketing Manager of the ACTF. She pioneered sales in new and major markets such as France, Japan and Canada and was instrumental in the ACTF winning a number of marketing and export awards. Since her appointment in 2002 as CEO of the Australian Children's Television Foundation, Jenny has positioned the ACTF as a national children's media and policy hub, performing a wide range of functions in children's media. Jenny originated the proposal for an Australian children's digital channel which culminated in the establishment of ABC3 in 2009.

MEDIA USE
Wakes up to ABC Radio National to hear the big stories of the day; newspaper at breakfast but increasingly looks at Twitter feed; radio in the car on the way to work; throughout the day looks at online news sites; in the evening watches all the main TV channels for drama, comedy, news and current affairs

FAVOURITES
A fan of the theatre and of seeing movies in the cinema; enjoys running, cooking and activity time with her two children



KIDS ARE WORTH IT

Funded partly by government and through selling programmes internationally, the **Australian Children's Television Foundation** is a remarkable organisation - very much grounded in Australian culture but with an influence on children's lives that reaches far beyond the continent. CEO **Jenny Buckland** is always searching to use the scope that ACTF offers to best effect – we asked her what the main areas of activity are

There are essentially five components to our work. We fund the development of new programmes - any producer in Australia can apply to us for development funding. We also support productions and the financing of productions through the ACTF being an executive producer on productions. We can help with financing by putting up distribution advances and getting involved in the distribution of children's content. Then there is a special education focus in that we promote the use of the programmes that we work on to schools in Australia and encourage them to use Australian children's programmes in the classroom.

Finally the fifth component is the advocacy component - we do a lot of policy work, we lobby for children's TV to be supported by government intervention through regulation, investment subsidy, that kind of thing. We think all those elements are critical to the survival of children's TV and for local children's TV to be made and thrive.

Tell us more about the funding support.

We have four funding rounds a year where independent producers submit concepts to us for script development funding – anyone can apply. These outlines get analysed and assessed and when we have decided to provide script development funding for a project we also give a lot of feedback and follow-up later on. We want to provide funding to projects that we think are actually going to get made. We put a lot of time and effort in trying to connect the producer with broadcasters and do everything we can to assist those projects into production.

> "A limited number of broad-casters may not be the only gate-keepers in the future"

What type of content are you looking for?

We have a real focus on shows that we think wouldn't get made without our support, so they tend to be the more expensive ambitious productions. Live action drama is a real priority, as are shows that we think Australian kids will identify with, so there has to be a strong Australian element to the productions. We really like comedy because we don't see a lot of it and kids like comedy. And then we have looked at other genres which we feel have been under-represented – in the last couple of years for example we have had quite an emphasis on factual content for kids. We are really looking at content that we think the market on its own won't produce for kids.

How do you know what children want?

I guess audience numbers will tell you that and their dedication and commitment. That's easier to judge now than it used to be with social media and broadcaster chat sites and Facebook. We road-test programmes with schools so we know without a doubt that certainly school-age kids really love shows with actors playing real characters that they can identify with. Kids like seeing children their own age or just that little bit older that they aspire to be like on screen. And shows with compelling story lines are really valued.

What are the success stories?

The stand-out one is the comedy series *Round the Twist*. The first series was made in the early 1990's about three children and their father who live in a lighthouse and become involved in many bizarre magical adventures. It's quintessentially Australian but it's comedy, it's very warm. The BBC, NHK, Fox, CBC, all the public broadcasters have aired it. It's on somewhere in the world every day of the year, it's been a huge favourite everywhere, except the Middle East. A more recent success is *Dance Academy*, a series we have been involved with through script development. We are into series ▶

three now, all hugely popular, in 130 countries. It was intended for the 11-14 age group but actually it is appealing to a wide age group, from young kids to young adults.

What's your marketing strategy?

We are a modest outfit so we do things fairly modestly. We go to MIP and MIPCOM and also have a stand at the Asian TV Forum. Children's TV is a very collegiate kind of space – at MIPCOM and MIPJunior, people come together and everybody knows everybody else. The same goes for conferences like Kidscreen in New York or an event like Prix Jeunesse. It's really about knowing who is buying our programmes, who's screening our programmes and developing long-standing relationships with them. That's more important than any amount of money spent on glossy advertising. We could never compete with BBC Worldwide or Warner Brothers so we rely very much on our brand recognition and those longstanding relationships that we have with key broadcasters around the world.

Which markets are challenging?

Our programmes go to more than 100 countries. We have sold quite a few programmes to the Middle East but buyers there can be a little bit more conservative and discerning so the outcome will depend very much on the kind of programme. The other market that we have found difficult is the US because they have so much of their own content and don't acquire very much internationally. The markets that have worked really well for us are the European markets, the UK, Canada and Asia.

Some shows have universal appeal but sometimes for whatever reason – whether it's sense of humour or subject matter – a programme won't appeal in a particular region. Love is one of those themes that are universal – and that's one of the attractions of *Dance Academy* as it explores teenage relationships. Children all over the world are interested in

> "Kids TV shouldn't always have to stagger under the burden of having to be worthy"



love. A number of shows look at the little kid against the big wide world – that too is a pretty universal experience – as well as teenage angst and the pitfalls of being a teenager. I think that kids also like to see a window on a different part of the world – something that gives them a different experience to their own. Australian programmes very often celebrate the Great Outdoors and if you are watching TV in London or Stockholm maybe it's appealing to see that outdoor experience. Some programmes are enjoyed because they are relatable and some because they are a bit of a fantasy.

When we sell a programme, we deliver a music and effects track and post-production script, and so in places like Japan or Germany our programmes get dubbed. In some smaller territories and for example in Scandinavia it's more often the case that they get subtitled.

How do young viewers watch?

The younger the viewers are, the more likely they are to consume programmes via the TV – obviously also on DVD and online. More and more it's by going to a destination that's specially for children, to public broadcasters' digital children's channels like ABC3 or CBBC or CBeebies. We are certainly finding in Australia that catch-up TV online is very big. A show like *Dance Academy* will get a large audience on ABC3 but almost a third again will be watching it on iView – either watching the episode again or watching an episode they missed. Distribution of programmes through iTunes and Lovefilm and Netflix is increasing as well. *Dance Academy* did not have a great presence in the US; it's been very hard to make sales in the US. When it went out on Netflix it was immediately popular. That's indicative of an interesting trend in that a limited number of broadcasters may not be the only gatekeepers in the future.

You contribute to policy development in children's TV – what are the dominant issues?

Australia is unique in that we have had a system of support for children's content. There has been regulation of the commercial broadcasters which has required them to screen a minimum of hours of Australian children's content. However, that quota system is going to come under question because it applies to free-to-air terrestrial TV and children are now going to particular children's destinations and are getting their content from all sorts of other places. The response has been – and this is happening all over the world – broadcasters moving their children's content off the mainstream channels to their digital channels. This is a good thing because children can find their content





◀ Far left *My Place* Series 2

▲ Left *Dance Academy*

Right *Bushwhacked!*

more easily than if it is scheduled in amongst a whole lot of adult shows but broadcasters often say "It is only on our digital channel now and we can't pay the same amount for it". The key issues at the moment are finding new models for funding content and looking at how children's content and the development of it can be supported across other platforms.

How could kids' TV be even better?

There is always room for better programmes. As it is becoming harder and harder to finance good quality children's content we see a great many co-productions. And whilst that can result in great programmes, it tends to favour animation over drama because it's easier to produce, and the result can sometimes be a little bland. There is also a certain domination of children's TV by the big global players like Disney and Nickelodeon. They make wonderful and very successful programmes for children but it becomes harder for more independent and culture-specific programmes to do well.

What could we do better? I'd love to see programmes for example that look at children growing up Muslim in Australia. It is very hard to get a comedy or good drama about that subject matter commissioned and financed. There is a trend in adult programming for shorter, really high quality series like *Homeland* or *The Sopranos*, and I think children's content might go down that path as well. There are more opportunities now for quirky and different programming to come through because of the existence of platforms like Netflix and other online services. Content makers will avoid broadcasters as gatekeepers and speak directly to children. There will be more hits from independent producers.

Do you have international co-productions lined up?

Not in terms of formal co-productions but we usually need an international pre-sale and so we work quite a bit with the BBC or with the German broadcasters, ZDF in particular. We have been involved in a pre-school project recently with Australian company Beyond Screen Production and ABC Australia and CCTV in China.

Is kids' TV a driving force for change?

It can be a positive and a negative. Children's TV can be a real eye-opener for children and convey very positive things about gender and body image and the environment. It can actually drive change – for example *Sesame Workshop* with its HIV positive Muppet. But kids' TV shouldn't always have to stagger under the burden of having to be worthy.

www.actf.com.au

What are your current priorities?

We are looking at the feasibility of developing an education channel for schools in Australia which would provide access to all of our content and an online forum for teachers. Internet distribution makes it possible now to do something exciting for schools and that is particularly important in Australia, such a big but sparsely populated country. The other priority is finding new ways to distribute our programmes online, and that's exciting because it's a more direct route to the audience.

The major platform for kids' content in Australia is ABC3 and everything we are doing is for ABC. If I had a magic wand – and this is a total fantasy – I would have all the commercial broadcasters talking to each other and collaborating to establish a commercial children's service that really gave the ABC strong competition. Competition drives quality up. It amazes me how much money the commercial broadcasters spend on breakfast TV which has pretty small audiences, and then they talk about the kids audience not being worthwhile. To me gaining the kids audience would be a more valuable investment possibly than breakfast TV – if they don't have young people watching them, they will lose them.

Jenny Buckland, thank you.



THE KIDS BUSINESS

Paul Robinson says he loves the kids' TV business – his years as SVP at Disney and as CEO of KidsCo bear testament to hat. Now as CEO of **PR Media Consulting** he is one step removed but still very much involved in improving services for kids – one of his latest projects is Zuku Kids in Africa. What advice has he for anyone thinking of launching a children's channel?

First of all be clear what market you are trying to serve. Market firstly in terms of the geographical coverage and, secondly, market in terms of the segment of the children's audience that you are targeting. You can't possibly serve all children with a single service. So it could be a pre-school service for ages 0-2, it could be for pre-school kids 2-5/6 before they get into full time education, it could be primary school kids 6-12, or older kids, up to 14, who don't want to be called kids any more. Be also very clear about the competition: what other channels are there, what are they doing, what are they not doing, where is the market gap. You can always find a market gap. The issue is whether the market gap is large enough to make a business that is workable and viable.

Kids TV is a business – who are the big players?

I love the kids' TV business, the creativity of it and the whole ambiance and that's why I am still very active in it both as a channel creator and a content creator. But of course, it is a business. We are there to make a return for our investors, our customers or our shareholders. The three big players are US-based and pretty ubiquitous and global.

I'll start with Disney who I know very well - I worked at Disney as MD International TV for a long time. Disney is a big player with Disney channels all around the world, and with four different and powerful brands - Disney Channel for the 8-14s, Disney XD serving largely boys 6-10, Disney Junior serving pre-schoolers, and the Disney Clubs.

The second big player is Turner Broadcasting who has Cartoon Network, Cartoonito, Boomerang.

The third is Viacom with Nickelodeon, Nicktoons and Nick Jr.

Below that, you have got Discovery with Discovery Kids who are big in certain markets, mostly in Asia, Latin America and Australasia. Sprout which has been acquired by MBC is a big network in the US. And then you have all the players in their individual markets: the BBC who are big in the UK; ZDF/ARD in Germany with KiKA; MediaCorp in Singapore; the ABC in Australia. They all have their own channels with local production

> "Zuku Kids is the first custom-designed children's channel in Africa"

or content serving their audience.

Any newcomers that we need to watch?

There's an interesting boys' channel called Megamax in Central Eastern Europe owned by Chello which covers Hungary, the Czech Republic, Slovakia and Romania. Another really interesting channel which is growing and coming up is Panda in Spain. It's now also in Portugal and could well be a channel that could grow outside Spain.

What are the trends?

Increasingly viewing is taking place outside the main living room. The challenge for children has always been that they can only watch at times when they have control of the TV remote. What's changing is that kids now have access to all these other screens, they are no longer constrained by their parents deciding what and when they can watch. They are watching more hours and in different locations. That places greater responsibility on the channels because it gets harder and harder for parents to know what their children are actually watching.

So we are seeing more viewing on other screens, we are also seeing more viewing to non-channel services, in other words to streams. Kids are very receptive to OTT services, to internet streaming, and will increasingly show loyalty to programme brands as opposed to channel brands. If a kid wants to watch a show, they are not worried what network it is on, they find that show somehow on the internet and stream it. That's a big trend and a big challenge for channel providers.

What content are kids looking for?

Children are becoming more sophisticated so the shows are becoming more complex, and the writing more complex in terms of the characterisation. Live action is what older kids want and it's more challenging because of the cost involved. In an animated show you can imagine anything and you can take your show anywhere you want. But in a live action you have to physically create the set, and kids expect the same sort of quality that they see in the movies.

What's happening in the market is that the overall cost of programmes is going down so broadcasters want to pay less for kids programmes. It's therefore important that shows are made efficiently otherwise they will never recoup their production costs from their broadcast sales and there won't be enough money to go round. That's the real challenge. The other thing I'd say is that there is a trend towards commissioning for short form. Kids tend to snack on content, and often won't stay with a whole show.

Are there new favourite topics?

Nothing has changed there. Kids the world over are characterised more by their life stage than where they come from. So stories based around kids doing amazing things or kids in school or kids in sport or kids triumphing against evil, those storylines will have resonance with all kids. The challenge for content creators is to come up with stories that work globally. It is the only way to make it work as a business.

Kids' TV has that worthy dimension...

Everyone who works in the kids' business wants to make shows that kids are going to like and that parents are happy for their kids to watch. But some shows are pure entertainment while others clearly have a more educational entertainment brief. If you can engage kids you can tell them almost anything. So the most important thing is always to have great stories and great characters. And if you have those you can then weave in the education and entertainment. If those initial stories and characters aren't strong, it does not matter how much you weave in, kids are probably not going to watch it. Most kids are at school all day. Kids' TV before or after school is part of their treat. If they get home from school and the kids' TV on their TV is like being back in the classroom they are going to reject it. If it is fun and entertaining and has some educational element, they are going to watch it. It has got to be entertainment-led.







> "Children as consumers don't have much disposable income but they are tomorrow's citizens"



Twitter @PaulRobinsonPR

What are your recent projects?

In November we launched Zuku Kids in Kenya, broadcast out of Nairobi to sub-Saharan Africa for Pay-TV platform Wananchi. Hannelie Bekker who is MD of Content at Wananchi asked our company PR Media Consulting to help devise and launch their new channel – so we were involved in designing, marketing and positioning the channel, as well as acquiring all the content and doing the scheduling. Zuku Kids is the first custom-designed 24/7 children's channel in Africa and offers local African content as well as Western content from Hollywood studios. It has been a great project to work on.

We are also a content creator which is a very enjoyable part of the business. We've been working on three shows that are at different stages of development.

What would you like to see happen in kids' TV?

I would like to see continuing strong investment in children's content. It is very important that broadcasters recognise the need to invest in dedicated children's services because children as consumers don't have much disposable income when they are children but they are tomorrow's citizens. So sustained investment in good quality programming and seeing new talent learning the craft skills as writers, performers and animators is key to keeping kids' TV fresh.

Paul Robinson, thank you.









CREATURE ADVENTURING

American brothers Chris and Martin Kratt seem to have found a magic formula for enthusing not only young audiences but also parents and educators. Zoologists by training, they built an award-winning family entertainment brand based on their fascination with animals and now their wildlife programmes are aired in close to 150 countries. We asked **Chris Kratt** what made two scientists embark on a career in children's TV

We have loved animals and the outdoors all our lives and after graduating we wondered what to do next, like going into conservation or research. There seemed to be no wildlife documentaries for kids despite kids being the demographic group which likes animals more than any other, so we decided to make a kids' show that would be really fun to watch. We got a little camcorder from the local video store and went to Costa Rica to try our hand at making wildlife videos. We put ourselves into the shoes of an eight-year-old child and focused on making videos that were a "creature adventure" in progress. Everything became an adventure: going to the beach at night, waiting for 40,000 sea turtles to emerge from the sea and, ultimately, experiencing their arrival and the laying of their eggs in the sand.

We brought our early videos into schools and did assemblies – our form of market research. Kids really loved them. So we sent the footage to producers and broadcasters but ended up getting lots and lots of rejections. Still, encouraged by kids' reactions, we kept going and after five years, a producer from PBS asked us to make a series for them, which went out in 1994. Then everything took off: our programmes have won many awards and are broadcast internationally in close to 150 countries.

What is the secret of your success?

Most important are good stories and good characters, that's the key to any good TV programme. Our shows are a real mix of humour and adventure. As far as animal content goes, we try and dig up the little known facts. We like to show animal species that people have never heard of and unique nuggets of information. We go for the "WOW" factor.

But one of the themes that carries through all our

work is the way we look at animals: not as objects but as fellow creatures. What are they afraid of? What are their favourite foods? What makes them happy? What makes them upset? This is the overarching Kratt brothers' view of animals in the natural world.

In your latest series you mix live action with animation. Why?

In doing our live-action wildlife shows, we realised there are so many cool things about animals that you can't film in the wild; they're too difficult to get, like a battle between a sperm whale and a giant squid deep in the sea. No one has ever filmed that. But with animation, we can actually shed light on those interesting behaviours.

Then there is the story element: in our current show we look at animals in terms of their "creature powers"– the amazing abilities that each animal has. One of the main characters in the animated stories is an inventor who creates all kinds of gadgets. But her best invention is a "creature power suit" which gives the wearer the power of a particular animal. So our heroes can use 'giant squid powers' to dive deep into the sea and watch that battle between the whale and the squid. And they can use the suit's tentacle power to fight a villain and rescue a beleaguered animal as well.

How do you market your programmes?

It was difficult to break into the industry with a new idea. After four successful series, that side of things is not an issue any more. But marketing is always very important. We work with the broadcasters on various appearances, special events. We love going on live stage tours because we get valuable feedback from different audiences. But you have to present your brand on many different platforms. We don't only do the TV show; we've got Wild Kratt apps and toys and book programmes on the way. We are really making sure that kids are able to take Wild Kratts into all aspects of their lives.

So it's a good story told with 21st century technology?

You could say that is the appeal of our brand. The show itself also models a very technology-based world. For instance, there's a main base where the inventor and her team come up with their animal-inspired inventions. They have big screens to monitor the heroes' situation. The characters use mobile devices, called "creature pads" as a way of communicating with each other when the brothers are out on an adventure. And we incorporate live action wildlife footage within the animated show by having it appear on the characters' invention screens. We may be talking about a cheetah in the animated story, and then the inventor can pull up a live action video clip of a cheetah. So the viewer is able to see the awesomeness of a cheetah running in real life.

How important is gaming and interactivity?

Our focus is mainly on games because kids these days increasingly want the opportunity to play with and manipulate certain content. In the interactive space, we can take content to new places. For example, if we do an episode on frogfish, we can provide even more information about this cool animal online, or we can solidify some of the content by having a game where the kid can play the role of the frogfish and progress to a certain level to earn the frogfish's "creature power". We're constantly experimenting on the interactive side.

Our website attracts an incredible amount of traffic. When kids arrive at the site, they are able to create an avatar and move around the site playing games. These are animal games in which the player can earn "creature powers". Their avatar can load up the "creature power" into their suit, and they can explore the landscapes with "kangaroo power" or "orangutan power". This is the most highly visited website on PBS Kids right now.

> "With animation you can shed light on those things that you can't film in the wild"

We are always keeping an eye out for new technologies. At the moment, we are transitioning the content of the website to mobile platforms which continue to see increasing use patterns. We have three apps out already and more on the way, so we're certainly increasing our presence in the mobile space.

What about the competition?

Of course, there are other wildlife and animal shows out there. There are whole channels like Animal Planet and Discovery dedicated to animals and wildlife. Kids' television in general is competition for us on a certain level. But nobody does what we do in the same way we do it. In the end, we just try to make the best show we possibly can – with good stories, humour, and interesting content. We love finding new ways to tell people about animals and the natural world, and we hope our audiences continue to enjoy what we come up with.

What is the parents' feedback?

That is something we're really proud of: this is a safe show where kids can learn about the world around them. We love hearing stories about how kids that watch our show actually teach their parents or teachers something new about animals. That's so empowering for a kid. And lots of adults seem to watch our show because they can find out things about animals that they didn't know!

Maybe the greatest thing of all is the fact that lots of kids and their parents say the experience continues after they turn off the TV. Because of the show, they go on their own 'creature adventures' to the local park or into the woods, as a family. It's really gratifying for us to know that we can bring families together around a fun activity – creature adventuring.

Chris Kratt, thank you.

www.krattbrothers.com



LEADING WITH QUALITY

Children's channel **KiKA** is a joint venture of Germany's national public TV channels ARD and ZDF. In August 2013, **Michael Stumpf** took over as programme director - how is he fulfilling the channel's PSB mission and at the same time coping with increased competition from commercial rivals?

As public service broadcasters, we are obliged to cover certain topics: news, current affairs, documentaries, culture and entertainment. That also applies to KiKA and its target audience of children from the ages of three to 13.

So we have a programme slot for pre-schoolers from 6am in the morning followed by programmes for 6 to 9 year olds in the afternoon, broadcasting for the 'older' young audience in the evening until 9pm. We offer animation, live-action, news for children, feature films etc.

As a "daughter" of the national public TV channels ARD (consortium of public broadcasters in Germany) and ZDF (Zweites Deutsches Fernsehen), we are funded 100% by licence payers' money [the monthly licence fee is Euro 17.98 per household], with overall editorial and strategic control of KiKA resting with ARD and ZDF.

The control over everyday business on the other hand lies with the regional public service broadcaster MDR (Central German Broadcasting) in Erfurt.

In your new role, what changes will we see?

We are taking stock of our strengths and weaknesses and of what is happening generally in the market of children's television in Germany and Europe. One of the major changes this year is Disney starting a new free-to-air channel. So there is going to be a lot of movement in the market. We are asking: Where are the risks? Where are the opportunities?

We look at our brands, formats, and programmes' life cycle and try to discover what we are lacking. We have to decide which programmes to keep and which to let go.

How do you source your programming?

We acquire a lot of programmes from ARD and ZDF. Both have their own children's slots and produce programmes for their own channels as well as for KiKA. On top of that, the regional public service broadcasters all over Germany produce children's programmes – with the result that we really have quite a lot of programmes to choose from. We have to make sure that the mix is right. Ultimately, we have to make clear what KiKA stands for, what our unique selling point is, especially in comparison with commercial channels like Super RTL and Nickelodeon.

It's important we come right up to scratch.

> "We have to do something about certain aspects of 'coolness'"

How can you compete?

We will not let go of quality. As a public service broadcaster, we have to be the market leader in quality. Nowhere in our public service remit does it say we have to be market leaders in children's TV. We have to lead with quality.

Among parents, we have a great image – to play around with quality is not really an option. But we have to do something about certain aspects of "coolness". Disney, Super RTL and Nickelodeon are very fun-oriented, and if we want to reach the relevant children's audience, we have to make sure that we have enough of that.

What are your audience figures?

At the moment, we are the second most popular children's broadcaster after Super RTL. The figures change from month to month: Super RTL have a market share of around 21% of three to 13 year olds. We are 2% or 3% behind.

Nickelodeon can claim about 10% of viewers. So KiKA is still one of the "big players" in the market. We will have to review the impact of Disney after its first year of operation.

Are you generating income through sales?

This aspect is not really important to us. Yes, we have a marketing





company that sells our programmes, and the money is then put back into the programming budget. But it's only a small part of our funding.

This is a great luxury...

Yes, we are very aware of this. We are very aware of what we're doing and how the money is spent. After 15 years working for a children's channel, I can say that our staff put a lot of thought and creativity into every minute of the programmes they produce. It takes special people to work for children's TV, and it's great to work with them.

What do you offer in terms of interactivity?

We are experimenting with interactive TV, but at present we don't have a live TV show which allows children to interact live on a second screen via laptop, tablet or phone. We are also in the process of updating our website. We hope to offer live programmes which children can interact with and give us their feedback on, and to which we can reply.

Where is children's TV going?

We know there is a complete audience change-over every five to 10 years as children grow out of the target group. A lot of programmes are classics and can be broadcast over and over again because they don't lose their appeal. At the centre, there's good story telling. But the way we tell the stories needs to be looked at: is it still appropriate for this day and age? Do we have to change the style or topics? We also have to adapt to the way viewers want to consume moving images.

So we keep track of what's happening in the movies, on YouTube or on the internet. Some stories can be adapted to various media platforms, some can't. But different media platforms enhance our potential to tell stories in different ways.

What are your priorities for the next two years?

I think we have to stay close to children's realities and keep on dealing with topics which are important to them. Gaming is one example. Digital games are such a huge part of children's lives, and it's not happening in our programmes right now. We have to think about ways we can take this gaming aspect on board when we tell stories.

Our next priority is to widen our cross-media appeal. We want to improve our internet presence and provide children with the opportunity to interact with their favourite programme.

▲ **Main picture**
KiKA LIVE Trau dich Ötztal
Inset
KiKANiNCHEN

www.kika.de

Then we want to enter into a dialogue with parents, teachers and educators: the activities of public broadcasters should be made more transparent, so people know what they pay for.

We want to share our knowledge about our target audience and discuss questions such as 'how much time should my child spend in front of the TV set or a games console'? We have a lot of expertise in-house and are ready to pass on this knowledge to the people who need it and those who finance us.

Michael Stumpf, thank you.



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SYNCSCREEN

During his tenure as Head of Digital for CBBC, **Marc Goodchild** led the online and interactive TV teams through a period of great creative renewal, winning countless awards. When the BBC's Children's department relocated to Manchester in 2011, Marc decided to leave the corporation to work in the commercial sector. As co-founder and Creative Director of second screen consultancy and authoring company **SyncScreen.TV** he is still committed to delivering excellence for children - Richard Kastelein spoke to him

SyncScreen.TV – Marc first came up with the idea in June 2012 but it's taken a long time to get all the ducks aligned. And this, says Marc, is the reason: "Part of that has been about being 100% sure we were doing this responsibly. We didn't want to be accused of adding to Attention Deficit Disorder so have made multiple prototypes and had each testing round evaluated by child development experts at a leading academic institution."

Initially funded by the UK Technology Strategy Board, SyncScreen.TV is focused on Pre-schoolers and Tweens (7-12s) and their main clients are producers, broadcasters and brand owners. The first project was an R&D project with The Foundation (part of Zodiak) and currently they are working on a second screen play-along game show for 7-12s.

As a bootstrapped start-up Marc and his team are developing tools to help other creatives deliver what he calls 'genuinely sympathetic' synchronised app services that make people 'fall back in love with the first screen'. This is how he sees it: "Kids are already on second screen devices. TV is increasingly becoming ambient, or if you like, a background track to what they are doing in a tablet or smartphone. We want to pull the two back in sync so that children's attentions are drawn back to the story. It's not about either screen being first or second, it's about making the narrative experience primary again."

KIDS GET LEFT BEHIND

"Generally the kids audience gets left behind, because no-one can make the financials work or the compliance factors are too hard... Yet this is an audience who will embrace a new tech instantly if it works for them and help set a new norm. We believe that if we can demonstrate quality second screen services can be developed responsibly for children, it won't be long before parents will be clamouring for the same treatment for their favourite shows."

"We believe you need to support both asynchronous and ▶

synchronous second screen TV. It's all about capturing the moment whilst you're watching a show – and enhancing it. Then that can lead you onto other experiences after the show. Far too often second screen services add an extra layer of distraction to the very experience they're supposed to be amplifying and the audience ends up disenfranchised and not caring. It's not about the tech for us but the emotional engagement you elicit."

"Too often we, as an industry, think people just love TV. What actually people love are the TV shows that meet their passions. Good second screen services need to play to those passions and understand what makes the viewer tick. At the moment we're still serving up one-size-fits-all menus and links, and expecting the audience to come to our party rather than vice versa. In time we'll understand each user much better and provide tailor-made experiences they can't afford to be without."

MAKING IT SOCIAL

Though the SyncScreen platform for kids is not tied into social media such as Facebook and Twitter, it is still social. Marc says: "On the kids services we don't plug into traditional social media platforms. But that doesn't mean the play-along elements aren't social. Children are less interested in the chat but they do like to feel that they are involved and not playing in isolation."

> "Kids will embrace a new tech instantly if it works for them"

BUSINESS MODELS

The business model includes a creative consultancy with licensable prototype and development software. There is also an API so others can build on their synchronisation and authoring frameworks and have a number of 3rd party digital agencies starting to integrate their modules with their system.

Marc has spoken at many events about how he believes the emergent two screen industry has already passed the 'peak' of inflated expectations (as described by the Gartner Hype Cycle) and is likely to get stuck in the 'trough of disillusionment' unless creatives actually start integrating the services into their story and format development: "The sector is being driven by technologists and advertisers when really it needs the production community to embrace what synchronised apps have to offer."

SyncScreen is already working with some of the UK's top production companies, from Lion TV to Zodiak Kids and Fresh One, as well as a number of small independents. 2014 could be the year the second screen sector will finally get out of the starting blocks – and a two screen kids service will be among the offerings.

NEED TO CHANGE

Goodchild says that production companies and broadcasters need to change in order to meet the future needs of second screen with more planning up front, more money and they need to take more risks: "The best ideas come through allowing the team to experiment. Our rapid development tools mean the producers can have a rough and ready service in the hands of kids in a week. That's when you see the magic. Then the producers and writers start to loosen up as, for the first time, they can see the direct feedback in the development stage."

"Right now it's chicken and egg. For many producers second screen seems just too expensive to speculate on and few can see the upside. If you exclude the big Saturday night entertainment shows, sport and news, most TV is recorded and the team is usually dispersed by the time the show transmits. So we need to make it far easier for them to produce in advance, automate the TX system and demonstrate the return for all the extra aggro. This means… more great case studies across the industry."

"It's about telling great stories across platforms for audiences however they want to consume them. The only difference the producer really has to consider is whether this is a 'multi-instance' model (the same story told again on each new platform), a 'multi-episode' model (where new stories are released and co-exist across platforms whilst remaining consistent to the narrative backdrop) or the 'intertwined narrative' (where every aspect of the story builds towards the universe mythology). But there is no categorical 'right' or 'wrong' approach – regardless of what the purists will tell you."

"How the stories are presented shouldn't conform to some rule book. What works best is when the director or producer really puts the audience member at the heart of the journey and understands what they want to consume and what makes them tick." ■



www.syncscreen.tv

◀ **Previous page**
Horrible Histories by Zodiak Kids
Left Marc Goodchild

Richard Kastelein is an award winning publisher and global expert on TV innovation.
He has guest lectured extensively and worked with broadcasters such as the BBC, NPO, RTL, Eurosport, NBCU, C4, ITV, Seven Network and others on media convergence strategy - particularly Social TV, OTT, DLNA and 2nd Screen. He is a Fellow of the Royal Society of Arts.
www.richardkastelein.com

PROFILE



NAME Constant Nemale
JOB Founder & President
COMPANY AFRICA24

MY CAREER

I am a Cameroonian citizen and father of three lovely kids. I took a Masters degree in Civil Engineering at Tours University, France, but since my early school and college days my two great passions have been writing and sports. I often wrote articles for school newspapers about student sport competitions. As a result of my writing and sports activities, I was introduced to the basketball player Michael Jordan and eventually ended up writing his international biography, *Michael Jordan, Le Livre d'Or*, which was published in 1999.

And that's how early on in my career I came to be a journalist and deputy editor-in-chief of *Mondial Basket*, the top-selling basketball magazine in Europe. Next, I created the first Afro-European and Pan-African television channel 3A Telesud, a generalist channel, and in 2001 I also founded ETNIUM as the first ethnic marketing and communication agency in France, just before launching AFRICA24 in November 2008.

ABOUT AFRICA24

Our motto says it all: "World News for Africa. Africa News for the World". AFRICA24 is simply the first ever news channel broadcasting 24/7 news about the entire African continent. What is special about AFRICA24 is that we are driving a positive message based on the notion of progress and the projection of a modern communication-oriented image with clear, accurate, relevant and neutral editorial content.

AFRICA24's biggest ambition is to change how people perceive the continent. In contrast to what international media habitually report about Africa – focusing on wars, starvation or sickness – AFRICA24's contribution is to balance the news with good news and nice stories from Africa. We want to popularise the African point of view and its vision of the world. Africa can now present itself.

AFRICA24 was founded in November 2008 and started broadcasting in French in February 2009. We now have around 100 employees, with correspondents of different African origins in a number of countries across Africa.

On the African continent, AFRICA24 is available seven days a week for subscribers of Canal Satellite Horizons and via MMDS networks. In North Africa, the Middle East and Europe it is available through Arabsat BADR-4. It is also broadcast in the US and Canada, via cable.

Since the channel went on air, AFRICA24 teams have successfully provided live coverage on the ground of major political events such as presidential elections; and daily behind-the-scenes coverage of events such as the 2010 FIFA World Cup South Africa and the 2012 African Cup of Nations have helped to strengthen the channel's increasingly high profile.

In 2011, the results of a study conducted by EMS Africa among 2.7m people named AFRICA24 as the most watched French-language African channel on the African continent.

Technology is undoubtedly one of our biggest assets. AFRICA24's infrastructure has been designed for high flexibility and quick response. From Day One, our platform and technical production system have been based exclusively on IT technologies. In order to produce both on an as-required and rolling basis we need a highly organised staff, in particular for monitoring international news, across all time zones and 24 hours a day. Our entire organization is fully computerised based on low cost but very effective solutions to optimise the processes and the complexity associated with our "continental" standing (critical need for mobility) and the need to react quickly.

LATEST INITIATIVES

The next phase of development is capacity building with new bureaux in Africa – the first ones opening in Dakar, Senegal and in Malabo, Equatorial Guinea early in 2014.

We now hope to accelerate the rollout of the channel by strengthening broadcasting to Africa and the rest of the world with the aim of reaching an audience of 9m people thanks to the launch of our English service in Dakar, the multiplication of our broadcasting platforms (satellites, broadcasters...), and the development of our network of correspondents on the African continent.

FUTURE STRATEGY

AFRICA24 is not only a news TV channel. The company also publishes the quarterly AFRICA24 Magazine, and the management team is looking at launching a whole TV bouquet to cover subjects such as sports, fashion or cinema – always with the focus on Africa.

With an initial capital of €10m we achieved, just five years later, a turnover of €8m. Taking into account the rate of growth forecast, the initial investment will be recouped in less than six years. This will definitely enable us to invest in other major projects as well as to widen our presence on the continent.

OUTLOOK

Definitely tremendously exciting! ■

www.africa24tv.com



In many countries around the world the transition to DTT is well under way to meet the 2015 deadline for analogue switch-off. Satellite has always been a critical part of the content delivery chain for TV distribution but it is an even more critical part of the content delivery chain for DTT, argues **Peter Ostapiuk**, VP Media Product Management at **Intelsat**. Here he considers the critical components that will ensure a successful DTT implementation

DIGITAL TRANSITION

As viewers demand an ever-greater choice of channel line-ups and enhanced multimedia applications, nations around the globe are fast-tracking the implementation of Digital Terrestrial Television (DTT). Switching from analogue to DTT allows nations to provide their populations with improved reception quality, better delivery of channel lineups and enhanced multimedia applications, such as video-on-demand and entertainment services. It also enables the more efficient use of spectrum, since frequencies formerly used by analogue broadcasts can be repurposed for wireless networks that can contribute to national economic growth as more citizens gain access to connectivity.

Moreover, the International Telecommunication Union (ITU) has set a 2015 deadline for the analogue switch-off, so the transition is well under way in many countries around the world with governments, regulators, broadcasters and operators working together to implement DTT solutions.

As satellite has always been a critical part of the content delivery chain for television distribution, it is an even more critical part of the content delivery chain for DTT. The flexibility that satellite technology offers when it comes to broadcast distribution means that the end user can tailor the satellite links to their own circumstances and needs, while at the same time having the ability to export broadcast channels to viewers anywhere in the world.

However, in order to achieve a successful DTT implementation, a nation or licence holder must consider three critical components before determining the right technology solution in order to achieve an efficient and effective transition to DTT:

- Which technical solution can best meet the needs of viewers in a cost-effective way?
- What is the required level of population penetration and what programming must be delivered?
- Will the solution implemented today be able to support changing requirements for the future?

CONSIDER THE LANDSCAPE

As no two nations or regions are

the same, no two DTT distribution solutions are the same. Consequently, there are several factors that need to be considered before deciding on the right technical solution: ownership and management, physical distribution and the right frequency band for the circumstances at hand.

First, the organisation charged with deploying the distribution network will need to understand and manage the ownership of spectral licences, the responsibilities of the licence holder, the timelines for implementing digital distribution and the shut-off date for analogue signal broadcast. Decisions must be made with regard to how the signals will be encrypted, how set-top-boxes will be acquired and delivered and whether they will be subsidised.

Then there is the physical distribution solution itself. Nations that are small, densely populated and flat are well-suited for a terrestrial-only solution, in which fibre or line-of-sight microwave links deliver programming from a central node to a network of wireless towers for over-the-air distribution. For larger nations with dispersed populations, island nations or nations with mountainous terrain, a satellite-based solution, with its efficient broadcast and ubiquitous coverage, may be more optimal.

For example, following an in-depth review of all the possible DTT deployment solutions, Bulgarian operator NURTS concluded that Intelsat 12 would enable it to roll out a DTT solution within the country with a high level of quality, reliability and coverage – even in the mountainous Balkan terrain – and within the timeframe set. A single satellite would enable NURTS to meet all of its challenges, while achieving significant savings in cost and time compared to the alternative of deploying a massive terrestrial infrastructure.

Lastly, technical considerations such as frequency must also be taken into account when selecting a satellite solution. Many countries experience high rainfall, which leads to rain fade issues if Ka- or Ku-band is used. C-band is much more resistant to rain fade and may, in some cases, be a better choice for DTT distribution.

CONSIDER THE AUDIENCE

Satellite-based solutions provide the greatest amount of flexibility for delivery of DTT signals. Satellite can be used as a means for delivering content from multiplexing centres to terrestrial TV towers, which then retransmit over-the-air signals into homes. Another option is to deliver programming via satellite directly to individual homes via small DTH terminals. Satellite has been a critical part of the content delivery chain for analogue distribution around the globe, and it will remain so with the transition to digital. A hybrid approach, in which satellites deliver signals to terrestrial TV towers in densely populated areas and directly to individual homes in sparsely populated regions, may be the most cost-effective solution.

Satellite operators such as Intelsat carry TV and radio channels on C-band around the globe. This means we can offer the ability to create customised bundles that best meet the needs of specific regional populations as well as provide a way to export broadcast channels to viewers around the globe, expanding the viewing audience for a programmer's content.

CONSIDER THE FUTURE

Satellite distribution remains the most reliable and effective means of delivering broadcast content to many users over a large area. Intelsat, with its fleet of more than 50 satellites complemented by more than 48,000 km of fibre network, has the capability and experience to create a DTT solution for a variety of needs, geographies and customer bases.

> "A single satellite would enable NURTS to meet all its challenges with significant savings"

But network considerations should not be based on simply meeting today's requirements. As the demand for a wider range of programming and content localisation grows, new solutions will be required. With that in mind, Intelsat announced plans to deploy the next-generation Intelsat Epic^{NG} satellite platform beginning in 2015.

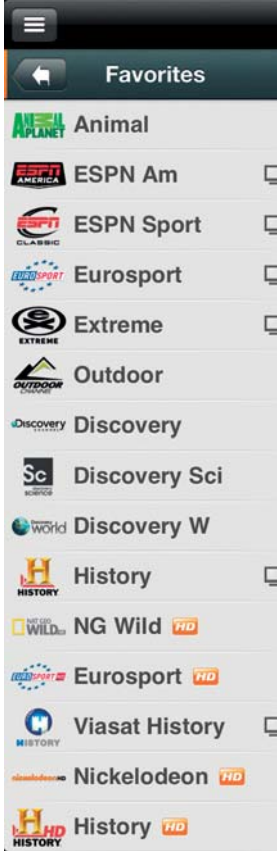
Intelsat Epic^{NG} is an innovative approach to satellite architecture utilising C-, Ku- and Ka-bands, wide beams, spot beams and frequency-reuse technology to achieve a major design break-through for increased throughput and performance.

With the Intelsat Epic^{NG} platform, customised channels may be localised and distributed to a specific region on a spot beam. Spot beams and frequency reuse will provide greater throughput and drive lower cost per Mbit/s, changing the economic model for delivering localised content. Working as an overlay to our existing fleet, Intelsat Epic^{NG} will offer customers the freedom to tailor content delivery and advertising to serve as large or as small an audience as needed. Intelsat Epic^{NG} also provides transmission to cable headends, as well as point-to-point routes, with scalability and cost-effective contribution links for occasional-use video applications.

As the 2015 deadline set by the ITU for the analogue switch-off gets closer, governmental and private organisations are working together on the transition from analogue to digital television. It is a complex process and a number of technical challenges need to be assessed before deciding on a strategy. Satellite technology offers a reliable, flexible and cost efficient solution that ensures maximal coverage and optimal content delivery for broadcasters, while providing viewers with the best possible experience. ■

www.intelsat.com

NEXT GENERATION IPTV



Perception, the latest product offering from media technology and content distribution company **Vision247**, is hailed as 'internet-delivered TV coming of age'. With a range of advanced features that can easily be monetised, content managed in the cloud and radically reduced costs, it's a channel operator's dream, says **Tim Ayris**, Director of Sales and Business Development. Can broadcasters use it to jump into the on-demand world?

Essentially, Perception is the software, middleware and hardware that drives a sophisticated IPTV platform – including pay-TV IPTV services to set-top-boxes and multi-screen OTT apps that include iOS / Android smartphones and tablets. Traditionally Perception sits most suitably within the telco environment, for a telecoms operator wishing to launch a pay-TV service alongside its broadband, fixed line and mobile services. Perception also manages the ingestion of the content and metadata, through all the different encoding profiles, as well as streaming out to on-net and OTT multiscreen devices. The really interesting features that dazzle the end user are the fully integrated catch-up and cloud storage elements; these are the exciting features telecoms operators can monetise.

Equally, we can offer elements of that service, for example to a satellite pay-TV operation that delivers multiple channels to a satellite STB, but also wants to have a service where subscribers can watch TV on their iOS or their Android devices. Perception is best used if you have a multi-channel offering that requires a multiscreen upgrade. However, we are talking actively to broadcasters who have a single channel and have been attracted by the catch-up features. Perception allows catch-up of previously broadcast programmes via the EPG. You scroll backwards through the EPG, you see a show that you missed anytime within the catch-up window and straight away that programme becomes available to you.

> "Features that dazzle the end user are the ones telecoms operators can monetise"

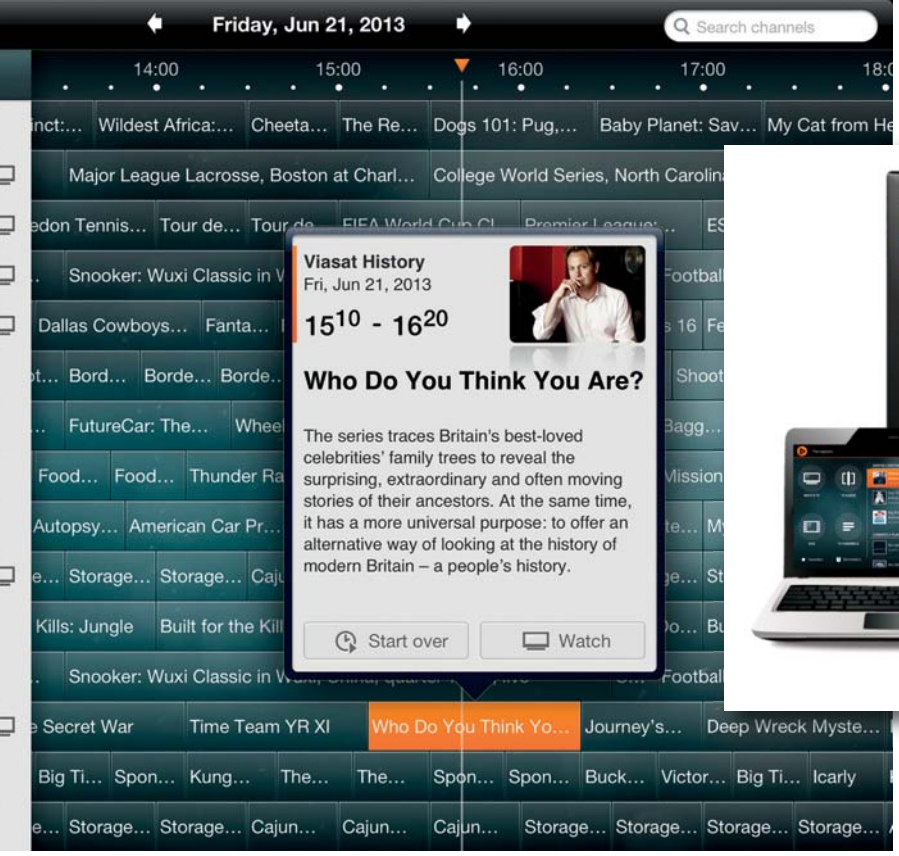
The beauty of Perception is that telecoms operators and even broadcasters with a single channel don't need to develop their own system and don't need to engage with a large systems integrator who is likely to be managing multiple vendors. Perception is an off the shelf solution, so you could have a fully operational multi-screen service – to your TV, your smartphone, your tablet – up and running in weeks, not months or years. All content is captured and stored in the cloud. This radically reduces cost – instead of funding a PVR with a hard drive for around $200 your STB costs are more likely to be well under $50. The running costs for an operator are very much lower as well, due to the architecture of the network. It's based on a grid system so you can easily add capacity to accommodate increasing numbers of streams or the amount of storage required. Also, it is a self-healing grid system where the servers constantly poll each other and if necessary, rebalance loading across the network.

How does monetisation work?

To give you one example, for Slovenian telecoms operator T-2 we manage their entire IPTV service. They offer a 2-day catch-up TV service via the EPG grid and charge subscribers an extra Euro 3,00 per month just to have this feature. A very encouraging fact is that a high proportion of their subscriber base takes up this offer. Building on that success, T-2 is now extending the 2-day catch-up window to three days – so for the extra day you pay a little bit more.

What about R&D support?

Vision247 has offices in London and in the UAE but our development team of about 20 is based in Ljubljana. Perception was developed in conjunction with T-2, one of Slovenia's leading telecoms companies. To give you the context of Slovenia: it's a small country with a population of 2m, there is an extensive fibre to the home network





across the country where 50% of TV viewing is via IPTV. In such a competitive IPTV market T-2 are keen on innovation, implementing new features every quarter. These new features add value to the overall services offered by Perception.

Where are the opportunities?

The opportunities are everywhere. There are opportunities with operators who launched first generation IPTV platforms and now want to upgrade to a next generation platform that is feature-rich and more flexible. There are some very large operators even in emerging markets looking to do that now. For tier 2, 3 and 4 operators Perception is a fantastic service to offer to their subscribers and integrate very quickly. In Asian countries with extensive cable networks such as China, the opportunity is huge, as is the Middle East with a number of very large operators. Some may not even bother with the STB, offering apps for tablets and smartphones only. And of course the roll-out of 4G LTE represents another opportunity.

We are seeing very fast fibre backbone networks and fibre to the home being rolled out across the world. If an operator has a fibre to the home network that can support multicast streaming to a STB the operational costs are considerably lower, making IPTV services to large subscriber bases much more attractive. When you put this infrastructure in, the possibilities become very obvious.

How does your business break down?

Going forward, we will continue to offer our core services to broadcasters and channel operators. That could be studio hire, playout for clients or streaming channels worldwide for a diverse range of businesses globally. However Perception is the 'new kid on the block' – it delivers next generation IPTV platform technology at very competitive costs, rapidly deployed, we know we have a winner here. Also not forgetting new ventures such as Vision Fibre Media, a joint venture business delivering high speed broadband and TV services to residential developments such as London's Barbican.

Are Apple TV and Google TV a threat?

We see them as opportunities, where we can launch apps. YouTube is the interesting threat to any operator – it's vying for people's attention and their time.

> "YouTube is the interesting threat to any operator"

www.vision247.com



Telcos with a pay-TV operation have to realise that they need to give people more flexibility in terms of how they can interact with online content. They need to make their services more sticky so people are using it for longer, and a multi-screen strategy can help. There are a few new pay-TV operators in the marketplace who are leading the way. One is Total Channel in Spain who are offering 12 or 14 of the tier 1 broadcasters an OTT only multi-screen service, with no STB involved.

Where would you like to see things going?

From a technology point of view, the future remains complex. With regard to Smart TVs each of the manufacturers has a different standard – that makes it difficult for operators and single channel pay-TV operations. What I would like to see is more unified platforms, so that we can create great services, with great content, to take advantage of people's continued interest in TV – a common set of development tools that removes the barriers to launching great content on multiple devices. Right now, it is a complicated world out there.

Tim Ayris, thank you.



MOVING UP THE VALUE CHAIN

Sunset+Vine has been in the sports programming business since 1983, quietly winning accolades, introducing Hawk-Eye into cricket, pioneering branded content. 2012 was a landmark year in which Sunset+Vine produced Channel 4's London 2012 Paralympic Games and was chosen as Host Broadcaster for the Glasgow 2014 Commonwealth Games and lead production partner for the new BT Sport channels. As the company re-positions itself to become a full media business, we asked Commercial Director **Andrew Piller** and Head of Digital **James Abraham** what we should expect to see in the next 12 months

There are three contracts in particular that will shape where we are going in the near future. One is the Paralympics – in Sochi – when once again we will be producing [UK] Channel 4's Paralympic coverage. The second is the BT Sport contract; and the third is the host broadcaster production contract for the Glasgow 2014 Commonwealth Games, which sets us up for larger multi-sports events which we feel is one of the growth areas for our business.

We see ourselves now as a media business. We are no longer simply involved in production, even though the core of our revenue comes from sport production. What we are finding is that we're also able to start acquiring rights which we can then sell on, as well as partnering up with rights holders to service their host broadcaster requirements.

As a result we are building a fairly substantial distribution business which can also distribute branded content, some of it is connected to production work, some of it is secondary production. We produced and distributed *Gillette World of Sport* for 25 years. Today we have a weekly show called *Mobil1 -The Grid*, about the world of motorsport, which we distribute to over 120 broadcasters around the world.

Finally, digital is a real growth area for us. We create original digital content for broadcasters and federations and provide complementary digital content to our broadcasters. For example, we put out a weekly broadcast show for Channel 4 on the NFL, but we also have a digital component to that which complements the show. We also manage social platforms and create digital content for those. The main contract is with the IOC for whom we manage their YouTube channel, which involves the

repurposing of their archive, shooting new original content and providing channel management/optimisation strategies and implementation.

What's special about Sunset+Vine?

[AP] We provide award-winning creative solutions, on budget, that tell great stories. Our clients trust that we are going to deliver.

[JA] There is also a history of being innovative within the broadcast space. We go in and try to make the coverage of that sport better than it has ever been before. We brought Hawk-Eye to cricket and that changed the way people watched that sport. It's a question of staying across new technology in the sector that we are in, and balancing that innovation and technology with audience experience, coupled with a shrewd editorial eye. It's a combination of those things that make for successful projects.

This is borne out in the rugby coverage for BT Sport where we have seen a huge increase in audience numbers. What we do is drastically different: we are in the changing rooms and we are on the pitch with the players as they warm up. It is all about understanding what the audience wants to see. If you hear a director of rugby talking to you live during the game when his team are down that's really relevant editorial.

How is BT Sport changing the landscape in Britain?

[JA] BT Sport is putting innovation, money and excitement back into sport. The coverage we do looks very different. We have a lot of technology in that studio and a lot of space so it allows us to be a bit more relaxed and casual, and gives us room to demonstrate things with human beings rather than pixels on the screen. BT Sport aren't hiding the fact that they are a multi-sport channel and are making that a virtue. They embrace the fact that football leads into rugby leads into European football leads into French rugby.

[AP] Part of their overall mission is to create an approachable, fun channel. Take sport seriously, but have fun doing it.

A brand as a broadcaster, a new trend?

[JA] The shift from brand to broadcaster is a well-trodden path. Look at Orange in France, or soft drinks brand Red Bull, which markets itself by making films about extreme sports.

[AP] As brands build better relationships with their customers they need to develop content to engage with those customers. So there is a role for content creators out there. The other interesting trend for me is the idea of the brands becoming broadcasters and having a new revenue model like BT Sport, like Sky, in terms of having a triple play where they are actually using content as a vehicle to drive broadband subscription. You are going to see that model roll out around the world where traditional terrestrial broadcasters are really going to struggle to pay for rights based on purely an ad revenue model. You are seeing that already with ITV losing the Champions League, or in Canada the NHL hockey rights going to Rogers, which will likely offer a broadband package as part of the deal. That is a big shift.

[JA] Another good example is Fosters in the UK commissioning comedy shorts that were so good that they actually made it back onto TV in the broadcast slot. The old-fashioned paradigm of 'thing goes on telly first, clip goes on line' will decrease as time goes on. The landscape will radically change.

[AP] The other interesting point is that there is a content fight as to who delivers that business for brands. Does it sit with the media agency, the ad agency, or is there an opportunity for programme makers, like ourselves, to tell stories?

Which are the most exciting markets?

[AP] If you had asked that question a couple of years ago, I would have said the Middle East. Right now, the next 18 months is on our doorstep, BT and Commonwealth Games. There are some interesting opportunities in Asia too with the Pan-Asian Games coming.





> "Good use of social media is a very economical way of producing engaging, agile, up-to-the minute content"

What do you see increasing demand for?

[JA] Broadcasters ask for more social media integration and better use of social media just because they see the sheer weight of people who tweet along to things or like things on Facebook and they all want to take advantage of that to bring an audience to their programming. On the other side, we are also seeing smarter technology come out about how you cover events. Previously to put in a broadcast facility for a football match, for example, there was only really one way to do it, now there is more flexibility depending on your budget, your audience, on the timescale, and the importance of the game. In effect that gives you different price points.

How do you integrate social media?

[JA] There are some pillars which are key when it comes to using social media on TV. One of those is ▶

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agility. Social media must feel immediate otherwise you are completely misusing the platform. Another one is talent. It is important to understand how talent can help you either get a fast start or a lot of impact very quickly. It's important to understand the difference between qualitative and quantitative. For example, in rugby, I might find it very relevant to read what Austin Healey thinks about a game in a tweet, I might not find John from Devon relevant. But I am interested to know what the millions of Johns from Devon think on the whole, expressed as a percentage if you like. Broadly speaking, if you get those three areas right on social media you can own it.

Rugby is a very good example. In our live Wednesday show *Rugby Tonight* there are at least two big pieces given over to social media. One is a look at what the players have been tweeting and another one is a bit of audience outreach where we are asking for their opinion on an open-ended question. And then we are setting up what we want from them during the week as well. You have a build-up, you then have your content that happens during the show, and then you have your ramp-down which leads up into the next show. You are continuing your conversation all the time. It is fatal to just do something during the show. Your big spike should be immediately before and immediately afterwards. If those are not your biggest spikes then you are doing something wrong.

> "We are not trying to make our audience go on Twitter, they are already there"

It just means you need to have a staff with the skill set to deliver that. It all comes back to serving your audience. We are not trying to make our audience go on Twitter, they are already there. We are just taking advantage of that and helping our brand spread across it. At the same time we are getting free content from it as well. That 3-4 minute section of free content, looking back to the days before Twitter, would have meant two to three days' work for a producer. There is a good argument that good use of social media is a very economical way of producing engaging, agile, up-to-the minute content.

What's ahead?

[AP] How do we follow BT Sport and Commonwealth Games this year? We are in this transition from being a production company to a media company. A media business has a long-term vision and a game plan to continue to support innovation and new technologies, so we have to take on more capabilities and in essence move up the value chain a bit.

Thank you, Andrew Piller and James Abraham.





The Association for International Broadcasting

AIBs 2013

Inspiring creativity

WINNERS AND FINALISTS































THE JUDGES

Faisal Abbas, Editor-in-Chief English online, Al Arabiya, UAE | **Daniel Adams**, VP Business Development, Zefr, USA | **Felix Alvarez-Garmon**, SVP LATAM, IMG, UK | **Said Bacho**, SVP EMEA, Grass Valley, USA | **Klaus Bergmann**, Head of Int'l Relations, Deutsche Welle, Germany | **Dorothy Byrne**, Head of News and Current Affairs, Channel 4, UK | **Naveen Chandra**, Head of International Business, Times TV Network, India | **Linden Clark**, Manager, Radio New Zealand International, New Zealand | **Eugen Cojocariu**, Director, Radio Romania International, Romania | **Nicholas Daly**, Managing Director, Eutelsat UK, UK | **Geraldine Easter**, Director of Programming and Acquisitions, Nine Network, Australia | **Evandro Figueira**, Director of Production and Operations, Bandsports, Brazil | **David Finch**, VP Business Development, Mobiles Republic, France | **Hugo Foulds**, Director of Communications EMEA, CNBC Europe, UK | **Jeff Foulser**, Chairman, Sunset + Vine, UK | **Angela Fung**, Deputy Head of Phoenix Chinese Channel, Phoenix Satellite TV, Hong Kong| **Mihai Gadea**, CEO, Antena 3, Romania | **Susan Gigli**, COO, InterMedia, USA | **Fredrik Graesvik**, Producer, TV2, Norway | **Ibrahima Guimba-Saidou**, SVP Commercial Africa, SES, South Africa | **Mohamed Ali Harrath**, CEO, Islam Channel, UK | **Ryan Honter**, COO, Colombo Communications, Sri Lanka | **Peter Horrocks**, Director, BBC Global News, UK | **Carlson Huang**, Vice Manager and English Programme Host, RTI, Taiwan | **Abubakar Jijiwa**, Director General, Voice of Nigeria, Nigeria | **Richard Kastelein**, Partner, Agora Media, UK | **Oleg Kupriyanov**, Deputy Chairman International Relations, Voice of Russia, Russia | **François Laborie**, CCO, Vizrt, Norway| **Ma Guoli**, CEO and Managing Director, Infront Sports & Media, China | **John Maguire**, Director of International Development, France 24, France | **Liz McParland**, Commercial Director Contribution, GlobeCast, France | **Marcus Metzner**, Head Marketing & Communications, arvato Systems, Germany | **Choy Lin Mok**, VP Network Programming and Promotions, Channel NewsAsia, Singapore | **Nurzhan Mukhamedzhanova**, Chairman, Kazakhstan TV and Radio Corp, Kazakhstan | **Wangethi Mwangi**, Senior Consultant, African Media Initiative, Kenya | **Eurishka Nadesan**, Current Affairs Producer and Senior Video Editor, eNews Channel, South Africa | **Alexey Nikolov**, Managing Director, RT, Russia | **John Ogden**, Network Director, The Spectrum Radio Network, UK | **Lindsey Oliver**, International Commercial Director, Bloomberg TV, UK | **Nigel Parsons**, CEO, TVC News, Nigeria | **Nenad Pejic**, Chief Broadcast Operations Officer, RFE/RL, Czech Republic | **Anthony Rose**, MD, Zeebox, UK | **Vatche Sarkisian,** Director of Program Review, MBN (Alhurra/Radio Sawa), USA | **Arnaud Simon**, MD Eurosport France and Director TV Content, Eurosport, France | **Simon Spanswick**, CEO, AIB, UK | **Deborah Steele**, Editor, Australian Broadcasting Corporation, Australia | **Fedor Strizhkov**, CEO, RTG TV, Russia | **Amir Tajik**, Production Manager, Press TV, Iran | **David Treadway**, MD, WRN Broadcast, UK | **Jeff Trimble**, Executive Director, Broadcasting Board of Governors, USA | **Arie Vered**, Sales Director Africa, SatLink, Israel | **Robert Zaal**, Director, Radio Netherlands Worldwide, The Netherlands

THE HOST

Melissa Bell is an International Correspondent for France 24. After graduating from the University of Warwick in the UK, she began her career as a journalist in 1996 in news wires, before joining Granada TV in Manchester in 1999. She then moved to the BBC as a Parliamentary Reporter. In 2008, she joined France 24. As international correspondent, she has worked extensively from Africa, the Arab world, the Americas and Asia, covering all the big stories for France 24's French and English channels.



THE 9TH ANNUAL AIBS

The AIBs 2013: 18 categories, 102 shortlisted entries. Just how much knowledge, effort, talent, skill, perseverance, suffering, heartbreak, courage, survival, elation and triumph is hidden behind that three-digit figure is difficult to comprehend, let alone describe. If you had carried out the initial sifting and evaluating of entries submitted in order to draw up the definitive shortlist you would immediately understand what I mean – words and pictures being mightier than the sword, not just telling stories but changing lives.

Media people, by nature of their profession, are constantly exposed to the raw edge of what happens in the world – which may somewhat blunt our sensitivity. Yet what our fellow professionals do with that raw news never ceases to amaze, particularly in our multi-platform world. 2013, in that respect, was no exception. Stories that we already knew, had heard and seen covered from different angles by different channels still managed to draw us in. 'What is it about that report that gets under our skin?' we had to ask ourselves and admit at the same time that analysing our own response is not always a comfortable thing to do. With no topic taboo, investigative journalism does not make for easy viewing. It lays bare how unfathomable human nature is, and that inhuman things exist in our midst that we didn't know and sometimes would rather not know. All the while, while we as judges are sitting safely in our chairs, reaching the edge of squeamish, the reporters are out there, fully exposed. It takes a special type of person to do that and I salute their determination and courage.

As in previous years, what made it ultimately bearable and a positive experience to view and listen to all these amazing programmes was the way producers had given structure to the reality they covered or – in many cases – uncovered. Sometimes the formula seemed unusual on paper but as it turned out on viewing proved a stroke of genius. Altogether, the programmes entered in the 2013 AIB International Media Excellence Awards took us to the edge of our seats and imagination, entertained, educated and inspired us. When the film clips were shown of the finalists in the 18 AIBs categories there was a hush in the room - there's no doubt that the content showcased was remarkable.

As a not-for-profit organisation, AIB cannot organise these awards without the support and involvement of the industry. So special thanks go to those media professionals who served on the international judging panel and gave their time and expertise so generously. I also extend my particular thanks to our sponsors – RTG TV and RUPTLY – for their generous support of the AIBs in 2013. And I would like to thank our host for the evening, Melissa Bell from France 24, for contributing to make the AIBs 2013 a great experience.

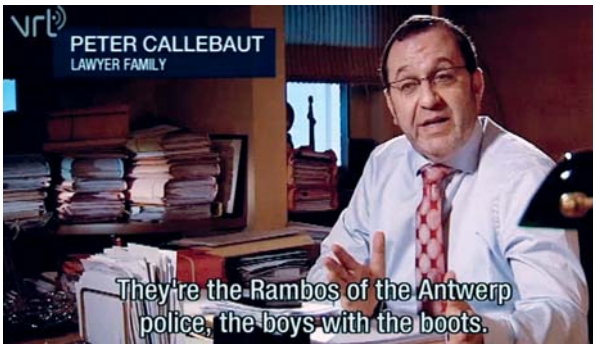


SIMON SPANSWICK CHIEF EXECUTIVE

Domestic current affairs documentary - TV

VRT

The documentary awards are among the most popular in the AIBs each year. The 2013 shortlist comprised documentaries that were not afraid to report on challenging issues.



The top award in this category goes to **VRT** for **The Disturbed Procedure.** On the night of 5 January 2010, Jonathan Jacob leaves home. He is high on amphetamines. After a night of wandering around he is arrested by the local police. Acting strangely, Jonathan is transferred to the nearby psychiatric institution. When he realises he will be incarcerated in an isolation cell, things escalate. Jonathan becomes aggressive and the hospital refuses to admit him. The police take him back to the police station and lock him up. They call a doctor to sedate him. A special unit of the local Antwerp police tries to restrain him, so that the doctor can administer the sedatives. But their intervention kills Jonathan - he dies from a ruptured liver. VRT's Panorama reconstructed the whole story in a production that the judges said was a very moving film and a scary human story. It made for compelling viewing with a good variety of voices throughout.

Highly commended

Antena 3

Hell's Angels

A harrowing and gripping documentary that demonstrated how the film makers built great relationships with the addicts. Unique access allowed very moving stories to be told.

France 24

Seven Days in Tibet

Beautifully shot by courageous journalists who put themselves at great risk to bring us a view of this hidden country from inside. It provided a fresh angle on China's attempts to change Tibet culturally.





International current affairs documentary - TV

Channel 4

The international documentary award took our judges to many parts of the world. They said that they learnt new things from the productions that were shortlisted.

The judges were unanimous in their decision that the top award should go to **Channel 4** for what was described as their "brilliant" documentary **Walking Wounded: Return to the Frontline** produced by **Minnow Films**. While embedded with the US army in Afghanistan, British photojournalist Giles Duley stepped on an IED. The explosion left him with horrific injuries and, ultimately, as a triple amputee.



This film documents Giles's courageous return to Afghanistan as he undertakes his first major photographic assignment since the explosion, in the country where he very nearly lost his life. Our judges said this was a unique, personal and moving film with exceptional photography and editing.

Highly commended

BBC Current Affairs

Shot for Going to School

Malala Yousafzai became the world's most famous schoolgirl after she was shot in the head by the Taliban while travelling on her school bus. Nel Hedayat went to Pakistan to discover more about the violence that is directed at schoolgirls. Our judges said this was an exceptionally well-constructed documentary covering a burning issue in a very "human" way.

Channel NewsAsia

Living in the Shadows

With remarkable access into rural areas of China, Channel NewsAsia uncovered the stories of some of the estimated 170m people in China suffering from mental illness. With no state support, families are forced to take drastic measures - including locking mentally-disturbed children in outdoor cages. A remarkable piece of research uncovering a hidden side of China, said the judges.

Live journalism - TV

CNN

Television is still the dominant medium for people seeking news. However, as the social platforms and online news sources become more prevalent, news broadcasters need to work harder and continue to invest in top-quality journalism.



When a group of protesters confronted Turkish police in Istanbul's Taksim Square, nobody thought it would become a challenge to Turkey's Prime Minister. As the protest grew, **CNN** stayed with the dramatic events live over the course of several weeks. At the same time, it delivered context to its audience.

Arwa Damon reported live from amongst the demonstrators who were facing police - sometimes peacefully, sometimes violently. Nick Paton Walsh covered the police tactics, which seemed both heavy-handed and ineffective at the same time. Our judges said that CNN's live coverage of **Anti-Government Protests in Turkey** represented great live, on-the-ground reporting in challenging circumstances and was the deserving winner in this category.

Highly commended

BBC Persian

Coverage of the Iranian Presidential Elections

BBC Persian television provided Iranian viewers round-the-clock coverage of the June presidential elections. With large numbers of expert guests, sharp analysis and panel discussions, BBC Persian provided what Iran's state media did not - real, timely and accurate coverage. The judges noted the depth of subject and context and slick and engaging journalism.

NDTV

Delhi Gang Rape Protests

This was a story that affected a whole nation, and NDTV provided coverage of the protests as they built following the brutal gang rape of a 23 year old woman on a private bus in New Delhi in December 2012.

Our judges noted the good, solid live coverage of the demonstrations and protests.





Investigative documentary - TV

Channel 4

Investigative television reporting has the power to uncover the worst secrets and scandals in our society. The entries in this award category covered a wide range of subjects that each stood out for telling the stories that some people would rather keep hidden.

The judges chose as the winner in this category **Channel 4** for **Dispatches: The Hunt for Britain's Sex Gangs**. In 2010, police in the English Midlands allowed cameras to start filming what was to become one of the biggest child sex abuse cases in the UK. The documentary followed, with unprecedented access, a live police investigation, demonstrating how difficult it is to secure justice for victims of sexual abuse.



Our judges said that this was an outstanding piece of television. It was a brave examination of a complex subject that never flinches from searching for the truth. The programme was compelling and maintained interest and tension throughout.

Highly commended

Channel NewsAsia

Get Rea! - Bangladesh Brothel Secret

In Bangladesh, farmers feed their cows a pill to beef them up. It is also taken by girls in the country's largest brothel to make them more attractive to their male clients - big is sexy. Our judges were impressed by this thought-provoking and insightful programme.

TVC News

TVC News Investigates - The Accused

Investigating the hidden crime of ritualistic child abuse being practised by a small number of African immigrants in the UK, this was a very brave piece on a difficult subject. Our judges commended the reporting team for getting to the truth.

Investigative documentary - radio

Tinderbox Production

An Unspeakable Act, produced by **Tinderbox Production** for **BBC World Service**, took producer Terry Lewis and presenter Will Storr to the Democratic Republic of Congo. It's a country with an estimated 24 trillion dollars of known mineral reserves and sufficient arable land and hydro electric power potential to feed and supply the African continent to first world standards. But within seconds of crossing the border from Rwanda and entering Goma, they realised the DRC is a vision of hell.

Lewis and Storr were hugely affected by the stories they heard about the use of rape as a weapon of war. They admit to sobbing uncontrollably listening to the tales of survivors.







Our judges said that this was a completely engaging, harrowing and thought-provoking piece of radio. One said that this was one of the most disturbing radio documentaries you will ever hear. It's an immensely brave piece of work that stays with you long after it ends.

Highly commended

Radio Free Europe/Radio Liberty

Victims of '88 (aka 2009)

The Victims of '88 (2009), a newly launched radio series by Radio Farda (the Persian-language service of RFE/RL), tells the story of the people who lost their lives protesting the results of the 2009 presidential election in Iran. It's a series that's clearly and concisely written and is thoroughly compelling. Our judges said that it's well-produced and dynamic and definitely engages the listener. Superb research is its foundation.

Middle East documentary

Channel 4

The Middle East remains the focus of attention of many broadcasters. A brave and astonishing documentary recounting how the civil war is destroying lives in rural Syria is our winner.



Documentary maker **Olly Lambert** produced **Syria: Across the Lines** for **Channel 4** which compelled viewers to face the awful truth of civil war through the eyes of the people living through the conflict.

Lambert bore witness to both sides of the conflict - Assad loyalists and the rebels - around two villages in east Syria where he managed to get people to talk.

This was brave, sensitive and comprehensive film-making, said our judges.

Live journalism - radio

BBC 5 Live

Radio journalism is alive and well across the world, and our entries provided evidence of continued excellence in radio news.



Our winner is the **Victoria Derbyshire Show** on **BBC 5 Live**. In December 2012, the two-hour programme was broadcast live from an animal research laboratory in the north-west of England.

Our judges noted that devoting a two-hour news show to this controversial and topical subject was a brave decision and they found the programme was extremely well executed and insightful, balanced and thoroughly researched.

Radio creative feature

Nuala Macklin

Judges were listening for exceptional and creative use of the radio medium, with extensive use of the sound stage supporting superb story-telling.

Independent producer **Nuala Macklin**'s series **Below the Radar** looked at the lives of people who had followed their hearts as they forged their way in life.



From beekeepers to lighthouse men, this series found out what motivated these people to take an alternative path in life.

Rich story-telling with skillful moderation that brings out the best in interviewees, said our judges. Leisurely and warm, strong production values, fascinating voices and content were other notable comments on this series.

Highly commended

Kazakhstan Republican TV & Radio
Classicomania
Relaxing, entertaining, educational and original, were the judges' comments on this programme in which cultures and music are linked through the theme of explorers.

Voice of Nigeria
Ripples
The life of Chinua Achebe, the most widely read author in Africa, was chronicled in Ripples. Our judges said that this was inviting and educational, enhanced by attractive and well-used music and dramatic adaptation. It was an effective mix of drama and narrative, and a captivating formula.





Radio current affairs documentary

Grey Heron Media

The overall winner in radio current affairs is Irish independent production company **Grey Heron Media** for its extraordinarily intimate angle on a national news story, **Take No More.**

The programme captured the events in a small village in the south of Ireland when building contractors, owed money for their work, stripped the brand new primary school just as classes were ending for the day. Parents, who had fought for the school building for 15 years, reacted fast to prevent the school being dismantled.



Take No More is an expertly woven compilation of recordings made during the events that tells the story. Our judges said the immediacy of this story and the way it was presented made this very accessible and compelling radio with a dynamic and pace of which you do not tire. It was exciting, lively and engaging.

Highly commended

Radio Taiwan International
My Days at the Mental Ward
This has immediate appeal, and demonstrates fine production values and excellent pace, said our judges. The programme looked at Taiwan's first ward for mentally ill teens.

Voice of Russia
FGM - The Horror of Hidden Abuse
The issue of FGM was very sensitively handled, avoiding the temptation to sensationalise the issue. High production values combined with strong and passionate interviews throughout made this a great current affairs story.

Short feature

CNN

The winner of our short feature award is **CNN** for its report **Damascus Undercover: Daraya**. The CNN team was the first to operate in Damascus without government approval and one of the first to operate in Syria as a whole without a Free Syrian Army escort.

The reporter had to remain anonymous and all the voices on the feature were altered to protect their safety. The report captured the unfolding humanitarian disaster after Syrian forces cut off electricity and water to the town's only hospital.



Our judges noted the high risks undertaken that they said were justified by the pictures and stories that were brought to the world. Insightful reporting made this a moving and gripping report, clearly told.

Highly commended

Radio Free Europe/Radio Liberty

At Afghan Brickworks, Family Trapped in Cycle of Debt

The life of Zabit Khan, his wife and nine children is one of hell. 20 years ago, he borrowed money to pay for medical expenses. Since then, he's worked for the lender, the owner of the local brick kiln. He's never managed to repay the cash and now he and his family have to work constantly at the brickworks to pay off the debt. This is a tragic story, sensitively told and utterly compelling, said our judges.

RT Channel

The human toll of American drones in Pakistan

In Waziristan, RT's Lucy Kafanov meets people affected by US drone attacks - something they describe as "death in the skies". Horrific injuries are inflicted on innocents as Taliban fighters are sought by the US army. Upsetting, yet honest and direct, noted our judges.





Live sport coverage

Nine Network

The AIBs search every year for the most innovative, engaging coverage of live sports. Our judges want to see not just the match or game, but exciting, interesting and compelling build-ups.

This year's winner is **Nine Network** for its coverage of the **Boxing Day Test 2012**, in which Australia beat Sri Lanka. Nine's broadcast included a range of new technological developments that took viewers closer to the wicket than ever before.



Combined with the technology were solid presentational techniques. And a 77-year old former Australia captain stole the show; Bill Lawry's three minute address during the Test was replayed on competing channels many times.

Judges were impressed with the use of the spidercam taking viewers "up close and personal" to the action, and Nine Network's production values that captured the attention of the audience. Also noted were the strong 2D and 3D graphics analytics.

Highly commended

Sunset+Vine

Dubai World Cup

It's the world's richest horserace, played out on the Meydan racetrack in Dubai, and Sunset+Vine produced the Host Broadcast International feed with five hours of output leading up to the two-minute celebration of horsepower.

The judges liked the behind the scenes look into the jockeys' dressing rooms, great commentary, stunning graphics and a first-rate title sequence. Outstanding editing and slo-mo shots were also highlighted by the judges.

Sponsored by

RTG tv
RUSSIAN TRAVEL GUIDE

Specialist programme

BBC World Service

BBC Global News compiled a series of programmes drawing on reporters from the BBC language services who brought their home cities to life.

Each of the reporters goes home with a film crew to give the viewer an insight into what life is really like in their city. From Ho Chi Minh's scooter club to the boxing suburb of Bukom in Accra, **My City** conveys the vivid sights and sounds of the diverse places people inhabit.



Our judges liked the way the programmes get quickly to the heart of each city's special atmosphere. Every episode is colourful with the personality of each correspondent - and the way they feel about their home towns - coming through clearly.

Highly commended

Danmarks Radio

The Duel

Danish journalist Mikkel Frey Damgaard examines his options of gaining satisfaction from a former rival who beat him to his love interest in The Duel.
What's unique about this production, said the judges, is the main subject itself: duelling. It's an extraordinary topic to explore as it goes into great detail about how to set up, and win - or lose - duels. There's much to learn about an all but forgotten art.

RTG TV

Journey to the Solovetsky Islands

A beautifully shot programme in stunning high definition, wonderfully colourised, noted the judges, as they were taken on a journey to a remote destination in northern Russia. Engaging, colourful and definitely makes you want to visit, they said.





Children's factual programme or series

ABC

Ensuring that children understand how to deal with the problems of modern life as they grow up should be a key goal for kids' television.

Our judges were pleased to see **My Great Big Adventure - Body Image** from **ABC** which tackled the challenging issue of how young audiences consider their body as they are bombarded with manipulated photos portraying a "super-race" of models.



The judges remarked that this programme handled a delicate and difficult topic sensitively and sensibly. Skillful moderation disarms as it informs. There was excellent use of cartoons and animations, making the painful stories related by the young people featured in the programme more accessible.

Overall it was a dynamic and well-paced production that well deserves its top place in this category.

Highly commended

ABS-CBN Broadcasting Corporation

Matanglawin (Hawkeye): Sabang Dragons

Really entertaining and a genuine adventure, said the judges about this programme from the Philippines. The crew clearly overcame daunting logistical challenges to produce a highly informative, skillfully shot and edited show.

BBC Newsround

Hard Times - Newsround Special

Powerfully moving narratives, told simply and with tasteful cartoon graphics that offer hope amid suffering for young people faced with the harsh realities of the global economic downturn. Sensitive treatment of a complex contemporary issue.

Science programme

JSC Nauka

Explaining scientific topics in a way that entertains and informs is an art form. And the judges said that Russia's **Nauka** (Science) channel achieved an almost perfect balance with **Helicopters**.

The programme looked back at the history of the helicopter, explaining how Leonardo da Vinci formulated the earliest concepts of a rotor-bladed flying machine.



With high-quality graphics and often amusing animations, the programme explained how the helicopter manages to fly - going into tremendous detail.

Our judges said that this programme contained excellent story-telling throughout, with highly professional production techniques. And the animations were memorable both for their excellent explanations and for their light-hearted take on presenting complex scientific issues.

Highly commended

RT Channel

More than Meets the Eye

What lies beyond our five senses and how can whatever it is be detected? That's the challenge for scientists seeking to explore what might be left to discover in the world that surrounds us yet cannot be seen.

Good use of graphics and clear explanations were noted by the judges.



International TV personality

Francine Lacqua

Francine Lacqua is a London-based anchor and editor-at-large for Bloomberg Television. She hosts the weekday programmes **On the Move** and **The Pulse** which cover international business, economic and market-moving stories.

She regularly reports from major global events and interviews political, economic and business leaders. Feature series **Eye to Eye** is also presented by Francine. In this she hosts conversations with CEOs, entrepreneurs and public figures filmed inside the world's most iconic Ferris wheel, the London Eye.

Francine demonstrates an excellent, direct style, coupled with a warmth for her guests that belies a steely determination to find answers, said our judging panel. She possesses an immense grasp of complex financial issues and her expertise shows through.



International radio personality

John Suchet

Millions know him as a famous newsreader. Others might be aware of his passion for the music of Beethoven. But for listeners to **Classic FM**, **John Suchet** is, first and foremost, one of the most entertaining, engaging and informative music personalities on British radio.

John's weekday morning show – which, according to the latest audience figures, reaches 2.7 million listeners every week – is a compelling mix of well-known classical favourites and rarely-heard discoveries. Since the programme launched in January 2011, John has built his audience through his authoritative yet light-hearted presentational style. Judges noted John's warm personality and how he manages to connect with the listener through a great mix of words and music.

Transmedia production

LVL Studio

We are constantly seeing broadcasters embracing mutliple platforms to accompany many programmes on television, particularly in sport. This is where the greatest growth and most exciting innovations appear to be happening in the transmedia world.

Our judges were most impressed by the work undertaken by Canada's **LVL Studio** in developing a live TV sports companion app for tablets, smartphone and desktop browsers for CBC's **Hockey Night in Canada**. This is the longest-running sports programme in history and is consequently one of the most popular in a country that's obsessed with ice hockey.



A range of special features enables users to make predictions on matches, and then compare them with their friends' predictions. These features make the app thoroughly immersive and engaging. A wealth of data-driven info cards provides context for the user, while realtime interactive quizzes add to users' participation scores. There is additional content with, for example, feeds of Getty sports images and additional video.

Our judges said this is an excellent example of a second screen app adding value to the main television event and they highlighted the range of unique interactive features.

Highly commended

Turner Sports

NCAA March Madness Live

Turner Sports developed an extensive portfolio of transmedia applications for the 2013 NCAA March Madness that allowed viewers to watch coverage of matches on the move on smartphones and tablets, while at the same time providing extensive additional information and applications with social sharing. Our judges said this was a polished, professional and comprehensive transmedia offer.

Innovative production technology

Radio Free Asia

The judges' attention was caught by an E-book produced by **Radio Free Asia** which was given the top award in our production technology category.

Remembering Tiananmen was released on 4 June, the 24th anniversary of the Tiananmen Square massacre. It is the first fully interactive book produced by the Washington DC-based broadcaster for the tablet market.



The E-book contains audio eyewitness accounts, historic "RFA exclusive" photography and video as well as archive news photography. These are paired with specially commissioned articles, custom maps, graphics and timelines.

With access to RFA's website restricted in mainland China, short wave broadcasts jammed and other filters hampering access to the broadcaster's output, the E-book has the potential to circumvent the Great Firewall of China - once it has been downloaded on to a tablet device, it can be shared easily among friends, relations and colleagues.

Judges said that they can see many potential applications of this idea in bringing new media to a wider audience with the simple, old school concept of giving them a book. They were impressed by the wealth of material in RFA's E-book and how the material had been organised.

Highly commended

TVE

Mapping 2012 - News Summary

This is clearly a technical and production achievement said one of our judges about Mapping 2012, an R&D project at TVE. Presenting images and stories from the year to find out what stuck in audiences' minds is a clever concept and it could be adopted as a way to present news in the future.



PREMIUM CONTENT

Times Television Network is part of India's largest media conglomerate the Times Group that has interests across print, TV, radio, internet, mobile & digital platforms, out of home and experiential media, movies and music. With his diverse background of building brands and businesses, **Sunil Lulla** first joined the Times Group in 2005. Today he oversees as MD and CEO of TTN India's leading TV channels ET NOW, MOVIES NOW, ROMEDY NOW, TIMES NOW and zoOm. What is his strategic focus?

The agenda for Times Television Network (TTN) is profitable, sustainable growth. We recently launched a new channel, ROMEDY NOW, which is uniquely positioned to provide 'Love & Laughter', via its distinctive Hollywood content of movies and series. TTN pursues growth of audiences, increase in the share of its brands, keeping its brands number 1, reaching out to more geographies and platforms. The channels are focused around the growing upscale, urban audiences who have a penchant for distinctive content.

On TIMES NOW, India's leading 24hour English news channel, the editorial focus is on providing unbiased, objective news and making sense for our viewers – English in India is an aspirational language spoken by the urban, premium consuming class and there is very little overlap in the audience sets of English news and Hindi news channels for example.

> "We will only enter a genre where we believe we can be market leader"

On ET NOW, the editorial focus is on sharing the latest stock tips and breaking business; on zoOm TV it's engaging the youth with the hottest Bollywood news, latest gossip, music and movies; and the best of English movies – be it action, adventure, romance, comedy, drama – on MOVIES NOW and ROMEDY NOW.

It is this sharp editorial focus that ensures that each of the brands is respected, loved and number 1 in its respective domain. We will only enter a genre or create one where we believe we can play the role of market leader. The channels go out to over 100m viewers in 76 countries across four continents.

What powers your news operation?

Times Television Network uses cellular telecom technology for live video feeds augmenting the traditional satellite mode. This has not only lowered the cost of news gathering but also gives TTN an edge over competition by allowing faster coverage of news events. TIMES NOW and ET NOW led the ▶

use of this technology solution in India, and now it is being adopted by other players in the industry. TTN's on-air graphics presentation is powered by use of software applications developed in-house – optimising resources and enhancing screen presentation.

We have integrated new-media content from different platforms like mobile and web with the channel content thus enabling convergence on TV and driving up the interactivity of its channels.

Which trends for consumption do you see?

With growing internet penetration – and lately this is being driven by mobile rather than PC – there is also growing consumption of content via the internet on mobile devices. At present, TV on mobile is only an add-on as revenue models, access and sharing of revenues are yet to grow. TV remains the dominant medium when it comes to audio-visual content. And social media is definitely contributing to the 'discoverability' of content and that in fact helps lead more viewers to the TV medium.

TTN has content and engagement offerings across digital platforms: live streaming of our channels on the web and mobile, or interactive and informative websites, or active following and engagement on social media networks. zoOm is the largest Indian TV brand on social media in the world with over 830m views on zoOm's YouTube channel, over 5.6m fans on its Facebook page, over 300,000 followers of the zoOm Twitter handle, over 1.3m people in its circle on Google+ and a growing presence across other networks such as Socialcam, Dailymotion, tumblr, pinterest, etc. In the last 12 months TIMES NOW has seen a growth of over 150% in its fanbase on Facebook, a four-fold increase in subscriber base and over 40% growth in views on YouTube, and its Twitter following has multiplied by eight times.

Entertainment and news are the most sought after content buckets. In India the audience skew on the internet is young and entertainment definitely scores high on their content needs.

How big is engagement with the second screen?

Parallel second-screen engagement is not as big in India yet as in the West. Even there various studies have shown that second screen interactions while consuming content on TV are not necessarily content-centric interactions but rather parallel social chatter. It is an exciting area for us though and given our dominating presence across the digital and social media networks we are geared to actively engage our audiences on the second screen as well.

Which audiences do you target?

Three broad audience groups – one, urban, upscale Indians in the metros, tier 1 and 2 cities. Second, our entertainment brands service the more youthful audience. And at an international level, we service the large Indian diaspora spread across the globe seeking to connect with India through news and entertainment.

What impact are you making?

Television Audience Measurement (TAM) ratings have been one of the major metrics to measure viewership and implied impact so far. However, the system has its flaws and the industry is currently working on creating a new, more representative and secure measurement system.

We have always had direct interactions with our viewers and with the growing use of social media platforms we are able to get even better feedback. More importantly, for a channel like TIMES NOW the true measure of impact is its ability to shape the perception of the nation, set the agenda for discussion on issues that really matter to the citizens of this country and be the catalyst of change in the socio-political environment of the country.

In the case of ET NOW, we see true impact in the fact that its incisive analysis and recommendations actually help its viewers make better sense of the economic and investment environment at a macro as well as micro level, eventually helping them grow their business and wealth.



> "Our premium differentiated content gives our brands a higher power ratio"

What about the competition?

All our channel brands operate in the paid C&S environment and are leaders in their respective categories. In most of the categories our channels have displaced legacy leaders to take the top spot within a short span of time. Doordarshan channels service a distinctly different audience segment than that addressed by the TTN channels and hence are not significant direct competition to our brands.

How difficult is it to attract advertising revenue?

The current environment is certainly challenging with weak market sentiment following the economic slowdown of 2012 and advertising spends have remained muted. However, TTN has been able to drive double-digit growth of the top line over the previous fiscal year and each of the channel brands are successfully increasing their ad rates in line with their audience delivery. This is where our focus on premium differentiated content comes into play as it gives our brands a higher power ratio compared to our competitors. We have consistently demonstrated ROI for our customers and that keeps them coming back to us for more.

www.timesgroup.com
www.timesnow.tv







India's TV industry is relatively young – what are the challenges?

The broadcast industry in India is just about coming of age. Absence of sustainable varied revenue models has been a challenge with the industry being largely advertising supported so far. Inadequacies in the measurement system coupled with ballooning creation of additional advertising inventory in the last few years has ensured that TV is an underpriced medium for advertisers. The total number of channels increased from 623 in 2011 to 845 in 2012.

Diversification of revenue streams is a must for sustaining the future growth in the TV industry. The heralding in of digitisation and subsequent addressability in distribution should open up additional revenue sources and make more business models viable.

Pricing at the consumer level is also another challenge with the consumer having been brought up on ridiculously low cost of TV access and high price sensitivity. Moreover, in the DAS regime the government is regulating the retail pricing and the revenue share arrangements in the broadcast delivery chain. Growing subscription revenue and establishing additional content monetisation streams like syndication, digital platforms, etc. will be a key focus area for the industry.

However, with a population of 1.2bn and a TV penetration of 730m there is still a large growth opportunity to be exploited. Even within the currently penetrated population there is a lot of scope for growth with TV viewing time in India averaging a little over 150 minutes per day as compared to developed markets like the US where it is in excess of 300 minutes per day.

What is the outlook overall?

Looking at India, we need to understand the various media landscapes within the country: (1) Urban and largely metro in orientation, with digitisation now seeded and cable and DTH competing effectively; (2) Mid-urban / semi-rural, where digitisation will seed in 2014 and develop the geography; (3) Rural, with larger DTH penetration and public broadcaster penetration; (4) Homes without TV (100m) – the growth engine of the future, which will enable India to be as large as China in terms of TV homes; (5) As 3G and 4G services become effective, stored content and live content on OTT will enable growth of audio-visual viewing.

Digitisation is stimulating access to niche and defined content. Over time, as subscriber transparency sets in, revenues will grow for broadcasters and enable more content creators to be pay. In the medium term the difference between free and pay services will get more sharply defined. DTH and cable will compete effectively. There is anticipated integration or consolidation in cable. With many MSOs now spreading their foot print over digitised markets, the focus for both platforms will be packaging and service levels. The industry anticipates regulation will change in terms of bundling, pricing and aggregation. This will create challenges for content creators as they would want their brands to be picked in as many homes as possible.

◀ ET NOW anchors Niraj Shah, Tanvir Gill, Nikunj Dalmia and Ayesha Faridi

▲ Deepika Padukone joins zoOm's Editor In Chief Omar Qureshi for the channel's anniversary

▶ TIMES NOW Editor-in-Chief Arnab Goswami



According to FICCI-KPMG, the total number of TV households is estimated at 154m in 2012 and projected to grow to 191m in 2017. Paid C&S penetration estimated at 79% in 2012 is projected to grow to 91% in 2017.

And yet in a country of 234m households that still leaves ample room for growth. The digital transformation of the industry is gathering pace. The FICCI-KPMG report estimates cable ARPUs to grow from Rs. 166 in 2012 to Rs. 289 in 2017 while DTH ARPUs are projected to increase from Rs. 170 to Rs. 293 in the same period.

Your advice to foreign players?

There is a tectonic shift taking place on the affiliate and TV penetration side of the business and this will open up even more opportunities in the sector by making multiple business models viable. The regulatory environment is very liberalised and industry bodies like the Indian Broadcasters Federation and the News Broadcasters Association are extremely active in shaping the future growth of the industry. All in all it is a sector that is poised for tremendous growth.

Sunil Lulla, thank you.



A LIVING BRAND

Eurosport, the no. 1 pan-European sports media group which broadcasts in 20 languages and reaches 131m homes across 54 countries celebrates 25 years in the business. Under new CEO **Jean-Thierry Augustin** – himself a Eurosport veteran – the channel is not resting on its laurels but forging ahead on all platforms and using its partnership with new stakeholder Discovery to full advantage. What are the priorities?

My priorities are to keep Eurosport as a strong broadcast platform in Europe, to strengthen Eurosport 2, and to increase localisation in selected markets so that we can enjoy the strength of being both pan-European and local. This is one angle.

The second angle is to strengthen our partnership with Discovery. We have launched a two-hour weekly block on Discovery's Velocity channel in the US, and this is something we would like to do on a worldwide basis. And we are one of the few TV media groups that has been developing a very strong foothold in digital. We are also working on our own content, we are growing the business in all segments.

What does Discovery bring to the table?

Eurosport and Discovery are the two leading media brands in pay-TV in Europe. Together, we are stronger jointly in certain areas, and there are areas where we complement each other. We have been working together when it comes to distribution, where we have set up a joint organisation which means we can better serve our clients with Discovery in the Eurosport portfolio.

Another area where we are cooperating is advertising. Eurosport is known for its pan-European advertising business. Discovery has a fully localised model so we'll work with Discovery to develop local advertising where it makes sense.

We have started a cooperation with SBS – a company Discovery bought in 2012 – to jointly sell advertising on Eurosport in Sweden for instance.

> "Traffic numbers go through the roof when the transfer window is active"

I should stress that with its pan-European advertising, including on digital, Eurosport provides quite complex solutions for international advertisers. We are able to qualify audiences very well and offer advertisers the opportunity to be seen in a very wide environment.

What matters in advertising is to get in touch with people. On TV, online and through the Eurosport mobile apps we are able reach a very wide audience.

We are developing Eurosport360, an innovative multi-feed service, as a powerful add-on to Eurosport and Eurosport 2. For the Grand Slams, for example, it has additional content which is available also on tablets, with a very appealing interface.

How receptive are advertisers to using these platforms?

There is a lot of demand from advertisers because they want to surprise, and when you surprise you attract interest. We are a living brand online. We get more than 4m users a day on the web, our mobile figure is over half that so we are becoming very strong in mobile as well. If you take Roland Garros as an example, it's not only multi-court in Paris, it's also results on the web, it's clips on the web, results on the apps, data, results live as well on the tablet. You have more than one occasion to catch the same user or many occasions to catch many more users. This is where digital is really able to take businesses further than the local ads.

Can you still talk about 'core sports'?

Our pillars are evolving. Our winter sports proposition is definitely a strong pillar, as are our three tennis Grand Slams. We are strong on motor sports with our own series FIA WTCC and the ERC but also the 24 Hours of Le Mans. We covered more than 40 events in cycling in 2013, and offer traditional athletics.

We are also innovating. University sports is something we strongly believe in. We have developed a close partnership with the Universiade which was extremely successful in Kazan last July. The ratings were amazing: 27 million! In football, which is another pillar, we have rights for the Bundesliga in all Nordic and Central Eastern Europe territories but we are also developing women's football.

The 2013 UEFA Women's EURO has been very successful, with a 50% increase in audience. When 4K comes we will definitely be at the forefront of 4K but we are also working strongly on our content proposition.

Why is Eurosport so strong in Poland?

We have a great mix for Poland – winter sports, tennis, cycling. Being named as Poland's best Sports TV Channel shows the power of being a long-term player. Poland is a very good showcase of our know-how and our performance. The brand is extremely well known, it's not only a TV brand as we have developed a very effective strategic partnership with Poland's leading portal Onet.

What about your involvement with ConnectedTV and Samsung?

I think this is not a leading distribution model at this moment. It is very much a starting business but it was very important for us to be present. This is an additional exposure of the brand which we welcome.

When we don't have DTH we have a strong cable business. Whatever the relationship with a particular platform Eurosport keeps a firm foothold in each territory in Europe. That's the beauty of having been there for 25 years, of 21 local versions, a team that comprises more than 25 nationalities, and a network of business partners.

How do newcomers like BT Sport or beIN SPORT affect you?

These changes affect everybody. This is clearly a worry for everyone operating on a country by country basis because this is something that changes the forces in a market. But we are less sensitive to big swings from national markets thanks to our pan-European approach.

We have seen our sports rights increase in price and this is definitely driven by the countries where you have wider competition. But we have a solid, resilient model and are going to continue with it.

We are developing a much wider partnership with rights holders, we are giving them amazing exposure. Who else is able to broadcast to 131m homes in Europe – no one is able to do that. We bring them huge market awareness and promotion which is vital for the sponsors.

What's your mobile proposition?

There is a big rise in the mobile fan base. Our mobile proposition is converging more and more with the TV business, not in terms of content but in terms of video. We have a policy of 'video first' which we implemented in 2013. We produce original video content that's consumed on mobile.

Obviously the tablet is having a big effect – it is a key driver for mobile traffic which is growing all the time. One section of our web site is the transfer window – all the news of who is going where and all the gossip. The traffic numbers go through the roof when this is active. This is content which is very different from our TV content but it is a way for us to get closer to the younger generation, sometimes bring them back to TV.

> "We are less sensitive to big swings from national markets"

And looking ahead?

We are living in a crowded world with many centres of attraction. What is important is to bring great live, immersive, engaging content. A great brand is always a human adventure shared by many people. Eurosport is 25 this year. We are a living body and we are able to constantly rejuvenate.

Jean-Thierry Augustin, thank you.

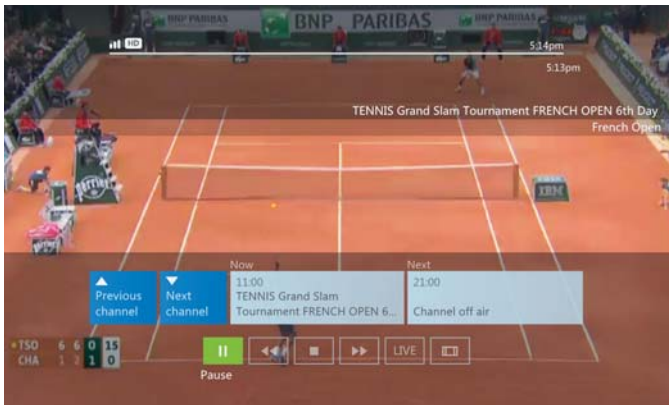
www.eurosport.com



▲ Jean-Thierry Augustin



▼ Eurosport Player on Xbox Live









ALL THE BUSINESS

In her role as International Commercial Director **Lindsey Oliver** is bringing **Bloomberg Television**'s global English channel to all parts of the world. Lindsey joined Bloomberg in 2008 and has played a major part in the recent redesign of the whole of Bloomberg's TV business. So what have the major changes been?

I would say that five years ago Bloomberg Television was an extremely reliable, factual service but it was less of a TV channel. Under Andy Lack's leadership as CEO of Bloomberg Media Group, the team here have over the last five years turned it into a compelling and entertaining TV and video product.

We upgraded the look and feel of the channel, introducing on air talent and building new studios in Hong Kong, London and New York that are beautifully designed and make the set much more active and vibrant. There is a much more punchy, analytical and fast paced feel to the channel now.

When I joined, Bloomberg had a number of local language TV channels – in the English language and French, German, Spanish, Italian and Portuguese as well – and for the first six months my job was to visit all the distributors in Europe and explain that they would be much better off with the new re-booted global Bloomberg English language channel that was going to have the same effort and resources of Bloomberg TV put into it.

We decided that this was the way and closed the local channels that were each reaching a very limited audience. So whilst on the commercial side I was renegotiating contracts and making sure that everybody in Europe who wanted to watch Bloomberg TV was watching the new global Bloomberg TV feed, Andy and the newsroom team here were busy revamping, refreshing and re-launching Bloomberg Television from our three international hubs.

Has your audience changed?

I think it has broadened; increasingly we have become a business channel rather than just a financial channel. Business is all around us – we are not just talking about stock markets, we are talking about sports business, fashion business, entertainment business. We needed to extend our coverage to these areas without in any way dumbing down the financial coverage we had made our name for. We realised in that revamp that we had to cover all aspects of business that were important globally and tell the top stories every day in the business world. We actually stopped displaying quite as much information on the TV screen. What we wanted to do was create a screen that was much more engaging for an audience, gave plenty of information but information that was being concurrently interpreted and debated by the on air presenters. So whilst keeping the attention of the financial services audience we were also engaging a new business audience who want to understand and hear about more general business stories rather than just financial services stories.

We do have a broad appeal in the sense that wherever you are in the world, when you wake up and switch on the TV you can see the same global English-language feed of Bloomberg TV with the top stories in business.

What about localisation?

We do like to have a local flavour, definitely. We have cameras in around fifty cities because we feel that it is important to get a local view to help the audience understand the stories better. Of course there is the advantage then of being able to interview the people who are making the news in different parts of the world. But what makes Bloomberg TV what it is, is the knowledge that this information is researched properly, given with integrity, and can be trusted by the viewer. If you are a business news channel it is absolutely essential that people can rely on the information you are giving them.

So take us through where the output comes from.

Our one feed follows the business day around, so we follow the sun. We start in Asia in our studios in Hong Kong and then after five hours of Asian coverage we move over to London. Later in the day at 11 o'clock local time here in the UK we move to the US – and of course there's communication between the hubs during the broadcast day. There is always the feeling of the business day moving on as the sun rises in the next region, so as you are looking at the closing of one set of markets you are already anticipating the effect this will have on the opening of the next set of markets.

> "We don't have a 'one size fits all' idea of creating localisations"

There's huge competition for places on platforms. What does this mean for Bloomberg?

We recognise that we still are a niche product and we want to serve our viewers and be true to the type of content we think they are going to be interested in. With the level of distribution that we have established in Europe we find that new platforms often come to us now because they want to get quality channels on.

Yes, it's a very crowded market but I really believe that reputation is key here. You may have a thousand TV channels but how many are going to be of the quality and the integrity of Bloomberg TV? The values of our brand are very strong and so I am grateful for the fact that these days we don't have to fight to get onto TV platforms, particularly not here in Europe anyway.

What are you doing in Africa?

The Africa market of course has tremendous potential. We launched Bloomberg TV Africa as a new product in November. Recognising that there are simply not enough hours in the day to cover all the stories we would like to cover about every part of the world on Bloomberg TV global feed, we started a series of localisation to enable us to go into more depth and detail with local stories in certain parts of the world.

One of the most recent of those is Bloomberg TV Africa where we are getting local stories reported on by local journalists and presenters and that is huge potential for us. ▶

Where is that based?
In Lagos. We looked at the alternatives but we felt that Lagos has terrific potential. It would be silly to pretend that there were no challenges due to being based there. But in every economy experiencing dynamic growth there are going to be challenges. Of course we will have a significant presence in Johannesburg with Bloomberg TV Africa but we consciously make this bold step of having the HQ in Lagos.

Is this a 24/7 operation?
We are much more concerned with quality rather than quantity, so we are going to grow Bloomberg TV Africa gradually. While we're having a new studio built in Lagos for live business coverage, we have begun with pre-recorded programming such as *Africa Business Weekly* and *African Women to Watch*.

Where else do you have local products?
I see our English language channels as Bloomberg TV's global backbone, but there are ribs coming off that backbone which are our localised TV products. When we go into a region we look for what is missing in terms of coverage of local and international news. In Turkey there was clearly a real need for quality business news focusing on the Turkish market and how those domestic issues interact with international business as well, so we started Bloomberg HT in Turkish in 2010 around the same time we started Bloomberg India.

> "We are engaging a new business audience"

We now have localisation deals in Indonesia, in Mongolia, Africa, we have signed a deal for a Bloomberg TV Mexico, and there will be a Bloomberg branded block in Arabic language for Prince Al-Waleed bin Talal's new Al Arab channel – we are very excited about that. We have also entered into a landmark partnership to create the first business news channel in Malaysia this year, and there are various localisation deals in the pipeline. Our local products are a very important initiative for Bloomberg digital video because it enables us to partner with local TV companies, newspapers and other media companies who really have that in-depth knowledge of the local region which we can then marry with our international expertise and resources – Bloomberg currently has about 150 news bureaux worldwide.

We don't have a 'one size fits all' idea of creating these localisations. There is no point in creating just a carbon copy of the English language version. We do very much want to get that local flavour and local style and sometimes a different emphasis on the type of content that people in that region want to watch.

These deals are very much a commercial venture for the partners as well as for us, and of course have had the additional impact in growing awareness of Bloomberg TV in these regions.

And looking ahead?
We've got a new CEO, Justin B. Smith, who is currently setting Bloomberg Media strategy for the next five years. Any large business needs to do this every so often: looking at how we do things, how we could do things better/differently, developing a strategy for the next five years. Justin has an amazing track record on bringing change and innovation.

We want to become *the* source of business news, wherever you are in the world and whatever level you want the business news to be, whether it's global deals or whether you want to focus more on local trends and businesses just in your own country and not necessarily in English language.

We will be continuing the programme of localised products to grow and develop Bloomberg digital video. I really think calling it Bloomberg TV now is too narrow and does not truly reflect what we are doing now which is taking digital video in all its different forms and delivery methods to audiences around the world. We see huge potential in these localisation projects and that's why we will be adding to the local line-up in 2014.

Lindsey Oliver, thank you.





As we all benefit from ever better technical connections, the word out there is that even in our multiplatform age nothing can replace networking that's up close and personal – and that's where **AIB** has the edge in the global media business, says chief executive **Simon Spanswick**



COMPANION APP

AIB was established in 1993 by a group of international broadcasters to serve their needs across intelligence gathering, promotion, networking and lobbying. Today, as AIB enters its third decade, the ideals that were established at its foundation continue at the core of AIB's work – serving the membership is a top priority.

VISIBILITY

It's a membership that's international, and it is growing. In the past few weeks, AIB has been joined by satellite company SES; three major African broadcasters have enrolled – Nigerian Television Authority, Cameroon Radio and TV Corporation, and Channels TV; London-based news production company TIMA has become a member; so too have Euronews and the TV production arm of Shell.

As the breadth and depth of AIB's work increases, so too does its visibility. We're involved with a range of events – either chairing or contributing to – that provide platforms for us to talk about the activities of our members. Already in 2014 we've taken part in the NewsNext conference in New Delhi, attended by CEOs and editors-in-chief of TV news channels in India.

The CTO Digital Switchover Conference in Arusha, Tanzania, is another event that AIB is supporting, bringing our expert knowledge of the world's migration to digital broadcasting to delegates of this high profile event. At Mobile World Congress in Barcelona, AIB is meeting handset manufacturers, network operators and app developers to start conversations that will involve many AIB members. We analyse and report on developments in the mobile industry exclusively for AIB members.

Later this year, AIB will be staging its own major media summit. This will bring together CEOs, CTOs, CMOs and editors-in-chief from AIB members and invited participants from the wider media industry for high-level discussions on strategy, sports broadcasting, news coverage, entertainment programming and more. Watch for details in our online industry briefings that reach 26,000+ media leaders globally.

A firm fixture in the AIB's calendar are the AIBs, our annual celebration of excellence in factual content from broadcasters and producers worldwide. The 2014 AIBs will be open for entry in April and we are inviting media professionals in all parts of the world to join this year's judging panel. As we all know, in broadcasting nothing stands still and so the AIB Awards are constantly evolving too. This year for our 10th awards we've formed a small group of key media professionals to make the awards categories even more relevant.

BUSINESS STRANDS

Resarch into members' use of C-band satellite spectrum in advance of WRC-15; sports rights; connected TVs; production training; mobile partnerships; strategic advice – these are some of the many strands on which AIB is currently actively working on behalf of its members.

We call AIB the global media industry association and knowledge network. We've got a wide reach and a very personal approach. I'm told we are the perfect 'companion app' and just what's needed to progress business today. ■













Governance of the Association is provided by an elected six-person Executive Committee that holds office for two years. ExCo helps steer the AIB's work and ensures that members' interests are fully met. ExCo members are, from top, **Klaus Bergmann** - DW; **Mark Bunting** - BBC; **Abubakar Jijiwa** - VoN; **John Maguire** - FMM; **Lindsey Oliver** - Bloomberg; **Margarita Simonyan** - RT. Top **Simon Spanswick**, AIB chief executive, at ENBA in New Delhi, January 2014

The Association for International Broadcasting

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Hungary 1956: students marching through the streets with loudspeakers on a van broadcasting Radio Free Europe, a banned American-funded news service. Azerbaijan 2014: **RFE/RL** banned from the country's domestic airwaves since 2009. Has the world not moved on? We asked **Kevin Klose**, who is returning as President and CEO to a broadcaster he first joined in 1992, how he sees the task ahead



WE WILL KNOW WHEN IT'S TIME TO GO

Our goal is to provide uncensored, verifiable fact based journalism in the context of peoples who live in nations or regions where uncensored journalism about those regions is under repression from authoritarian or semi-authoritarian regimes. This is what we do and have been doing for 60 years. We have expanded our reach to the Middle East, also to Afghanistan and Pakistan, and all in all we have 29 separate languages for which programming content is created daily and distributed by as many means as are available to us from shortwave, which is from another era but still listened to by millions, all the way through to social media of every sort.

I have spent my entire life in journalism and I believe that uncensored information is a fundamental partner to the creation of democratic societies that have sufficient information to be able to make responsible decisions about what kind of leaderships, what kind of parliamentary democracies they want. It has to do with local journalism at the community level so that mayors and city councillors can be informed and then an informed electorate can muster up the energy and the commitment to use uncensored information to achieve the best possible results which are within their reach.

> "We are creating an authentic space where citizens can watch and participate"



Where are you making a difference?

I believe that every one of the languages that we programme in are essential to our goal because across these lands the outcomes of how they will proceed into their futures are dependent upon access to independent uncensored news and information about the current affairs in their nations and in the regions nearby. If we look at Radio Azadi in Afghanistan (over 62% market share) we are there because there are issues there arising every day which challenge civil society.

Failure to achieve peaceful resolutions of these issues often results in violence. It seems to me that quality journalism presents a model for many voices coming together to discuss – not to diatribe, to explore – not to exploit, and that model becomes the nucleus for a protected area where people can reason together.

In the early 90's the violence in former Yugoslavia was caused by essentially ethnic based issues. We created an integrated language service in which Serbs, Croatians and Bosnians established one nomenclature they all agreed to and went on air together inter-changeably using their languages as they did before violence broke out. Within six months that service became the most listened to external radio service in that part of the Balkans.

Which platforms do you use?

The service is at different rates of transition. We have tried to tailor our offerings and our content to the platforms that are in use country by country. We have nearly a thousand indigenous, independent, courageous, dedicated journalists across this whole region that we serve – they now have the means to bring back through us to their fellow citizens audio, video and texts. In the case of the Navalny trial [anti-corruption blogger and opposition activist], we were live in the courtroom in Kirov streaming words and pictures to the world and to Russians across Russia. A number of Russian Moscow based channels used excerpts crediting Liberty's live journalism from the Navalny courtroom 1,000km away.

We see a huge future in video and live video and we are very eager here to move with support from our board to expand our video content. Video however is extremely expensive and our goal is to find a way to do it which is very smart and very modern but also keeps the values. The legacy is hugely important to us; it is a relationship of values not of transactions and that is the difference between this kind of an organisation and commercial networks. People think of Liberty as part of the lives of their families.

What motivates journalists to join?

Our journalists come under incredible pressure. Khadija Ismayilova in Azerbaijan is just one example.





Almost every one of them has had a life that is like a pilgrimage from acceptance to non-acceptance of the circumstances that prevented them from expressing their views or learning facts about their societies freely without intervention from government forces of one kind or another. I cannot describe the mysterious process by which that happens. The people who come to work for us, they can't help themselves - they work very hard under tremendously complicated circumstances but it is what they must do.

How do you reach audiences in Iran?

Our broadcasting in Persian accounts for about 1/5 of our entire global audience and we believe that our measured weekly audience to Radio Farda stands at just under 3m overall. Internet is growing in popularity – we have 12m visitors to our webpages every month despite an official ban – but the authorities filter it extensively and also jam satellite distribution and medium wave so shortwave remains important to us. 1/5 of the weekly Farda audience uses SW to listen to programming.

We are constantly looking for ways to find potential partners, and we think the situation could change with regard to a different kind of attitude towards outside sources of information. Our programming is about Iran to Iranians not about the US – we report on US matters when they are relevant.

What about Russia?

The Putin leadership in Russia is flooding the zone with essentially government-controlled things that look like journalism and purport to be the equivalent of the finest broadcast networks in the world. By supporting all kinds of new media they make it harder for individuals to pick things out. Our Radio Svoboda is the leading international broadcaster in Russia – it is very stable now and led by a very accomplished new chief editor.

What impact does your Pashto Service have?

Radio Mashaal is one of our newest services, it has been on air for three years now, targeting youth and countering extremism in the regions along Pakistan's borders with Afghanistan. It is not so easy to know a lot about what is happening there. We have reason to believe that about 13% of adults in tribal areas listen to programming via shortwave every week.

Do you see a day when the work of the organisation is done?

Our issue is to be relevant in people's lives as they struggle with transition. I think we will know when it is time to go - we have in the past, as we did in the Baltics, in then Czechoslovakia, in Poland and so forth. Self-government is a very hard thing to do, you have to work hard at democracy every day. Most of these democracies are relatively new and we do not know how severe the struggles may be going forward.

◀ A young Pakistani girl is interviewed by Mashaal Radio about her destroyed school in Khyber tribal district of Pakistan

▲ **Top** Google+ Hangouts used by RFE/RL's Georgian Service **Above left** Radio Mashaal's Daud Khattak moderating a debate between parliamentary candidates from the Federally Administered Tribal Areas **Above right** Malala Yousafzai interviewed by Radio Mashaal a year after she was attacked by the Taliban

www.rferl.org

What are your priorities now?

The safety and security of people in the field, that is the first thing always. Second, a stable, lively, engaged interest in our base of support in the United States. I want us to be focused on continuing to learn how to do quality video that has depth in it. Now that we have mobile devices can we get enough video and audio together on those small devices to be a place of reflection - which is what radio can be, in a way that is closer to print journalism than to TV journalism in my experience. I think that places of reflection are desperately important to people contemplating their lives and saying 'I am not satisfied with what I have got'. We want these values to be nurtured on the new platforms in new ways. So we are doing Google+ Hangouts, creating a space which is authentic and where citizens can watch and participate. During the elections last year, Radio Liberty's Ukrainian Service put a camera in a room where the votes were being counted. That became a mini sensation – that had never been seen before. What we do is not subversive, we are watching what people themselves are doing. We are doing what journalism does: witnessing, then we are bearing witness.

Kevin Klose, thank you.



REDEFINITION

France Médias Monde is the group in charge of French international broadcasting, consisting of trilingual news TV channel France 24, international radio station RFI and Arabic-language radio Monte Carlo Doualiya. Under CEO **Marie-Christine Saragosse** the broadcasters that make up FMM are redefining their roles – so what are the challenges and the opportunities?

Firstly, the France 24, RFI and Monte Carlo Doualiya project reflects a desire to create ever more singular benchmark media. Though our three stations each have their own strong, distinctive identities, they all provide international news and share common values and editorial objectives. Our channels are very diverse, but they all uphold core commitments, such as the promotion of freedom, the independence and pluralism of information, the defence of universal values, etc. These commitments, which involve giving everyone a voice, being impartial in our jobs and working as closely as possible to the situation on the ground, mean that journalists from a group like ours are particularly exposed. Today's world features a growing number of conflict zones and the journalist's status has changed. I am thinking of and would like to pay tribute to our special correspondents from RFI, Ghislaine Dupont and Claude Verlon, two highly experienced professionals who were kidnapped and assassinated in North Mali on November 2nd last year. We will not forget them.

> "The new baseline for France 24 is "Liberté, Egalité, Actualité""

To make the excellent work of our journalists accessible and broadcast their voices and their images to audiences all over the world, our strategy has always been very clear: build up a global offer for a global reach in a globalised world. We have to be multi-territory, multimedia and multilingual.

First of all, we need to be visible with France Médias Monde media on a global scale. If you are not visible, you cannot be seen, or heard. And we have 14 different linguistic versions, including Radio France Internationale (RFI), which represents 42 different radio signals in 13 languages, Monte Carlo Doualiya (MCD), the French radio in Arabic, and the three channels of France 24 which broadcasts in French, English and Arabic to more than 250m households across the world.

This said, the challenges we face are quite different from one media to the other in terms of distribution opportunities, multimedia developments, etc. RFI is really strong in Africa, MCD in Arabic-speaking countries, especially in the Middle East whereas France 24's scale is more global. Nevertheless, since September, in collaboration with all the journalists here during corporate workshops, we agreed on a redefinition of our worldwide presence and our programme offers. We've just revamped the media schedules, redefined France 24 distribution in Asia and in America for example and redesigned part of the multimedia environment for all the media. You can already see major differences, in our media schedules and websites.

Looking at France 24, what are your priorities for getting and retaining audiences?

Over the last seven years, our distribution base has more than tripled and we currently have a loyal audience of over 40m TV viewers a week and 14m internet users a month. The Arabic channel, our latest [launched in 2010], has become one of the Maghreb's leading international news channels in less than three years. On December 12th, the channel's birthday, we launched a new, enriched programme schedule with several novelties; a brand new visual design with a very "French touch" and a redesigned website. This new website focuses more on video content, sharing and interactivity. We also have a new baseline for France 24 which is a play on France's national motto. "Liberté, Egalité, Actualité" – these three words give you France 24 in a nutshell. They spell out the values the channel strives to defend. Though the word "Fraternité" (fraternity) has been removed from the motto, it is ever-present. For France 24's teams, providing news means being "fraternal" with their viewers by allowing them to be informed freely, delivering facts that are as close as possible to the reality on the ground and making the human dimension central to their programmes.

For its seventh anniversary, as well as reinforcing its editorial line, France 24 has implemented new programme schedules in order to reduce the parallels between its three channels as and when required, so that it addresses certain audiences more specifically according to the language they speak and the regions they watch us in. They also take into account the different time zones, as it is always 8pm somewhere! For example, we have launched news segments in French and English specifically aimed at Asia, reinforced our African offer and launched an hour-long news programme in Arabic devoted to current affairs in the Maghreb plus a debate programme that broadcasts from a different Arab capital every week.

In terms of distribution, where are you making headway?

Today France 24 tops audience rankings in French-speaking Africa and several Arab countries. We are currently increasing our distribution in Asia and North America. For example, we recently signed an agreement that gives access to our programmes in one out of every four TV households in India. Another agreement in California means the channel is available to a large number of viewers in that region. We continue to expand in South East Asian countries such as Thailand, Cambodia and Laos, where we are currently available on DTT.

> "Participatory platforms provide users with additional ways of consuming news"

What about South America?

We are well represented in Latin America, notably through RFI's Spanish and Portuguese programmes, which are broadcast by partner radio stations, and through France 24's French channel which is part of several cable and satellite offers. In order to increase France 24's presence in Latin America, we are currently thinking of launching next year a Spanish version for all Hispanic audiences and particularly for Latin American viewers who appreciate and await a French perspective.

In Africa, competition is growing...

Competition encourages us to further assert our unique, signature ▶



approach to news. The marked interest for the African continent is a positive thing and reflects its dynamism. France 24 has established itself as the benchmark news channel in several French-speaking African countries. Its English channel's audience is also growing significantly in English-speaking African countries, several of which already broadcast it via DTT, for example Nigeria, Kenya, Tanzania and Uganda.

What is your USP for potential carriage partners?

France 24 upholds "a certain idea of the news" which is a far cry from propaganda or manipulation. It offers a French perspective of international news, a "panoramic" view of the world which respects diversity and difference, and defends universal and humanist values. Our "made in France" international news channel continues to enrich its programme schedules with the same objective of responsiveness, rigour and retrospective and one shared feature: the human dimension, which is central to all its programmes.

> "We need to be visible on a global scale"

www.france24.com





Of course we are a news channel, but we reject "fast news". France 24 has a simple editorial line: we provide all the information once it has been verified. We explain events by providing viewers with the key to understanding the world. We also have a unique network of journalists, with 66 nationalities represented in our Paris head office, 14 languages spoken, and several hundred correspondents' offices on each of the five continents.

What is your offer in the digital space?

France 24 was born with the new media generation and its rapid success has been achieved on all types of screens where the channel broadcasts in three languages: as well as classic linear broadcasts, France 24 is available on the internet, mobile applications and the social networks. France 24's online platforms notch up an average 14m visits every month.

We have just launched a modernised website which will now inspire the channel's entire application ecosystem. All of our on-demand content is now easier to access and these new interfaces include participatory platforms that provide users with more ways of consuming news. France 24 has large communities on the social networks with over 6.5m followers and interacts increasingly them.

That is also why we are setting up a Social TV environment. Viewers can take part through the social networks in *The Debate* and *The World This Week* programmes in French, English and Arabic.

We've seen some brilliant publicity campaigns from France 24 in the past - will there be more?

You've probably noticed our recent campaign on London taxis to mark France 24's launch on Virgin in the UK which featured our channel's editorial line with a touch of British humour. That's just the beginning… To accompany our global visual identity revamp and new programme schedule launch, we are running a worldwide advertising campaign in our priority distribution regions. This campaign is entitled "Liberté, Egalité, Actualité" and will sometimes include the tagline "World News made in France" depending on the market. It features Agence-France Presse images of news events on every continent.

Looking at the media landscape in France, how is that changing?

One of the major trends is the splintering of the broadcasting offer and the segmentation of how we consume news. In France, with the launch of Digital Terrestrial Television, more than a quarter of France's TV audience has switched over to the new channels distributed as part of this offer. This is one of the reasons why France 24 has asked to broadcast its own programmes via DTT on its own territory as well as via all the existing cable, satellite and ADSL offers in France. Of course our expansion in the new media also concerns France. Many French people watch (and read) France 24 on the internet and mobile applications.

What are the priorities for the next two years?

We will continue to develop each of the broadcasters that make up France Médias Monde, to consolidate their presence in the regions where they are already well-established, to conquer new territories and to increase their market share. More than ever before, our journalists' safety is also a key priority, given their increasingly difficult working conditions and the growing number of conflict zones around the world.

Marie-Christine Saragosse, thank you.

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DIVERSITY

As President of the **Middle East Broadcasting Networks** (MBN), **Brian T. Conniff** oversees the operation of Radio Sawa and Alhurra TV, both broadcasting news and information in Arabic to the Middle East. Latest viewing figures confirm a weekly reach of 31m in the Middle East but challenges remain in a very diverse target area. In 2014 Alhurra celebrates 10 years on air – so where does Alhurra stand a decade in?

I think it has been ten years of growth, of maturation in many regards. Probably most importantly we have developed a programming strategy that is clear and focused so that the viewer knows what he is going to find when he tunes in. Back in 2004 Alhurra launched in a hurry – it went from funding to on air in six months. I came on board in June 2006. Over time we sharpened our focus and rededicated our efforts to be a news and information channel – you cannot do that overnight. Our fundamental mission hasn't changed, just how we have gone about doing it has evolved.

How do make sure your content is connected to Arabstreet?

About five years ago we took a decision to make more original content from the region. The first real investment in that was the programme *Al Youm* [*Today*] with multiple anchors throughout the region – in Cairo, Dubai, Jerusalem and Beirut. In the course of the three hours we switch back and forth between those locations. We changed the format to present news in a more relaxed way, and we broadened the definition of what would go into a news magazine daily show – not just hard news but also health, entertainment, arts, studio guests, field interviews.

Rayheen ala Feen? [*Where are they going?*] is another ground-breaking show which incorporates elements of 'Reality TV' – we've just launched the 2nd season. Each week we have a different topic – sexual harassment, political equality, also lighter topics – as we follow the lives of six young people in Cairo with very diverse backgrounds to see how that topic relates to them. And the interesting thing is that at their core, all these people with diverse backgrounds have the same interests and goals in life.

> "Viewers want to know what's happening in their backyard"



We ran the first season on Alhurra and then we had an arrangement with Al Hayat to air the 13 episodes on their channel. We've had good viewer response both in terms of Facebook and social media but also good press coverage. Even though the show is set in Egypt it appeals to viewers in other countries because of the parallels to what's happening in their lives.

How is Alhurra perceived in the region?

Our purpose is to show all the different points of view, the diversity of opinion in America as well as in the region. I spent a lot of time explaining to people that even though we are funded by the US government there is a firewall, we have a board, we are not a propaganda arm of the US government. We still fight that on a daily basis but we believe that the journalistic principles of objectivity and accuracy will win out over time

and it has come a long way.

In the early days we had a hard time even getting guests to come on, now it is quite the opposite. We have had very interesting discussions on our talk shows when we have had representatives from Israel or even Iran for that matter, Saudi Arabia, and mixed them together in a way that a lot of stations don't. But there is still some word of mouth out there that serves as a hurdle for getting some people to watch. We are the American channel, the American perspective, we don't run from that, we think in some regards it is actually a selling point: people do want the American perspective even though they frequently don't like American policy to some of these countries in the Middle East. The issue of whether or not the US should suspend aid to Egypt after the change in government was a very interesting one because people hold a lot of different viewpoints in America, and viewers would not have gotten all those different points of view from the local channels or even the pan-Arab channels.

Was the 2011 Egyptian revolution a turning point?

It was. The other channels' bias was so obvious, be it a local channel or be it a pan-Arab channel. We did not have that bias. When there is a crisis and you really want to know what is going on you will be more inclined to go to a channel that gives you the story straight. And that I think is what happened to us, our audience increased to 25% during that period of time.

You have to realise that you cannot attract viewers based on a certain event and not have the goods to back it up on a regular basis. So we are constantly going through this process of re-evaluating our programming as audience preferences change. And they have changed quite a bit - they want to know what is happening in their backyard and that really is a challenge for us and all pan-Arab channels. One of the approaches we are taking is to develop more localised content and place it on our pan-Arab programme schedule but at a time and in a way that makes sense.

You also have Alhurra-Iraq - what impact is that having?

We think it's probably of all our countries where we have made the most impact. You have got to go back to its launch in 2004 when there was really no reliable media at all, and people saw it as a channel by Iraqis for Iraqis in Iraqi dialect. We have a significant presence in Baghdad and elsewhere, we get into very local issues – about 35% of content is Iraq-specific and that includes most of the primetime schedule.

We were there at the right time in the right place and we had the right content and that has largely continued, we are very strong. There are many more channels now but they all seem to represent some person or sectarian point of view and people see that immediately. So there really has not been a competitor to us for that middle ground.

Our 8 o'clock Iraqi time newscast is the one to watch if you want to know what is really going on in Iraq. It has a huge following. We have had the prime minister on, the vice president on, we have covered the Kurdistan part of Iraq heavily and we are very involved in the election coverage even at the parliamentarian level and people appreciate this. So we consider that a real success story, in fact we would like to replicate that in some of our other countries if we would ever get the funding for it.

What will we see in your anniversary year?

Well, we always have plans for expansion but it is another issue to get new channels funded in such a difficult financial environment. What we will continue to do is to add and delete from our schedule and modify our shows to attract new viewers - for example we think we can do more to attract women and youth. There is a youth bulge coming up - to reach that segment of the population we are now developing original content for our websites and are very active on Facebook where our news has 3m followers.

Because the environment that we broadcast to is so diverse from Casablanca to Baghdad it is hard to make everyone aware of this channel and its unique offerings, it takes money. If we could find a cost-effective way to get the word out to the entire region that we exist and that there are shows in this channel that you would benefit from that would be the best birthday present.

Brian Conniff, thank you.

◀ Shooting for *Street Pulse*

▼ **From top** Alhurra correspondent Khaled Khairy reporting from Rabbah Square in Cairo; Muslim Kandil reporting from Tahrir Square during the Egyptian Revolution; Anchor Ahmad Sanad







PERFECT DIGITAL



Danish print publication ***Ekstra Bladet*** saw the writing on the proverbial digital wall 10 years ago and has repositioned to deliver news across four platforms in a complex web of traditional news values and digital delivery. How do you convert print journalists to making simple video content and allay their fear that their craft is being butchered? Journalist and TV executive producer **Ivo Burum** who helped EB make the transition from print to online and web TV gives insight into the project which lays the foundations for a full-blown news channel

"Things have changed so much, so quickly that in three years' time w[illegible]n't [illegible] any money from our n[illegible]ap[illegible]. This chilling prediction by Poul Madsen, Editor in Chief of *Ekstra Bladet*, a Danish print and online tabloid and web TV producer, echoes print's slippery slide into oblivion. And while the paper edition of E*kstra Bladet* still accounts for 70% of their revenue, a downward spiral in sales 10 years ago signalled the writing on the proverbial digital wall. Madsen believes that becoming early digital adopters was key to survival: "Sales of our newspaper dropped dramatically and we knew that our jobs depended on going digital". Finding the right model to "keep journalists, produce strong content and make money" is Madsen's primary focus.

Today *Ekstra Bladet* distributes news and other media across four platforms: print, free online, a paid section called EKSTRA and EBTV, their new web TV channel. It's a complex web of traditional news values and digital delivery modes that's making money, but not without cost. Recently 22 staff were let go to make way for digital development. And while the price of Danish newspapers means their print version still makes money, Madsen is betting that with up to 750,000 visitors to *Ekstra Bladet*'s online site every day, the plan is working.

> "The focus is to keep journalists, produce strong content and make money"

VIDEO FOR ONLINE

One of the key focus areas is coercing their editorial departments to produce video for online stories. Executive Producer for EBTV, Massimo Grillo, says it's "an ongoing psychological battle to convert print journalists to making simple video content". Grillo, a veteran anchorman, believes many print journalists are initially reluctant to make the digital "leap of faith" fearing it will result in shoddy journalism. "It's true we can live with the unfocused shot in a good story, we are web TV", but signalling "your work is not good, but we'll publish it anyway" is a red rag to journalists. Finding the balance between having enough content and maintaining standards "is a constant battle", said Grillo.

One method *Ekstra Bladet* uses to assuage journalists' fear that online journalism is a speedy sloppy misrepresentation of their excellence is through their new freemium site, EKSTRA. According to editor Lisbeth Langwadt, EKSTRA plays to "our quality news traditions, in disclosures, detective journalism, crime investigation, critical consumer journalism, politics and sports". A small EKSTRA team works to refine stories from *Ekstra Bladet*'s print version focusing on quality journalism that people are willing to pay almost 4 Euros a month for. "Almost every journalist at *Ekstra Bladet* takes part in the process to produce EKSTRA content", said Langwadt. The key focus being "converting existing users into paying customers so we can keep creating journalism that matters and of course, keep our print journalists". It's an EU trend that's recently seen *Bild* in Germany and the UK's *Sun* start charging for content.

FULL-BLOWN STATION

Like EKSTRA, which wraps video, audio, photos and graphics around text, Madsen's new web TV platform EBTV seeks to develop skills that enable journalists to transition from digital story to web TV formats. "I was hired to build on the commercial side and take the EB brand to a new level in TV and possibly to a full blown station by 2015, to give advertisers a strong alternative to current TV providers", said Thomas Stokholm,







the Director of EBTV.

Notwithstanding his commercial mandate, Stokholm sees one of EBTV's key roles as assisting print journalists to make the jump from articles to programmes. "Print has its own life" but "TV is a long haul that requires a shift of mindset from the 24 hour cycle to a 365 day operation, where planning is key".

One journalist who made this shift is Anders Berner, the producer and host of a new motoring format *Topfart*. "It's a big transition but not as big as I thought", said Berner who sees the willingness to learn as critical – "it's actually a nice feeling when you can evolve yourself and your skills". Jon Pagh, the journalist and host of weekly sports format *Football with Attitude* agrees but says enthusiasm is tempered by reality. "If you produce for the paper you talk to two or three sources on the phone and write your story. To produce a video segment you need appointments, you have to inform them before you go, organise the camera, shoot, edit, write the article, basically you are doing everything yourself and that's the big difference."

SHIFT IN MINDSET

It's a big shift that Stokholm believes requires "someone with a broadcast DNA that understands the planning, how to work, when to shift to 6th gear".

According to Pagh, making the shift in an under-resourced unit can compromise "the quality of the story, the time you spend researching and the people you interview". The challenge for Pagh is "to find that balance where you can still make good stories". Grillo believes that extra staff and relevant training will help but what's needed is a change of culture. "It's about making TV first and not thinking we need to make the article first and then stick the pictures around it." This shift in mindset from article to programme becomes a consideration when a TV programme, which may have taken a week to produce, is relegated lower down the online site's front-page due to its perceived lack of news value. Imagine, said Grillo, if your TV programme was "pulled five minutes before the news cast and you were told you can run it between 9 and 10 pm…try saying that to a broadcaster. That's the hardest thing about making web TV on an internet news page".

This clash in priorities plays out at the various editorial meetings where assigning editors choose and shift stories up and down the front page depending on how they are trending. Because this page can be a metre and a half long stories can invariably get lost. Berner acknowledges that "EB is an old publishing house with news traditions". However, from a marketing perspective he feels "a 15 minute programme is a big investment" and needs more time to settle: "if we are only on the front page for 2 hours we'll only get 5% of our readers". Stokholm says indications are that people "are coming to *Ekstra Bladet* no matter what" and that suggests editors could "think of slowing (the front page) to let the people stay longer rather than read more articles".

> "I was hired to take the EB brand to a new level in TV and possibly to a full blown station by 2015"

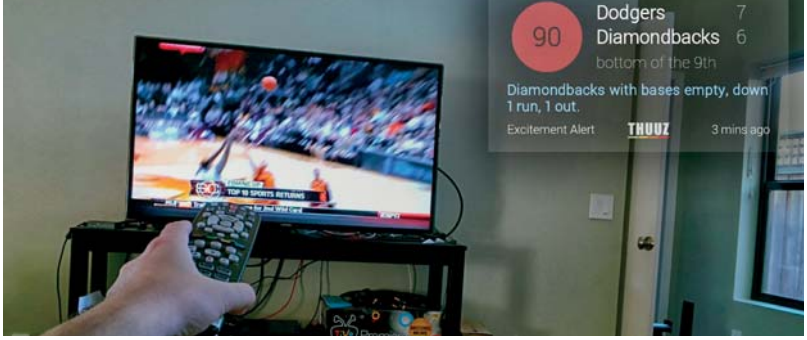
While analysts still predict an uncertain future for the news business, Madsen is much more upbeat as he plots the move from the ageing notion of publication to platforms and workflows: "It's so easy to create a news channel now, you just do it, you need content and programmes." It's a two-year-vision that will see the eb.dk portal sitting alongside eb24 news and other channels. "We are combining great journalism with our tradition at EB and for me it's a great pleasure to be head of this organisation where we can combine doing it on different media, with mobile or mojo at the centre of it all. Yes, there's a plan that will give us a great future." ■

www.burummedia.com.au
Blog: citizenmojo.wordpress.com



SPORTS DISCOVERY

Sports discovery platform **Thuuz** is now available on Google Glass. Since its launch in 2010, Thuuz Sports has formed partnerships with major players like DISH Network, TiVo, Liberty Global, Sony and LG and is available on a number of set-top-boxes, connected TVs, and internet media players, as well as direct-to-consumer iOS, Android and Google TV apps. We asked Thuuz founder and CEO **Warren Packard** how Thuuz adds value for sports content, service, and hardware providers and how it generates maximum excitement for the sports fan



An increasing amount of extremely expensive sport content is being broadcast to sports fans but there are no discovery engines that help individuals navigate the content that's out there. Thuuz was founded on the premise that by measuring and tracking the excitement level of games, matches and races as they are taking place, and by matching these events with the personal profile of each individual consumer – in terms of the types of sports they love, the teams they love, the types of actions they want to watch – we can make recommendations and say: 'Hey, you should tune in now'.

We figured out the technology: how to measure excitement, how to personalise it for each individual and build a discovery service that works in real time as the action takes place, how to notify individuals in real time and provide a tune–in directory that guides sports fans into the action no matter what channel or platform it might be on. This leads to unexpected, real-time sports entertainment which in turn leads to incremental tune-in, resulting in sports nirvana for both the industry and the sports fan at the end of the day.

In terms of sports covered, we have just added golf and are going to tackle motor sports next so we'll be covering the ten most popular sports that are out there.



How do you measure excitement?

We are pulling in real time information that helps to fuel our algorithm. We are looking at Twitter and the social conversations that go on during games and matches. We grab the play-by-play feed from each of these matches, and we use other sources such as data streams by independent service providers so that we understand the greater game or match context, the rivalries, the history between teams. All this gets fed into an algorithm that's measuring the excitement level along a number of different parameters. So we look at how close a match is, at the energy levels of a match, at novelty and rare occurrences, at individual plays by individual athletes, at momentum shifts.

And then we match that up with individual preferences: we know which sports an individual enjoys watching, which teams they have an allegiance to, we know their level of fanaticism. Certain fans only want a few alerts to the greatest games, others want to know about every exciting game. Over time we'll get more information about each fan and we'll tailor the algorithms accordingly.

What's your business model?

Our business model is predicated on selling our platform to our TV service provider and consumer electronics manufacturer partners who, in turn, create advanced sports discovery applications and guides that they expose to fans through their various consumer touch points. We are free to consumers but we reveal ourselves to them through our partners via an interface that looks very much like a highly personalised sports EPG.

At the same time we have direct-to-consumer applications that are in the App Store for the iPhone and in Google Play for Android handsets, tablets and Google TV.

We don't do any advertising, it's all grassroots evangelism by consumers. The best form of feedback that we receive is through the reviews that we get in the App Store and in Google Play – including some fantastic feedback about how we have changed sports fans' lives. Our primary user base is male, aged 18-35 years.

Why the launch on Google Glass?

We are not something that is in front of you all the time. We want to be silent until something really exciting is happening in the world of sports and only then are we sending you a notification and provide all the different linkages for how you might want to engage with the content. Google came to us and asked us to develop an application on Glass. It's really a great environment for us because when we send off an alert – 'Hey, there is a really great match going on and here's how to tune in' – it is an interruption to your life but only based on your own personal preferences. That's a really important distinction to other sports apps which tend to communicate frequently and in a non-personalised manner. However Glass evolves, we believe Thuuz should be there, but in the background, ready to inform you of exciting sports events at a moment's notice.

The future of sport is consumer controlled. Sports contracts are purchased for many years at a time. In order for the new content to be monetised and to pay back the investment that has gone into making all these games accessible, sports fans need to be more deeply engaged than they are today, and that requires a discovery engine that pulls people into incremental games – games they originally weren't planning on watching.

Our goal is to tell people that there are more great games out there which you don't want to miss. This is clearly a unique value for the sports fan and equally valuable to the growth of the sports industry as a whole.

Warren Packard, thank you.

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