

ABU Prizes winners share comments with ABU News on their awards:

Winning thoughts



Clara Choi

Senior Executive Producer of RTHK-Hong Kong commenting on one of two RTHK's winning entries: TV News category for 'Hong Kong Connection – why did school buildings collapse?'

In your opinion, why did your programme win?

The most valuable element about the programme is that we revealed what the audience didn't know – the other side of the truth. And it was touching because the truth itself was shocking; even the judges were shocked to know about the 'side story' when they viewed the programme.

When we proposed that such a programme be made, our aim was

to broadcast the voice of the victims' families. They had demanded answers from the district government on why some of the newer schools collapsed while some older schools and buildings did not, but their questions went unanswered. The district government even stopped the victims' families from speaking to the media about their concerns. At one point, our journalists who spoke to them were detained and tapes confiscated.

The shooting process was tough because the nature of the topic is sensitive. We interviewed the people who were affected; furthermore, China had stopped the investigation on this event. But we felt that more people should know about the situation of the victims' parents.

What advice do you have for producers who enter the ABU Prizes in future?

To me, producing a news programme isn't about the skills but content. The uniqueness and angle of the news itself, and in this case, investigative news is about the effort the producer puts in and the materials gathered. It's definitely not the cost of input and skills,

CO2 emissions or a bundle of scientific terms, but with the visuals presented, and in the beginning, it showed huge ocean waves slamming the shores and said "That's the sound of the ocean's screaming", one gets the picture instantly.

Sure, climate change doesn't impact everyone the same way, but the citizens in the north of Hokkaido experienced it firsthand. They, who largely rely on tourism, saw the icebergs were decreasing year by year, and it affected them in a big way because their livelihood depends on it.



Wicky Law Man Hoi

Engineering Manager of Phoenix Satellite Television-Hong Kong, received the seventh ABU Broadcast Engineering Excellence award.

What was the greatest challenge in streamlining the efficiency and workflow process of your winning broadcast system?

I was lucky because at the time Phoenix Satellite planned to move from one place to another, and I was the project manager of this relocation. We had the

luxury of acquiring new facilities and equipment without having to worry about the disposal or re-usage of the old systems, plus we have more spacious premises. I banked on this opportunity to streamline workflow for better efficiency and transit from using video tapes to a file-based system. The result was an estimated reduction of HK\$200,000 to HK\$300,000 (about US\$26,000-38,000) a year.

What was the greatest gain other than monetary?

The intangible results such as a much more efficient workflow system, as well as the time saved on 'compressing' multiple 'work steps' to one single step. In the past, we had to compromise on quality whenever we re-used tapes for recording, but not any more. A file-based system allows us to store programmes in the best quality and in convenient format, not to mention we save time and cost in repairing video tapes machines.



Constance Cheng

Features Producer of CNN-Hong Kong won the prize for TV Reporting for Climate Change.

In your opinion, what was it about the programme that caught the judges' attention?

The eco-oriented programme, called Eco Solutions, is weekly and runs globally. I think that the unique trait of the show was that we included a variety

of scientific solutions that the local community uses after they're impacted by climate change.

For this particular chapter, we went all the way to north of Hokkaido. We interviewed the local community on what they did to make the city greener and, most of all, how they turned the 'by product' of climate change, in this case, the large volume of snow, into something useful. It also showed them using used tempura (a type of Japanese cuisine) cooking oil to fuel buses, etc. We often find that when one story is covered, a similar situation has happened in another part of the world.

The other captivating thing about the programme is that it was communicated in a way that people understand. Not everyone can understand or relate to



Liu Zihui

Senior Editor at RTPRC/China National Radio, expressed delight after winning the Radio Drama category for 'A Heroic Monk in Earthquake'

What are the winning elements in your programme?

It has to be creativity of the characters

in the drama. I choose to focus on the easily neglected population during the Sichuan earthquake - the monks up on the hills. To me that's a unique angle. Another important element is that the sound effects, especially the sound of the earthquake, were very 'real'.

I've also incorporated Buddhist music, which in my opinion is a fresh idea. The best is the dialogue – it is profound in meaning yet understandable by all.

What makes a programme outstanding?

Content that will leave a long lasting impression on people's minds.

Radio 'must entertain disaster victims'

Radio should not only report on disasters but entertain the victims, the ABU Programme Committee heard.

Pami Hadi, President Director of Radio Republic Indonesia (RRI), made the remark in a discussion on how radio broadcasters could best engage with their listeners.

He said good radio programming must enlighten and empower listeners as well as entertain them. It should target its audience and focus accurately on specific issues.

Rajendra Sharma, Deputy Executive Director of Radio Nepal, said a radio station should evolve without losing its

distinct identity so that it also continued to appeal to its listeners.

He stressed the public relations and publicity side of radio, saying stations should hype their programmes and come up with catchy names for them that had the potential to become buzz words.

The listener should connect with the programme name and should connect the programme to the station, he said.

In a joint presentation, Adam Macaulay, Executive Producer of Radio Drama for Radio New Zealand, and Dheera Sujan, a senior producer with Radio Netherlands Worldwide, said programme makers



Dheera Sujan

should try to reach for a universal truth from a specific personal story.

They should put all their senses to use and make the listener do so as well. An effective way to make programmes was to stay out of one's own way and let the story tell itself.

Mr Macaulay said good programming should trigger "the best image-making machine we've got – the human imagination". It should pull at listeners' emotions and get them emotionally engaged.

Ms Sujan said everything in radio was to do with the emotion of the voice. "If you feel something, the listener will feel something," she said.

RTHK offers programmes free online

Hong Kong's public broadcaster Radio Television Hong Kong (RTHK) is offering selected radio and TV educational programmes free to the public on the Internet.

Named 'RTHK Creative Archive', the new initiative is a result of RTHK recognising Creative Commons (CC) copyright licensing with an aim of supporting the Liberal Studies Creative Archive, an open, shared educational resource in Hong Kong.

RTHK Deputy Director of Broadcasting Gordon Leung said: "RTHK is the first broadcaster in Hong Kong adopting the CC copyright licence concept, and the RTHK Creative Archive website is a significant initiative with an objective to facilitate teachers and students in building up their own Liberal Studies resource database legally.

"It helps removing the public's fear of content-sharing for educational,

creative and non-commercial use in the new media environment."

In the first batch, content for download consists of over 100 items of video footage, audio clips and photos, covering

social developments in Hong Kong, RTHK said.

The Creative Commons Hong Kong (CCHK) authority launched the Liberal Studies Creative Archive in September.

The screenshot shows the RTHK Creative Archive website. At the top, there's a navigation bar with links: 主頁 Main, 視像 Video, 聲音 Audio, 相片 Photos, 其他 Others, and 常見問題 Frequently asked questions. Below the navigation bar is a large graphic of a tree made of many colorful hands, with the text 'lead sharing' and 'Free use' above it. To the right of the tree, there's a list of Creative Commons license terms:

- You are free to:** copy, distribute, display, and perform the work.
- under the following conditions:**
 - Attribution** — You must attribute the work in the manner specified by the author or licensor.
 - Non-Commercial** — You may not use this work for commercial purposes.
 - No Derivative Works** — You may not alter, transform, or build upon this work.

 At the bottom, there's a footer with the text: ©2009 RTHK ON INTERNET and a Creative Commons license logo.

The RTHK Creative Archive home page

Technical Committee takes new approach

The ABU Technical Committee meeting in Ulaanbaatar saw an innovation this year: a series of informal forums on cutting edge broadcasting issues.

The seven forums, which attracted keen interest, covered the implementation of digital radio and TV services, content protection, image capture, HD file sharing and file based production workflow.

The aim was to provide a platform for the exchange of information among members, who were free to participate in any of the sessions. Most were packed, with not even standing room available.

Another highlight was a special topic session moderated by MNB that looked at a range of broadcasting issues in Mongolia. These included policy and regulations on broadcasting digitalisation, advances in digital radio studio systems, and satellite communications in radio and TV broadcasting.



Delegates at the first day of the Technical Committee meeting

In his opening remarks the committee Chairman, Kazuyoshi Shogen of NHK, outlined several important developments in broadcast engineering and identified some of the technical

developments the committee would be focusing in the near future.

The Acting Secretary-General, David Astley, highlighted some of the major activities of the Technical Department, including the launch of the Media Learning Centre-Online (MLC-Online) and the success of the ABU Digital Broadcasting Symposium as a major industry event in the region.

The Technical Committee endorsed two key decisions and one

the launch of file transfer system for the news exchange.

The three-day meeting included the Digital Radio Forum and Developing Broadcasters' Forum, which addressed developments in digital radio around the world and the needs of developing broadcasters.

The meeting also featured the presentation of awards to two outstanding broadcast engineers from the region. Wicky Law Man Hoi of

“Members should learn from broadcasters that had completed the digital switch off”

recommendation reached at the meetings. Among these was the recommendation on the necessary operational parameters for the Asiasat file transfer system. The recommendation paved the way for

Phoenix Television-Hong Kong won the ABU Broadcast Engineering Excellence Award, sponsored by Sony Electronics Asia-Pacific, and Tay Joo Thong of MediaCorp-Singapore received the ABU Engineering Industry Excellence Award.



Technical Bureau meeting in progress



**Technical Committee Chairman
Kazuyoshi Shogen**

The ABU Technical Review Prize for Best Article went to 'Paradigm Shift in the Broadcasting Industry' by Mock Pak Lum of MediaCorp-Singapore.

One of the two ABU Technical Review Prize Commended Article prizes went to Nobuyuki Hiruma of NHK Science and Technology Research Laboratories-Japan and another to P Seebaluck, K Carooppunnen, R Armoogum, A Laval and J Gopaul of MBC-Mauritius and P Heerarnun of MCML-Mauritius.

The Committee also looked at the progress made on production, transmission, training and frequency spectrum issues over the past year.

Subjects researched included the metadata system used for on-demand services, application of Flat Panel Displays (FPD) as reference monitors in HDTV production, broadcasting services for audiences with special needs and methods to ensure compatibility in digital sound loudness levels between programming and advertisement material.

Other studies reviewed were mobile digital multimedia broadcasting and digital sound broadcasting, APIs content protection on delivery networks, single-channel simulcast systems and developments in emergency warning broadcasting systems (EWBS).

Training and Services

A proposal to study frequency spectrum with an ABU perspective was submitted. It aims to investigate frequencies for future broadcasting services in the spectrum above 76 GHz and the possibility of using very low frequencies

(LF band) for broadcasting digital radio services in the region.

Also highlighted was the ABU MLC-Online platform as an efficient and more cost effective way of imparting training to staff of ABU members.

DVB update

John Bigeni of DVB-Asia in presenting 'The Essentials of Analogue Switch off (ASO)', said the current analogue switch off was different from the mono to stereo transitions in the United Kingdom, which had taken many years to happen.

He said ASO was a unique and important transition and should be well managed. Members should learn from broadcasters that had completed the digital switch off.

Zhu Yunyi of RTPRC-China said her organisation started its HDTV project in 1999 with two movie channels and offered more HD content later on.

She was speaking on 'HDTV: Present situation and future prospects in China'.

Ms Zhu said the 2008 Olympic Games, which were televised free-



Philip Nottle and John Bigeni

within the plans of the Chinese government.

Kiyohiko Ishikawa of NHK STRL-Japan spoke on the 'Current Status around IPTV - What does IPTV contribute for us'. He said the two main challenges in IPTV currently were copyright and how it was being tackled, and the use of different metadata systems by different platforms.

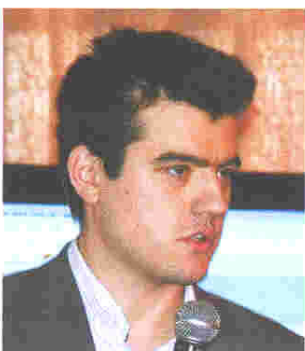
Dr Ishikawa said NHK had presented

will go a long way to wean back the audiences to the TV set, those who want the lean back viewing and those who are looking for the lean-forward experience."

Other topics discussed were broadcasting technologies such as Hybrid Broadcast Broadband (Hybrid TV), Ultra-HDTV delivery and delivery of Surround Sound over digital radio, HDTV services, high quality digital radio and mobile broadcasting.

“Hybrid broadcast broadband is a means of providing broadcast and Internet content delivered on the TV set”

to-air in HD, was the factor behind the rapid sales of HD flat panel display monitors. She said HDTV development was a key agenda



Lieven Vermaele

its studies on developing a simple metadata system at the IPTV Forum in Japan. There were currently five IPTV services offered in Japan with one offering download services, he said.

Lieven Vermaele, Director of the European Broadcasting Union (EBU)'s Technical Department, said broadband, the take up of IPTV and the growing popularity of webTV and on-demand media services over the Internet were changing the media delivery landscape.

"Hybrid broadcast broadband is a means of providing broadcast and Internet content delivered on the TV set. This



Masakazu Iwaki

One forum organised alongside the meeting was the Digital Radio Forum and Developing Broadcasters' Forum, where delegates addressed developments in digital radio around the world and activities that focused on the needs of developing broadcasters in the region.

The Technical Meeting ended with an appointment of Masakazu Iwaki of NHK-Japan as Honorary Vice-Chairman.