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fundamental principles of quality public service broadcasting which are so highly valued by our audience.

**Q. How important are your Internet services? Are they attracting new, younger audiences?**

Less than five years ago, the only way to access RNZ programming was by listening to live radio broadcasts within New Zealand. Now virtually all of our spoken word content is available on-demand through the Internet – and most major programmes have a comprehensive archive going back several years; [www.radionz.co.nz](http://www.radionz.co.nz)

## “ Analogue shortwave will continue to play a major role in the region for many more years to come ”

The Internet has freed RNZ from the limitations of time and place and made us a truly global broadcaster. And with so many New Zealanders living overseas, that adds exponential value to the services we provide. By some accounts, almost one in five New Zealanders – or anything up to one million people – are scattered around the globe. We know from the large volume of feedback we receive that RNZ is now playing a vital role in helping the Kiwi diaspora stay in touch with the people, issues and events taking place back home.

Another significant new audience generated by our online broadcasting activities is among younger New Zealanders who may not be avid live radio listeners but are very adept at finding and selecting the content they want to consume in their own time. Increasingly RNZ programmes are being used for research and educational purposes by schools and tertiary institutions around the country.

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podcast which frees us from the radio and television schedule and helps us overcome spectrum constraints.

On television we now have two channels, we also have two subscription television channels, content on-demand online and services on both analogue and digital radio. This year we broadcast the 2010 FIFA World Cup in 3D. SBS also actively investigates partnerships with third party platforms to distribute our content.

**Q. What does the arrival of digital TV mean for SBS?**

Digital offers free-to-air broadcasters the opportunity to reinvent themselves to face new challenges from new platforms. Multi-channels, PVR capabilities, broadband and interactivity must be embraced and exploited if we are to survive.

SBS has serious ambitions in the digital space and would like to see up to four channels on our digital platform, deepening the range of content we show from Australia and overseas.

We are currently constrained by both spectrum scarcity and funding shortfalls. However, the Australian government is currently considering the future of the digital dividend - spectrum that will be freed up at switchover - which

For a country with a small population of just over four million, the popularity of our on-demand broadcasting services has been quite extraordinary. In the 12-month period to 30 June last year, more than eight million RNZ programmes were replayed via our website. The good news is that time-shifting appears to represent a genuine growth in overall listening to RNZ, with no discernible adverse effects on our traditional broadcasts. Our live radio audiences continue to be very strong with about half a million listeners each week.

**Q. How is RNZ International's role changing as a broadcaster to the Pacific, given the advances in broadcasting technology?**

RNZ International's role as a trusted independent source of news and information for the Pacific region has never been more important. Limited local newsgathering resources and an increasing trend towards curbs on media freedom are making it harder for the people of the Pacific to obtain reliable and impartial news and information – not only about the world around them but often about events in their own countries.

Advances in technology are helping RNZ International (RNZI) to reach more people and provide a more technically robust signal.

We currently broadcast to the Pacific using both analogue and digital (DRM) shortwave transmitters. Most of our local partner stations are now using our digital transmission to provide a higher quality and more reliable signal for re-broadcast to their own audiences. But many individuals and those living on the more remote islands are still very much dependent on analogue receivers – particularly in times of crisis such as the cyclone season – and it's likely that analogue shortwave will continue to play a major role in the region for many more years to come.

RNZI was also one of the first broadcasters in the region to adopt online broadcasting and provides a comprehensive archive of Pacific news and information. While reliable Internet connections in the Pacific are still not widely available, we're aware that there's a significant and growing online audience for RNZI's programmes and services; [www.rnzi.com](http://www.rnzi.com)

may be used for new services for both existing or new players.

**Q. SBS has played a key role in promoting and covering association football or soccer in Australia. How did this come about?**

SBS has been supporting football in Australia since we started broadcasting. We are synonymous with football in this country and our dedication to covering local and international football is one of the reasons the sport has grown in popularity. We also have a long association with broadcasting the World Cup and this year we provided the most comprehensive coverage ever - and perhaps the most comprehensive coverage in the world. We broadcast all games live across our two channels - SBS ONE and SBS TWO in SD, HD and 3D in 13 languages on SBS Radio and live streaming and on demand at [www.sbs.com.au](http://www.sbs.com.au).

**Q. How important are SBS's ties with the ABU, given that many of your viewers and listeners come from an Asian background?**

SBS is an important broadcaster in the region and is the world's most diverse broadcaster. A forum such as the ABU is critical for our engagement in the region and, I hope, we offer information and inspiration for other broadcasters. Asia is an increasingly important source of content for SBS as well, and we hope to draw on the experience of broadcasters in the region to deepen our engagement with Asian content.

# Full 3D TV may come in 2-3 years

Kim In-Kyu, President of Korean Broadcasting System (KBS)

**Q. Korea is a forerunner on the global stage in developing and introducing new technology, like 3D. How long do you think it might take for Korean audiences to watch 3D TV on a routine basis?**

For 3D TV to become mainstream, the spread of TV sets and an increase of 3D content must go hand-in-hand in an organic way. The number of 3D TV sets sold worldwide exceeds anyone's expectations. With this rapid development, it is predicted that there will be more than 80 million 3D TV sets sold by the end of 2015. As for 3D content production, terrestrial and satellite TV stations are playing an important role. KBS vitalised interest in 3D TV by successfully accomplishing 3D live broadcasting of sports events on terrestrial channel for the first time in the world on 19 May 2010. If the government's trial on full HD broadcasting of 3D on the terrestrial channel scheduled for this October is successful, audiences will be able to fully enjoy 3D TV in two to three years' time. This is because service through the terrestrial channel is essential for universal 3D viewing. For now, the audience needs to wear special glasses to watch 3D TV. The current dual camera system for 3D will be dominating the market for a while. Then, from 2020, 3D TV without glasses is expected to be available.

**Q. What kinds of new technology has KBS adopted to tap into a new generation audience?**

A TV viewing pattern of the new generation shows a close resemblance with that of their Internet use. They want to search, upload and share information on the net while watching TV or using their smart phones. With new audiences being of a generation so enthusiastic about new devices like the smart phone, KBS provides the 'ZZIM' service on the KBS website which enables them to capture and share their favourite highlights of KBS programmes through email, messenger and blog. Major TV and radio KBS programmes have Twitter accounts to see or listen to what they have to say. KBS also developed applications for iPhone and Android Phone for audiences to enjoy KBS content at their convenience and ease.

**Q. Korean drama series and soaps are popular across Asia. What do you think makes that possible?**

As the term 'structure of feelings' states, dramas are works of art made to concatenate emotional effects. What KBS attempts to achieve is to create dramas in which feelings and emotions are integral. For instance, 'Winter Sonata' is a story of first love, a theme that is kept in everyone's memories. A theme of 'Mum is Dead Upset' and 'Everyone Cha! Cha! Cha!' is of a family taking care of each other against all odds, which anyone can sympathise with.

Those stories involving such strong feelings, like filial duty and compassion for human beings, are distinctively Korean yet universal, making KBS drama synonymous with heart-warming stories. Another factor that makes KBS dramas stand out is their ongoing innovation, which is showcased through a series of recent dramas such as 'The Slave Hunters' and 'Cinderella's Step Sister'. Strong story lines and constant efforts of hardworking staff members for quality dramas are recognised and appreciated by global audience members.

**Q. KBS, a public service broadcaster of Korea, has two sources of income - licence fee and commercial revenues. Does this financial structure give KBS a competitive edge against commercial broadcasters?**

The licence fee of KBS is 30,000 Won (about US\$27) a year, which is substantially low compared to those of other public service broadcasters. However, commercial revenue is too high, which accounts for about 40 percent of the total. As a result, although KBS is a public broadcaster on legal terms, its financial make-up brings



Kim In-Kyu

it close to commercial broadcasters. This abnormality endangers the identity of KBS as a public service broadcaster. There has been criticism that the heavy reliance upon commercial income makes KBS exposed to unnecessary competition for ratings with commercial broadcasters. Public broadcasters should focus on the welfare of a society, instead of competition with other broadcasters. The audience wants high quality programmes and trustworthy information from KBS. To maintain the identity of a genuine public broadcaster, a proportion of the licence fee in its financial make-up should go up while the amount of advertising should go down.

**Q. How important is the role of a public service broadcaster in Korea? How is it going to change in future?**

Based upon a long history and excellent production resources, KBS has retained influence and reliability unrivalled by any other mass media in Korea. KBS has two TV channels, seven radio channels, four DMB (Mobile TV) channels and a satellite TV channel named KBS World, that produce news, entertainment and cultural programmes.

According to a biennial survey of audience by The Korea Press Foundation, a respected institution that is known for promoting fair and professional journalism in Korea, KBS has topped the list on the category of influence and confidence for quite some time. KBS has also been a leader in exporting high quality content, influencing the creation of the 'Korean Wave' in many parts of the world.

However, the influence of the public service broadcaster is gradually diminishing due to the growth of new media and the emergence of new content providers. Sensationalism in programmes vying only for TV ratings and the unfiltered flow of information flood make things unclear for viewers. The role of a public

broadcaster is more important than ever: to sort out and deliver trustworthy information as well as to provide high quality programmes, both of which are going to be important components of the public broadcaster's duties for its audience.

**Q. How important is radio in Korea?**

Although analogue terrestrial radio is losing its popularity, it still plays an important role in the mobile situation; for example, when listening to radio in the car. The radio plays a vital part in agenda-setting in the area of news and current affairs as well as in serving a range of music lovers.

In recent years, more people are getting access to radio content via new media including the Internet and smart phones. We expect more and more people will be connected to the radio through these new media platforms.

Accordingly, KBS Radio is making efforts to prepare for the age of multimedia by developing a 'Cross Media Production System' which provides a variety of radio content available on various digital media.

**Q. The Korean government is supporting cross-media ownership. How will this affect a public service broadcaster like KBS?**

In July 2009, the National Assembly of Korea passed a government-proposed media reform bill, which allows companies to own both broadcasting and print properties. This move has opened way for business conglomerates and newspaper

companies to enter the so-called comprehensive programming channel business.

Similar to existing terrestrial networks, a comprehensive programming channel enables production and programming across all programme genres, including news, drama, culture and education, entertainment and sports.

Besides, as the comprehensive programming channel is transmitted via pay-for-view platforms such as cable or satellite, its share in the country's broadcasting market reaches around 80 percent of Korean households. In consideration of the above, it is predicted that comprehensive programming channel will exercise a great influence equivalent to that of a terrestrial TV network.

Also, as compared to terrestrial TV, fewer restrictions are applied to the comprehensive programming channel in its programming, content and advertisement. For example, the 24-hour broadcast and commercial breaks in between programmes are allowed in the comprehensive programming channel.

We are indeed witnessing an era of the 'media big bang' in which the free and universal terrestrial network and the comprehensive programming channel have begun to compete with each other. Terrestrial broadcasters, particularly public broadcasters like KBS, therefore, have to figure out survival strategies in this age of boundless media competition. KBS, however, will not be disturbed by this change of times. Rather, we will continue diverse preparations in the era of the 'media big bang' by maintaining our identity as a public broadcaster.

As the country's leading public broadcaster, we will continue to make our programmes fair and trustworthy. This way, the people of Korea will be satisfied with their right to be informed and KBS will also gain constant credibility.

**Q. KBS World is an international TV and radio service. What are its major roles? Are you planning to expand the services of KBS World / KBS World Radio?** serves as an international window for the promotion of Korean values as well as KBS. In response to the recent changes in the media environment, KBS World Radio, rather than merely expanding the coverage area of its service, has developed new media strategies suitable for newly-emerging media platforms. It has already commenced its service via smart phones such as iPhone, Nokia and etc.

KBS International News services countries such as the US, Singapore, Japan and Indonesia in Korean as well as in foreign languages. Also, we are proud that KBS World Radio serves as a communication bridge among 7 million Korean expatriates, bringing together Korean people around the world. Celebrating its 7th anniversary, KBS World TV first began as an overseas Korean community network. The service has now grown to provide multilingual subtitles (English, Japanese, etc) and establish overseas corporate subsidiaries, KBS America and KBS Japan, as a locally-based global channel.

KBS World TV is featured in basic packages of the world's major platform operators, providing universally-accessible service at a minimum cost. This marketing strategy has enabled KBS World TV to share Asian cultures and values in the world's broadcasting industry, which tends to be dominated by the American and European global channels.

In 2005, KBS World TV had a viewership of 4.5 million households in 11 countries. As of June 2010, this number has rapidly increased to 44.06 million households in 71 countries (approximately 200 million if calculated by individuals). Recently, KBS World TV has been focusing on the emerging IPTV platform. It is also planning to introduce a real-time Internet streaming service for audiences in Europe and the CIS region. ●



**KBS open radio studio**

# TVNZ's online content a huge success

Rick Ellis, CEO of Television New Zealand (TVNZ)



Rick Ellis

**Q:** New Zealand marked the 50th anniversary of the introduction of television in June 2010. What's the state of the TV industry as it enters its second half-century?

Three quarters of New Zealand homes are now Internet enabled and more than half have broadband – none of which appear to be diminishing television's position in people's lives.

Despite this plethora of new entertainment choices, television audiences are at their highest levels in the last 10 years – viewer's relationship with television is as strong as ever and despite many other screen choices, they still prefer to view TV on 'the best screen available'. Hence we are continuing to see explosive investment in traditional television equipment (LCD / Plasma / HD and now 3D TV).

But the way that people are viewing is evolving and this is a global trend. Viewers are expanding their repertoires to include more morning, daytime and late night television – but not at the expense of peak viewing.

Not only are more people watching TV, but they're watching for longer than ever before – three hours 17 minutes per day in fact, which is almost 20 percent higher than 10 years ago. In fact, TV completely dominates people's evenings and we are the market leader in that time slot. More than 3 and a half million New Zealanders watch television every single week – that's more than 90 percent of New Zealanders. No other medium can boast an impact like that. TVNZ is New Zealand's national broadcaster and receives some government funding but about 90 percent of its revenue comes from commercial activities.

**Q:** How do you balance your commercial role against your public service broadcasting obligations?

TVNZ no longer receives any direct government funding for its core channels, TV ONE and TV2. Government funding for local content is via the contestable pool administered by a government funding body called NZ on Air.

We do receive direct funding for two digital channels, TVNZ 6 and TVNZ 7.

How we balance commercial activities with public broadcasting obligations is currently the subject of review.

**Q:** How do you see the future of public service broadcasting in New Zealand?

Public Service broadcasting for television in New Zealand has been underpinned by the commercial activities of TVNZ, and the contestable funding agency NZ on Air for several decades now. It is likely this model will continue, but there is the possibility that TVNZ 7 could remain as an advertising free news, factual and entertainment channel beyond the current funding expiry of late 2011.

**Q:** TVNZ has helped provide television services in several Pacific island countries, including Fiji, the Cook Islands and the Solomon Islands. What work are you doing in the region at the moment – do you have ongoing projects?

TVNZ routinely provides support to Pacific Island broadcasters, and we are hoping to provide more content and training and equipment in the future.

**Q:** A lot of TVNZ material is available free online without a pay off so of being screened, via your TVNZ OnDemand website. How successful is this service?

The TVNZ OnDemand, Internet catch up service is phenomenally successful for us. More than 1 million episodes a month are being watched, the average viewing time is at approximately 18 minutes, and since we added OnDemand to the Sony PS3, volumes have increased by 11 percent during May alone.

Including news videos, there were 2.3 million video streams in May, our highest month ever. Advertisers are embracing the service, with advertising inventory now in strong demand.

**Q:** What other new media technologies are you using, and how are they changing the way TVNZ does its job?

We have developed an Apple iPhone news and weather application, which has been downloaded to approximately two thirds of New Zealand iPhone owners and we have just launched an iPad application. We provide news video content to a number of portals including Yahoo!Xtra, msn.co.nz and stuff.co.nz.

We are investing in a new digital playout infrastructure that will enable us to 'plug and play' with any digital distribution platform. Our strategy is to 'inspire New Zealanders on every screen', so essentially we aspire to provide our content to whatever screen device, connected to whatever platform, the citizen or consumer wishes to access us. Changes to the way we operate are far reaching, and impact virtually every part of the company.

**Q:** TVNZ works closely with the ABU in providing Olympic Games coverage for ABU member broadcasters around the region. How important is this role to TVNZ?

TVNZ greatly values the role we play in providing major event coverage to ABU member broadcasters around the region. The extent to which we can continue to play a role will depend in the future on the 'policy' position taken by the major event rights owners on coverage distribution. ABU members support is would be greatly appreciated. ●