



By AXEL AGUIRRE

It has been a busy year in the sporting world. Sports fans all over the world have watched with excitement a wide array of major international sporting events unfolding in succession: the Vancouver Winter Olympics in February, South Africa's FIFA World Cup from June to July, the Singapore Youth Olympics in August, the Delhi Commonwealth Games in October, and the Guangzhou Asian Games in November.

Sports organisers, teams and leagues are equally busy trying to maximise revenues from these events which run into billions of dollars.

A major source of these revenues involves intellectual property rights. A huge percentage of income of major international sports events such as the Olympic Games comes from the proceeds of broadcast rights – share of television and radio broadcasters.

## Intellectual property rights in sport



**The broadcasting and marketing rights to the 2010 FIFA World Cup are reported to have been sold for US\$3.2 billion; 63 percent of the total income was from broadcasting rights.**

*Sport Business* reported that the 2010 and 2012 Olympic Games alone have generated the International Olympic Committee US\$3.8 billion in television rights, an increase of 40

percent over the total for 2006 and 2008 Olympic Games.

The marketing and broadcast rights for the 2010 FIFA World Cup are reported to

have been sold for US\$3.2 billion (30 percent more than 2006). Sixty-three percent of the total income was derived from the sale of broadcast rights (*WIPO Magazine*, Aug 2010).

## Broadcasters' Treaty taking shape

Members states attending the 21st Session of the World Intellectual Property Organization – Standing Committee on Copyright and Related Rights (SCCR) reached important conclusions for the broadcasters' treaty at the end of the session on 12 November 2010 in Geneva, Switzerland. One such conclusion mandates that member states agree at the next session on a time frame within which to work on the future work programme of the treaty.

Member states are likewise invited to submit new proposals in treaty language not later than 1 March 2011. The WIPO Secretariat

is requested to organise before the next session an informal consultation of members, involving technical experts, to clarify remaining technical issues related to the treaty.

These developments follow the submission to the member states of a three-part study commissioned by the WIPO which favours the adoption of the proposed treaty. The Study on the Socioeconomic Dimension of the Unauthorised Use of Signals shows that the broadcasters would gain explicit and additional protection for their signals. (Current

treaties do not offer this protection.) It also states that the authors and performers, production firms, and rights holders/licensors will benefit from the updated protection of the broadcast signals. The study stresses that the proposed treaty will benefit the economies and increase the tax receipts of home nations of broadcasters/cable/satellite operators who obtain additional revenue through exploitation of the rights provided.

The reports on the WIPO Regional Meetings held in Mexico City in May, New Delhi in July and Abuja, Nigeria, in November

2010 in connection with the broadcasters' treaty was presented at the last WIPO SCCR Session. Delegates to the three regional meetings voiced their support for the adoption of the treaty. The Abuja regional meeting has urged the SCCR to accelerate the pace of work on the treaty and to set a time frame on its agenda for the conclusion of work on the treaty.

The ABU was represented at the 21st WIPO SCCR Session by Yukari Kojo (NHK-Japan), Bulent Orhum and Hamit Omur (TRT-Turkey) and Axel Aguirre (ABU Legal Counsel).

The importance of the broadcasters to the sports industry is beyond doubt – broadcast media transmissions of sporting events reach millions of fans. The focus is now shifting to the power of the broadcasters over their intellectual property rights to bring in billions of dollars in revenues to athletes, teams, leagues, sports agents and sports organisers. The nature of the sports events helps explain why this is so.

The sports event itself is not and cannot be subject of copyright. The law on copyright is based on a principle that protects the investment of authors and artistes in their creative efforts so that they have an incentive to produce such works. Strictly speaking, sports events are not authored works, as they are purely competitive events that, unlike a play or film, follow no script.

Moreover, individual components of the sporting event cannot be subject of copyright. A baseball pitcher who develops a new pitch, or a batter who develops a new batting stance, or for that matter, a figure skater who develops a new routine, has no right to request for intellectual property protection for his innovation, and has no right to protest when other competitors begin to imitate his actions (Paul C. Weller, *Leveling the Playing Field: How the Law can make Sports Better for Fans*).

In the absence of legal protection over the sports event itself, sports organisers rely on a matrix of intellectual property rights and control systems to generate revenues:

- Broadcast rights have allowed sports organisers to dissolve the limitations of the sports venues



The next Commonwealth Games will be held in Scotland.

and reach out to sports fans worldwide, thereby generating substantial income in the process. Sports organisers enter into lucrative deals with radio and television broadcasters and use the latter's intellectual property rights to broadcast the sports events. Broadcast rights are part of the recognised related rights of broadcasters to exploit their broadcast signals.

- Trademarks protect the names, logos and symbols of athletes, teams and sports organisers against unlicensed and misleading goods and consumer products. Exclusive licensing deals with consumer product manufacturers provide sports organisers as well athletes, leagues and teams with steady streams of income.

The IOC knows the importance of trademark as it secures the protection of the Olympic symbol through the Nairobi Treaty on the Protection of Olympic Symbol. The FIFA World Cup Trophy is registered under the Madrid System for the International Registration of Marks.

- Sports venues allow sports organisers to control access to the venues through the issuance of tickets, which provide

terms and conditions on what activities are allowed and how the audience should behave. Control over sports venues guarantees sports organisers with additional income through ticket sales and advertising contracts.

- Media accreditation provides sports organisers with a powerful control system over media and the type, nature and length of news, publicity and information that can be shared to the outside world.

- The host broadcaster is the designated broadcaster of the sports organisers who can regulate and control the production, availability and delivery of broadcast

basic feed to the accredited broadcast rights holders.

- Arrangement with participating nations and national sports associations provides the sports organisers with an effective way of controlling not only the flow of sports events and related ceremonies and programmes, but also the commercial and broadcast rights over the sports events. The support of participating nations or host cities, likewise, ensures security protection for the athletes, fans and spectators.

- Arrangement with sports agents and marketing partners allows the sports organisers to maximise sports revenues by dealing with broadcasters, advertisers and other service providers.

Additionally, athletes in some jurisdictions such as the United States, capitalise their names and image through publicity rights. Considered a form of private property, publicity right is the right to control the exploitation of one's image, name, likeness and other aspect of an athlete's identity.

## New guideline adopted

The ABU Guideline for the Protection of Rights in Digital Broadcasting and Content has been jointly adopted by the ABU Technical Committee and the ABU Copyright Committee at the recently-concluded 47th ABU General Assembly in Tokyo. The Guideline as envisioned is only recommendatory as it suggests a set of best practices to ABU members.

The Guideline applies to ABU members who are engaged or will soon engage in traditional digital broadcasting or broadcasting through the Internet and/or producing or will produce digital content taking into consideration the requirements of intellectual property (IP) rights and the use of proper technology in protecting content in digital form.

More information on this can be obtained from the ABU Technical Department and ABU Legal Counsel.

**T**oshiyuki Sato, Executive Controller, General Broadcasting Administration of NHK-Japan, speaks with *ABU News* about digitalisation and the public broadcaster's outlook for the future. NHK has managed to successfully go digital.

### What has NHK's experience of going digital as a public broadcaster been like?

This year, the ABU General Assembly focused on discussing the convergence of broadcasting and communication, while considering the digitalisation of broadcasting.

Currently, in Asia, some countries have advanced in this area while others are trying to do it or looking to embark on digitalising soon.

Because the situation in Asia is so diverse, different parts of Asia are experiencing digitalisation differently. Digitalisation means changing your programmes: whether it is radio, TV in black and white, TV in colour, or cable programming. Then, there's also deciding whether to have more channels or broadcast in high definition.

In Japan, we began experimenting with digitalisation in 2000 for satellite broadcasting but we had been exploring the idea long before then. So we've been doing this for a while, which is why the Japanese government has said the country will stop broadcasting in analogue by July 2011.

But digitalisation continues to advance. And we still have a lot more to learn. And when Japan is fully digital, people will obtain information more easily, whether it is through digital

# Thriving with technology



radio or through their TV sets. This will allow them to plan their time more efficiently.

On the other hand, digitalisation also means the new TV system will allow people to access the Internet. Again, this is related to the convergence issue. Without this feature, many would probably be reluctant to purchase a new TV set.

### What's next for NHK?

We are working with Disney-ABC in the United States to explore how our World Service can go forward. Apart from broadcasting services, they're also offering media services which can be played on iPod, YouTube and iPad – we want to learn from them: from their

business model and also how they thrive with the introduction of new devices every year, though the new media poses a threat to the traditional media.

In the US, many news media have been forced to go online. However, the online model is not profitable. Many US broadcasters used to get the market share majority, for example, the ABC nightly news used to enjoy a 20-percent rating. Now, it is barely 5 percent.

This points to how TV is no longer the main media, particularly among the younger generation who prefer to spend time with their laptops. But the Americans have strategies to adapt to these changes. That is why we're learning

from them.

### Many broadcasters have started offering Internet on TV sets – how receptive is Japan to this concept?

Because broadcasters realise that they no longer enjoy a monopoly on the screen, they are introducing online services to broaden their scope.

This idea, however, does not fall into the US model. For European broadcasters, public service programming is still the core business, though they may offer their programmes online. And that is the difference between the US model and the European model. Japan uses the European model by adopting Hybrid Digital Broadcasting (HDB) for easy audience navigation.

### Will the different digital broadcasting systems around the world pose problems for content exchange and production cooperation?

The difference is only in its transmission and reception; it does not affect content exchange or transfer.

HDB has a lot of benefits. For example, we can divide one channel into 13 channels, then assign 12 out of the 13 for HD then allot the last channel for mobile viewing.

One transmitter can be used for both HD and mobile channels – that's the major advantage. It would not be any different if one viewed the content on TV or his mobile device.

### The last recession saw many broadcasters being affected adversely. How did NHK cope with the challenges?

Each country has a different income system for



## Service with a smile



Tomotaka Tasaka was part of the NHK team which ensured the ABU General Assembly ran smoothly.

The smooth running of the ABU meetings was due in no small part to the smiling team of NHK staff who worked long hours each day to ensure everything went well.

More than 100 people from NHK and its affiliate NHK International Inc were on hand to help delegates and assist with

the meetings. For some, it was the culmination of five months of hard work preparing for the meetings, in addition to carrying out their normal duties at NHK.

A key member of the team was Tomotaka Tasaka, a former NHK news executive and now a board member of NHK International, Inc.

He led the excursion to Nikko and became a popular figure among delegates during the week, popping in and out of everyone's view in his distinctive green jacket.

Among his many other roles, he even carried delegates' luggage to and from the conference hotel and the nearby Toshi Center Hotel, where many

of them stayed.

At one point, he actually packed the suitcases of a delegate who was about to miss the bus to the airport.

He could also be seen in the hotel corridors late at night, cheerfully helping distribute General Assembly documents to delegates' rooms.

its public broadcaster.

In NHK's case, the funding comes from the public. Currently, 70 percent of Japanese households contribute towards NHK's funding.

Should this system provide insufficiently, a compulsory system may be introduced, such as that in Britain for funding the BBC.

NHK was indeed badly hit by the recession but it continues to exist, thanks to the goodwill and support of the Japanese people.

Personally, I think it's better to depend on that goodwill system than introduce the compulsory system.

**What role does NHK play in informing the**

**Japanese people?** NHK plays an important role in identifying and selecting the right information for its audience.

We accept only a fragment of advertisements so most parents deem our programmes, especially the children's channels, as educational and worth following.

To avoid an information overload, we at NHK judiciously select quality content. We see ourselves somewhat as a "traffic controller", where information is concerned.

As a public broadcaster, NHK ensures that everyone, regardless of status, has access to informational and educational programmes.

# Digitalising China's broadcasts

**C**ao Yin, Deputy Director-General of RTPRC-China, talks about China's digitalisation efforts, and the challenges it faces from the country's sheer size as well as the competition from the telecommunications sector.

## What progress has RTPRC made in digitalisation? Please identify the biggest challenges it has encountered.

RTPRC initiated the digitalisation process by installing digital transmitters in major cities in China. However, we're having great difficulty because most provinces have spent money towards building their own network system. We're trying to standardise and connect all these different networks into one that's nationwide and centralised.

From there, we will try to improve the quality of the transmission and see if the bandwidth is wide enough before we move on to improving other activities.

So far about 30 cities have finished with the digitalisation process; that is over half the population of the country, excluding some of the western parts of the country which are relatively underdeveloped and will take longer to complete the digitalisation process.

Though one of the aims of RTPRC is to have standardised TV stations, it is not an easy task. Many TV stations have indeed been digitalised but the signals and the equipment that they use have not.

The Chinese government has announced that analogue will be switched



off in 2015.

China is a huge country, so it is tough to carry out such a gigantic task, but we will have no choice because if we do not do this, the broadcasting industry would face fierce competition from the telecommunication sector. After all, broadcasting should be the job of the broadcasters.

Currently, the broadcasting sector is facing fierce competition because according to Chinese policy, broadcasting is not open to private investment but the telecommunication sector is. The government has said that it will look into modifying the policy soon.

## In June 2010, the Chinese government formulated a plan to launch triple-play services, integrating telecom networks, broadcast and TV networks, and the Internet. What has prompted this move?

There is a need for the triple-play format. The Chinese government started an online content company to combat content piracy, which is a

huge problem.

Local production companies – currently there are over 2,000 in China – are allowed to produce certain genres of programmes, such as TV drama, sports programmes and news. The output is available for broadcasters and online companies to purchase. If they wish to produce genres other than the ones stated, they have to obtain a licence from the government.

Since the copyright crackdown on audio-visual materials last year, the situation has improved. This is also good for the broadcasting industry. Otherwise, anyone could download content online and sell it over the Internet. Although there still are many who don't abide by the laws, the situation is much better than before.

## Is language a big issue when it comes to "localising" content for different provinces in China?

In China, we have to broadcast in Mandarin, but local languages are

also being broadcast like Cantonese in Guangdong province. Some provinces also air the local dialects like Yongbian near Guangzhou, and some border cities close to Korea also air programmes in Korean.

However, the main language is Mandarin. Currently, Chinese production companies annually produce 14,000 episodes of dramas and 17,000 minutes of animation for all stations to choose from. Other than that, broadcasting stations are free to purchase foreign content as long as they do not exceed the limit set by the government.

## What is the biggest challenge for RTPRC?

The competition from the telco sector is overwhelming. RTPRC has to converge; if not, we risk being left behind. The government is trying very hard to coordinate things so that the two sectors to work together. In China, it is different from other countries because all broadcasting stations are under the government.

I hope that once the triple-play format is implemented, the definition of what constitutes "public broadcasting content" will be clearer.

RTPRC is restrained by limited resources. As all broadcasting stations are state-owned, all rely on funds from the central government. Though each is allowed to accept a certain percentage of revenue from advertisements, it is still difficult for each to have a healthy budget for further development.



"And one ... and two and three! C'mon, step it up!"



"Wait till our dentist sees this guy. Our teeth look terrific next to his!"

## The lighter side of the General Assembly...



"Ten bucks says I'm right on this one!"



"That giant soft toy is going home with me tonight!"



"Now, *this* is beer on the tap!"



"Help! I'm falling in love with this place!"



The captivating display at the Asian Games opening ceremony in Guangzhou.

By JOHN BARTON

With so many multi-sport events now on the international agenda, it is becoming increasingly difficult for directors and creative producers to conjure up new and exciting ideas to wow an audience.

The Beijing Olympics set the bar very high two years ago as 2008 drummers rumbled the Bird's Nest stadium in an opening ceremony that left the world spellbound.

For the organisers of this year's Asian Games in Guangzhou, the challenge was exceedingly difficult: how to create the same sense of awe; but to do more with less!

The man of the hour was Chen Weiya, the ceremonies director who had played a pivotal role as deputy Director of the Beijing ceremonies.

Genius is often taking something incredibly complex, reducing it to a simplicity that gives universal understanding and delight.

Mr Chen did that in

## Guangzhou raises bar with Asian Games

Guangzhou. He identified two of the city's natural features and used them brilliantly to create an opening ceremony suffused with colour, light and water.

One was the Pearl River, which snakes its way through the old capital of China, rendering the city and residents a softness and romanticism that one doesn't see elsewhere in the country.

The second was the city skyline: a wholly impressive collection of the old and the very modern architectural gems that stood in the background, imperiously, like sentinels to a dream that should never be extinguished.

In an interview to journalists, the modest Mr Chen played down his inspirational role and talked up the show's 6,000 performers whose artistry gave all the creative elements such power and enjoyment.

"You might think I might have used some ideas that weren't adopted for the opening ceremony in Beijing. That is not true," he said.

"I have thought about it, but it is not that easy. Because this is Guangzhou and not Beijing. We are holding the opening ceremony in Haixinsa (an island in the Pearl River) and not at the Bird's Nest – so many differences force one to be creative.

"A lot of people had asked me 'Can you exceed the Beijing Olympics this time?'" he said.

"The opening ceremony in Beijing set a milestone, one that is impossible to exceed in such a short time. I just wanted to show the uniqueness of Guangzhou," he said. The central theme was water. And the sea. Drops became fountains. And rain. Lanterns carried by 200 women spoke of the

sea and its bounty.

Forty-five boats glided along the Pearl River, dappled with soft light and rippled with gentle zephyrs. Each of the boats ferried athletes and officials from the 45 national Olympic committees in Asia. Forty-five women carried water to a specially crafted basin, with the water having been drawn from rivers and the seas of the 45 nations taking part. The basin then rose to the cauldron, settling on a bridge, to reflect the cultural connection of all Asians.

As the cauldron was lit, using a giant firecracker, the stadium erupted in unison, a simple emotion, but one that brought tears to those who had the privilege to be present.

A ceremony for all Asians. One that cannot be replicated. All this in a city as unique as Guangzhou with a romance that filled the night sky.

# The Commonwealth delights in Delhi's coming of age

Perhaps the giant dirigible, which hung loosely in the sky overhead, told the real story of Delhi's Commonwealth Games. It was a floating mosaic of colour and images changing periodically to reflect each passing mood – a wonderful blend of hope and optimism, history and future.

Beneath the dirigible were 9,000 artisans and artistes, athletes and officials. No soothsayer could have predicted how well the Commonwealth Games would unite all people from so many nations!

To the 60,000 in the audience for the Games' ceremonies, and the hundreds of millions around the world watching on television, it spoke to India's progress: an emerging world economic powerhouse with a rich vein of cultural and political diversity.

The world's largest democracy brought together 71 nations in an embrace which showed how sport truly could bridge cultural divides and unite otherwise aloof nations.

Addressing the packed Jawaharlal Nehru Stadium, especially re-built for the games, Britain's Prince Charles, representing the Queen, officially declared the Games open to thunderous applause.

And then over the next 11 days, Delhi came alive in a festival of international competition played out in the friendliest of atmospheres.

Over 4,000 athletes took



The Delhi Games hosted over 4,000 athletes.

part in 17 sports, making Delhi the most competitive Commonwealth Games ever staged.

Sure there were problems. Not the least of which were the odd king cobra or two, which turned up uninvited at the athlete's village, or the dengue outbreak that brought down a few competitors, officials and visitors.

But those setbacks did not dampen the enthusiasm of all those who took part.

"It was an exciting event for many reasons," ABU Director of Sport John Barton said.

"There were challenges that we had to overcome on a scale I have never seen before. But the organising committee, ably supported by our colleagues at Doordarshan, met them resolutely and with confidence.

"The games were a great success," he said.

The Chairman of the Organising Committee, Suresh Kalmadi, said that India

had staged a wonderful event, despite much-publicised problems in the build-up.

"There have been delays and many challenges but we have managed to rise above them all," he added.

"Despite the adverse publicity on health, safety, rain and security, all the Commonwealth associations stood by India in building the biggest Games in Commonwealth history," he said.

The curtain came down after nearly two weeks of competition with a highland fling, literally. A large team of performers were in Delhi from Scotland, where the next Commonwealth Games will be staged in four years' time.

As the dirigible moved swayed to and fro in the night breeze, it was lit up with images of Glasgow, showing landscapes, and architecture, and the flinty culture of its people.

The giant stadium, once again packed to the rafters, moved in unison with a

## ABU coverage

The ABU, in partnership with Television New Zealand, provided coverage to 24 territories throughout Asia, including the Central Asian republics.

"We put together six full-time programme channels with approximately 1,500 live and pre-recorded events," the Director of Sport John Barton said.

One Scottish piper playing the traditional bagpipes, in a scene that will be played over and over again in the years that remain before the Commonwealth of nations gather once again.

The performance rose to an emotional pitch rarely seen at a sporting event, when over 300 dancers, each with bagpipes, came together to end the Delhi Games on a musical high and an unending stream of applause. It was surreal.

# Early warning system training for broadcasters

**B**roadcast media plays a crucial role in alerting the public before the occurrence of a natural disaster.

As such, a series of workshops were held in Bangkok, Hanoi and Phnom Penh successively to create awareness about the importance of early warning broadcast systems. The workshops were attended by 60 journalists and were organised by the ABU in cooperation with UNESCAP Tsunami Regional Trust Fund.

The countries were selected due to their exposure to natural hazards such as typhoons, cyclones and floods.

Each workshop included a speaker from RTHK-Hong Kong, to share about the public broadcaster's experience. Given the frequency of annual typhoons which affect Hong Kong, RTHK has devised a standard operating procedure, emergency scripts and has an emergency team in place.

Brigitte Leoni, Head of Communication for the United Nations' Inter-Agency Secretariat of the International Strategy for Disaster Reduction (UN/ISDR), also gave a presentation on how the media is an essential partner in disaster management.

Of the 5,120 disasters recorded in the world between 1991 and 2005, UN ISDR has calculated that 2,029 (approximately 40 percent) have occurred in the Asia-Pacific region. Aside from Japan, most of the countries in the region are not fully prepared with early warning broadcast systems.

The Director of UN ISDR, Salvano Bricero, said: "No matter how good the technology or how accurate the forecast and warnings, if the information doesn't reach people in danger in a timely and understandable manner, the warning system itself will fail."

The workshop also brought in



The ABU/UNESCAP workshops on early warning broadcast systems for journalists are ongoing in the Asia-Pacific region.

the countries' respective local metrological offices and disaster management centres for a dialogue with the journalists. It gave the meteorological office staff and opportunity to inform the broadcasters on their standard operating procedures for disseminating disaster information to the media.

The participants also discussed the methods of dissemination. For example, one metrological office's method of informing the media was to call a press conference and journalists asked why the office did not contact them directly since it would take a significant amount of time to plan a press conference, during which loss of life and livelihood would occur.

It was also found that after the 2004 tsunami, the Phuket NBT office had developed a procedure for emergency warning. But this was not practised elsewhere in Thailand.

Workshop participants were also trained on the appropriate responses, such as using a firm,

authoritative tone which would not cause panic.

Further discussions involved deciding who should make the call to interrupt a broadcast to issue the warning signal, and when to do it.

During the workshops, journalists also highlighted the need for newsrooms to have dedicated links to local meteorological offices. They also called for more accurate information from the meteorological office.

The workshops were a precursor to the international meeting on early warnings that was held in Incheon, Korea, in October.

This will be followed by a regional production workshop in Kuala Lumpur in December 2010.

Two producers from six countries – Thailand, Malaysia, Cambodia, Indonesia, Vietnam and the Philippines – as well as Singapore and Brunei, will develop news feature items on traditional knowledge and early warnings.

# Choice of words important when reporting on AIDS

**A**IDS carrier. High-risk groups. AIDS victims. Free sex. AIDS test.

Members of the Malaysian media were told that these are inappropriate terms to use in their reports during a media sensitisation workshop held in Kuala Lumpur on 3 November.

The workshop hosted by the Malaysian AIDS Council (MAC) was to increase the awareness among media practitioners about the sensitivities which surround the topic. This was an event held in preparation for the annual World AIDS Day on 1 Dec.

About 30 participants, mostly from the print media, attended the workshop.

The new president of MAC, Zaman Khan, said during the workshop: "What is written or said by media practitioners can help to educate the society about HIV/AIDS. However, it is crucial that the appropriate terms be used."

During the workshop, Mr Zaman volunteered to participate in a demonstration. The HIV Antibody test involved counselling before and after the test and this demonstration was carried out by a volunteer from the PT Foundation, which offers the service regularly. At the foundation, staff are trained to carry out free and anonymous HIV screening.

Mr Zaman's test results were given out within minutes after his blood was taken.

The demonstration was symbolic to Malaysia's World AIDS Day theme for this year, which is "Get tested. Get treatment". The universal theme for this year is "Universal Access and Human Rights".

During the workshop, ABU Development Project Officer Anom Sani highlighted a dilemma broadcasters face when reporting



Participants of the workshop were from the English, Malay and Chinese media.

on people living with HIV/AIDS while needing to protect their identities. "Regularly at our workshops, broadcasters point out the need to show the face of the individuals featured. Television reporting differs from print because broadcasters only have a few minutes to make an impact with visuals and a clear story. They need to humanise the story because viewers relate to people," she said.

Also present at the workshop was Dina Zaman, a writer who has been actively advocating on HIV/AIDS issues. She took the opportunity to specify the correct terms and the ethical procedures to use when reporting in order to decrease stigma and discrimination towards people living with HIV/AIDS.

Another interesting session of the workshop was when a few people living with HIV spoke about their experiences of how their condition has affected their lives and the reactions of those around them, including the discrimination they faced from their employers.

"It was very important to meet people living with HIV/AIDS and hear about their experiences," said workshop participant, Amy de Kanter, assistant editor of *The Expat* and *Senses of Malaysia*.



Despite living with HIV for almost 18 years, Bakhtiar has accomplished a lot career-wise.

"The main problem surrounding HIV is ignorance since a lot about the disease isn't understood. Since the media is at the forefront, it is important for us to get our facts straight and not to continue disseminating information out of ignorance."

# Taking challenges in stride

**M**urtaza Solangi, Director-General of Pakistan Broadcasting Corporation (PBC) talks to *ABU News* about the challenges it faces in Pakistan, especially after the recent natural disasters.

## How has the political landscape affected the way PBC operates?

Being the state broadcaster, PBC is deeply influenced by the political situation as the funding comes from the government.

However the new democratic government, which took power in March 2008, is fairly liberal in terms of the programmes that we air. It also does not force the state broadcaster to censor or shut out the views of the opposition. Currently, the parliament oversees PBC, and the members of parliament and the broadcasting ministry also regularly address issues concerning public broadcasting in the country, so we're in safe hands.

Despite the political volatility in the country, the environment for state broadcasters currently is a good one. We have fairly liberal policies.

## What does the arrival of digitalisation mean for PBC?

PBC has plans to go digital but those plans can only succeed when resources are made available.

Currently, we're passing through a tough financial crisis. As soon as the new government took over, we had an insurgency of disasters, from one major earthquake in 2005, which we're still recovering from, and in the recent two months, the floods. As a result, about



one-fifth of the country is inundated and over 20 million people have lost their homes. Whatever plans we've made, they have been washed away by these natural disasters. This year, the development budget has been put on hold. In short, we have plans but they can only be realised when we overcome this situation and the economic downturn ends.

## How are broadcasters helping with the flood situation?

When it comes to natural disasters, it's a challenge for broadcasters to reach the affected people. Luckily, PBC's transmitters cover over 90 percent landmass of the country. During the floods, our staff went on a 24-hour broadcast schedule. We had three streams of radio broadcasts: a national current affairs channel, two AM and FM stations that focused on community matters, and a FM entertainment channel. Our entertainment channel aired call-ins and motivational music to mobilise people who were affected and those who were not, to help.

The community channel

played a critical role in providing the rescue and relief effort to the communities, while our national current affairs channel provided nationwide updates. We worked seven days a week during the two months. We also produced 'Flood Bulletin', a radio programme that included special health programming for people who were affected by diseases brought on by the floods.

During that period, we also involved the private sector. We worked with another state broadcaster and several private radio broadcasters to create joint radio programmes and exchange content. The disaster provided us a good opportunity for the public and private sectors to join hands.

## What is PBC's post-disaster programming like?

We are into the rehabilitation and reconstruction phase. We also raise donations and funds, send goods to the affected people – it is not the role of a broadcaster but we made it a part of our activities.

We have also started new programming on education

because when thousands of children return to their homes and schools, which are damaged, the teachers might not be able to reach those areas. The 'Radio School' will help them to catch up on the current curriculum using books that they already have. On top of that, it also acts as a 'virtual teacher', to supplement the real teachers' lessons.

## How long will the post-disaster programming go on?

It would last at least a year because rebuilding lives, homes and schools takes a long time especially for an economically poor country like Pakistan.

## What do you see for public broadcasting in the next five years?

There's a great need for new stations in the communities of Pakistan. In a country with over 180 million people, 34 FM stations are not enough. For example, Balochistan province alone covers 43 percent of the land mass, yet we have very weak AM transmitters. Also because the people are sparsely populated, the FM technology would be useless in reaching them. The immediate challenge is to upgrade our technology.

There's also a need to train young people because most of the current staff were trained for the old technology. Another challenge is the financial constraints. We're not able to hire new staff, and even if we could, we'd need lots of trainers to train them. That is why we're working with organisations such as the ABU and the AIBD to tap into the pool of trainers to get the job done.

# Advancing public broadcasting in Kazakhstan

**K**anat Sakhariyanov, First Deputy Chairman of Khabar Agency of Kazakhstan, speaks about the organisation with *ABU News*.

## How important is public broadcasting in Kazakhstan?

Khabar Agency is one of the three state-owned broadcasting companies in Kazakhstan. Unlike Japan's NHK or the BBC, we cannot collect money from the people because they can't afford it. About 90 percent of our funding comes from the government to enable us to fulfill the role of public broadcasting in the country.

There are three TV channels under Khabar Agency: Khabar and Yel-Arna are terrestrial TV channels, while CaspioNet is a satellite TV service that reaches audiences across Europe. Ten percent of CaspioNet's content in English and its targets Kazakhs and Russians in Europe and the English-speaking audience who is interested in news on Kazakhstan and the Caspian region. The three channels reach about 98 percent of Kazakhstan.

## Khabar Agency is very focused on broadcasting sports events. Why is that?

Khabar Agency is the only organisation in Kazakhstan that has the capacity to offer live coverage of major sporting events. We covered the FIFA World Cup in South Africa last

year, Euroleague and the UEFA European Football Championship. We also bought the broadcast rights to the Guangzhou 2010 Asian Games. We have also been appointed the national broadcaster of the 7th Asian Winter Games in Kazakhstan (from 30 January to 6 February).

## What are the challenges of being a public broadcaster in Kazakhstan?

Before independence, Kazakhstan was under the Soviet Union and that regime was against the promotion of Kazakh culture and language. Now, one of our national goals is to promote Kazakh language and culture and as the state broadcaster, we share that objective. At Khabar Agency, we try to serve all groups and the various segments of society with a diverse range of programmes.

Kazakhstan is today divided into two language-speaking populations, Russian and Kazakh. It is not easy to find staff who can speak both languages. In programming, especially when airing live programmes, we mostly have to air the commentary in two languages consecutively. With digital transmission, we will eliminate this problem because we'd be able to play different audio tracks simultaneously.

Another challenge is working with old equipment. I must say



that we're proud to have ordered one big OB1 camera to cover major events, but as a large broadcaster, it is clearly not enough. It is our dream to have more digital equipment, but that will have to depend on the funding that we receive.

Khabar Agency is also the only organisation in Kazakhstan to have a High Definition studio. It is equipped with seven HD cameras, and when we receive our OB1 HD camera next year, we'll be officially "digital ready".

## Has the government decided when analogue broadcasts will be switched off?

We have adopted the digital format for some time now and the government has announced that we will switch off analogue in 2015. By 2012 or 2013, we would already begun to conduct major tests on full digitalised transmissions. Going digital is good for us because the cost of transmission will be reduced two-fold.

Our ministry and board of directors have plans to create several digital news channels; apart from cultural, educational,

informational, news and sports channels. We're now developing the cultural and educational channel.

## What is Khabar Agency's emphasis for programming at the moment?

Currently, we produce about 55 percent of the programming for all three channels – the rest is obtained through licensing. We want to increase news and entertainment content because the Yel-Arna channel is targeted at young audiences and there is a high demand for news programmes. Also because the government has said it would not increase our budget for the next three years, we would have to look to generate more revenue from advertisements. Currently, each channel is not allowed to accept more than 5 percent of advertising in the total broadcasting hours, which is something we have to work around.

## How important are the ties between the ABU and Khabar Agency?

It's very important to us. The ABU has helped us in many areas, particularly in helping to improve our technical know-how in the digitalisation process.

# Broadcasters urged to fight satellite interference

**B**roadcasters need to do more to fight the problem of satellite interference, an international meeting in Tunis has heard.

Speakers told a meeting of the World Broadcasting Unions International Satellite Operations Group (WBU-ISOG) on 2-3 November that most cases of interference were not deliberate but were caused by human error or mechanical failure.

The WBU-ISOG Chairman, Dick Tauber of CNN, said there were 14,000 instances of satellite interference a year.

This was a serious problem for broadcasters, he said. They could not afford to lose a satellite signal because "that's their life blood".

Jonathan Higgins of BeaconSeek, a consultancy firm specialising in the use of satellite technology, said a major problem was that operators of satellite news-gathering terminals (SNGs) often lacked adequate training.

"Broadcasters need to do more about training their own people," he said. "We need to get our own house in order."

He said it was illogical that SNG operators did not require any qualification or certification.

The meeting heard that in addition to training, the installation of carrier identification devices in SNG units could help reduce the interference



From left: WBU-ISOG Vice-Chairs Kazimir Bacic and Hiroyuki Nasu, Chairman Dick Tauber and ASBU President Riyadh Najm.

problem. Organised by the world's broadcasting unions including the ABU, the two-day meeting brought together more than 80 broadcasters, satellite operators and broadcasting service providers from around the world.

On 3DTV, the meeting heard that terrestrial television was less well positioned to benefit than pay-TV cable and satellite operators.

"Cinema is leading the game and broadcasting is a way behind," Damon Semprebson, Vice President of International DataCasting, said.

Free-to-air broadcasters were being hampered by an uncertain business model, limited bandwidth and unsettled standards.

And he warned that viewers would not enjoy watching 3DTV unless the quality was high.

"Bad 3D is very bad. People don't watch; it just annoys them. The glasses

## Arab satellite channels increasing

The number of satellite channels in the Arab region has now reached 733, the WBU-ISOG meeting in Tunis heard.

The President of the Arab States Broadcasting Union, Riyadh Najm, said 609 of the channels were private and 124, public. A total of 142 were pay-TV and 591 free-to-air.

This was in addition to the foreign satellite channels available in the Arab region, he said.

Most satellite channels in the Arab region operated

from free-zone media centres in Dubai, Egypt, and Jordan, with no published governance for their operation.

Dr Najm said the growth in satellite channels meant viewers were spoiled for choice, but the content of many of the channels was not acceptable, morally or socially.

An attempt had been made to agree on a pan-Arab content code for satellite channels, he added, but it had finally been agreed to treat this as voluntary guidelines.

can give you a headache and make you physically ill."

But good 3D was a game-changer for broadcasters, he said.

The Deputy Director of the Technical Department at

the European Broadcasting Union, David Wood, expressed a similar opinion.

Stereophonic 3D could be good for the industry but it could be very bad if not enough care was taken in production and distribution, he said.



EBU News Committee Vice-Chair Sarah Ward-Lilley of BBC News (centre) with panelists Mark Little and Birgitta Jónsdóttir.

## Use social media, broadcast journalists urged

**B**roadcast journalists should use the social media as a valuable newsgathering tool, a meeting in Athens has heard.

“Out there are so many scoops that are yet to be told,” Irish journalist and author Mark Little told the European Broadcasting Union’s News Assembly on 10 November.

“If you don’t have a social media editor yet, appoint one now. They are your future.”

The meeting heard that some older journalists disliked using social media such as YouTube, Twitter or Facebook as a source for news stories. They should learn to treat it effectively as a tip-off that could be right or wrong, speakers said.

Mr Little said the key to using open-source content was to get to it first. Journalists could act as curators, evaluating the material and deciding which of it was worth using.

“The problem quite clearly is the amount of information out there,” he said, noting that 26 hours of video were uploaded on YouTube every minute and that there were 65 million tweets a day.

The meeting was told that when a website such as WikiLeaks posted confidential documents, public broadcasters had an important role to play in examining the material and assessing its accuracy and importance.

“The traditional media needs to do the legwork

and have the enthusiasm,” Icelandic Member of Parliament Birgitta Jónsdóttir, a supporter of WikiLeaks, said.

On another issue, the meeting discussed plans by the EBU’s daily new exchange, Eurovision, which groups more than 70 broadcasters, to switch from satellite to file transfer.

The new system is expected to be fully operational by 2012 or 2013. Six members are now taking part in a pilot project, and 16 more will join in the second phase early next year.

“The most important benefit is that the costs will go down,” the Vice Chair of the EBU News Committee, Sarah Ward-Lilley of the BBC, told the meeting. “This has to be good news

for all of us.”

“This is an opportunity for us to reinvent the exchange,” the project leader, Laura Downhower, said.

The head of the news exchange, Sam Dubberley, said Eurovision was also looking into the possibility of watermarking its material to prevent unauthorised use.

It would conduct a trial, doing the watermarking at the Eurovision centre in Geneva, and decide whether the costs were justified, he said.

Watermarking is a process of embedding information into a video signal in a way that is difficult to remove. If the signal is copied, the information is also carried in the copy.

# TRT-Turkey to broadcast varsity winter games

**T**RT-Turkey will carry live broadcasts of the 2011 Winter Universiade, which will take place from 26 January to February 6 2011 in Erzurum.

The Universiade, the Olympic Games for universities around the world, will see thousands of university students convening at Atatürk University, in the historical Eastern Turkish city, to compete in 11 disciplines.

The disciplines are alpine ski, biathlon, ice hockey, curling, ski jumping, cross country, Nordic combined, snowboarding, freestyle skiing, figure skating and short track.

Despite previously lacking winter sports facilities and organisations, Turkey has recently earned international recognition for its winter sports facilities,



Curling is among the Winter Universiade disciplines.



after US\$700 million was invested in preparation for Erzurum 2011, according to English daily, *Today's Zaman*.

For details on the games and media accreditation, browse [www.universiadeerzurum.org](http://www.universiadeerzurum.org).

## Call for documentary entries



Spurred on by the success of its first documentary film competition this year, the Turkish Radio and Television Corporation (TRT) is looking forward to hosting the second instalment of the contest.

The 2nd TRT International Documentary Film Competition is open to all documentary filmmakers and is divided into two main categories: national and international.

It is organised to support amateurs and professional documentary filmmakers as well as contribute to the development of the documentary film genre.

The competition also enables audiences to have the opportunity to view high quality documentary films from around the world. The Turkish broadcaster also hopes that, in the long term, the competition will form the basis

for a forum where documentary filmmakers can meet to exchange ideas.

Registration for the competition is open until 28 January 2011, and the results will be announced at the awards ceremony on 9 May 2011.

Entry forms and details of the competition can be found at [www.trtdoc.com](http://www.trtdoc.com).

# EBS-Korea staff visit the ABU

A group of 10 Educational Broadcasting System staff from South Korea paid a visit to the ABU on 4 November.

The delegation, led by chief cameraman Lim Man Soon, was on a five-day study tour. The EBS staff came to learn about Malaysian broadcasting practices and programming content, as well as the operations of ABU and AIBD.

On hand to show them around was their colleague, Gune Hyoung, a programme producer on secondment to the ABU.

During their tour of the ABU headquarters, the visitors were told by Secretary-General Javad Mottaghi, that he was interested in having more international co-productions with EBS, particularly for children's programmes.

This was the first time the EBS staffers had visited Malaysia, and their impressions challenged their preconceptions of the country



The EBS staff members with ABU Secretariat staff, during their visit to the headquarters.

being a conservative nation, according to Mr Hyoung. The group visited the studios of the Malaysian public service broadcaster, RTM.

Mr Hyoung said that the group were impressed by RTM's radio complex.

"As radio has somewhat less importance than television in South Korea, the EBS staff members were surprised to find that radio was given more parity by

RTM than they would have expected.

"During their visit to RTM, they were particularly impressed by the number of RTM's English channels and also by the animated English channel deejays who were hosting live shows in the studio booths. This scenario is very different from Korean radio broadcasts which are largely pre-recorded," he added.

Naturally, the delegation, which comprised television and satellite channel staff, was curious to find out RTM's target date for offering High Definition broadcasts and will be reporting to their colleagues that the public broadcaster is aiming for 2015, Mr Hyoung said.

The EBS study tour members visited Astro before proceeding to Singapore to check out broadcasting activities in the island republic.

Broadcasters from around the world have expressed their support for the introduction of a news and programme exchange among African countries.

The World Broadcasting Unions International Satellite Operations Group (WBU-ISOG) passed a resolution welcoming a proposal by the African Union of Broadcasters for an Afro-Vision network linking its members.

"The creation of the Radio and Television and

## Broadcasters back African content exchange

Programme Exchange System in Africa will provide an effective and economic way for African countries to exchange and interact with all nations, including the Arab nations of North Africa," the resolution said.

"It will also give them the opportunity to present themselves, to explain their positions, and clarify their points of view

to all of Africa and the rest of the world."

The group noted that broadcasting unions in the Asia-Pacific region, Europe and the Arab world already had permanent exchange networks offering a window on news and current events for their members.

Noting that North African states that are members

of the Arab States Broadcasting Union were already linked by a cost-effective, newly developed network, it said an efficient technical option might be to extend this network to the rest of Africa.

African countries launched an Afro-Vision news exchange in 1991 but it ceased operating several years ago, mainly for financial reasons.

The Central Asian country of Kazakhstan is gearing up to host the VII Asian Winter Games, which will kick off on 30 January.

Over 2,500 athletes from 45 nations are expected to arrive at the capital city of Astana and the largest Kazakh city of Almaty for the Asian Winter Games to compete in 11 disciplines.

This is the first time the Asian Games will be hosted by two cities, Astana and Almaty, which are over 1,200km apart. But this challenge has been embraced by the official broadcaster, Khabar Agency.

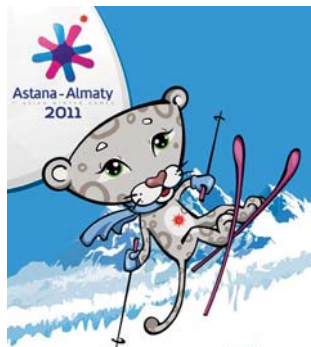
Khabar Agency has been anticipating its role of broadcasting the Winter Games live in High Definition. It has also

## Asian Winter Games coverage in HD

been drumming up public interest in the Games with its programmes, such as *Arena*, which has documented every step of the country's preparations for the international event.

"Last August, we began featuring video trailers about sportsmen, the Winter Games's disciplines and the sports facilities to increase interest in the competition as well as Kazakhstan," said Timur Kamashev, JSC Khabar Agency's Sports Programme Producer.

"We have been updating our equipment for the coverage of the Asian



Games," said Aidyn Bazhileyev, Khabar Agency's Technical Director. "Additional OB Vans will be deployed to the sports arenas to enable us to broadcast the Games live. We plan to produce daily sport highlights from the press centres in Astana and Almaty.

"We have set up a digital archive where the entire video material of the Asian Games will be gathered. This will enable operational efficiency, and we will be able to produce and air the video material from any arena swiftly. The visuals will be delivered in High Definition," Mr Bazhileyev added.

Khabar Agency has enlarged its collection of mini OB Vans and additional cameras in preparation for the Games.

The transmission of the Games will be carried by three TV channels: Khabar, Yel-Arna and Kazakhstan.

**Takeshi Doki** joined the ABU in late October as the new Director of its Programme Department, after a 27-year career with Japan's public broadcaster NHK.

Mr Doki, 51, was previously a Senior Producer at the Strategic Planning Division of NHK's International Planning & Broadcasting Department. During the course of his career, Mr Doki has also served at NHK's London, Paris and Moscow bureaux, where he was in charge of producing programmes with content that was relevant to Europe, Russia and the Middle East.

Within a professional capacity, Mr Doki is interested in issues relating to international relations. Mr Doki was



**Takeshi Doki**

## New staff at the ABU

the producer of *Little Baghdad*, a documentary which recorded the exodus of Iraqi refugees amidst a volatile situation

in the Middle East. It won the 2008 Prix Italia Special Prize. He was also responsible for documentaries such as *Russia: the era of Boris Yeltsin*, which depicted the

harsh realities of life after the collapse of the Soviet Union, and *Independence of East Timor*, which chronicled the push for independence in East Timor in 2002, as well as *The impact of the EU's enlargement*, two series which documented the impact of the European Union's eastward enlargement.

"I would like to contribute

towards something that can give Asian people – especially young people – a sense of unity, through the Programme Department's activities," Mr Doki said.

A graduate of Tohoku University, in Sendai, Japan, Mr Doki majored in politics and jurisprudence. He speaks fluent English, apart from his native tongue of Japanese. He is married with three children. Mr Doki's new colleagues will soon learn that he has a keen appreciation of fine food.

**Sharmila Devi Krishnasamy**, 25, recently graduated from University Utara Malaysia with a

Business Administration degree with a major in marketing. She joined the ABU in September as an Administrative Assistant.



**Sharmila Devi**

She professes to being eco-conscious and is a bookworm. Her other interests include motivational and spiritual talks, travel and music.

In October, **Tracy Toh** joined the ABU as its Publications Officer. She was previously a sub-editor at *The Star*.

Tracy graduated from the University of Nevada,



**Tracy Toh**

Reno, where she majored in anthropology. She lives to travel and is interested in European film, archaeology and Roman/Byzantine-era mosaics.

The first-ever ABU workshop on Content Creation for Digital Radio was conducted in Kuala Lumpur in August, with over 30 senior content creators and IT executives from 18 organisations.

As most ABU radio broadcasters have no expertise in creating programming and associated content for digital radio services, the ABU identified this need and offered 12 fellowships to its members.

The four-day workshop in August was conducted by Steve Ahern of Ahern Media & Training, Australia. He trained the participants in conceptualising, devising and producing content for digital radio. Issues such as content for multiple platforms and scheduling, which is applies to main line digital radio and new services, were discussed.

During the workshop, there was much hands-on training: participants were given the opportunity to handle new broadcast software programmes to help to move their production into the digital age.

The programme devised for the workshop was quite comprehensive and versatile. Sessions were also devoted

# Learning to create content for digital radio



Workshop participants learned how to use audio editing software and production software to create digital content

to Visual Radio, new delivery platforms for radio, relevant technical aspects of digital facilities, metadata, skills like audio editing and picture editing software.

Hands-on training was provided in creating content on the spot using software – this was a highlight of the workshop.

“In this workshop, I learned to use audio and picture editing software. In Pakistan, I only used Sony Sound forge software but in this workshop I learnt to use audio editing software such as Audacity and Adobe Audition as well as picture editing software,”

said Shahid Afraz Khan, of the Pakistan Broadcasting Corporation.

“It was really a very good learning experience as I learned to use Piñata Production software to create a digital content supported by images.”

Part of the workshop exercise also involved role play, by giving participants a decision-making role on the introduction of digital radio in a fictitious country and developing a marketing strategy for it.

Participants also learned how content for digital radio is significantly different from that for

analogue radio since digital radio provides for many applications and data-based services.

“Before this workshop, I thought digital radio just involved different equipment. Now, I have a better understanding about how digital radio can be used to increase the potential of our broadcasts. This is vital as radio is losing its audience numbers among the younger generation,” said participant Mai Hanh from The Voice of Vietnam.

This event was supported by the UNESCO, through a grant under the International Programme for the Development of Communication.

The participants were from the Pakistan Broadcasting Corporation, National Broadcasting Services Thailand, Radio Nepal, Malaysia’s RTM, Media Prima and AMP, MediaCorp-Singapore, Voice of Vietnam, Mongolian National Public Radio, Maldives National Broadcasting Corporation, Lao National Radio, All India Radio, South Korea’s KBS and MBC.

It is essential for broadcasters to remain the major supplier of quality information and content despite rapid changes in technology, the ABU President, Yoshinori Imai, has said.

Instead of being restricted to the airwaves, broadcasters should be allowed to be involved in all forms of electronic media and means of transmission, he said.

Mr Imai was addressing a meeting in Tokyo of the executive committee

## Broadcasters ‘must remain quality content suppliers’

of UNI Global Union, which claims to represent 900 trade unions and 20 million workers worldwide.

Regulators and other media industries should acknowledge public service broadcasters an essential element of society, he said.

“I believe it’s vital for us to convince

the public about the resilience and the social worth of public broadcasting as they have constantly developed services and technologies for the benefit of audiences and users.

“It’s essential they remain the major supplier of quality information and content in the new domains in spite of challenges ahead.”



**ABU President Yoshinori Imai and NHK's Toshiyuki Sato (centre) with senior ABU staff.**

Public service broadcasting is fundamental to any society, the ABU President, Yoshinori Imai, said on 22 November.

Speaking during a short but productive visit to the ABU Secretariat in Kuala Lumpur, Mr Imai said broadcasters should maintain their public service role by absorbing new technologies and working with new media such as

## ABU President, NHK Director-General visit ABU Secretariat

the Internet.

Accompanied by Toshiyuki Sato, NHK's Executive Controller, General Broadcasting Administration, Mr Imai met senior ABU executives before attending a meeting

of all Secretariat staff. He expressed his full support of the ABU Secretariat.

Mr Imai, who is also Executive Vice-President of NHK-Japan, has been ABU President since 2008.

### Robocon entry deadline

The entry deadline for the tenth ABU Robocon is coming up: January 31, 2011.

Bangkok and MCOT Public Company Limited of Thailand will be hosting the competition which will take place on 28 August. This is the second time the competition, which is open to college, university and polytechnic students, is being held in Bangkok. It pits participants against their peers to create outstanding robots within an open competition.

The theme for the 2011 Robocon is Loy Krathong, a vibrant festival that sees the release of many illuminated floats along a waterway on a full moon night.

The previous ABU Robocon competition in Cairo, Egypt, was won by students from the University of Electronic Science and Technology of China.



The Asia-Pacific TV Producers' Workshop for Educational Programmes took place from 22 to 27 October in Tokyo and was hosted by NHK. This year, the workshop focused on developing a new event, ABU Digista teens.

Next year, ABU Digista teens will take over from ABU Voyage to the Future. The new project will see young artists submitting their digital images and being mentored by top Japanese designers. There will also be themed workshops held around Asia to nurture aspiring artists and enable them to create digital images together.

## Nurturing future digital artists



**The Asia-Pacific TV Producers' Workshop saw the participation of nine producers and was focused on the ABU Digista teens project.**

Recently, a pilot TV programme on ABU Digista teens was recorded at NHK's studios in Tokyo. In his opening remarks for the producers'

workshop, the ABU President, Yoshinori Imai, said that during the shoot for the pilot programme, he detected the young people's enthusiasm for

expressing themselves through digital art. He also added that he felt there was much potential which could be tapped from these teens.

The producers' workshop was first held nine years ago to improve young producers' skills and strengthen networking among producers within the Asia-Pacific region.

This year's event saw nine participants: five producers from RTM-Malaysia, NBT-Thailand, MNB-Mongolia and IRIB-Iran and four NHK producers took part.

# Calendar of Events

## January

7-29	AFC Asian Cup 2011	Qatar
25-28	Workshop on Implementing Audio-visual Archives	Thimpu, Bhutan
26-30	ABU Prizes Workshop / RTB Media Carnival	Bandar Seri Begawan
27-28	ABU Prizes Reform Group Meeting	Kuala Lumpur

## February

14-18	7th Global Shortwave Coordination Conference 2011	Tunis
7-10	Workshop on Frequency and Coverage Planning for Digital Services	Kuala Lumpur
14-16	ABU-IPPTAR Workshop on Frequency and Coverage Planning	Kuala Lumpur
21-23	RadioAsia Conference 2011	New Delhi
28	17th ABU Copyright Committee Meeting and Seminar	Tehran

## March

3-11	ABU Planning and Strategy Group meeting	Seoul
4-7	DVB-T2 Technology Demonstration and Workshop	Kuala Lumpur
8-11	ABU Digital Broadcasting Symposium 2011	Kuala Lumpur
16-18	SPORTEL Asia 2011	Hong Kong
23-25	Children's Drama Co-Production 1st Meeting	Kuala Lumpur

## April

7-8	Digista teens / Asia Producers' Meeting	Kuala Lumpur
11-13	Workshop on HDTV Studio Technologies and Operations	Ankara
13-14	IPPTAR/RTM/ABU Prizes Workshop	Kuala Lumpur

## May

6	Administrative Council Meeting	Bangkok
9-12	INPUT	Seoul
24-25	Asia Media Summit	Hanoi

## June

22-24	22nd WIPO SCCR Session	Geneva
7-10	ABU Sports Group Finance Committee	Chiangmai
7-10	48th Sports Group Conference	Chiangmai
21-24	Broadcast Asia 2011	Singapore
28-30	Documentary Exchange / ABU Doc	Seoul

## July

4-7	Second ABU Preparatory Seminar for WRC-12	Kuala Lumpur
4-9	Children's Item Exchange	Kuala Lumpur
11-13	Children's Drama Co-Production 2nd Meeting	Kuala Lumpur
25-28	AIBD General Conference	Ulaanbaatar
25-29	ABU-HFC Shortwave Coordination Conference	Kuala Lumpur

## August

20-29	ABU-AIBD Pacific Media Partnership Committee and Associated Events	Papua New Guinea
27-Sept 4	13th IAAF World Championship	Daegu
28	10th Robocon 2011	Bangkok

## November

2-8	General Assembly	New Delhi
11-25	26th SEA Games	Jakarta and Palembang
21-23	23rd WIPO SCCR	Geneva

## Future Events

2012	General Assembly – Seoul	Administrative Council Meeting – Maldives	RadioAsia 2012 – Beijing
2013	General Assembly – Hanoi	Administrative Council Meeting – Istanbul	RadioAsia 2013 – Jakarta
2014	General Assembly – Macau		RadioAsia 2014 – Hanoi