



MISSION

TO DEVELOP
SINGAPORE INTO A
VIBRANT GLOBAL MEDIA
CITY SO AS TO FOSTER A
CREATIVE ECONOMY AND
CONNECTED SOCIETY

THE MEDIA CIRCUIT

NO. OF LAPS: 12

RACE DISTANCE: APRIL 2004-MARCH 2005

LAP RECORD: AROUND THE WORLD



POLE POSITION

The Media Development Authority (MDA) was formed in 2002 by the merger of the Singapore Broadcasting Authority, Films and Publications Department of the Ministry of Information, Communications and the Arts, and the Singapore Film Commission.

Its vision – embraced in its strategic blueprint Media 21 – is to develop Singapore's media sector into a driving force both in the region and globally. To take the analogy of an F1 race, the goal is nothing less than pole-positioning Singapore as an unbeatable engine for driving world-class media services around the twenty-first century media track. Media 21 set two key objectives – first, to increase the Singapore media industry's GDP contribution to 3% by 2012; secondly, to create over 10,000 new jobs for Singaporeans within the media industry.

With each lap, the MDA and the Singapore media industry mark another milestone towards the chequered flag – a Singapore transformed into a global media city where media services and content are created, developed, traded and distributed.

The MDA is particularly pleased to present – in this annual report – the race results of the past year.





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MDA ANNUAL REPORT 2004/05

CHIEF STEWARD'S MESSAGE





WHAT A THRILLING YEAR IT HAS BEEN!

IN ONLY OUR SECOND YEAR, THE MDA HAS MADE SUBSTANTIAL PROGRESS IN THE RACE TOWARDS THE OBJECTIVES LAID OUT IN THE MEDIA 21 BLUEPRINT. DURING THE YEAR IN REVIEW, THE MEDIA INDUSTRY'S GDP CONTRIBUTION WAS 1.7%, AN INCREASE FROM 1.56% OF THE PREVIOUS YEAR. GIVEN THAT THE MEDIA 21 BLUEPRINT PROJECTS A CONTRIBUTION OF 3% BY 2012, WE HAVE MADE ENCOURAGING PROGRESS!

THESE FIGURES WERE ACHIEVED THROUGH A COMBINATION OF INDUSTRY DEVELOPMENT AND NURTURING, MARKETING AND PROMOTIONAL EFFORTS. RIGHT FROM THE START, THE MDA WORKED VERY CLOSELY WITH SINGAPORE'S MEDIA INDUSTRY AND OUR INTERNATIONAL PARTNERS. OUR GOAL HAS BEEN CONSISTENT – TO DEPLOY AND SHOWCASE THE CREATIVE TALENT OF THE SINGAPORE MEDIA INDUSTRY AS WELL AS THE MEDIA SERVICE CAPABILITIES AVAILABLE HERE. THE RESULTS OF THESE EFFORTS SPEAK FOR THEMSELVES.



1 In line with the Media 21 vision of developing Singapore into a vibrant global media city, the year in review saw the MDA hosting the third annual Asia Media Festival (AMF) towards the end of 2004. The two-week festival comprised a slate of media-related events targeted at the trade and general public. I am particularly pleased to report that the event, apart from having increased the rate of participation, also sealed business deals worth more than US\$21 million over the three days of the market, surpassing last year's US\$13 million tally.



2 During 2004, the MDA facilitated and gave assistance to 70 Singapore media companies. We also led delegations to participate in key international trade events, including MIPTV (March), Cannes Film Market (May), Beijing International TV Week (May), Banff TV Festival (June), Shanghai TV Festival (June), Hong Kong FilmMart (June), SPAA Conference (August), International Broadcasting Conference (September), MIPCOM (October), Frankfurt Book Fair (October), Global Entropolis (October) and the American Film Market (November). There were also numerous business missions led by the MDA to markets like Australia, UK and China.

3 The year also saw the establishment of the Market Development Scheme to encourage Singapore-based media companies expand their markets overseas. In 2004, the MDA facilitated 52 Singapore media companies under this scheme.

4 The MDA also signed Memoranda of Understanding (MOU) with a number of overseas media organisations to produce value-added content. These included agreements with the National Geographic Channels International, the Shanghai Media Group, the Discovery Channel and New Zealand's Flux Animation Studio.



Joyous
collaboration –
MDA inking
the MOU with
Shanghai
media group.

5 To encourage the development of digital content such as animation and games, the MDA introduced the Digital Content Development Scheme. The MDA also introduced the Digital Technology Development Scheme and Digital Broadcast Promotion Scheme to stimulate the development of compelling customer applications for digital TV, digital audio broadcasting (DAB) and digital cinema, as well as promote the rollout of digital TV and digital radio in Singapore.



6 On the development front, the MDA's Capability Development Scheme helped 190 industry professionals gain specialist skills and international experience. It also facilitated 4,400 training opportunities for media professionals to upgrade themselves, while organising and facilitating over 50 masterclasses, seminars and workshops.



Group smile – participants at the Media Education Scheme Awards Ceremony 2004 at the Arts House on 24 July.

7 Recognising that young media talent must be identified and supported, the MDA's Media Education Scheme sent 25 outstanding students overseas to pursue courses in film and TV production, scriptwriting and animation. Meanwhile, the Film Incubator Programme mentored aspiring first-time directors, producers and scriptwriters. Additionally, the Script Development Grant nurtured new writers and veteran writers for feature films.

COLLABORATION WITH AGENCIES KEY TO INDUSTRY DEVELOPMENT AND GROWTH

Successful though these achievements are, I believe that much of our successful laps around the local, regional and global media tracks could not have been accomplished without our partnerships with other government agencies like the Economic Development Board (EDB), the Singapore Tourism Board (STB), the Singapore Land Authority (SLA) and the Singapore Workforce Development Agency (WDA), to name just a few.

These partnerships were key to several milestones achieved during the year. For instance, the EDB was instrumental in attracting world renowned Lucasfilm Animation and Koei, the leading Japanese game company, to set up development studios in Singapore. And working with the Infocomm Development Authority (IDA) and the MDA, the EDB successfully bid for Singapore to host the World Cyber Games Grand Finals in November 2005.

The MDA, working with the STB and SLA, launched the Film In Singapore Scheme which promotes Singapore as the location of choice for shoots, while the STB's hosting of the International Indian Film Academy Weekend in May 2004 and its marketing efforts for Broadcast Asia 2004 focused global attention on Singapore as a major international media city.

While the MDA worked in tandem with its partners and the local industry to promote our capabilities abroad, efforts were also launched to provide greater choice and diversity of content for Singaporeans through the introduction of new streamlined classification systems for films, videos and publications and Internet content.

Finally, the year in review also saw the merger of the TV operations of MediaCorp and SPH MediaWorks as both companies moved to stem continuing losses.

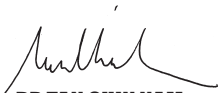
THE RACE AHEAD

Just as motorsports is the quintessence of seamless and dedicated teamwork, the MDA's collaborative approach towards developing Singapore's media is captured by its light-touch philosophy, a belief that a system works best when the individual components work together.

Our goal is nothing less than the reinvention of the landscape of Singapore media, to position us as a powerhouse both regionally and globally. It is not an easy task. For as gratifying as our accomplishments have been in the past year, there is much more that needs to be done – more chicanes, bends and hairpins on the road than there are straights to be sure – before the chequered flag is in sight, if it ever does come into sight given the rate at which technology morphs and our society matures!

In recording the race results to date, I want to express my gratitude to our partners and collaborators in the media industry as a whole. It has been an astonishing year: our heartfelt thanks for coming along for the ride.

Here's to the next leg of our race!



DR TAN CHIN NAM
CHAIRMAN
Media Development Authority





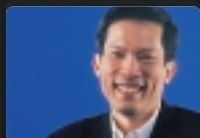
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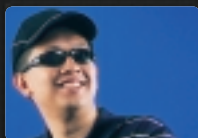
STEWARDS



DR TAN CHIN NAM
PERMANENT SECRETARY,
Ministry of Information,
Communications and
the Arts



DR CHRISTOPHER CHIA
CHIEF EXECUTIVE OFFICER,
Media Development
Authority



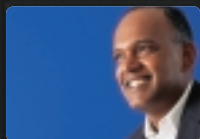
**DR ABDUL
RAZAKIR OMAR**
REGISTRAR (Department
of Cardiology), National
University Hospital



FRANK BROWN
PRESIDENT
MTV Asia LOC



BG JEK KIAN YEE
DIRECTOR
(Military Security
Department)
Ministry of Defence



K SHANMUGAM
SENIOR COUNSEL,
PARTNER AND HEAD
Litigation Department,
Allen & Gledhill



**PROF
LAWRENCE WONG**
EXECUTIVE DIRECTOR,
Institute of Infocomm
Research



QUEK SWEE KUAN
DIRECTOR OF INFOCOMMS
AND MEDIA CLUSTER,
Economic Development
Board




**STEPHEN RICHARD
WYATT**
VICE PRESIDENT,
Monitor Group







CHAN YENG KIT
CHIEF EXECUTIVE OFFICER
Infocomm Development
Authority of Singapore



DR FINIAN TAN
CHAIRMAN
Vickers Advisory
Partners




JENNIE CHUA
CHAIRMAN
Raffles International



JONATHAN HALLETT
PUBLISHING DIRECTOR
(TV and Entertainment
Group) Reed Business
Information Asia



**DAVISON
PETER JOHN**
DIRECTOR (Asia),
Cambridge University
Press, Singapore Branch



PHOON CHIONG KIT
MANAGING DIRECTOR
Golden Harvest
Entertainment (Holdings)



**STEPHEN YEO
SIEW CHYE**
PRESIDENT
(Southeast Asia), EDS
International (Singapore)



VISWA SADASIVAN
CHAIRMAN
The Right Angle Group

MARSHALS





CHIEF
EXECUTIVE
OFFICER

DR CHRISTOPHER CHIA



DIRECTOR,
Communications

MICHAEL T H LIM



DIRECTOR,
Corporate
Services

TOW JOON LAI



DIRECTOR,
Industry
Development

SETO LOK YIN



DIRECTOR,
IT and
Technology

LIM CHIN SIANG



DIRECTOR,
Licensing
Services

THAM WAI KIN



DIRECTOR,
Media Content

AMY CHUA



DIRECTOR,
Media Policy

LING PEK LING



PROGRAMME
DIRECTOR,
Programme
Management
Office

YEO CHUN CHENG



DIRECTOR,
Strategic
Planning,
Programme
Management
Office
CO-DIRECTOR,
Industry
Development

VALERIE CHENG



FORMATION LAP

STARTING STRONGLY IN A RACE – ANY RACE – IS CRUCIAL. HOWEVER, STRONG STARTS ARE POSSIBLE ONLY IF THE FUNDAMENTALS ARE IN PLACE.







DISPARATE ELEMENTS SUCH AS TECHNOLOGICAL SUPPORT, FINANCING, CREATIVE IDEAS, MUST COME TOGETHER IN A TIGHT FORMATION LAP BEFORE HEADING TO THE STARTING LINE. IN THE CONTEXT OF THE RACE BY SINGAPORE'S MEDIA INDUSTRY, CONTENT IS KEY.

THE SUPPLY OF QUALITY CONTENT AND SERVICES IS THE TOUCHSTONE OF ANY MEDIA ENTERPRISE. RECOGNISING THIS, ONE OF THE KEY GOALS OF MEDIA 21 IS TO DEVELOP SINGAPORE INTO THE MEDIA BUSINESS EXCHANGE OF CHOICE FOR MEDIA ACTIVITY IN THE REGION AND, EVENTUALLY, GLOBALLY. TO FACILITATE THIS DEVELOPMENT, OVER THE COURSE OF THE YEAR, THE MDA ROLLED OUT A SERIES OF KEY INITIATIVES, MANY OF THEM GROUNDBREAKING.



1 The Digital Content Development Scheme supported fifteen projects including *Nanoboy*, an animation pilot by Scrawl Studio; *3 Feet Apart* by Oak 3 Films; *Zodiac – The Race Begins*, an animation trailer for an animated feature film by Cubix International; and a suite of multi-player mobile games by Mikoishi.

2 The MDA initiated new Singapore Original Animation categories (Open and Student) for COMGRAPH, a regional computer graphics and animation competition that is held annually in Singapore. The goal of the new categories is to encourage Singapore-based animators to develop original stories and characters for animated TV series and films.

3 The MDA and Discovery Networks Asia launched two initiatives to co-produce up to 40 hours of factual and lifestyle programmes over the next two years. Singaporean production companies will have the opportunity to produce programmes to be carried on Discovery Channels. The programmes have the potential to reach out to over 325 million homes across Asia-Pacific. Furthermore, international distributors will be engaged to market and distribute the programmes generated from these new initiatives.

The initiatives follow the unveiling of the Documentary Director's Chair (DDC) initiative in August 2003, which resulted in the production of a one-hour documentary *Gourmet China* directed by the first DDC winner, Lee Thean-Jeen, for broadcast on Discovery Channels. In the second year of the DDC, the MDA and Discovery Networks Asia have selected Asoka Raina from New Delhi, India. Raina is working with Singapore production company, Upside Down Concepts, to produce a six-episode 30-minute documentary series, *Conundrums from Asia*.

4 At the Asia Media Festival, the MDA signed a co-production agreement with Peach Blossom Media to develop seven animation projects worth S\$18m over a three-year period commencing 1 January 2005. The MDA was particularly pleased with this agreement as it is expected to accelerate the growth of the local animation industry and create job opportunities in pre-production, production and post-production work. The total production budget for all seven projects is estimated to be around S\$37m.

5 In July 2004, the MDA inked another co-production deal, this time with the New Zealand Film Commission. This agreement paves the way for creative synergies on film, animation and other media projects. As the first joint project, Singapore production house Big Communications signed a memorandum of understanding with New Zealand's Flux Animation Studio to co-produce the 3D animation feature *Master Raindrop*.



GROWING THE TALENT POOL

Good things do come in small packages – Singapore continues to make its mark internationally through the works of very talented local filmmakers and directors like Eric Khoo, Tan Pin Pin, Jack Neo, Lee Thean-Jeen and Royston Tan. To enlarge this creative talent pool, the MDA strives, through a series of initiatives, to identify and groom tomorrow's *createrati*, media entrepreneurs and industry leaders by providing valuable exposure, network opportunities and work experience.

For instance, the Capability Development Scheme supports 400 industry professionals with short advanced courses, and local and international attachment programmes to gain specialist skills and experience.

Continuing its role in nurturing bright talents, the MDA also introduced the Film Incubator Programme to mentor aspiring first-time directors, producers and scriptwriters; and unveiled the Script Development Grant to encourage new and veteran feature film writers.

Furthermore, the Media Education Scheme provided financial support to 25 outstanding students in their courses in film and TV production, scriptwriting and animation at both local and overseas institutions in the United States, the United Kingdom and Australia.

During the year, the MDA conducted or supported a series of 50 master classes, seminars and workshops for media professionals looking to upgrade their skill-sets. Helmed by luminaries such as Barrie Osborne, Shekhar Kapur, Russell Boyd and Cathrine Ann Jones, the classes facilitated 4,400 training opportunities.

In addition, support was provided for the establishment of professional training programmes including Digital Media Hub and Cable & Satellite Broadcasting Association of Asia (CASBAA) Media College. The MDA was also instrumental in introducing new courses at Singapore Polytechnic (Diploma in Music and Audio Technology) and Nanyang Polytechnic (Diploma in Digital Entertainment Technology).

DRIVING INTERNATIONAL PARTNERSHIPS

To become a true global media city and to harness ideas and talent from around the world, partnerships with international media players are crucial. Some of the leading tie-ups forged during the year included:

- ///** Memoranda of Understanding were signed with National Geographic Channels International and the Shanghai Media Group to co-produce ten hours of high definition documentaries and telemovies respectively for a global audience.
- ///** The MDA and Oak 3 Films entered into an MOU to co-produce a slew of TV and film projects with international partners over the next three years. The MOU would allow Oak 3 Films to develop a series of quality and exportable Singapore-made productions, which in turn will bring jobs and international recognition to Singapore's media industry.
- ///** Together with the WDA, the MDA launched the Media Manpower Development Programme to train and certify media designers in the Academy Award-winning Maya animation software.

PUBLIC SERVICE BROADCAST (PSB) PROGRAMMES

Marketing of PSB Programmes

The MDA promoted quality PSB programmes to schools and libraries during public education talks, as well as to TV markets such as the Asia Media Festival 2004.

During the year in review, the MDA funded more than 3,000 hours of PSB programmes across MediaCorp and Mediaworks's seven free-to-air TV channels as well as programmes on minority and special interest radio stations, including Warna 94.2FM, Ria 89.7FM, Oli 96.8FM, NewsRadio 93.8FM and Symphony 92.4FM.

In the past year, the MDA continued to support PSB programmes on television which reflect issues close to the hearts of Singaporeans and celebrate our cultural diversity. These include current affairs programmes like *Get Real!* on CNA and *What Say You* on Channel U which probe and discuss issues that matter to Singaporeans; the info-education programme *Made In Singapore* which celebrates the unique characteristics that define Singapore and profiles the people who make up Singapore; *A Season of Singapore* on CNA which showcased the artistic and creative talents that were brought to London for the Singapore Season; quality local dramas such as *Like My Own* on Channel 5, the school drama *Guru Paarvai* (Teachers' Eyes) on Vasantham and *Tetangga* (Neighbours) on Suria, a light-hearted drama on the values of being good neighbours in a multi-racial community. The latter was also voted the Best Drama at Suria's Pesta Perdana Awards.

At the same time, the MDA funded programmes covering a range of topics to cater to different segments of the population. There were programmes on arts and culture such as *No Strings Attached* on Arts Central featuring the T'ang Quartet exploring classical music and how it inspired Singapore's music scene. Programmes for youths included *i Contact* on Channel i; a forum between students and Cabinet ministers on topical issues like *Remaking Singapore*; and *Hanyut* on Suria, a popular docu-drama series examining the issues faced by today's Malay youths; educational children's programmes on Kids Central like *Double Chin*, a dramatised info-series on health and nutrition; and *The Adventures of Super Einstein*, an arts and craft series combining live action and animation. The MDA also funded the coverage of local sports and international sports events such as Olympics 2004 and AMF Bowling World Cup 2004 – these programmes helped to foster national pride and nurture sports excellence.

Following the Asian tsunami disaster, the MDA supported a number of TV specials which covered accounts of the disaster as well as aid movements to help the victims. These included *I Witness*, a documentary series where CNA producers related personal accounts of the devastation caused by the tsunami,

and *A Relief Mission...the Singapore Story*, a three-part special on CNA which related the relief efforts of the Singapore government in the tsunami-hit countries. On Arts Central, the MDA supported the telecast of *A Concert for Hope* in aid of the tsunami victims and on Channel 5, *Killer Waves*, a four-part docu-drama special on the real-life experiences of the Singaporeans who were affected by the tsunami, and those who played a role in the rebuilding process.

Awards

As a testament to their quality, a number of PSB programmes supported by the MDA have gone on to receive accolades at prestigious international festivals.

At the New York Festival 2005, Finalist Certificates were awarded to Channel News Asia's *Insight: Baby Blues* (Best News Magazine Programme); Channel 5's *Body Beautiful* (Health and Medical) as well as the docu-drama series *Missing: Missing McDonald's Boys* (Best Direction); and *Missing: The Missing Caretaker* (Best Art Direction). *Thekkuchi* (Matchstick), a Tamil children's programme on Vasantham based on Charles Dicken's renowned novel 'Oliver Twist' was also awarded a Certificate of Recognition at the ABU/CASBAA UNICEF Child Rights Awards 2004.

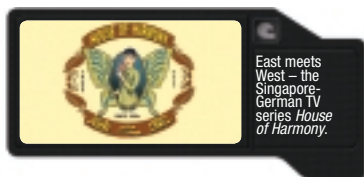




ONCE CREATIVE IDEAS ARE FORMED AND HONED, IT BECOMES IMPORTANT TO NURTURE AND DEVELOP THEM TO FRUITION.

KEY PRODUCTIONS

During the year, several important Singapore productions – either produced with international partners or produced for overseas distribution – were rolled out.



East meets West – the Singapore-German TV series *House of Harmony*.

1 *House of Harmony* – starring an East-West cast line-up including Fann Wong from Singapore, Maggie Q and Cheng Pei Pei from Hong Kong, Monika Peitsch and Daniel Morgenroth from Germany and Philippe Brenninkmeyer from the United Kingdom – is the first collaboration between Singapore and Germany. This co-production between Singapore's Oak 3 Films and Germany's FFP New Media GmbH is set to air over prime time on ZDF Television, one of Germany's main terrestrial public broadcaster, to an estimated 15 million viewers in Germany in the third quarter of 2005. The two-part TV series was shot entirely in Singapore.

2 *PS...I Luv U*, a MediaCorp Studios production, is the first tele-movie that is available over 3G Mobile Service in Asia.



All at sea –
scene from
*Secrets of
Battleship
Yamato*.

3 *Secrets of the Battleship Yamato*, a co-production between Singapore's Bang Productions, the United States' NOVA and Japan's TV Asahi, is an one-hour documentary that traces the rise and fall of Yamato. The Yamato, Japan's greatest naval battleship and it was sent on a kamikaze mission to defeat a large American fleet during World War II. The documentary made its debut on Discovery Channels across Asia Pacific in April 2005 and will premiere on PBS stations across the United States in the third quarter of 2005.

4 *Love Misplaced* is Singapore's first co-production with China. The 20-episode drama series was shot with high-definition technology and was co-produced by Singapore's One Take Production and China's Xi'an Film Studios. The series will be telecast on prime-time on China's Western Movie Channel and will be distributed to the rest of China by CITV.



Face off – the
stars of *Chase*,
Linda Liao (left)
and Utt.

5 *Chase*, featuring Thai celebrity Utt and Taiwanese singer Linda Liao, is a series inspired by one of the winning scripts from the MDA National Scriptwriting Competition. The series was telecast in Singapore and is due to air on Thailand's Channel 7 and Malaysia's NTV 7.

INDUSTRY ENABLERS

No part of a process exists in a vacuum. All elements are linked to form an organic whole, each complementing and enabling the other. In the case of the media industry, several key industry enablers were worth noting.

Developing Singapore's digital cinema industry

Digital cinema is a fast developing technology. The InfoComm Development Authority of Singapore (IDA) and the MDA continued to collaborate to develop the industry to its fullest potential. The IDA is tasked with building capabilities and capacity in processing, management and distribution of digital content, while the MDA focuses on nurturing content development.

The joint agency efforts led local cinema operator Eng Wah Organisation to digitise 20 of its cinema screens, in addition to installing an outdoor digital screen at Legends Fort Canning Park. Singapore now has the fourth highest number of commercial digital cinema screens after the United States, Japan and China.

Wireless 3G technology

3G technology gives users access to the rich multi-media content on the internet, anywhere and at any time. Noting that 3G has proliferated in countries such as the United Kingdom, Japan and Korea, the National Internet Advisory Committee believes that the MDA should closely monitor the technology's development while practising a light-touch regulatory approach at the same time so that the emerging service is not stifled.

Outreach programmes

The MDA's public education efforts aim to nurture a media savvy and connected society by empowering Singaporeans with informed media choices. It fulfils this role by identifying gaps in the community's awareness and by implementing community outreach programmes that help to create awareness and appreciation of the full range of media. In this way, public mindshare is created at the same time as demand for media content is stimulated.

Consumer awareness of the new film and video classification.

The MDA launched an integrated awareness campaign to publicise the launch of the revised film rating system. That campaign included:

- /// Distributing 100,000 ZoCards to youths at 380 locations
- /// Displaying posters at all cinemas and tertiary institutes
- /// Placing standees at all cinema ticketing counters

Publicity for the new video classification system included:

- /// Distributing 50,000 ZoCards at 400 outlets
- /// Displaying posters and standees at all video outlets
- /// Partnering the National Library Board with roving exhibitions at library@esplanade, Woodlands Regional Library, Jurong West Community Library, Marine Parade Community Library, Sembawang Community Library and Cheng San Library



The media as a viable career choice

The media is becoming an increasingly popular career choice. To promote this challenging career path, the MDA took part in a series of outreach programmes that reached over 50,000 students:

- /// Virtual eCareerFair @ Polytechnics was attended by seven production companies and three media institutions offering employment and media training opportunities to aspiring film-makers.

- /// Careers 2005, the annual career and education fair supported by the Ministry of Education, was attended by five media institutions and a production company.
- /// Article “What it takes to be part of the media” in Career Central, a local career magazine targeting local tertiary students.
- /// A ZoCard campaign “Meet the Media” invited aspiring media talents to join sessions where industry experts and professionals share their career experiences in the media. The sessions will occur throughout 2005.

Animation as entertainment and a career choice

The MDA is also a keen supporter of animation as entertainment, an art form and a career path. To promote public awareness and interest in this area, it supported several events during the year:

- /// AnimaXion 04 was a major animation event. Backed by 14 partners, the event featured the AnimaXtion Fair and AnimaXtion Symposium and attracted more than 20,000 fans and professionals.
- /// BakaMatsuri – Anime@Expo 2004 was an entertaining event organised by hobby group Shiro Tsubasa Animation Club

Community outreach to nurture media savvyness

To increase awareness of the endless possibilities of the media, the MDA conducted talks on media developments and regulations to 10,000 students at 31 junior colleges and tertiary institutions, and eight secondary schools. It also co-organised well-received public talks on film ratings and film appreciation with the Central Singapore Community Development Council and Northeast Community Development Council. The agency also supported the youth newspaper, What's Up, whose column educates young people on a range of media literacy issues such as dealing with different news, how advertisements affect purchases, and the effect of celebrity images on youth culture.

THE RACE

IN THE CONTEXT OF THE PRODUCTION OF MEDIA CONTENT, THE RACING ANALOGY OF MEDIA INDUSTRY IS APT AS IT CAPTURES THE ESSENCE OF THE EXTENSIVE AND THOROUGH PREPARATORY GROUND WORK – FROM FINANCING TO THE SETTING UP OF PRODUCTION FACILITIES – THAT MUST OCCUR BEFORE THE RACE BEGINS, AS IT WERE.



PGK



Discovery
NETWORKS USA



MediaCorp Raintree Pictures



THE MDA BELIEVES THAT EFFORTS TO GROW SINGAPORE INTO AN IMPORTANT REGIONAL AND GLOBAL HUB FOR MEDIA FINANCING AND PRODUCTION ARE BEGINNING TO SHOW POSITIVE RESULTS.

FOR INSTANCE – IN ADDITION TO THE ESTABLISHMENT OF ASIAN STUDIOS BY INTERNATIONAL MEDIA COMPANIES MENTIONED EARLIER IN THIS REPORT– INFINITE FRAMEWORKS, ONE OF SINGAPORE'S MOST ESTABLISHED POST-PRODUCTION HOUSES, ANNOUNCED IT WAS INVESTING OVER S\$1.6M IN A FULL HIGH DEFINITION (HD) POST-PRODUCTION FACILITY IN SINGAPORE. PRIOR TO INFINITE, LOCAL PRODUCTIONS HAD TO COMPLETE THEIR PRODUCTIONS OVERSEAS DUE TO THE LACK OF ADEQUATE FACILITIES. THE MDA SUPPORTS THE INFINITE PROJECT THROUGH ITS MEDIA FACILITY DEVELOPMENT SCHEME.

PRIVATE SECTOR INVESTMENT

During the year, the Canon-Digital Media Hub also announced plans to provide local and international filmmakers with state-of-the-art post-production facilities. What's more, several international private media organisations and investment bodies have expressed interest in setting up media investment funds in Singapore. The realisation of these funds will encourage more private sector investment in Singapore's media.

To stimulate growth in this area and to highlight Singapore's media capabilities, during the year in review, the MDA spearheaded or co-organised a suite of international promotions and marketing efforts – detailed in the next section of this report.

AGGREGATION SERVICES/INTER-AGENCY EFFORTS

Cross-Agency Collaboration

In pursuing its wide-ranging media goals, the MDA was fortunate to have the unstinting support of numerous government agencies.

Singapore Land Authority (SLA) Under the Short-Term Rental of State Properties for Filming Programme, the MDA partnered with the SLA to provide filmmakers and production companies with low-cost access to over sixty state-owned properties, including disused army bases, hospitals and schools. These properties may be used either as film sets or production offices.

Economic Development Board (EDB) The EDB has worked actively with the MDA to attract high-profile international media companies to set up their Asian headquarters in Singapore. To date, these include BKN Media, an international animation studio; DLM Digital Studios, a major Indian film production company; and Genki, a Japanese game developer that will develop games for the latest Nintendo DS platform.

The biggest news of the year was the announcement that Lucasfilm Animation Studio – the force behind the *Star Wars* films – was establishing its first facility outside California in Singapore. Lucasfilm Animation Singapore is our first major animation studio. It will hire up to 300 animators. From its 40,000 sq ft Singapore studio, it will produce digital animated content for films, television and games for a global audience.



Equally significant was the news that Koei – Japan's leading games company best known for Chinese and Japanese medieval action and strategy games such as *The Romance of the Three Kingdoms* – would set up a 100-staff game development studio in Singapore to develop online games *Nobunaga Ambition* and *Uncharted Waters* for the global market.

Singapore Tourism Board (STB) The roll out of the Film in Singapore! Scheme by the STB, with the MDA's support, is an express recognition that Singapore's unique selling points make it an ideal choice for location shoots. Through the scheme, the STB hopes to build awareness of Singapore as a compelling travel destination, at the same time as the MDA – through its Film and Location Service – acts as a one-stop facilitator for permits and licenses and source of venues and resources. This approach leverages the island's superb production and post-production technical expertise, network and infrastructure.

As the name Film in Singapore! suggests, the S\$10 m incentive scheme encourages international filmmakers and broadcasters to produce and shoot quality film and TV programmes in Singapore. Specifically, the scheme subsidises up to 50% of the expenses incurred, including hiring of professional services, rental of facilities and equipment, airline fares and accommodation.

Eligibility for the scheme is based on whether the programme showcases elements of Singapore, and whether production is supported by strong marketing, distribution and financing plans.

In this respect, the MDA notes that one of the key initiatives during the year was the introduction of The Film & Location Service. The purpose of the service is to position Singapore as a vibrant filming location and post-production hub. The service also serves as a one-stop information centre for local and international film-makers and producers.

Over the year, the STB awarded grants under this scheme to seven global projects including *One Last Dance*, a sci-fi thriller produced by Singapore and China; *Deutsche Welle – Hotspots Series*, a German documentary on history, arts and culture; and *Pal Do Pal*, an Indian romantic series. These productions gave positive exposure for Singapore in the key markets and the MDA was able to leverage on its extensive distribution network of cable, free-to-air channels and global cinema screens to gain valuable mindshare.

The STB has also been a keen supporter of initiatives driven by education institutions and the private sector. The objective is to bolster – through the creative use of digital media – the STB's domestic tourism programme by proliferating its 'Uniquely Singapore' branding and to cultivate local Singaporeans as tourism ambassadors.

Two such initiatives were ActionScript.Awards.02 and *Come Visit My Home* project.

The first, organised by Republic Polytechnic, required participants to use Macromedia Flash ActionScript to create content for an interactive game based on the theme 'Uniquely Singapore' with sub-themes of food, lifestyle, attractions and education.

The second initiative, organised by Ebook System and ITX Solutions, encouraged Primary 3 to 6 students from River Valley Primary School to take, and compile into digital albums or e-books, pictures of what they considered to be unique to Singapore. The winning entries were collated into a CD for distribution to overseas school children.



SERVICE PROVIDERS

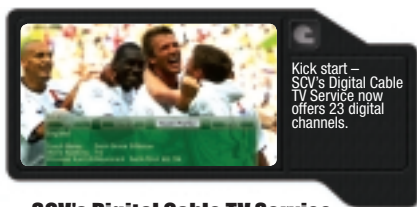
The year in review also saw the MDA co-operating with strategic service partners to develop synergies in television and digital application technology.

In particular, Digital Technology Development Scheme and Digital Broadcast Promotion Scheme were introduced to stimulate the creative development of industrial applications for digital TV, digital audio broadcasting (DAB) and digital cinema, and to promote the roll out of digital TV and radio. To date, both schemes have supported six major projects including the DAB Stock Project (which broadcasts stock information and financial data via DAB), DAB Real-Time Video Billboard by PGK Media and DAB collaborations with Robert Bosch, Orange Communication, MediaCorp Radio and Courts.

The MDA also teamed up with Starhub to launch the Digital TV Applications Initiative to help Singapore-based technologies companies to develop and deploy interactive applications and services such as games, advertising and information on digital TV platforms.



THE TELEVISION INDUSTRY CONTINUES TO EXPERIENCE SIGNIFICANT CHANGES AND GROWTH OPPORTUNITIES. AT THE TOP OF THE MDA'S AGENDA IS THE NEED TO PROMOTE A DYNAMIC PRO-BUSINESS ENVIRONMENT. AS A RESULT, CONSUMERS NOW HAVE MORE VIEWING CHOICES THAN EVER BEFORE, WHILE CONTENT PRODUCERS ARE ABLE TO TAP INTO A WEALTH OF INITIATIVES AND RESOURCES.



SCV's Digital Cable TV Service

As part of the MDA's strategy to provide a wider range of quality content as well as to fast-track the digitalisation of media, StarHub Cable Vision (SCV) was awarded a Digital Cable TV Service Licence in December 2003. The service was launched in May 2004 and offers – in addition to the existing forty analogue channels – a wide range of programmes on twenty-three digital only channels on the digital cable network.

SCV also obtained a licence to provide digital terrestrial pay TV services to non-residential areas, in particular the Central Business District. The service was launched on 1 April 2005. The goal was to replace the Multi-point Microwave Distribution Service and analogue terrestrial services. With the new service, SCV is able to increase the number of its channel offerings to non-residential subscribers to 18.

New Cable TV Channels

To ensure more programme choices for the public and to enable even more business opportunities for SCV, the MDA approved nine new digital cable TV channels for carriage on SCV's service. Eight of these channels were rolled out by SCV as part of its second wave of channel launches in December 2004 and the remaining channel is slated for launch later in 2005.

The channels include:

- ///** CCTV-9, an English news and information channel owned by China Central Television that focuses on major events in China;
- ///** Three Chinese channels were launched as a package on the digital tier. Mandarin language Phoenix InfoNews Channel delivers financial news and current affairs; Xing Kong is Star's Mandarin language entertainment channel; and ETTV Asia is a general Chinese variety channel focused on news, variety, cuisine and travel.
- ///** Sony Entertainment Television, offers Hindi language family-oriented entertainment programmes;
- ///** The Filipino Channel, a Filipino general entertainment and information cable channel that caters to Singapore's Tagalog speaking community;
- ///** Two sports channels, Goal TV 1 and Goal TV 2, feature English Premier League football matches with weekly telecasts of the Scottish, Dutch and French leagues.
- ///** Fashion TV, – which targets trend-setters and is dedicated to fashion – will be launched in the later part of 2005.

Unauthorised Decoders

As part of the implementation of the United States-Singapore Free Trade Agreement, the MDA worked with the Attorney General's Chambers to amend the Broadcasting Act (Cap. 28). The amendments, which took effect on 1 January 2005, strengthen existing controls and criminalise all dealings in unauthorised decoders. Any pay-TV broadcaster or programme owner who suffers loss as a result of unlawful activities is now able to commence civil actions and to seek monetary compensation from offenders.



DISTRIBUTION

As part of its continuing efforts to facilitate regional distribution synergies, the MDA signed an MOU with the Korean Broadcasting Commission to establish a broadcasting co-operation framework under the Korea-Singapore Free Trade Agreement. The MOU enables the two agencies to exchange media regulatory information and set up synergistic platforms for industry collaboration.

The MDA also entered into the Japan-Singapore Economic Partnership Agreement. The MDA facilitated the annual meeting between the two countries' regulators in exchanging views and information. In particular, the parties identified High-Definition TV as an area for potential bilateral industry collaboration.

CHEQUERED FLAG

SINGAPORE AIMS TO PROVIDE MEDIA CONTENT AND SERVICES TO THE WORLD. THIS GOAL, THE CHEQUERED FLAG IF YOU WILL, INFORMS EVERY STRATEGIC ALLIANCE AND DECISION THAT THE MDA MAKES.







Red Alert – scene from *Rouge*, one of several Made in Singapore productions that debuted during the year.

IN ORDER TO SECURE SINGAPORE'S ULTIMATE OBJECTIVE AS AN IMPORTANT REGIONAL AND GLOBAL MEDIA HUB, THE MDA RECOGNISES THAT THERE MUST BE A CONTINUAL FLOW OF INFORMATION AND RESOURCES BETWEEN ALL THE PLAYERS.

TO TAKE THE RACING ANALOGY, THE CHALLENGE FOR ALL TEAM MEMBERS IS TO ENSURE THAT EVERY COMPONENT OF THE OPERATION IS SYNCHRONISED AND TURBULENCE – WHETHER ECONOMIC, FINANCIAL OR SOCIAL – IS CAREFULLY MANAGED AND STREAMLINED. OVER THE YEAR IN REVIEW, THE MDA CONTINUED TO LAY THE GROUNDWORK, TESTING AND ADJUSTING CONDITIONS, TO CONSOLIDATE AND STRENGTHEN SINGAPORE'S PROFILE IN THE MEDIA WORLD. IN PARTICULAR, IT HAS ORGANISED KEY INDUSTRY EVENTS THAT HAVE ATTRACTED IMPORTANT INTERNATIONAL PLAYERS TO SINGAPORE.

MARKETING AND PROMOTION: TELLING THE WORLD ABOUT SINGAPORE

During the year, several business facilitation missions to the United Kingdom, China and Australia were launched. The purpose was two-fold: one, to showcase Singapore media companies to the international community; and the second, to create awareness of Singapore's competitive advantage as a viable media exchange and so, to encourage and facilitate bilateral productions.

In total, 90 companies participated in the following 12 key trade markets and business mission trips:

- /// MIPTV, March 2004
- /// Cannes Film Market, May 2004
- /// Banff TV Festival, June 2004
- /// Shanghai TV Festival, June 2004
- /// HK FilmMart, June 2004
- /// Screen Producers Association of Australia Conference, August 2004
- /// International Broadcasting Conference, September 2004
- /// MIPCOM, October 2004
- /// Frankfurt Book Fair, October 2004
- /// Global Entrepolis, October 2004
- /// American Film Market, November 2004
- /// Asia Media Festival, November-December 2004

Singapore's participation in international trade shows increased the profile of local production houses and work. For instance, at MIPCOM 2004, one of the world's largest television programmes markets, several Made-in-Singapore productions debuted – including *Tao Shu – The Warrior Boy*, *Rouge* and *House of Harmony*.

Market Development Scheme: Exploring the overseas market

Meanwhile 52 Singapore media companies benefited from the Market Development Scheme established to encourage Singapore-based media companies to expand their market overseas. Activities supported by the scheme included missions led by the MDA, as well as participation in key international trade events.

Media Conferences and Festivals: Positioning Singapore as a media exchange hub

Closer to home, Singapore hosted the Broadcast Asia Exhibition and Conference 2004 and the third Asia Media Festival 2004. The latter was a two-week festival that combined a lively mix of media-related events targeted at the trade and public sectors. The festival was anchored by the Asia Television Forum, Asia Film Market & Conference, Asia Animation, Promax & BDA Asia Conference and Awards, and Asian Television Awards.

The MDA supported Broadcast Asia for its ability to position Singapore as a hub for information communications, technology and ideas. As Asia's leading broadcasting and multimedia technology event, the exhibition and conference featured the latest in sound, video, film and streaming technology, computer graphics, animation, and cable and satellite technology.

To provide opportunities for business matching of projects with financiers, Asia Media Festival 2004 also saw the second Media Financing Conference in November 2004.



**ASIA MEDIA
FESTIVAL
2004**

- /// More than US\$21m worth of business deals were transacted
- /// 324,000 visitors
- /// 4,500 participants from the trade sector
- /// 400 international companies registered for the event, an increase of 21% from 2003
- /// 38 countries were represented, an increase of 8%
- /// 20 local companies attended, an increase of 54%
- /// More than 330,000 media experts and professionals attended



Bollywood comes to town – Shekhar Kapur, Director and Producer of *Elizabeth* at a press conference during the IIFA Weekend, 20-22 May 2004.

International Indian Film Academy (IIFA) Weekend Over the 20-22 May 2004 weekend, more than 400 of India's brightest film stars and movers and shakers shone on Singapore as the island hosted the Oscars of Indian cinema. The event comprised the IIFA World Film Premiere, IIFA Foundation Sports Event, IIFA Forum and the Samsung IIFA Awards, all of which had previously been held in different cities. Co-sponsored by the STB, the weekend generated enormous regional buzz, networking opportunities and reaffirmed Singapore's reputation as the venue of choice for large-scale events.

During the celebrations, the STB launched its Film in Singapore! Scheme. The event provided an ideal platform to share with the Indian film community, Singapore's product offerings and appeal as a destination for location shoots.



**BROADCAST ASIA
EXHIBITION AND
CONFERENCE
2004**

- /// 10,038 visitors
- /// 860 exhibiting companies and industry leaders, with 86% from overseas
- /// 62 countries were represented
- /// 9 national group pavilions including China, France, Germany, Italy, Spain, Singapore, USA and UK

World Cyber Games The EDB led a successful multi-agency bid for Singapore to host the World Cyber Games Grand Finals 2005. The event which will take place between 16 and 20 November 2005, is the world's largest e-sports event. 700 gamers from over 70 countries are expected to make the trip to Singapore, further consolidating the country's growing stature in the gaming industry.

Radio

31 December 2004 saw an addition to MediaCorp Radio's line-up of radio stations with the launch of Lush 99.5FM. Lush 99.5FM occupies the frequency previously held by Passion 99.5FM, an arts-dedicated station managed by the National Arts Council. Lush targets listeners between 25 to 40 years of age and airs contemporary, urban lounge and nu-jazz music with a mix of information capsules including arts related events, lifestyle and interviews with celebrities. Lush also recently introduced *The Lush Lab*, a segment produced by tertiary students featuring information capsules on various topics.

The first tertiary institution to work jointly with MediaCorp Radio is Temasek Polytechnic. Second-year students doing Communications and Media Management at the polytechnic produced capsules for *The Lush Lab*, which featured bite-size information segments with tips and details on technology trends and the arts. Since 14 May 2005, the capsules have been on Lush 99.5FM every Saturday and Sunday from 7 to 11am. The current series of capsules ended in early July and the next series will go on air in October 2005.

Lush is also simulcast on Digital Audio Broadcasting.

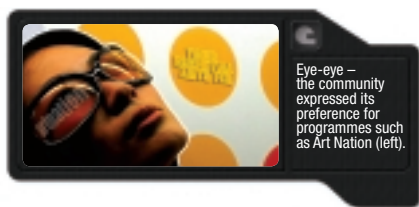


The MDA renewed the free-to-air radio licenses of Singapore's incumbent broadcasters – MediaCorp Radio, SAFRA Radio and Union Works.

Only one breach of the programme code – for sexually suggestive comments made on radio – was recorded, and a fine was imposed on the broadcaster. Other minor breaches were issued with warnings and advisories.

Singapore Pools Special Interest TV Licence

Singapore Pools was granted a special licence to broadcast its 'live' lottery draws to selected betting outlets. The move was in response to the demand for a more accessible betting information service while taking into account community sensitivity on gambling services.



Eye-eye – the community expressed its preference for programmes such as *Art Nation* (left).

ENGAGING THE COMMUNITY

Focus groups

As part of its efforts to improve the range and quality of PSB programmes, the MDA continued to solicit feedback from the public on PSB programmes and topics that would appeal to Singaporeans. Four focus group sessions were conducted with students, young and older working adults, as well as Malay viewers; these sessions were facilitated by members from the MDA's programme advisory committees. A survey was also held with 400 junior college students.

During the feedback sessions, participants expressed a preference for programmes which explore issues that affect them – such as *Get Real!* (CNA), *What Say You* (Ch U) and *TR Report* (Ch 8), *Generasi Siber* (Suria), *Art Nation* (Arts Central), *Penn* (Vasantham) and *Guru Paarvai* (Vasantham).

Respondents also preferred dramas of real life local social issues. *Life* (Ch i) was commended for its plot lines and character development, *Blue Print* (Ch 5) for its realism and entertainment value, *True Files* and *Incredible Tales* (Ch 5) for their interesting re-enactment of Singapore's police case files and urban myths respectively. Participants also expressed a desire for more quality family entertainment programmes during family viewing hours.

Moving forward, the MDA intends to conduct more focus group sessions and surveys in the coming year to obtain feedback from the public on PSB programming, as these consultations help the MDA to better channel its funding to programmes that meet audience needs and viewing interests.

Films, Publications and Arts Consultative Panels

In 2004, the 60-member Films Consultative Panel, besides providing their views on controversial films, was also consulted on the review of film classification guidelines and the introduction of video classification guidelines. The panel had, on average, one meeting a month and gave its feedback on notable films such as *Saved!*, *Bad Education* and *Alexander*. In addition, to raise the profile of the Films Consultative Panel's role, the Chairman, Mr David Wong and some members participated in a media briefing to describe the role played by the panel and its deliberation process.



The Publications Consultative Panel, comprising 50 members, provided valuable feedback in reviewing standards and content guidelines. Taking note of their concerns that adult-interest lifestyle magazine may be easily accessible to the young, dialogues were also held with the industry to put appropriate measures in place to protect the young from accessing such magazines. Imported adult-interest lifestyle magazines are now required to be shrink-wrapped with consumer advice on the magazine covers to inform parents and the young that such magazines are not suitable for them.

Since the formation of the 32-member Arts Consultative Panel in February 2004, the panel has played an active part in advising the MDA on issues regarding arts entertainment as well as content guidelines for plays.

Public Consultation

Since the MDA adopts a light-touch regulatory approach to its policies, it works closely with the industry to promote self-regulation at the same time as it encourages media literacy programmes to enable the public to have a more proactive voice in their media consumption.

The MDA continues to consult with agencies, industry and community partners when formulating and implementing policies. In particular, the agency consults its various advisory committees which are represented by members of the public from all walks of life, organises public focus group sessions and ensures that its dialogues with the industry reflect community standards.

Advisory Committees Four Programme Advisory Committees advise the MDA on broadcasting matters – the Programme Advisory Committee for English TV and Radio Programmes (PACE), the Advisory Committee for Chinese Programmes (ACCESS), the Malay Programme Advisory Committee (MPAC) and the Indian Programme Advisory Committee (IPAC). All four committees advise the MDA on the range and quality as well as content standards of programming in their respective languages on TV and Radio. Members also advise and provide support to the MDA in gathering programme feedback and in the Authority's public education efforts.

In 2004, in addition to providing feedback on the range and quality of programmes, the 31-member PACE advised the MDA on the introduction of a cable TV classification system and the revision of the Subscription TV Programme Code. Members also helped to chair focus group sessions to obtain public feedback on TV programmes funded by the MDA and engaged broadcasters in dialogue for a sharing of programming ideas and concerns. PACE's annual report which was released in September 2004 noted that broadcasters continued to provide more of the same programming, especially in the entertainment genre, with relationship-based reality shows dominating prime time television. In that respect, PACE urged broadcasters to consider scheduling other quality programmes.

The 21-member ACCESS provided important feedback on revisions to the MDA's broadcast guidelines. It also advised on various content standard issues for Chinese programmes. By engaging the industry through dialogue and facility visits with broadcasters, ACCESS kept track of the quality of Chinese programmes on free-to-air television and in its 2004 annual report, the Committee commended broadcasters for experimenting with new and appealing programming ideas and formats.

MPAC and IPAC comprise 11 and 13 members respectively. As with their counterparts from PACE and ACCESS, both MPAC and IPAC members have provided valuable advice and feedback on the quality and content standards of Malay and Indian programming on TV and Radio. During the course of 2004, both committees discussed public feedback on programmes and actively offered programming ideas relevant to their communities to the broadcasters and the MDA.

For instance, MPAC gave feedback to Suria about the need for programmes to address national issues like youth and family issues and feature successful icons as inspirational figures to the community; while IPAC commended Oli 96.8 FM's new initiative, *Campus News*, a programme segment produced at educational institutions with the participation of students, as a move in the right direction to keep youths interested and in touch with the Tamil language.



Film Classification. The wide-ranging recommendations of the Censorship Review Committee 2002/2003 led to the MDA embarking, in March 2004, on a major review of film classification. The goal of this review was to offer consumers wider and informed viewing options while protecting the young from unsuitable content.

A new rating 'Mature 18' (for viewers 18 and above) was introduced to bridge the gap between films rated 'NC16' (no children under 16) and 'R21' (for viewers 21 and above), thus giving young adults the chance to view films with more mature content. Under the revised system, film ratings are complemented by consumer advice to provide more information for consumers to make informed decisions.

Cable TV Programme Classification. The MDA introduced programme classification on cable TV on 1 July 2004, following recommendations by the Censorship Review Committee that more programme choices should be made available on cable TV. Prior to the introduction of the classification system, programmes were only classified up to 'Parental Guidance' (PG) standards for TV. The new classification system allows StarHub Cable Vision (SCV) to air programmes rated '16' and '18' (suitable only for viewers aged 16 and 18 years and above) on its "premium" channels.

The MDA had consulted its programme advisory committees as well as SCV and various cable channel operators on the new guidelines and implementation of the system. Revisions were made to the Subscription TV Programme Code. The MDA also worked with SCV to publicise the ratings and accompanying consumer advice in entertainment guides and newspapers, as well as advising the availability of the parental lock system through interstitials on its channels.

SCV and its cable channel partners have benefited from the new initiative as it allows the industry players to offer viewers with a greater variety of programmes.

Video Classification. To offer more choice and allow more videos to be watched in their original content, the MDA also introduced a new video classification system in July 2004. Previously, videos were rated up to the 'Parental Guidance' (PG) standard only, which led to some videos either being edited or disallowed entirely. Under the new ratings system, videos are now rated 'G', 'PG', 'NC16' and 'M18'. Consumer advice was introduced to alert the public of the content in 'NC16', 'M18' and selected 'PG' videos.

The MDA works closely with video distributors to enforce the age restriction so that the young do not gain access to restricted videos. Outlets are also required to ensure that publicity materials of restricted videos are of a standard acceptable to the public.



In 2004,
of the 759 feature films submitted for classification:

- /// 1.4% were rated 'G' (general)
- /// 63.1% 'PG' (parental guidance)
- /// 13.2% 'NC16'
- /// 7% 'M18'
- /// 15.3% 'R21'



Of the 24,000 videos that were submitted for classification during the year...

/// 81% were rated G and PG

/// 10% were rated NC16

/// 9% were rated M18

Publications. Among its recommendations, the Censorship Review Committee 2003 took the view that greater leeway should be given for publications targeting adults, thus allowing the public a greater choice in media content, while protecting the interests of the young.

In consultation with the industry, the Publications Consultative Panel and the Publications Appeal Advisory Committee, the MDA revised content guidelines for imported adult-interest lifestyle publications. Selected publications are now required to be sold with shrink-wrap and to prominently display consumer advice to highlight that they are unsuitable for the young. In line with this, the magazine *Cosmopolitan* was made available for sale.

Consumer advice was introduced to enable the public to make informed choices regarding lifestyle magazines. In particular, parents were urged to play a greater role in guiding their children on reading material.

In the coming year, the MDA will be revising the guidelines for local publications and other niche magazines. In addition, the MDA intends to increase interaction and dialogue with the industry to encourage it to grow in tandem with changing community needs.

Arts Entertainment. During the year in review, 1,496 licences were issued for arts entertainment which included plays, concerts, dances, variety shows and exhibitions. This figure represents a 12% increase over the number of arts licences issued in 2003. Currently, there are certain arts entertainment such as Chinese opera, lion and dragon dances and busking which are exempted from licensing. The MDA will be looking into exempting more categories of arts entertainment to further facilitate the arts practitioners.

NEW MEDIA

Audiotext Regulations

The MDA launched the Audiotext Code of Practice on 1 June 2004 to protect the young on chat lines. All chat line operators are required to put in place specified measures and safeguards. In developing the Code, the MDA worked closely with the Audiotext Service Providers Association, Singapore Press Holdings, Infocomm Development Authority, the Singapore Police Force, the National Internet Advisory Committee, the Advertising Standards Authority of Singapore and media companies.

Internet

Internet technology and capability continue to grow at an astonishing speed. It is a powerful integrating force which allows information to be exchanged, shared and manipulated. At the same time as the information superhighway opens up new worlds and possibilities, it also brings with it attendant social responsibilities and safety issues. For this reason, the MDA provides secretariat support and funding to the National Internet Advisory Committee (NIAC).

During the year in review, the NIAC was focused in its efforts:

Cyber Wellness Initiative This initiative is a multi-agency collaboration with the MDA, Touch Community Service and the Parents Advisory Group for the Internet (PAGi). Its purpose is to provide comprehensive public education programmes to educate Singaporeans on Internet ethics – the right values and practices among users, particularly the young – and greater social and corporate responsibility in an online environment.

The NIAC hopes that, eventually, the initiative will become a national, self-sustaining movement. In its annual report, it called for greater support and funding by the Ministry of Information, Communications and the Arts, the MDA and the IDA.



During the year, PAGi engaged, with the MDA's support, in a series of public education outreach programmes. It reached more than 25,000 parents through partnerships with the IDA, SPH, Ministry of Education, CPF Board among others.

The industry's role as corporate social citizens Industry players in countries such as the United Kingdom and Japan play active roles in ensuring a safer online environment for the young. The NIAC emphasises the importance of local industry players, such as the Singapore Infocomm Technology Federation (SiTF), in taking up similar roles.

Empowerment through public education The Internet offers immense potential to the disabled. However, the NIAC is aware that their access to this gateway is often hampered by a low awareness of the existing Assistive Technologies, and its high cost.

For that reason, the NIAC continuously searches for initiatives to create greater IT and internet awareness and access among the disabled community. One of these initiatives involved the CNA production of a three-part television series titled *I'm Special, It's OK* in December 2004 that featured the use of IT in helping the disabled lead fulfilling lives. The NIAC also identified key funding schemes, and will continue to work with the media and Community Development Councils to help more disabled people and their caregivers gain access to IT and the internet.



INTERNET PUBLIC EDUCATION FUND

Through comprehensive public education programmes, the MDA is working to educate Singaporeans on Internet ethics and responsibility in an online environment.

For instance, from July 2003 till June 2004, funding was provided to Touch Community Services' 'CyberRisks and where U Seek Help' (CRuSH) Programme. The programme aims to educate, train and spread online safety messages – through road shows and intense six to eight week e-mentoring sessions – to over 60,000 students in more than 60 schools.



AS PART OF THE MDA'S ONGOING EFFORTS TO STREAMLINE ITS CUSTOMER OPERATIONS AND TO CREATE A MORE BUSINESS-FRIENDLY ENVIRONMENT, IT IMPLEMENTED SEVERAL INITIATIVES.

1 On 3 May 2004, an Online Bill Collection Service was launched on www.ecitizen.gov.sg to enable licencees to make online payments for TV, Vehicle Radio and Dealers' Licence Fees through the e-government portal.

2 On 21 June 2004, online applications for a Dealer's Licence and Non-residential TV Licence were launched under Phase 2 of the Online Business Licensing Service, the one-stop e-government portal for businesses at www.business.gov.sg.



3

Also with effect from 21 June 2004, dealers were able to operate multiple outlets under a single Dealer's Licence. Previously, a separate licence was required for each outlet.

4

On 30 August 2004, online applications for a TVRO System Licence and Printing Press Licence were launched under Phase 3 of the Online Business Licensing Service.

5

On 1 November 2004, two self-service kiosks were launched at the Novena Square office to encourage licensees to transact online. Concurrently, the MDA also worked closely with the IDA to launch a series of campaigns like 'Fly-to-Paris', 'Tell-a-Friend' and 'Why Q? e-Pay' campaigns between November 2004 and January 2005 to promote online payments of TV and vehicle radio licence bills via www.ecitizen.gov.sg.

CORPORATE EXCELLENCE

During the year in review, the MDA successfully obtained re-certification for two important industry standards.

On 30 September 2004, it was re-certified for People Developer Standard, reiterating the commitment to foster a culture of continuous learning and engagement among its staff. A month later, on 19 October 2004, ISO 9001:2000 re-certification was obtained, again reflecting the MDA's continuing commitment towards meeting client expectations consistently, as well as the pursuit of established goals and continuous improvement of processes and performance.

RACERS

IN ITS RACE TO PROPEL THE MEDIA INDUSTRY FORWARD, THE MDA IS DRIVEN BY DEDICATED RACERS FROM ITS MYRIAD TEAMS AND ADVISORY COMMITTEES. THESE COMMITTEES PROVIDE CRITICAL FEEDBACK, AND HELP THE ORGANISATION ROLL OUT STRATEGIES AT HIGH VELOCITY.





**ADVISORY
COMMITTEE
FOR ENGLISH
TV & RADIO
PROGRAMMES
(PACE)**



CHAIRMAN
CLAIRE CHIANG (MDM)
Managing Director,
Banyan Tree Gallery
(Singapore)

BRAEMA MATHI (MS)
Visiting Research Fellow,
Institute of South East
Asian Studies

ANDREW C L ONG
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Singapore Polytechnic

CHAN LIN-HO (MRS)
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Regional Training Centre
in Early Childhood Care
and Education for Asia

DR KENNETH LYEN
Consultant Paediatrician,
Lyen Children's Clinic





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School of Sports,
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Republic Polytechnic

PEGGIE CHUA (MS)
Consultant and
Project Director,
OGL Asia

ADVISORY COMMITTEE ON CHINESE PROGRAMMES IACCESSI



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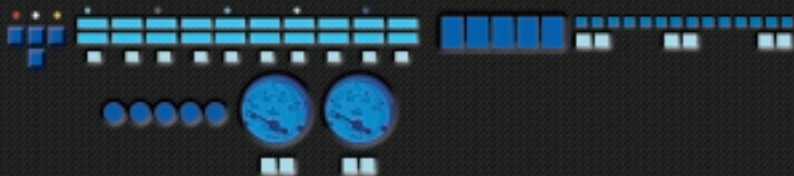
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