

**THE BROADCAST PROGRAMME ADVISORY
COMMITTEES ANNUAL REPORT**

2014

CONTENTS

(I) Introduction (A) Background (B) The Committees’ Work and New Areas of Focus	Page 3 3
(II) Committees’ Key Observations (A) Range and quality of local/PSB content (B) Content and Standards	4 9
(III) Committees’ Recommendations (A) Range and quality of local/PSB content (B) Content and Standards	10 13
(IV) Committees’ Feedback on Content Standards Cases	13
(V) Conclusion	14
Annex A: Committee Members a. Programme Advisory Committee for English Programmes (PACE) b. Programme Advisory Committee for Chinese Programmes (ACCESS) c. Malay Programmes Advisory Committee (MPAC) d. Indian Programmes Advisory Committee (IPAC)	15 17 19 20
Annex B: “PAC Choice” – Commendations from the Committees	22

Background

The Programme Advisory Committees (PACs) are advisory bodies set up by the Media Development Authority (MDA) to provide community feedback on the range and quality of TV and radio programmes, as well as advice on content standards in programmes and advertisements on the broadcast platforms.

2 There are currently four broadcast PACs, namely the Programme Advisory Committee for English Programmes (PACE), Advisory Committee for Chinese Programmes (ACCESS), Indian Programmes Advisory Committee (IPAC), and Malay Programmes Advisory Committee (MPAC).

3 The Committees are appointed by the Minister for Communications and Information (MCI) and members are drawn from a cross section of society, comprising different ages, fields of interests and expertise, including the arts, sports, media, academia, non-governmental organisations and the private sector. The list of Committee members can be found at [Annex A](#).

The Committees' Work and New Areas of Focus

4 In 2013, the MDA reviewed the terms of reference (TOR) of the PACs to better define their roles. This took into consideration the Public Service Broadcast Review that was concluded in 2012, which identified a need for MDA to gather feedback from the community on the quality and effectiveness of public service broadcast (PSB) programmes. As such, in addition to feedback and advice on content standard matters such as content breaches and content guidelines, the PACs' areas of focus now include locally-produced PSB programmes. The Committees' TOR is as follows:

- (i) To provide feedback/advice on the range and quality of broadcast programmes on free-to-air TV channels, radio stations, and key local non-free-to-air nationwide TV platforms, particularly locally-produced public service broadcast programmes;
- (ii) To provide feedback and advice on content standards in programmes and advertisements on free-to-air TV and radio, and pay TV; and
- (iii) To provide advice to MDA in the formulation and review of broadcast content guidelines.

5 For the first time, the PACs conducted combined meetings to discuss common issues that spanned the four languages in order to take a more holistic view on programmes.

Combined PAC Annual Report

6 The PACs will henceforth issue consolidated annual reports which will highlight common observations across the four committees, capture language-specific observations and provide recommendations for the industry and the MDA¹.

7 In providing their recommendations, the Committees are guided by the prevailing content standards for broadcast as well as quality indicators pertaining to concept, production values, PSB values and objectives, informative value and overall engagement value.

8 This inaugural Annual Report features “PAC Choice”, which is a list of 50 local/PSB outstanding productions that stand out for their creativity, quality of research, compelling characters and narratives, and/or high production standards. The list serves as an encouragement to the broadcasters and producers mentioned, and a standard for other programmes to aspire towards. Please refer to [Annex B](#) for more information.

9 This Annual Report covers the period of 1 August 2013 to 31 July 2014. During this time, the PACs held 13 meetings which included two combined meetings, as well as consultations over emails. The report, together with the on-going dialogue sessions between the PACs and the broadcasters, will be considered by the MDA and broadcasters together with other feedback sources and overall industry programming strategies and developments.

(II) COMMITTEES’ KEY OBSERVATIONS

(A) Range and Quality of local/PSB Programmes

Improvements to Production Quality – More Innovative Concepts, Higher Production Values

10 The PACs were heartened to note more instances of innovative concepts and formats, and programmes with higher production standards. These were seen in both information and entertainment PSB programmes and across the four languages.

More Innovative Concepts

11 PAC members had noticed innovation both in terms of creative ways to present programmes and information, as well as fresh takes on familiar subject matters. For instance, informative yet entertaining programmes like FOLLOW FASHA (info-ed, Suria) explored the benefits and potential pitfalls of the use of social media through the marrying of the info-education and drama genres, with elements such as entrepreneurial tips from real-life experts, and how seniors can enjoy the use of technology and social media. There was also THE FOOD DETECTIVES (info-ed, Channel 5) that provided a fresh take on the favourite and familiar topic of food by exploring the facts and myths behind what we consume. Channel NewsAsia’s (CNA)

¹ The four PACs used to issue individual reports once every two years.

current affairs show, IT FIGURES Season 2, explored socio-economic issues of local interest using facts and figures, and featured experts' opinions on these numbers. The series had a novel visual treatment, with the animation of graphics and statistics being used alongside the host's presentation of the show. JOYTRUCK <<快乐速递>> (info-reality, Channel 8) was innovative for its use of an ancillary mobile game application to invite members of public to raise funds for beneficiaries by playing the game.

Higher production values, with some progress in standard of research

12 Within each language, the PACs noted progress in terms of more programmes with higher production values. Members saw more programmes which stood apart from other local productions in terms of higher technical standards, post production values (e.g. visual treatment, effects), better standards of research and/or level of realism in productions.

13 Several examples were cited. The third season of Channel 8's police drama, C.L.I.F 3 <<警徽天职 3>>, based on real life police cases, was realistic and had well-conceived art direction. The info-education programme TVGRAFI (Suria), which chronicled the history of television over the past 50 years, was well-researched and visually rich. On Suria, the talk show, RUDY & RILLA adeptly incorporated research, "live" discussions and social media sentiments to present and discuss issues pertinent to the Malay community. Vasantham's arts info-education series, KALAIMANIGAL, was visually rich and made good use of archival footage and pictures.

14 Some well-researched and produced programmes on CNA like the documentary series, FOOTPRINTS, which documented and explored the origins of Singapore's ethnic groups, and WE MADE THE NEWS, which highlighted key milestones in Singapore's history (1960s to 1990s) via news stories, were commended for their high production quality. Members felt the production standard of these programmes were comparable to that of international documentaries.

15 On realism in local productions, the PACs observed some productions which had strong storylines which were grounded in reality and authenticity, particularly in terms of reflecting life in multi-racial Singapore. PACE and IPAC in particular lauded dramas like COMMON SPACE (telemovie, Channel 5) and 7AM MAADI (Vasantham), which centred on the relationships between HDB neighbours of different ethnicities, for their down-to-earth and true-to-life narratives, and for their multi-racial cast and multi-lingual dialogue.

More Meaningful Topics Explored and Variety in Subject Matter

16 In terms of the variety of subject matter as well as meaningful topics being explored, the four PACs observed that there were more programmes on local history, arts, culture and heritage, inspirational real-life accounts, and programmes which addressed the holistic development of children and youth. Members found such PSB content to be of particular significance and meaning, as they reflected, documented and celebrated the nation and Singaporeans' stories. Members also felt that such

content had strong public interest value while serving the viewing interests of a wide range of viewers. The PACs made the following specific observations:

- *Singapore's history and our national identity*
CNA's documentary series DAYS OF RAGE, which explored tumultuous times in Singapore's history such as the Maria Hertogh riots and the MacDonald House bombing, handled the complex subject matter sensitively and served as an important documentation of these milestones. Similarly, the documentary series, THERE WAS A TIME (Channel 5), also covered historical accounts in Singapore during the 1950s to 1960s such as racial riots, disease outbreaks, etc. The use of first person accounts, together with engaging and realistic re-enactments, was valuable. A strong national identity was expressed through the well-conceived and written time-travel drama on Channel 8, BLESSINGS <<祖先保佑>> that was set in a Teochew bakery. COMMON SPACE (telemovie, Channel 5) was also commended for its meaningful exploration of Singapore's heartlands and multi-racial society via the relationships between Chinese and Malay neighbours and how they dealt with having to share the void deck for a funeral and wedding.
- *Arts, culture and heritage*
More quality programmes on local culture and heritage have been noted, particularly those in English, Tamil and Malay. There were also a number of well-produced arts and culture productions on the local arts scene and artists. Well-researched programmes, like season 2 of HISTORY FROM THE HILLS (documentary, okto) and MY GRANDFATHER'S ROAD (info-ed, okto) were lauded. CUCU TOK SELAMPIT, a children's info-education programme on Suria, was commended for its refreshing format and appeal to promote Malay language, literature, culture and heritage. The info-education series on Vasantham, KALAIMANIGAL, was engaging and inspiring, as it celebrated the achievements of Cultural Medallion winners from the local Indian arts scene. Such programmes were welcomed as these artists and their art forms are an important part of Singapore's national fabric.
- *More quality children's and youth interest programmes*
ACCESS and IPAC have noted more quality children's programmes being on air which promote the holistic development of children. IPAC commended Vasantham's children's drama, MY VERY DEAR KUDUMBAM, for its current, clear and convincing PSB messages, which were naturally woven into the script. There was good use of humour and the drama was well-executed despite a small cast and simple production set-up. IPAC also found the Tamil language version of the pre-school series, MAT YOYO, a revival of the iconic 80s children's programme, to be a valuable addition to Vasantham's children's programme line-up since there were few Tamil productions tailored for pre-schoolers. ACCESS members were also heartened to note that there were more children's programmes in Mandarin being broadcast and had similarly cited the Mandarin version of MAT YOYO <<优猫>> as generally well-produced with interesting activity segments (song and dance, story time, games and crafts) and suitably presented information for pre-school children.

ACCESS was similarly encouraged to see engaging and informative youth-interest productions like OFF THE PATH <<逐梦者>> (infotainment, Channel U), which explored various lesser known careers in Singapore and sought to inspire youth to pursue various paths to success, and SONGS OF WHO WE ARE <<我的歌声里>> (info-ed, Channel U), which featured local youths and their journey on the road less travelled through music.

- *Inspirational, meaningful stories/ profiles*

The info-education series on Vasantham, ACHAMILLAI ACHAMILLAI, was found to have inspirational and emotionally-compelling personal stories from female public personalities and ordinary women who overcame adversity to be successful. The Hari Raya Puasa special, an info-educational programme RAYA ISTIMEWA (Suria), featured meaningful and inspirational stories on how several Singaporeans coped with their disabilities as they prepared to break fast, and how community volunteers provided simple support during the festivities. Season 2 of UNDERCOVER HAPPINESS, a docu-reality series on Channel 5, meaningfully followed accomplished Singaporeans who ventured out of their comfort zones to help improve the lives of the less fortunate.

New platforms for PSB

17 The PACs welcomed the fact that viewers could watch local PSB programmes on more platforms such as Toggle and xinMSN. Members look forward to seeing StarHub's inaugural PSB productions with its participation in the PSB Contestable Funds Scheme (PCFS).

18 The PACs also commended MediaCorp's "TesTube" initiative, which was a practical way to test whether new concepts resonated with viewers. Such an initiative would help to raise production quality and increase efficiency.

Current Affairs Programmes – Improvements noted in new forum-based series and format

19 The PACs appreciated the new current affairs formats on the various language channels such as SG+ (CNA), #FORUMSG (Suria) and KANNOTTAM 360 (Vasantham). Members commended such discussion-based formats, which facilitated more objective discussions of diverse points of views on issues of national and social interest. There was also improvement noted in the selection of forum participants, who were well-versed in the topics and diverse in their points of view.

20 IPAC particularly lauded KANNOTTAM 360, as it was able to cover national issues and issues of interest "live", without compromising quality standards. The host was proficient in moderating diverse views raised in discussions.

Current Affairs Programmes – Challenges for the Current Affairs Magazine format and Improvements Needed in terms of Timeliness of Reporting

21 Although there has been progress noted, the PACs found that there are still gaps in the current affairs genres' existing formats – particularly for magazine-style current affairs series - across the various language channels. While the PACs recognised that some current affairs series may be intended for a general audience and hence should be presented in a 'lighter' manner, members were of the view that such programmes should nonetheless be grounded in good research, reflect diverse views, and offer useful insight to salient issues. However, members observed that some programmes were not able to consistently do so.

22 For example, ACCESS members observed that some episodes of the investigative series FRONTLINE <<前线追踪>> on Channel 8 had not delved into stories in a deeper manner and that some episodes felt disjointed because the stories within the same episode were not linked by common themes. IPAC members noted that the weekly ETHIROLI on Vasantham did not always feature sufficiently researched topics or explore issues in a balanced way despite efforts to feature opinions from subject matter experts and the public. MPAC members had similar views on Suria's DETIK and hoped to see stories with more in-depth information and analyses rather than just a summary of events which they felt could be obtained from other information sources.

23 ACCESS also expressed concern over the timeliness of the coverage of stories in existing current affairs programmes. They felt that since these programmes were scheduled weekly, some of the breaking news-related stories were outdated. ACCESS also emphasised the importance of objective coverage of news stories.

Storytelling, Depth of Information Can Be Improved

24 The committees observed that although several dramas were better produced, that there was a need for greater consistency in production quality. More could be done to raise standards of storytelling and scripting.

25 For example, although the technical production values were reasonable, the scripting, characterisation and direction needed more work in children's comedy TWINADOES (okto). In the comedy, RULES OF THAM (Channel 5), about a group of young housemates taking part in a "social experiment", the scripting and characterisation needed more work.

26 There was also a lack of research in the info-education series, JATI.SG (Suria), which was on historical events and places that hold a special place in Singaporeans' hearts. In Channel 8's pilot interactive trivia-based infotainment show, HEY YOU! <<与你约定>>, on the whole, the game mechanics were not well-structured and questions posed did not further the show's intent to impart general knowledge.

Promoting positive values in programmes

27 IPAC noted some family dramas had dark and sinister storylines which overshadowed the intended underlying values. For instance, NIJANGAL (season 3) and ETHIREE on Vasantham had themes of vengeance and IPAC felt that the positive underlying messages in such storylines should be reflected more clearly.

28 PACE pointed out that certain children's programmes also suffered from a lack of clear messaging. For example, in the children's drama series, TWINADOES (okto), PACE noted that though the series had intended to debunk the stereotyping of 'elite' and neighbourhood schools, the lack of a clear storyline in some episodes might have instead sent conflicting messages which perpetuated the stereotypes.

(B) Content and Standards

Misleading claims in radio advertisements

29 PACE observed that the infomercials and sponsored radio segments on SPH UnionWorks' Kiss 92FM contained infomercials and sponsored radio segments that were not clearly identified as advertisements. This made it difficult for listeners to differentiate advertising messages from regular programming. This observation was made between November 2013 and January 2014. Following PACE's feedback on this, MDA assessed and reviewed the "live reads" (scripted advertisements read out "live" by presenters) and "open talks" or unscripted presentations on the station's morning and evening programmes over a period of two weeks in January 2014. In these segments, the deejays were found to often transition into advertising messages from their regular banter without providing clear sponsor acknowledgment prior to doing so. As such, MDA found the segments to be in breach of the Radio Advertising and Sponsorship Code, which states that "*Advertisements and sponsored programmes should be clearly identified and recognisable to listeners*". The broadcaster was issued a Warning.

30 IPAC also made similar observations on some of the "live reads" aired on MediaCorp's Tamil radio station, Oli, when it advertised weight loss supplements. These segments featured testimonials by customers on the effectiveness of the products without any disclaimers. As the Singapore Code of Advertising Practice (SCAP) has specific guidelines on how weight loss products can be advertised, these advertisements were referred to the Advertising Standards Authority (ASAS) for review. Those that failed to substantiate their products' claims were told to cease such claims.

Use of English in Malay and Tamil programmes

31 The PACs observed that some of the programmes on the free-to-air vernacular channels, Suria and Vasantham, featured the excessive use of English. Members from IPAC and MPAC expressed concern with English words and phrases being interspersed with Malay and Tamil on these channels. They were of the view

that language is an integral part of their culture and should not be compromised by mixing them with other languages, when there was no justification to do so.

32 IPAC cited the local infotainment programme FRIENDS (Vasantham) as an example of a Tamil programme which featured excessive English. Members observed that the presenters used English even for simple, everyday words such as “table”, “garden” and “bed when there were equivalents in Tamil. The committee recognised that the inclusion of some English in Tamil programmes could be to attract younger viewers by simulating how they speak in real life. However, members were of the view that hosts ought to refrain from including English phrases in their dialogue unless they referred to words or technical terms which may not have a Tamil equivalent that is commonly used or understood, e.g. “feta cheese”. In such instances, the IPAC recommended that hosts should proceed to explain what these terms mean in Tamil, after saying the English terms. Leeway can also be given to guest panellists not proficient in Tamil who are invited to programmes to share their views and expert knowledge. The Committee clarified that it does not expect programmes to have impeccable Tamil but rather, feature good conversational Tamil. It stressed that for programmes in genres such as news, current affairs and information programmes, there is an even higher expectation for hosts to speak proper Standard Tamil.

33 MPAC had in past reports also emphasised the committee’s concerns with the use of English within Malay programmes, as well in programme titles. MPAC is of the view that while it is acceptable to use some English in Malay programmes, its use should be justified by context. The broadcasters should ensure that English phrases, if featured, are grammatically correct. An example of justified use of English cited was in the programme FOLLOW FASHA (Suria). In this programme, English was used when making reference to the Internet and social media lingo and this is acceptable as the phrases are more commonly used in English rather than in Malay. Generally, MPAC had not observed an increase in the use of English in Malay programmes over the past year and commended Suria on the conscious effort made to use proper Malay on its channel.

(III) COMMITTEES’ RECOMMENDATIONS

(A) Range and quality of local/PSB programmes

Content diversity

34 The PACs acknowledged the broadcaster’s efforts in presenting more innovative concepts and a variety of content in PSB programmes. Members noted nevertheless, the continued emphasis on programmes devoted to food across the various language channels. While producers may choose to leverage and build programmes on popular subject matter, members recommended more diversity first in terms of subject matter then within food-themed programmes. They suggested more differentiation via offering a new angle or a using a different presentation

format as possibilities. A greater attempt at providing variety will ultimately help to sustain audience interest in local PSB shows. To this end, IPAC highlighted Vasantham's efforts in incorporating cultural elements in its culinary programmes to illustrate how a different lens might be used to present a commonplace topic.

Strengthening of Special Interest Programmes – Programmes for the Elderly and Sports

35 ACCESS acknowledged efforts put forth by the broadcaster to strengthen its line-up of Mandarin children's content and similarly hoped the broadcaster would increase content for the elderly. For instance, they noted that Channel 8 carried only two programmes for this target audience, SILVER CARNIVAL <<银色嘉年华>> (variety programme comprising different lifestyle components) and GOLDEN AGE <<黄金年华>> (variety programme featuring "live" singing by seniors). For these long-running programmes, members suggested that content can still be better customised to address the viewing preferences of seniors, such as active aging and personal well-being. The programmes should be made available for catch-up viewing online given that our seniors are becoming increasingly technology savvy.

36 PACE recognised that the broadcaster had provided "live" coverage of major sporting events which featured local athletes such as the Asian Games and Youth Olympic Games, and that CNA has introduced weekday and weekend editions of the sports round-up programme, SPORTSWORLD. Beyond pure sports coverage, members encouraged the broadcaster to look into programmes which would generate an interest in sports by showcasing local sporting talent including youths, past national heroes, and less popular sports. Members also suggested including sports in reality and drama formats besides regular magazine programmes, citing Channel 5's FIRST XI (reality series programme premised on football), Channel 8's WORLD AT YOUR FEET <<球在你脚下>> (drama premised on football) and Channel U's SCRUM <<冲锋! >> (drama premised on rugby) as good examples. Members concluded that sports should be given more prominence in regular programming in view of its potential to foster community cohesion and national identity.

Wider and more critical perspectives in current affairs programmes

37 Arising from earlier mentioned observations on the importance of depth of research, breadth of perspectives as well as the need to continually raise production quality, the PACs saw room for improvement particularly in current affairs programmes. Members felt that such programmes warrant more in-depth analysis involving a wider range of viewpoints than what is currently offered. Accordingly, there were calls from the ACCESS to include more alternative views for more balanced discussions of various viewpoints. The MPAC called for current affairs programmes to take a more in-depth approach to national and community issues. MPAC suggested using more statistics about the community to frame issues and panel discussions to add depth to discussions on current affairs. The IPAC recommended that ETHIROLI could include more panel-based discussions and expert interviews, and also mooted the possibility of hiring an external consultant to cast a fresh eye on the long-running series.

More Programmes Reflecting Multi-Racial Realities and Pertinent Community Issues in Singapore

38 Pertaining to the PACs' observations that there had been some well-produced local programmes on life in Singapore, members called for more programmes which promote cross-cultural understanding and social integration, and reflect our diverse social and cultural norms. Such programmes would celebrate Singapore's diverse social fabric and be easy to relate to. One suggestion was to have a multi-cultural programme as part of SG50 and for story ideas to build around common topics such as national service.

39 The PACE also felt such content celebrating our multi-racial community would be best produced in English, and broadcast on Channel 5 or okto.

40 IPAC and MPAC requested for more programmes on key social issues and current concerns faced by the local Indian and Malay communities, such as on health, legal advice and national interest issues. Members suggested that such issues could be presented in the lifestyle, variety or comedy genres, which will be light-hearted and more readily digestible. MPAC suggested that the broadcaster consider programmes which feature role models for the community in the form of individuals who made good, while being sensitive to stereotyping.

Greater Balance and Better Treatment of Values – Children's and Tamil Language Productions

41 Noting the inclination towards dark themes in a number of Tamil language PSB dramas which shrouded the intended underlying positive values, IPAC called for a greater balance of subject matter.

42 Regarding children's programmes in English, PACE recommended that producers look into providing a coherent narrative and conclusive presentation of subject matter to ensure that positive messaging/values are adequately put across to the young target audience.

Talent Development and Greater Recognition for PSB Programmes to Spur Better Content

43 The PACs raised the importance of developing media talent on the whole to achieve better quality productions. Specific to the area of local sports content, PACE members urged the cultivation of a pipeline of broadcasting talent in areas including production and marketing to ensure that the local media industry builds up its professionalism. IPAC members proposed that the broadcaster continue to groom young presenters to better facilitate and moderate discussions. They cited the example of current affairs series, KANNOTTAM 360, which saw improvement in the quality of the panel discussions as the host's moderation skills were honed.

44 PACE members also suggested that the MDA recognise well-executed PSB content, as well as socially conscious and responsible broadcasters. While members

noted that there are existing industry awards which celebrate good content in general, they point out that those lacked a specific focus on PSB and how PSB objectives can be furthered. In their view, a more targeted platform could be created for MDA to recognise good PSB content. This may also have the effect of encouraging other broadcasters such as StarHub and SingTel to enter the PSB market to push the standards of PSB programming to greater heights.

Other Recommendations

45 IPAC encouraged more cross-channel promotion of well-made vernacular programmes so that good content may enjoy a wider reach. Members cited KALAIMANIGAL (documentary featuring local arts industry profiles) as a well-researched and produced programme, which had the potential to be appreciated beyond an Indian audience.

(B) Content and Standards

Use of multi-languages in programmes

46 While the PACs were of the view that the use of English in vernacular programmes should be avoided, members also acknowledged that there is a need to reflect the multi-racial realities of Singapore and suggested that multi-racial casting without reference to racial stereotypes could be an effective way to do so. For instance, IPAC noted that a Chinese character was cast in a lead role in the series MY FAIR LADY on Vasantham as the adopted daughter of an Indian family.

47 As such, the PACs recommended producing a meaningful drama that would reflect Singapore's multi-cultural society with common themes that Singaporeans can relate to, such as National Service. This drama would firstly serve to promote cross-cultural understanding as members had observed that there are few programmes that truly fulfil this objective. Additionally, other objectives like promoting social integration and building a national identity could also be woven in. Members also suggested the English channels (Channel 5 and okto) as possible platforms for such a drama as these channels would have more latitude to reflect multiculturalism. This drama can feature characters that occasionally speak in their own language to reflect the multi-language society, but to maintain a high standard of whichever language is used.

48 In addition, the PACs recommended the use of English subtitles in vernacular programmes so as to promote cross-cultural understanding as members of other races can also enjoy the programmes.

(IV) COMMITTEES' FEEDBACK ON CONTENT BREACHES

49 The four PACs were actively consulted by the MDA on a number of content standard cases during this period. Nine cases were surfaced to the committees during meetings and over email consultations. The cases ranged from TV and radio

advertisements to programmes aired on subscription TV. These cases were highlighted to MDA via its public feedback channels, and dealt with topics such as alternative lifestyles, coarse language, taste and decency, as well as religious matters.

50 One of the key cases handled during this period was the use of a derogatory term on a visually-impaired woman on MediaCorp Class 95's MORNING EXPRESS programme on 20 March 2014. The deejay had used the term, "a**hole" to describe the woman who was denied service at a fast food outlet, and repeated it the following day. The four committees were consulted for views on whether the term used was acceptable for broadcast. Members were of the general view that the term used by the deejay was offensive and was deemed to be in breach of Clause 3.4 of the Radio Programme Code, which states that "*Obscene or offensive jokes, words, songs, dialogue should not be broadcast.*" The committees felt that the deejay need not resort to name-calling in the segment and should have been more professional in handling a discussion on such a sensitive topic.

51 MDA took into consideration the PACs' views on the matter and found the segment to have breached the Radio Programme Code, and imposed MediaCorp a fine of \$6,300 for this breach.

52 Another case was a TV commercial promoting MediaCorp Radio's Class 95 that featured a scene where four of its deejays were in bed with a listener. Some members of the public found the advertisement to be sexually suggestive and seductive, and even "promoting bisexuality and alternative lifestyles". However, when PACE and ACCESS were consulted, members felt that the commercial was done in a tongue-in-cheek manner and did not find the scene in question to be in promotion of any alternative lifestyle. Taking the PACs' feedback into account, and after its own investigation, MDA did not consider this a breach.

(V) CONCLUSION

53 The PACs are heartened to see the efforts put in by the broadcasters and production houses in improving the quality of local programmes across the four languages translating to more programmes with innovative concepts as well as better crafted stories with higher production values. At the same time, members have also highlighted that the quality of programmes is at times inconsistent and that production quality should continually be improved. Members also encourage broadcasters to adopt the new schemes that are available such as the pilot scheme and the PSB Contestable Funds Scheme so that Singaporeans can enjoy a greater variety of local content.

54 The PACs look forward to better quality productions with greater content diversity in the coming year. The PACs also hope that over time, more talents can be identified and groomed to bring up the overall standard of the local broadcast industry. The PACs look forward to continuing the conversation with the broadcaster, producers and MDA on their recommendations.

LIST OF COMMITTEE MEMBERS

ADVISORY COMMITTEE FOR ENGLISH PROGRAMMES (PACE)

1 AUG 2013 to 31 JUL 2015

Chairman

Mr Raymond Lye

Managing Partner
Union Law LLP

Members

Mr Adrian Quek

General Manager
Active Quotient International

Mr Alwyn Chia Shih Yeung

Manager
Communications and Partnerships
Lions Befrienders Service Association
(Singapore)

Ms Annette Chong

Homemaker

Dr Caroline Balhetchet

Director
Youth Service Centre
Singapore Children's Society

Ms Florence Oh Bao Jin

Director
Consulus Pte Ltd

Dr Gan Su-lin

Principal Academic Staff
Office of Academic Services
Republic Polytechnic

Mr Gerald Chew

General Counsel
Law and Corporate Affairs
Petra Foods Ltd

Ms Monica Tea Poh Choo

General Manager
Singapore Buddhist Free Clinic

Mr Muhd Fuadi bin Rahmat

Lecturer
Management Development Institute of
Singapore

Ms Nazlene Zainal

Homemaker

Ms Sharon Ismail

Lecturer
School of Film and Media Studies
Ngee Ann Polytechnic

Dr Shirley Ho

Assistant Professor
Wee Kim Wee School of
Communication & Information
Nanyang Technological University

Mrs Sita Singh

Principal
Bedok Green Primary School

Ms Tan Simin

Freelance translator

Ms Tan Soo Yeon

Head, Sociology Programme
School of Arts and Social Sciences
SIM University

Mr Henry Baey Seng Kah
Managing Director
American International Industries Pte Ltd

Ms Tay Hwei Chin
Lecturer
Republic Polytechnic

Mr Johnny Ang Boon Chee
Director, Account Management
Wirecard Singapore Pte Ltd

Mr Tony Chow
International Media Consultant

Ms Lee Ke Ning
Owner
Optimax Office Supplies

Mr Victor Lim
Manager, Department of Youth and Arts
Kong Meng San Phor Kark See Monastery

ADVISORY COMMITTEE FOR CHINESE PROGRAMMES (ACCESS)

1 JUL 2014 – 31 JUL 2016

Chairman

Associate Professor Lee Cheuk Yin

Director, Wan Boo Sow Research Centre for Chinese Culture
Department of Chinese Studies
National University of Singapore

Vice-Chairmen

Mr Leng Chin Fai

Executive Director, Family Services
Division
Fei Yue Community Services

Mr Wong Lin Tam

Managing Director
Wang Media Consulting Pte Ltd

Members

Mr Chia Ti Yu

Divisional Director
Finance
ITE Headquarters

Mr Ray Ng

Lecturer, School of Humanities
Ngee Ann Polytechnic

Ms Peggie Chua

President
The Teochew Drama Association
and Senior Public Relations Officer
Daelim Industrial Co.Ltd

Mr Marcus Phuah Kok Liang

Lawyer
Marcus Phuah & Co.

Dr Foo Tee Tuan

Associate Professor
Deputy Director
UniSim Centre for Chinese Studies

Ms Tan Kah Leng

Manager
Allergan Singapore Pte Ltd

Mr Gui Kai Chong

PhD candidate in Communications and
New Media Faculty of Arts and Social
Sciences
National University of Singapore

Ms Tang Mei Huey

Freelance Editor

Mr Tay Tze Siong

Area Manager (Retail Distribution)
Singapore Pools Pte Ltd

Mdm Heng Boey Hong

Principal
Nanyang Girls High School

Mr Soh Wei Zhong Alan

Engineer
Sembcorp

Ms Huang Xiaojing

Executive, Student Education and
Development
Chinese Development Assistance Council

Mr Choy Long Kai

Freelance Lecturer

Ms Foo Si Hui

NTU Undergraduate

Mrs Hwang-Lee Poh See
Part-time Counsellor
Raffles Girl Primary School

Ms Lau Chor Eng
Freelance Writer

Ms Samantha Loh Seow May
Assistant Director (Institute of
Governance and Policy)
Civil Service College

Ms Hon Huei Min
Account Director
10AM Communications

Ms Serene Loo
Communications Adviser
Shell Singapore

Mr Chia Tzong Hong
Management Executive
CPF Board

Ms Lidia Ko
Homemaker

MALAY PROGRAMMES ADVISORY COMMITTEE (MPAC)

1 AUG 2014 to 31 JUL 2016

Chairman

Dr Suzaina Kadir

Assistant Dean (Student Affairs)
Lee Kuan Yew School of Public Policy
NUS Bukit Timah Campus

Members

Mr Abdul Hamid Abdullah

Audit Director
Auditor-General's Office

Ms Fuziah Binte Muhamad Taha

Principal/ Educator
Fuhua Primary School

Mdm Mariah Bte Mohd Zainal Abideen

Freelance Speech and Drama
Teacher

Mr Muhammad Nazri Muhd

Group Managing Director (Asia-Pac)
Vector Scorecard (Asia-Pac) Pte Ltd

Mdm Suriati Binte Abdullah

Managing Director & Principal Consultant
The SuChi Group
SuChi Success Initiatives Pte Ltd
SuChi Media Pte Ltd

Mdm Zarina Yusof

Deputy Director
Youth Health Division
Health Promotion Board

Dr Bibi Jan Mohd Ayyub

School Counsellor

Mr Abdul Harris Bin Sumardi

Principal
Juying Secondary School

Ms Khartini binte Abdul Khalid

Lecturer
Ngee Ann Polytechnic
(School of Interdisciplinary Studies)

Ms Harasha Bafana

Centre Director, SME Centre @
Singapore Malay Chamber of Commerce
& Industry

Mr Mohammad Hisham Bin Hambari

Head, Media Relations
National Technological University

Mr Muhammad Faizal Bin Othman

CEO and Founder
Alnitak Enrichment Centre

Ms Alia Fatin Binte Abdullah

Executive
Public Utilities Board

Mdm Nur Dian Binte Mohamad Rasid

PhD Candidate

Ms Sri Norazrin Buang

Teaching Fellow
National University of Singapore

Mr Muhd Fuadi Bin Rahmat

Lecturer
Management Development Institute of
Singapore

Ms Nina Halim

Business Owner
Rouse on Dunlop

INDIAN PROGRAMMES ADVISORY COMMITTEE (IPAC)

1 MAY 2013 to 31 JUL 2015

Chairman

Mr Vikram Nair

Member of Parliament, Sembawang GRC
Partner, Rajah & Tann Singapore LLP

Vice-Chairman

Mr R Rajaram

Director
Office of Admissions
National University of Singapore

Members

Mr Bala Reddy

District Judge
Civil Justice Division
State Courts

Dr Chitra Sankaran

Associate Professor
Department of English Language and
Literature
National University of Singapore

Dr Chitra Varaprasad

Senior Lecturer
Centre for English Language
Communication
National University of Singapore

Mr V Bimel Ram

Managing Director
AIM Connections

Mr R Yokanathan

Senior Lecturer/ Assistant Course
Manager
School of Film & Media Studies
Ngee Ann Polytechnic

Mrs Sarojini Padmanathan

Chief Operating Officer
Singapore Indian Development
Association (SINDA)

Mrs Soundaranayaki Vairavan

Director
Navaso Pte Ltd

Ms Jalelah Abu Baker

Journalist
Singapore Press Holdings

Ms Sivakami Chinniah

Assistant Director (Children's Division)
Singapore Indian Development
Association (SINDA)

Ms Rajeshwari Asokaraj

Senior Programme Officer, Public
Education and Community Engagement
Ministry of Social and Family
Development

Mr Jai Prakash s/o Ramalingam

General Manager, Social Service Office @
Kreta Ayer
General Manager, Social Service Office @
Bukit Merah
Ministry of Social and Family
Development

Mdm Shanti Devi

Principal
Ping Yi Secondary School

Mr Krishna Sadashiv

Partner
Ernst & Young LLP

Mr Raja Mohamad Bin Maiden

Managing Director
Five Pillars Pte Ltd

Ms Nazimah Ram Nath

Librarian, Li Ka Shing Library,
Singapore Management University

Mr Varadarajan Devarajan

Head, Corporate Program Office
Visa Inc.

PAC Choice

Introduction

The “PAC Choice” takes reference from the concept of “PACE Choice”, which the PACE included as part of their earlier reports to recognise well-made English PSB programmes.

Accordingly, this list features 50 PSB programmes (or local content) across languages identified by members as being well-conceived and produced on the whole. Members responded to areas including creativity and freshness of ideas, presentation format, meaningful subject matter and overall engagement and informative value.

Members intend for the list to serve as an encouragement to the producers and an endorsement of what is regarded as positive examples of quality PSB programmes.

The titles listed below are in no particular order of merit.

English Programmes

- IT FIGURES, Season 2 (CNA, Current Affairs, MediaCorp News)
The informative returning series discussed current and socio-economic issues through the examination of related facts and figures with a balance in perspectives and creative visual presentation.
- DAYS OF RAGE (CNA, Documentary, MediaCorp News)
The series showcased the turbulent times of Singapore’s past through well-crafted narratives and compelling re-enactments. Complex topics, in particular the episode “Nadra” on the Maria Hertogh riots, were approached with balance and sensitivity.
- TREASURE HUNT (CNA, Documentary, MediaCorp News)
The document was well-researched and produced, amassing a wide range of historically significant items from 1970s and 80s Singapore sourced from various locations and members of the public. It unveiled local culture and heritage through personal, compelling stories.
- HISTORY FROM THE HILLS, Season 2 (okto, Documentary, Sitting In Pictures)
Steeped in general knowledge and historical value, the second season explored the stories of the pioneers associated with Fort Canning Hill as well as the flora of the landmark.
- SINGAPORE REVEALED (CNA, Documentary, MediaCorp News)
Containing a good mix of narratives, the series which focused on the planning and building of the country, brought viewers to lesser-known parts of Singapore.

- WE MADE THE NEWS (CNA, Documentary, MediaCorp News)
Informative and visually rich, this programme looked back at milestone news events which captivated and rallied Singaporeans.
- CAMPAIGNS (okto, Info-Ed, Sitting In Pictures)
The informative series with some creative, quirky elements, showcased iconic national and commercial campaigns over the last 50 years. Featuring interviews with the people involved in these campaigns, it was a good platform for forging a sense of national identity.
- MY GRANDFATHER'S ROAD, Season 2 (okto, Info-Ed, Eye-Con Productions)
The returning series about the stories behind road names in Singapore was noteworthy for bringing to light the stories and contributions of our pioneers through the accounts of their descendants.
- THERE WAS A TIME (Ch5, Info-Ed, Ochre Pictures)
The well-researched series depicted life in Singapore's post-colonial era through animated photographs and re-enactments of personal stories from the pioneers themselves.
- UNDERCOVER HAPPINESS, Season 2 (Ch5, Info-reality, The Moving Visuals Co.)
The second instalment of the reality-based series featuring accomplished individuals contributing back to society was heartwarming and a meaningful way to explore the issue of social and community inclusiveness.
- FABLEICIOUS (okto, Children's Drama, Hoods Inc. Productions)
This children's drama was notable for its clever take on fables through an injection of humour, contemporary twist and local flavour. The tongue-in-cheek series, featuring well-known actors and personalities conveyed moral lessons in a fun manner.
- THE SCHOOL BELL RINGS (okto, Children's Drama, Weiyu Films)
The first of the three-part series that would chart the development of the Singapore education system, highlighted the challenges faced growing up in a multi-racial colonial Singapore. Through the nostalgic and easily accessible plot, the drama was well-scripted and performed, and held appeal for both a young and family audience.
- CODE OF LAW, Season 2 (Ch 5, Drama, Weiyu Films)
As with the first season, the well-conceived storyline which was inspired by real-life legal cases had a strong cast and realistic portrayal of Singapore's legal system and proceedings.
- COMMON SPACE (Ch5, Telemovie, Blue River Pictures)
The telemovie presented a realistic portrayal of multi-racial Singapore, at the same time promoting racial and religious harmony.
- BODY and SOUL (Ch 5, info-ed, MediaCorp Studios)
The informative medical health series provided useful advice by relevant specialists and professionals. The educational value of the series was further enhanced by well-

placed animation and text graphics.

- OKTO CUP (Okto, Children's info-ed, MediaCorp TV)
The engaging reality sports series where good sportsmanship was demonstrated through children competing against one another in futsal, was informative and educational.
- RAINBOW BUS (Okto, Pre-School, Ark Pictures)
Pre-schoolers were taught how to make choices, contribute ideas and questions in this experiential learning series.
- SG+ (CNA, Current Affairs, MediaCorp Studios)
Through analyses and informed discussions with expert guests, this series provided an insightful perspective, and was supported by effective 2D animation and motion graphics.
- THE FOOD DETECTIVES (Ch 5, info-ed, ActiveTV)
The original health and lifestyle series saw food experts decoding Asian meals to assess its nutritional values. It was well-written, researched and produced, and was able to provide information in an entertaining format.

Chinese Programmes

- FRONTLINE CONNECTS <<前线追踪>> (Ch 8, Current Affairs, MediaCorp News)
These special editions of the long-running current affairs series had a good mix of expert and public views and gathered feedback from various channels including online platforms.
- TUESDAY REPORT: THE TOWKAYS <<星期二特写: 星洲头家>> (Ch 8, Current Affairs, MediaCorp News)
Part of the established, TUESDAY REPORT series, the themed episodic specials dedicated to exploring the towkays (pioneers and businessmen) of Singapore was well-researched and showcased the lineage and ancestral contributions of prominent businessmen in Singapore.
- THE PLACE WE LIVE IN <<生活在这里>> (Ch 8, Info-Ed, August Pictures)
This series was an experimental format that depicted the dire and incredulous living conditions of communities in Asia and Latin America. The interactive and experiential approach of the hosts raised the engagement value of the series.
- SONGS OF WHO WE ARE <<我的歌声里>> (Ch U, Info-Ed, August Pictures)
The series revolved around the meaningful subject matter of showcasing distinctive songs in people's lives which are reflective of their emotions, memories and individuals. This served to be engaging, informative and motivational to youths.

- OFF THE PATH <<逐梦者>> (Ch U, Infotainment, Filmat36)
The series explored unique and less conventional career paths. It was meaningful in its intent to inspire youth to pursue their dreams and highlight that various career paths can lead to personal achievement.
- SERVED HOT <<烧。卖>> (Ch U, Drama, Wawa Pictures)
The meaningful drama about three young ex-offenders who aspire to be chefs at a small, local cuisine restaurant was well-scripted and well-casted.
- THE JOURNEY: THE VOYAGE <<信约：唐山到南洋>> (Ch 8, Drama, MediaCorp Studios)
The “blockbuster” drama, the first installation of the nation-building trilogy centred on the lives of the first-generation of Chinese immigrants from China and the challenges they faced. It told viewers the heart-warming stories of local pioneers who contributed to Singapore.
- BLESSINGS <<祖先保佑>> (Ch 8, Drama, MediaCorp Studios)
Based on the premise of a family struggling to sustain its Teochew tau sar piah bakery business, the drama had a well-conceived and engaging storyline. The time-travel elements and the portrayal of 1940s Singapore were simply but effectively presented.
- C.L.I.F, Season 3 <<警徽天职 3>> (Ch 8, Drama, MediaCorp Studios)
The third season of the police drama was a commendable collaboration between MediaCorp and Singapore Police Force in incorporating true-to-life police cases to deliver realism in the series.
- GONNA MAKE IT <<小小传奇>> (Ch 8, Drama, MediaCorp Studios)
The well-written drama centred on a female ex-convict protagonist who falls in love with a rich heir to a beauty and hairdressing empire. The storyline was well-paced with positive messages such as second chances and filial piety naturally woven into the drama.

Malay Programmes

- #FORUMSG (Suria, Current Affairs, MediaCorp News)
The monthly forum-based current affairs series on current issues in Singapore continued to feature a range of perspectives from the Malay community on current issues with panellists having robust discussions on topics fielded.
- FOLLOW FASHA (Suria, Info-Education, MediaCorp Eaglevision)
The series was unique for its info-educational elements being presented in a dramatised format. It highlighted evolving technology and the advantages/challenges of social media, as well as debunked conventional views on

senior citizens being less savvy with new media. This resulted in a series that was easy to relate to and informative at the same time.

- **KEMBARA KASIH** (Suria, Info-ed, Filmat36)

The travelogue series that focused on the spirit of volunteerism was thoroughly researched. It was both educational and inspirational in its exploration of the work of volunteers and the reciprocal volunteer-beneficiary relationship.

- **CUCU TOK SELAMPIT** (Suria, Children's Information, Unit8 Productions)

The reality series showcased lower secondary school students competing to be the best Malay storyteller. Its merits lay in being an entertaining way to introduce and interest children to Malay literature, language, heritage and culture.

- **O.M.G** (Suria, Children's Drama, DV Studio)

The children's drama stood apart from other Malay language productions for young viewers with its blend of fantasy and reality. It was also unique for its featuring of multi-racial characters - students, Omar, Michael and Guna - who accidentally switch bodies when an experiment goes awry. It's multi-racial and cultural premise was a novel way to explore the positive message of racial and religious harmony.

- **MENGEJAR MENTARI** (Suria, Drama, MediaCorp Eaglevision)

The meaningful social drama dealt with issues like education, employment and morality. It provided a realistic portrayal of the challenges faced by the Malays and demonstrated ways in which the community could overcome such issues.

- **S.O.S** (Suria, Drama, MediaCorp Eaglevision)

The setting of the drama, based on a team of lifeguards from Sentosa, was the first of its kind outdoor, action series. It had engaging and easy to relate to stories/characters and some well-executed action sequences.

- **DI LUAR GARISAN** (Suria, Drama, Mediacorp Eaglevision)

The intriguing crime series placed emphasis on police investigation processes. It also captured the audience through defined character development as well as good visual treatment.

- **COBAAN KASSIM SELAMAT** (Suria, Children, Dua M)

Presented in a comedy and musical format, the production used humour and music to bring out positive messages of patience and perseverance effectively. It also subtly encouraged viewers to see the benefits of being charitable.

- **TE:RA SEH 2.0** (Suria, Variety, MediaCorp Eaglevision)

The returning season of the series continued to be informative through its efforts to incorporate traditional art forms and cultural elements into the entertainment format. The colourful set designs and costumes relevant to episodic themes added to the series success as a variety show.

- RUDY & RILLA 4 (Suria, Info-ed, MediaCorp Eaglevision)
Now in its fourth season, the talkshow continues to serve as an educational and entertaining platform where viewers can better understand issues pertinent to the Malay community through in-depth discussions, case studies and advice from expert guest hosts.

Tamil Programmes

- KANNOTTAM 360 (Vasantham, Current Affairs, Megastar Productions)
The 'live' panel discussion-based series debated social, economic, cultural and educational issues of interest to the Indian community. The series was interactive and featured a good mix of members of the public and experts who sometimes passionately brought forth their perspectives on various issues. On the whole, the diverse views were well-moderated.
- ACHAMILLAI ACHAMILLAI (Vasantham, Info-Ed, Rambutan Media Works)
The series focused on personal, successful stories of both well-known and ordinary women who overcame adversities in both a serious and slightly light-hearted manner. The stories were inspirational, meaningful and relatable.
- KALAIMANIGAL (Vasantham, Info-Ed, Verite Productions)
This series showcased award-winning individuals who had contributed to the arts in Singapore. It was informational and inspirational to the youths and art lovers out there.
- MARUBADIYUM (Vasantham, Info-Ed, Verite Productions)
The returning series uncovered engaging personal stories of ordinary men and women who overcame challenges in their lives. The series was well-scripted, inspirational and drove across positive messages.
- NAMMAI PATRI NAMMAI SUTRI (Vasantham, Info-Ed, TheMedia)
The series was an opportune platform for members of the public to interact with Ministers, K. Shanmugam and S. Iswaran on national issues. It gave viewers an opportunity to understand the decision-making process of policy-makers.
- MY VERY DEAR KUDUMBAM (Vasantham, Children's Drama, Why Not Us?)
The children's drama series about the life and challenges faces by a typical Indian family in Singapore featured well-scripted, humorous dialogue. Albeit filmed in a simple manner, the storytelling helped to draw viewers with identifiable scenarios faced by families such as how smart devices may stand in the way of quality time among family members.
- AKALYA (Vasantham, Drama, Spectraa Productions)
The drama had an intricate and engaging storyline on the tenacity of its protagonist, a girl from a village in India who comes to Singapore after her arranged marriage. The drama had strong casting and the chemistry between the main actors was good.

- NALLATHOR VEENAI (Vasantham, Drama, Frames)
The feel-good family drama had a meaningful plot. The strong acting by the cast further accentuated the storyline. The sub-plots involving a character with autism were a commendable attempt at educating viewers.

- VETRI (Vasantham, Drama, Live Action)
The drama about secondary school students had an engaging storyline with an overall true-to-life depiction of secondary school life. It reached out to the student population and taught students moral values as to how to manage their issues and emotions.

- AMARKALA DEEPAVALI 2013 (Vasantham, Variety, Eaglevision)
The annual "live" Deepavali countdown held at Little India had an impressive line-up of performances by local celebrities. The show captured the spirit of the Deepavali festivities and conveyed a sense of togetherness of the community.