

I. INTRODUCTION

The Programme Advisory Committees and their work

The Programme Advisory Committees (PACs) are advisory committees which give the Media Development Authority (MDA) feedback on content standards and the quality of broadcast content, particularly locally-produced Public Service Broadcast (PSB) programmes. Their views are guided by prevailing broadcast programme codes and quality indicators for PSB programmes in terms of production standards, information value and overall engagement.

2 There are currently four PACs, namely the Programme Advisory Committee for English Programmes (PACE), Advisory Committee for Chinese Programmes (ACCESS), Malay Programmes Advisory Committee (MPAC) and Indian Programmes Advisory Committee (IPAC). Members come from different walks of life and contribute through various fields of interest and expertise including academia, media, non-governmental organisations and the private sector. The PACs' terms of reference and membership can be found at [Annex A](#).

3 Since 2014, the PACs have issued an annual report consolidating observations and recommendations from the four committees for the industry and MDA. This report covers the period between August 2014 and March 2016, and is the outcome of twenty committee meetings, as well as consultations over email. It includes a special mention given to well-executed PSB programmes in the segment, "PAC Choice", which can be found at [Annex B](#).

4 The report serves to share feedback on broadcast content from a community perspective. It will be taken into consideration by the MDA, together with other sources of feedback and against broader content guidelines, industry strategies and developments.

Shaping the future of Public Service Broadcast

5 Like other countries, Singapore has its brand of PSB content which aims to celebrate our culture and heritage, promote a shared identity and foster a cohesive and connected society. To meet the demands of a more competitive media landscape and amidst changing viewing preferences, the MDA partners with broadcasters on two fronts – improving the quality and extending the reach of local content.

6 The MDA will continue to support compelling local content, with a focus on raising the quality of drama and information programmes. In the period under review, Mediacorp has revamped Channels 5 and 8 to cater to the preferences of its target audience – the family. Suria, Vasantham and Channel NewsAsia have respectively produced dramas and documentaries that discussed issues which resonate with the community.

7 The MDA has embarked on key initiatives to grow the reach of PSB content beyond free-to-air (FTA) platforms, to allow more viewers to enjoy PSB programmes. Launched in July 2012, the PSB Contestable Funds Scheme (PCFS) – which supports the creation of fresh PSB through competition – saw pay TV operator, StarHub, come on board for the first time¹. As viewers move online to consume content, the MDA and broadcasters are also cultivating new media platforms in support of different viewing preferences.

¹Under the PCFS in FY2014, StarHub commissioned more than 70 hours of PSB content for its two pay TV channels, E-City and SuperSports Arena, with genres spanning entertainment, infotainment, kids and variety programmes. The PSB programmes were broadcast on those channels from February 2015.

II. KEY REFLECTIONS

(A) Range and quality of PSB programmes – better storytelling; wider range of subject matter explored; high production values overall

Dramas

Harder-hitting with impactful stories

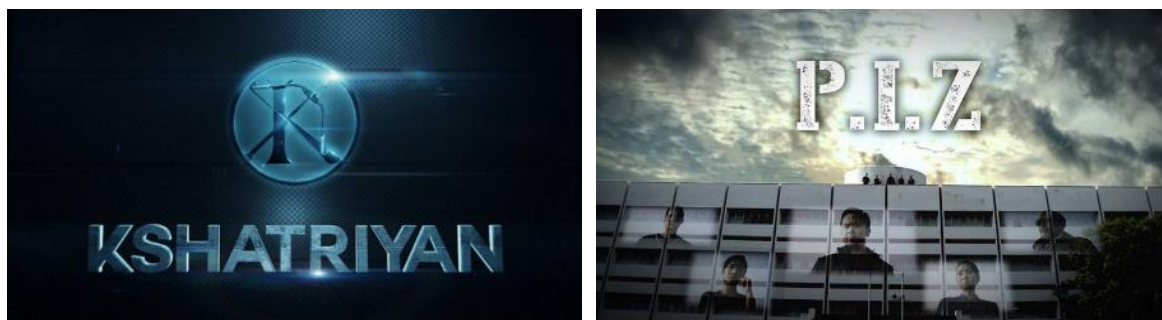
8 The PACs generally enjoyed the dramas shown in the period under review. Members observed better storytelling standards and higher technical production values compared to the previous report. Dramas were found to be well-scripted, with an attempt to explore a wider range of themes and genres such as active aging, courtroom drama, psycho-thriller and suspense. Specifically, several dramas reflected themes of cross-cultural understanding and social integration, issues which members had recommended in the previous report. Better cinematography and editing techniques further boosted the programmes' engagement value.



[Fig. 8.1: Members cited family dramas such as LION MUMS (Ch 5) and THREE WISHES 《三个愿望》 (Ch 8) as examples of well-scripted programmes which engaged viewers with realistic dialogue.]



[Fig 8.2: Dramas which dealt with inter-racial relationships, such as MENANTU INTERNATIONAL (INTERNATIONAL SON-IN-LAW, Suria) and TANGLIN (Ch 5), were appreciated for their honest and sensitive take on the interactions within a multi-cultural society.]



[Fig 8.3: Members lauded the high technical production values in dramas such as thrillers KSHATRIYAN (THE WARRIOR, Vasantham) and P.I.Z (Suria), which employed drone cameras and creative editing techniques.]

New formats generally worked to anchor viewership and develop industry talent

9 A notable addition to the programming on both Channels 5 and 8 was long-form dramas². 118, and TANGLIN were singled out by ACCESS and PACE for their realistic sets and depiction of issues close to the hearts of Singaporeans. Given the span of such dramas, members thought that they served as a good platform to discuss current issues in a light-hearted way and had potential to retain viewers.

10 Members were further encouraged by the exposure and training offered to local talent through longer-term projects, in terms of writing and producing on a sustained basis. Recognising those challenges, ACCESS felt social issues and themes could be more subtly woven into the plot of Channel 8 drama, LIFE FEAR NOT 《人生无所畏》, to make it more appealing.

Recommendations for balanced treatment and cross-platform engagement of important issues

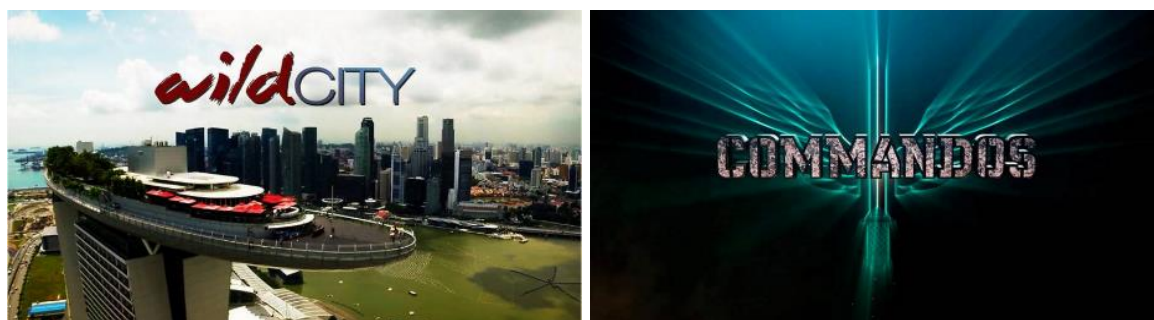
11 While the PACs felt that dramas were generally well-produced, members saw room for greater depth and balance in the stories. MPAC proposed that MENANTU INTERNATIONAL leverage its theme to discuss the weightier aspects of mixed marriages beyond the more apparent cultural differences, which would make for an even more meaningful series. As with previous years, IPAC remained concerned about the reliance on dark themes like vengeance and violence in a number of dramas, which, at times, distracted from the main plot and messages. Members cited VETRI SR 2 (VICTORY, Vasantham), a school drama which featured a prominent sub-plot involving adultery, as an example.

12 MPAC thought that the dramatisation of important issues such as cross-cultural relationships was a good start, and that the conversation could be picked up across other platforms like forum programmes such as Suria's REFLEKSI (REFLECTION). This would create a sustained discussion, leveraging the strengths of different programmes to engage viewers more holistically.

Information programmes

SG50 documentaries, current affairs and other programmes commended for high research values

13 Members enjoyed the SG50 documentaries³ and most current affairs (CA) programmes. They commended the programmes' high production value, noting the quality of research committed and important messages conveyed about our society. Members also thought that CA programmes managed to present information and concepts in clear and easily understood terms.



[Fig 13.1: Members enjoyed SG50 programmes such as WILD CITY SR 1 and 2, which showcased our flora and fauna; and COMMANDOS, which traced the gruelling journey of army recruits.]

² Long-form dramas were those which ran for an extended number of episodes. In the period under review, they were screened on weekday evenings.

³ The period under review saw the release of SG50 programmes on Channel NewsAsia in commemoration of the nation's Golden Jubilee. The programmes typically featured local history, culture and heritage.



[Fig 13.2: TUESDAY REPORT 《星期二特写》 (Ch 8), DIGIT 2015 (Suria), KANNOTTAM 360 SR 3 (Vasantham) and DON'T CALL US POOR (CNA) were CA programmes which kept pace with key issues and human interest stories.]

14 Similar to the observation for dramas, info-ed and infotainment programmes were found to carry a wider range of topics, moving beyond the popular subject matter of food as noted in the previous report. Members welcomed this diversity. IF MY BLOCK COULD TALK (Ch 5), THEY ARE MY PARENTS 《我的父亲母亲》 (Ch 8), KARANGAL (OUR PIONEERS, Vasantham) and CANTIK DETEKTIF (BEAUTY DETECTIVE, Suria) were highlighted for covering different subject matter ranging from local history to health.

New formats attempted to strike a balance between information and entertainment

15 New and hybrid information formats generally managed to discuss issues in a more relatable way. Integrating news with current affairs, fresh concepts presented information through different perspectives, enlisting the use of case studies and discussions to bring issues to life. HELLO SINGAPORE 《狮城有约》's (Ch 8) casual yet discursive take on issues was well-received by ACCESS. MPAC praised Suria for successfully broadcasting BERITA from popular neighbourhood spaces and including new interview segments that were both helpful and educational.

16 PACE had mixed views over Channel 5's talk show offerings, THE 5 SHOW and its successor, NOT THE 5 SHOW. Members flagged issues with consistency in treatment and branding even as they saw potential in NOT THE 5 SHOW's attempt to cater to younger viewers (e.g. features on social media trending topics and social experiments).

Recommendations to boost quality of CA and cater for more special interest programmes

17 As in the previous report, members held CA programmes to higher standards and opined that such programmes should be able to offer deeper insights beyond summarising the news, even when catering to a general audience. Members called upon magazine-style CA programmes such as ON THE RED DOT (Ch 5) and ETHIROLI (ECHO, Vasantham) to deliver stronger feature stories and analysis, noting some unevenness across episodes in terms of depth. MPAC wanted Malay CA programmes to

cover broader national interest issues like national development, economic restructuring and innovation.

18 MPAC and IPAC raised the importance of having a diverse-enough panel and competent hosts for forum-based CA programmes. Both committees felt that more varied panellists, including better industry representation, would have lent greater credibility to discussions in #FORUMSG (Suria) and PUTHIYA ARANGAM (THE NEW ARENA, Vasantham). On occasion, members thought that hosts of SUARA SINGAPURA (SINGAPOREAN VOICES, Suria) and PUTHIYA ARANGAM could have facilitated discussions better to draw deeper insights from participants. Noting a talent gap, members also talked about the need to groom next-generation presenters who would be confident in managing discussions in the mother tongue.

19 While acknowledging existing efforts to cater to the silver generation, members requested for more of such programmes. IPAC suggested that producers could crowd-source story ideas from seniors themselves. MPAC cited Suria info-ed BERSAMAMU (WITH YOU) as an example of a unique programme incorporating drama and information segments about issues faced by the elderly. At the same time, recognising Suria as an educational platform, MPAC called for more content on Malay arts and heritage for younger viewers.

(B) Reach of PSB programmes – innovative formats; multi-platform audience engagement

PSB Contestable Funds Scheme

20 Aimed at extending the reach of PSB content across different platforms and encouraging innovation, the PCFS supported over 20 programmes across different genres from Mediacorp and StarHub in the period under review.

Fresh concepts and formats explored; good production quality overall

21 Members generally commended PCFS-supported programmes for their originality in terms of concepts and formats, which breathed fresh air into the PSB landscape. Overall, good production standards were observed in the areas of research, scripting and technical production values.



[Fig. 21.1: Period drama ANNAMALAI SR 1 (Vasantham) was found to be informative particularly in its re-creation of post-war Singapore; while Ch 5 telemovie SPELLING ARMADILLO delivered through an entertaining and touching script dealing with underdogs made good in a spelling competition.]



[Fig 21.2: HEARTLAND HUBBY (Ch 5), Singapore's first animated sitcom, told tongue-in-cheek stories about the heartlands.]

Multi-platform storytelling made for better engagement

22 With a longer development period and better resourcing, several PCFS-supported programmes were extended into different media including comic book adaptations and social media narratives. Members thought that the extension of storylines across platforms was innovative, helped reinforce messages and had the potential to engage those who might not be traditional TV viewers.



[Fig. 22.1: Transmedia efforts for Ch 8 dramas include comic book adaptations for period trilogy THE JOURNEY and a full-fledged music concert for CRESCENDO (a drama about 1980s Singapore Chinese folk-pop).]



[Fig. 22.2: Spinoff stories were specifically written for social media platforms to complement Suria's FIRASAT (INTUITION), a tale about savants with superhuman abilities.]

Recommendations for better PCFS-supported programmes in future

23 As members acknowledged the impact of the PCFS on programme quality, they thought pacing and research values could be improved. Certain programmes would benefit from pacier storytelling, with members pointing to the 2nd and 3rd seasons of the ANNAMALAI series, PURSUIT OF CHAMPIONS (SuperSports Arena, Info-ed) and ACCIDENTAL AGENTS 《绝对保险》 (E City, drama) in particular. ACCESS members recommended that more thorough research be conducted for Mandarin programmes, such as E City's MISSION S-CHANGE, which contained a few factual inaccuracies (e.g.

introduction of White Rabbit Creamy Candy as a product of Singapore when it is made in China) and ACCIDENTAL AGENTS, which could have used its premise of insurance agents-turned-superheroes to educate viewers on the topic of insurance more.

24 To further widen the reach of PCFS-supported programmes, members also suggested for more publicity efforts to be made, as well as for Mandarin programmes to carry English subtitles.

Cultivating new media platforms

25 The PACs generally agreed that the broadcasters had taken a step in the right direction by intensifying digital efforts for PSB programmes. They saw that such efforts helped to bring programmes to viewers and contributed towards a more connected Singapore. Members urged broadcasters to continue leveraging audience research to understand and better cater to the viewing preferences across different demographics.

26 Members commended producers who managed to put social media to good use, such as to create buzz or obtain ideas and feedback for programmes. Over-the-top (OTT) platforms catering for changing viewing preferences were also welcomed. Members recognised Mediacorp and StarHub's OTT services, Toggle and StarHub Go, as important repositories of local content made available even to non-subscribers. They looked forward to a more robust recommendation engine to boost user-friendliness of those services.



[Fig 26.1: RUDY AND RILLA (Suria, info-ed/talk show about community issues and legal rights), took questions posted on Twitter and Facebook.]



[Fig 26.2: SPOUSE FOR HOUSE's (Ch 5, drama/comedy about a couple who married for convenience) promotional video, "Unbelievable", went viral online.]



[Fig 26.3: Vasantham actively used multiple social media platforms such as Facebook, Twitter and Instagram to promote its flagship singing competition programme, VASANTHAM STAR 2015.]

III. COVERAGE OF NATIONAL MATTERS

2015 General Elections and passing of Mr Lee Kuan Yew

27 Members generally felt that Mediacorp provided adequate coverage of major nation-wide events. However, IPAC felt that the quality of coverage for the elections could be more consistent across channels.

28 Members commended Mediacorp's timely and comprehensive coverage of the General Election, as well as fitting tributes to the late Mr Lee Kuan Yew. They recalled programmes such as SINGAPORE VOTES 2015 which delivered election results in four languages and was shown 'live' over five TV channels (CNA, Ch 5, Ch 8, with special reports on Suria and Vasantham) and YOUR VOTE MATTERS (Ch 5, Ch 8 and CNA) which had contesting political parties participate in forum-style discussions. Members further appreciated the coverage on non-FTA platforms such as Toggle, SPH radio and Razor TV (e.g. TAKE 5 WITH ARNOLD, a daily talk-show which presented opinions and analysis pertaining to the elections) for updated news.



[Fig 28.1: CNA documentaries such as TIME NOR TIDE, FORGING A NATION and HIS OWN WORDS were befitting tributes which served to educate younger viewers on Mr Lee's contributions.]

29 IPAC members found Vasantham's coverage of the General Election wanting compared to other channels, noting that viewers were likely to rely on English-language reporting instead. While members acknowledged the special coverage on Polling Day as a step in the right direction, they saw value in having more panellists to adequately reflect the multiplicity of opinions and a better-prepared host who would be able to manage a "live" programme effectively. In addition, IPAC opined that programming could have been more sensitive to national events. For instance, the finale of the popular drama, VETRI SR 2, was scheduled on Polling Day, with viewers receiving sample count updates through ad-hoc cuts to "live" reportage. That was deemed disruptive for both fans of the programme and viewers who wanted to be more clued in on voting outcomes.

IV. CONTENT STANDARDS

Feedback on Content Breaches

30 The committees were consulted on a total of 29 cases during meetings and over email during this period. The cases involved programmes and advertisements on FTA TV, subscription TV and radio. These cases were highlighted to MDA through public feedback or from committee members themselves. The notable cases that the PACs would like to highlight in this report are issues regarding advertisements and commercial messaging on both TV and radio, language standards and sexual references in radio programmes.

In-Programme Advertising in Local TV Programmes

31 It was brought to MDA's attention that there were segments in local programmes such as TANGLIN on Channel 5, and 118 and LIFE FEAR NOT on Channel 8 which were advertorial in nature. These segments were inserted just before the programme's end credits and were filmed on the sets of the respective programmes. They featured artistes from the same dramas, advocating the benefits of the sponsors' products. While PACE and ACCESS had no objections to the use of a programme's artistes and sets in advertorial segments, they were of the view that such segments should be clearly distinguishable from the rest of the programme. In the case of TANGLIN, they found the transition from the last scene in the programme to the advertorial segment to be seamless, and this was misleading to viewers. Members therefore encouraged broadcasters to make use of lead-ins in the form of slides or graphics to inform viewers that they were watching an advertising segment. This was done for the two Channel 8 programmes and hence members found them to be acceptable.

Advertorials on Minority Radio Stations

32 Both MPAC and IPAC observed that radio stations Warna and Oli were frequently airing advertisements promoting health supplements and beauty products. MDA also received similar complaints from members of the public. PAC members expressed concern over these advertorials which were prolonged and predominantly aired during specific time belts in the late morning and early afternoon, making them accessible to retirees and homemakers who were the target audience for these products. The segments usually focused solely on one product and featured testimonials by users who attested to the products' effectiveness. The committees also expressed concern with advertisements on health supplements as listeners may not recognise the need to seek professional help for their medical conditions but opt to treat themselves using the products promoted.

Language Standards in Advertisements

33 PACE and ACCESS were consulted on the online travel company Expedia's TV commercial as MDA received public feedback on the language used. The commercial featured Singlish as well as the phrase "wah lao" which some members of the public found to be crude and inappropriate for broadcast. When consulted, a sizeable proportion of members was of the view that the usage of Singlish in this advertisement was excessive while a majority of the members did not find the phrase "wah lao" to be vulgar or crude. MDA shared the PACs' feedback with the broadcasters and reminded them about the need to comply with MDA's language guidelines.

Sexual References in Radio Programmes

34 PACE would also like to highlight that the issue of sexual references in English radio programmes continues to be an area of concern. Towards end-2015, MDA received public feedback

that some of the contest segments on SPH Radio's ONE FM 91.3 related to the FIA Formula 1 World Championship contained sexual references. PACE was of the view that the segments, which featured a woman speaking to a race driver using phrases such as, *"if you buy me enough drinks, maybe I will show you my down under"*, were deliberately scripted to be crude, explicit and sexually suggestive. The broadcaster was subsequently issued a warning for the breach of MDA's guidelines.

Content Allowance On New Media Platforms

35 With the changing media landscape and the entrance of new media players such as Netflix in January 2016, the PACs were also actively consulted on how OTT platforms should be regulated and the range of content that can be allowed on such content services. As R21 content is currently allowed on pay TV Video-On-Demand (VOD) services, the PACs were of the view that the same allowance should be extended to the OTT content services. The committees' views on the baseline safeguards for OTT content services offering R21 content were taken into consideration by MDA to ensure that adequate controls were in place to protect the under-aged. Members also commended that it was a timely move by the MDA since there are more and more online streaming services being launched in Singapore. This move would give consumers more options, yet at the same time, the safeguards would ensure that children are being protected.

36 In addition to the extension of R21 content on OTT services, the PACs also supported MDA's decision to allow R21 content to be offered on pay TV's Subscription VOD platform (which was previously only available on a pay per view basis), where consumers can subscribe to a catalogue of content containing R21 content, provided that the necessary safeguards were also in place.

V. CONCLUSION

37 The PACs were heartened by the PSB offerings in the period under review, noting quality productions in both drama and information genres. They thought that production standards had improved from the previous year, particularly in the areas of scripting, spread of subject matter tackled and depth of research committed. Members were energised to see new formats and concepts, as well as the attempts made to continue engaging audiences on FTA TV and beyond.

38 The committees look forward to more PCFS-supported productions, as they urge producers to deliver even more compelling local stories. At the same time, members would like to see CA programmes challenge viewers to think harder about the issues around us. Above all, members believe local content to be the competitive advantage our broadcasters would have over the myriad of content choices available today, and encouraged both broadcasters and producers to keep up the momentum.

39 Finally, members recommended that broadcasters continue to be mindful of the content standards to be observed on local TV, especially in terms of language and advertising-related content. The PACs also welcomed MDA's timely reviews of existing guidelines to ensure that content standards remain relevant to the society and the industry.

PROGRAMME ADVISORY COMMITTEES – TERMS OF REFERENCE AND MEMBERSHIP

MDA regularly involves and consults the community to ensure that Singaporeans enjoy a wide range of quality content, as community values and social norms are respected. There are four advisory committees for broadcast programmes in the four official languages, 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).

Appointed by Minister/MCI, each committee's role is to:

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

PROGRAMME ADVISORY COMMITTEE FOR ENGLISH PROGRAMMES (PACE) (1 AUGUST 2015 to 31 JULY 2017)

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Mr Raymond Lye

Managing Partner

Union Law LLP

Members

Mr Adrian Quek

General Manager

Active Quotient International

Ms Lisa Teh

Planner

MEC Singapore

Mr Alwyn Chia

Public Relations & Public Education

Committee Member

HCA Hospice Care

Ms Monica Tea

Executive Director

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Mr Ang Nam Choon

Deputy Director (Budget, Planning and Control)

Ministry of Home Affairs

Mr Muhd Fuadi Bin Rahmat

Lecturer

MDIS

Mr Chan Jianhong

Student

National University of Singapore

Ms Nazlene Zainal

Lecturer

Temasek Polytechnic

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Office of Academic Services

Republic Polytechnic

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MALAY PROGRAMMES ADVISORY COMMITTEE (MPAC)
(1 JUL 2014 – 31 JUL 2016)

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Mdm Nina Halim

Founder
Casse Bonbon

Ms Alia Fatin Binte Abdullah

Marketing Communications Representative

Mdm Nur Dian Binte Mohamad Rasid

Co-founder RoseValley.co

INDIAN PROGRAMMES ADVISORY COMMITTEE (IPAC)
(1 AUGUST 2015 to 31 JULY 2017)

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Ms Sabanitha Shanmugasundram

Arts Practitioner & Media Consultant

Ms Jayasutha Samuthiran

Senior Officer, Innovative Start-ups Group
SPRING Singapore

Mrs Sarojini Padmanathan

Director, Professional Board Administration
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Mr Vadivalagan S/O PV Shanmuga Sundaram

Deputy Public Prosecutor/ Attorney
General's Chambers

Mr Raja Mohamad Bin Maiden

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Mr Varadarajan Devarajan

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Corporate Program Office, Visa Inc.

Ms Rekha Manoharan

Assistant Manager (Corporate
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National Environment Agency

Ms Vidhya Nair

Principal

Singapore Indian Fine Arts Society

Mr Vinod Kumar M

Director

Community Engagement & Volunteer
Management

Singapore Indian Development Association
(SINDA)

THE PAC CHOICE

The “PAC Choice” recognises well-made PSB or local programmes identified by PAC members. Titles were chosen based on criteria including creativity and freshness of ideas, presentation format, significance of subject matter, overall engagement and information 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 programmes.

The titles are listed in no particular order of merit.

English Programmes

- **BODY AND SOUL SR 3** (Ch 5, Info-ed, Mediacorp)

The returning series on medical health continued to provide useful advice through colourful graphics, knowledgeable guests and focused discussion.

- **CAMPAIGN NATION** (CNA, Documentary, Mediacorp)

The two-part documentary, which focused on local campaigns throughout the years, was well-researched. Unique facets of Singapore's history were brought to life through the incorporation of archival materials into the programme.

- **COMMANDOS** (CNA, Documentary, IFA Media)

Offering a rare insight into the lives of national servicemen on the quest to earn their red beret, the reality-style programme was held together by emotive storylines and rich cinematography. It was further dubbed in Chinese, Malay and Tamil to reach a wider audience.

- **DAYS OF DISASTER** (CNA, Documentary, Mediacorp)

Showcasing the tragic disasters of post-independent Singapore through realistic re-enactments and well-curated graphics, DAYS OF DISASTER succeeded in presenting local history and the spirit of resilience in an engaging manner.

- **DON'T CALL US BEATEN** (CNA, Current Affairs, Mediacorp)

The insightful series provided an intimate look into the school lives of underachieving students set against the demanding education system. It was well-edited and featured thought-provoking interviews.

- **DON'T CALL US POOR** (CNA, Current Affairs, Mediacorp)

The lesser-told stories of Singapore's low-income households were presented through raw and emotional interviews and a well-scripted narration sensitive to their plight.

- **FOOD EMPIRE SR 2** (CNA, Info-ed, Very!)

Uncovering the stories behind Singapore's food heritage, the info-ed programme investigated how the traditions of local cuisine were kept alive by a new generation of cooks, using vivid visuals and insightful interviews.

- **HEARTLAND HUBBY** (Ch 5, Comedy/Sitcom, Robot Playground Media)

A first of its kind, the animated family sitcom about misadventures happening in the heartlands, was rich in local flavour and came across as an authentic reflection of everyday life.

- IF MY BLOCK COULD TALK (Ch 5, Info-ed, activeTV)

Featuring HDB blocks in key districts such as Toa Payoh and Queenstown, the programme showcased the heritage of different neighbourhoods through personal anecdotes set alongside larger historical premises and development plans.

- LEE KUAN YEW: A NATION'S FAREWELL (CNA, Current Affairs, Mediacorp)

The documentary, which recapped the week-long mourning for Mr Lee Kuan Yew's demise, did well to capture the Singapore spirit.

- LION MOMS (Ch 5, Drama, Ochre Pictures)

Centred on the struggles of motherhood amidst the stressful period that is the Primary School registration process, the entertaining drama featured sleek cinematography and relatable characters.

- PURSUIT OF CHAMPIONS (SuperSports Arena, Info-ed, Threesixzero Productions)

Driven by stories about the lengths young Singaporean athletes would go to to become champions, the programme was meaningful and educational.

- REUNIONS (CNA, Current Affairs, Mediacorp)

The fresh format, which reunited iconic groups such as the Singapore Lions from 1994 team and the cast of local TV drama THE AWAKENING, did well in evoking a sense of collective nostalgia in commemoration of the nation's Golden Jubilee.

- SPELLING ARMADILLO SR 1 (Ch 5, Telemovie, Oak3 Films)

Following the challenges faced by a motley group of students who were thrust into their school's spelling competition, the telemovie was commended for its high production quality, humorous script and good casting. The strong storyline also drove home the PSB messages of perseverance and importance of family ties.

- TANGLIN (Ch 5, Drama, Mediacorp)

The daily drama about life in a typical Singaporean neighbourhood featured relatable themes and natural dialogue. Comprising an ensemble of multiracial actors which tackled cross-cultural issues, the programme carried important social values about inclusiveness and integration.

- THE FIRST CRY (okto, Documentary, Verite Productions)

Centred on birth practices across the world, the documentary educated viewers on the range of traditions and beliefs pertaining to motherhood and child-raising through interviews with different communities.

- WILD CITY (CNA, Documentary, Beach House Pictures Pte Ltd)

The documentary on lesser-known wildlife within Singapore's busy cityscape was well-scripted and shot, and introduced viewers to interesting facts about the local natural environment.

Mandarin Programmes

- 118 (Ch 8, Drama, Mediacorp)

Set in the heartlands, the down-to-earth depictions of social issues and celebration of the Singaporean identity appealed to many. The drama was also seen as a platform to share local culture with global audiences.

- **BECAUSE I LOVE YOU 《孩子，你慢慢来》** (Ch U, Info-ed, Threesixzero Productions)
The moving account of five families with young children suffering from serious congenital issues evoked empathy and compassion for their plight, and inspired viewers to cherish what they had.

- **CRESCENDO 《起飞》** (Ch 8, Drama, Wawa Pictures Pte Ltd)
The drama celebrated the achievements of the local xinyao industry with an engaging mix of drama and music, resonating with those who lived through the times and also introducing heritage to younger viewers.

- **HELLO SINGAPORE 《狮城有约》** (Ch 8, Current Affairs, Mediacorp)
The integrated news and current affairs format presented the news in a more conversational and engaging manner, by incorporating discussions and guest interviews about hot-button issues.

- **HERE BUT FORGOTTEN 《边缘人》** (Ch U, Info-ed, Threesixzero Productions)
Whilst capturing beautiful shots of each cities' landscape and features, the programme portrayed the struggles of ordinary people living on the edge of their cities, and was a poignant reminder for audiences to cherish what they had.

- **HOMEWARD BOUND 《我家在这里》** (Ch U, Info-Ed, Threesixzero Productions)
The programme's premise, of reuniting Singaporeans who had relocated abroad with their loved ones and friends, was moving and ultimately showcased the Singapore spirit.

- **LEAVE IT UP TO ME 《今天我代班》** (Ch 8, Info-Ed, Wawa Pictures Pte Ltd)
The programme's concept, of local hosts experiencing the work of foreign workers, was an innovative way to show audiences the professionalism and skills required in jobs which people took for granted or thought were simple.

- **LIFE EXTRAORDINARE 《寻找毅中人》** (Ch U, Info-Ed, Threesixzero Productions)
Featuring stories about extraordinary people who overcame difficulties and obstacles in life, the programme was inspirational with the message to maintain one's positivity in life.

- **SOMEWHERE OUT THERE 《地球那一边》** (Ch U, Info-ed, August Pictures Pte Ltd)
The programme had high educational value, introducing viewers to the customs and practices from different parts of the world, especially places with trying conditions.

- **SUPER SENIOR 《长辈甜心》** (Ch 8, Drama, Mediacorp)
The drama's important message about seniors living their lives to the fullest regardless of their age, and strong acting by the cast of veteran actors was well-received.

- **THE JOURNEY: OUR HOMELAND 《信约：我们的家园》** (Ch 8, Drama, Mediacorp)
Depicting the lives of families from post-independent Singapore to the era of prosperity in the 1980s, the finale of the drama trilogy weaved historical events into the plot meaningfully. It showed audiences the hardships that earlier generations faced in the founding of Singapore and conveyed a sense of the Singaporean identity.

- **THEY ARE MY PARENTS 《我的父亲母亲》** (Ch 8, Info-Ed, August Pictures Pte Ltd)
Based on actual profiles, the series told stories of a parent's past, their sacrifices and regrets through the perspective of the child. The touching premise promoted social values such as the importance of kinship and of the community.

- TIGER MOM 《虎妈来了》 (Ch 8, Drama, Mediacorp)

The drama dealt with important issues in an engaging way, including social justice, the management of relationships between parents and (step-) children and the need for social cohesion.

- TUESDAY REPORT: ALL IN THE FAMILY 《星期二特写: 家庭兵团》 (Ch 8, Current Affairs, Mediacorp)

Featuring stories of successful family businesses and how they worked together to build their empires, the programme encouraged family values and bonding, as well as the spirit of entrepreneurship.

Malay Programmes

- #FORUMSG (Suria, Current Affairs, Mediacorp)

Anchored on robust discussions on wide-ranging issues, the long-running forum series continued to bring different perspectives to viewers. The radio simulcast also extended the programme's reach to listeners.

- BINGIT SR 3 (ANGST) (Suria, Drama, Mediacorp)

Revolving around the symptoms of, and avenues of help for, mental illnesses such as schizophrenia and obsession, the psychological drama continued to be educational and eye-opening.

- DIGIT 2015/2016 (Suria, Current Affairs, Mediacorp)

The Malay instalment of CNA's visually-driven statistics series, IT FIGURES, was praised for leveraging data and authentic case studies to present deeper insights about the community.

- FIRASAT (INTUITION) (Suria, Drama, Papahan Films)

The sci-fi thriller, based on the lives of savants with special abilities and the lengths people would go to in order to save the lives of family members in peril, was innovative and thought-provoking. Rich in transmedia content, the series demonstrated potential to reach out to the younger audience.

- JALAN AMPAS (Suria, Drama, DV Studio Pte Ltd)

Steeped in historical value, the period drama featured the lives of aspiring stars from the 1960s and their struggles to make ends meet during Singapore's pioneer years. The gripping drama, which included bite-sized information about olden Singapore within its dialogue, was detailed and well-produced.

- KEMBARA KASIH SR 2 (JOURNEY OF LOVE) (Suria, Documentary, Filmat36 Pte Ltd)

The documentary series followed two Singaporeans on missions across Asia to teach the less privileged skills to help them earn a living. It was lauded for being inspiring, with the potential to instil compassion among youths.

- KISAH TOK KADI (TOK KADI'S STORY) (Suria, Drama, Thinkplate Pte Ltd)

The unique premise of the drama, about the adventures of a bachelor wedding solemniser, touched on relatable issues regarding relationships and marriage. The witty script and subtle incorporation of PSB values amplified the entertainment value of the popular drama.

- KITA ORANG SINGAPURA SR 2 (WE ARE SINGAPOREANS) (Suria, Variety, Mediacorp)

Vibrant and fast-paced, the SG50-themed game show was packed with facts about Singapore and benefitted from a witty script and the lively performances of home-grown artistes.

- MENGEJAR MENTARI SR 2 (PURSUIT OF HAPPINESS) (Suria, Drama, Mediacorp)

The returning season of the popular series continued to explore meaningful and at times, controversial family issues such as polygamy and finding love after divorce. Notable efforts were made to improve research and storytelling standards.

- REFLEKSI SR 2 (REFLECTIONS) (Suria, Drama, Mediacorp)

The mixture of short drama segments with informative panel discussions made for an engaging format. The educational series also covered a good spread of topics relevant to the community such as starting a career after graduation and making a marriage work.

- Re:TV SR 2 (Suria, Info-ed, Dua M Pte Ltd)

The youth-oriented magazine-style programme, which covered wide-ranging topics such as the local arts scene and starting a business as a young entrepreneur, had high engagement value and was informative.

- RUDY & RILLA SR 5 (Suria, Info-ed, Mediacorp)

The informative talk show remained well-researched and thought-provoking, dealing with issues close to the community. The addition of live skits illustrating current issues, added clarity and engagement value to the discussions.

- SECUPAK HARAPAN (A BOWL OF HOPE) (Suria, Info-ed, Mediacorp)

Centred on the concept of helping the community through sharing food, the heartfelt series introduced viewers to various charity efforts across the island and promoted positive values including the spirit of volunteerism and minimising food wastage.

Tamil Programmes

- ANNAMALAI SR 1 (Vasantham, Drama, TheMedia)

The period drama's high production quality, which included a captivating storyline that hinged on strong historical premise, made for an educational series for the whole family.

- ANTHA NAAL NYABAGAM (A WALK DOWN MEMORY LANE) (Vasantham, Info-ed, Tantra Incorporated Pte Ltd)

The series brought back yesteryear artistes to talk about their contributions to Tamil television in Singapore. Helmed by a good host Karthik Somasundaram, it evoked nostalgia and was informative.

- HELLO HELLO SUGAMA (HEALTH MATTERS) (Vasantham, Info-ed, Megastar Productions)

An informative health programme which addressed medical myths, health tips and problems in the Indian community in a light-hearted manner.

- IMAYATHAI NOKKI (REACHING FOR THE SKY) (Vasantham, Info-ed, Mediacorp)

The well-researched and motivational series featured compelling accounts from individuals who were striving to meet their goals and succeed despite adversities.

- JANANI D/O MADHAVAN (Vasantham, Children, Comicbook)

The children's drama had a meaningful and engaging storyline with good PSB values, as well as good casting and acting. It was about a ten-year old girl raised by her widowed father who had to overcome many challenges in life.

- KANNOTTAM 360 SR 4 (Vasantham, Current Affairs, Megastar Productions)

The panel discussion-based series debated a wide range of issues of interest to the Indian community. It was informative and featured a good mix of members of the public and experts who brought forth their perspectives on various issues eloquently.

- KARANGAL (OUR PIONEERS) (Vasantham, Info-ed, Frames Entertainment Pte Ltd)

An inspirational and informative series that documented the lives of our pioneers who have made significant contributions to our society over the last 50 years.

- KSHATRIYAN (THE WARRIOR) (Vasantham, Drama, Comicbook)

The thriller drama, about a teacher's son who went missing in India, ventured into a fresh genre supported by high technical production standards which reflected the grittier tone effectively. The series also used famed Indian poet, Bharathiyar's, work to good effect.

- PRABHU DEVA (Vasantham, Children, Comicbook)

The children's comedy about two teenagers and their friendship succeeded in being both entertaining and grounded in strong PSB values, such as caring for others.

- SAVAAL SINGAPORE SR 3 (WE ARE SINGAPOREANS) (Vasantham, Info-tainment, Live Action Pte Ltd)

The informative game show continued to introduce lesser-known facts about Singapore in a lively manner, with the humorous host and celebrity guests being able to inject energy and entertainment value to the series.

- SUNDARAM KUDUMBATHINAR (THE UNION OF LOVE) (Vasantham, Drama, Frames Entertainment Pte Ltd)

A feel-good family drama which weaved positive family and social values subtly and effectively into the plot. The natural acting by the cast further accentuated the storyline.

- VASANTHAM STAR 2015 (Vasantham, Variety, Mediacorp)

The strong calibre of contestants in Vasantham's flagship variety programme added to the overall quality and engagement level of the programme. It remained a good platform to nurture local talent for the local music industry.