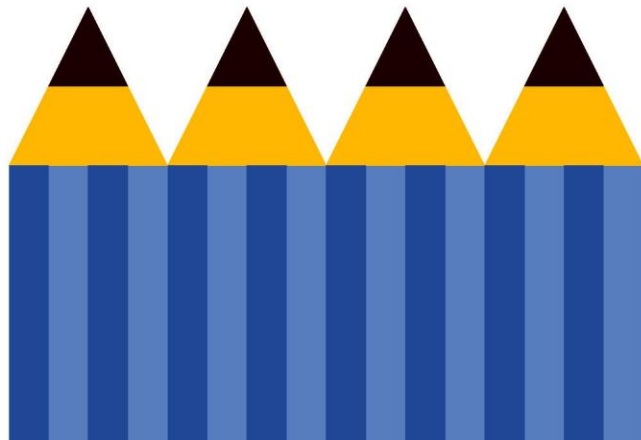


**The Programme
Advisory Committees**
2019 Combined
Report



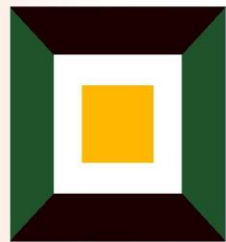
Background & Introduction



The four Programme Advisory Committees (PACs) are appointed to provide feedback on content standards, as well as the range and quality of Public Service Broadcast (PSB) programmes on various platforms, across languages. This report captures feedback from the PACs across all languages between April 2017 and March 2019.

Experimentation with **new technologies**, explorations into **new formats**, and growth of PSB content on **digital platforms** beyond the FTA channels, were some of the positive developments the PACs observed in the delivery of PSB over the period of review.

In the period of review, the Programme Advisory Committees (PACs) made the following key observations on PSB content offered via local media platforms:



Fresh Singapore Stories Online



Embracing Tech in Storytelling



Strong Storylines & Multi-platform Approach to Engage Audiences



Exploration of Social Themes & Issues in Information Programme

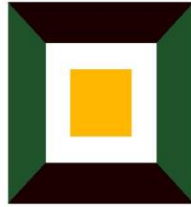


Information Made More Accessible Through Engaging Formats & Digital Platforms

Fresh Singapore Stories Online

Members commended IMDA's efforts to extend the reach of PSB content and engage digital natives via partnerships with Vidsee and Clicknetwork, in addition to working with existing partners, Mediacorp and SPH, to produce more original PSB content for their online platforms.

The short-form content hosted on these platforms succeeded to uncover previously untold stories, lending greater variety to local content offerings. This included multi-lingual stories told from different perspectives and fresh narratives from interesting profiles.



Vidsee's telemovie **CASH ONLY**, about the experience of a young shop-owner; and info-ed series **MEMORIES ON A PLATE**, which evoked nostalgia through local cuisines, were naturally presented in a mixture of Singapore's national languages.



CASH ONLY
Vidsee, directed by Michael Tay



MEMORIES ON A PLATE
Vidsee, directed by Ng Yiqin

Toggle's psychological drama series, **DIVIDED 分裂**, retold the story of a murder through the point-of-view of different characters, while Clicknetwork's **DADDY DIARIES** took a light-hearted look at the challenges of parenting in a reality vlog-style.



DIVIDED 分裂
Toggle, produced by Weiyu Films



DADDY DIARIES
Clicknetwork, produced by Munkeysuperstar

Toggle's sci-fi thriller, **GHOSTS AR**, featured a unique blend of animation and live action and an interactive experience through an AR gaming app extension.

VR elements were utilised in children's historical game-show, **THE BACKWARD RACE** (okto).



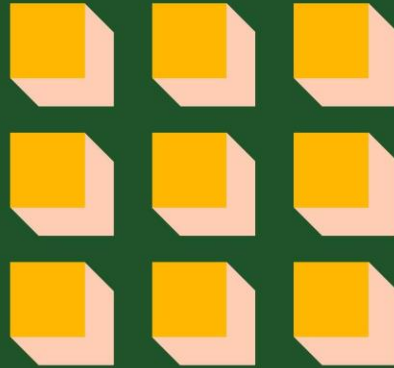
GHOSTS AR

Toggle, produced by Infinite Frameworks and D.Ink



THE BACKWARD RACE

okto, produced by Sitting In Pictures and Swagsoft



Post-apocalyptic realities and an alternative universe were well-established and executed in sci-fi dramas such as **SILO** (Toggle), **SR115** (Suria) and **HELLO FROM THE OTHER SIDE 阴错阳差** (Ch 8).



HELLO FROM THE OTHER SIDE

阴错阳差

Ch 8, produced by Mediacorp

Embracing Tech in Storytelling

PSB producers ventured into creating immersive experiences through experimentations with Augmented/Virtual Reality (AR/VR) as well as storyline expansions via apps and second screens.

The innovative exploration of the Sci-Fi genre was also commended by the PACs.

Strong Storylines & Multi-Platform Approach to Engage Audiences

Well-developed plotlines, punchy scripts and convincing performances made for highly engaging and entertaining drama, which proved to be impactful in the case of Ch 5's long-running drama series, **KIN**. It also provided strong foundation for successful comedies, such as the adaptation of popular 70s radio play, **ADUKKU VEETU ANNASAMY** (Vasantham) and **FAM!** (Ch 5), a series about a social influencer family.



KIN
Ch 5, produced by Mediacorp



ADUKKU VEETU ANNASAMY
Vasantham, produced by Cosmic Ultra



FAM!
Ch 5, produced by Oak3 Films

Toggle series, **DEREK**, which delved into the psyche of a serial killer, was a successful online spin-off from Ch 5's TV series, **CODE OF LAW** (Season 4). Similarly, Ch 8's **TILL WE MEET AGAIN 千年来说对不起** made efforts to pull online viewers through a period prequel on Toggle to a modern-day series on FTA.

Multi-platform Mandarin singing competition, **SPOP SING 听我唱!** promoted greater appreciation for music produced or performed by local musicians.



SPOP SING 听我唱!
Ch 8/Toggle, produced by Mediacorp



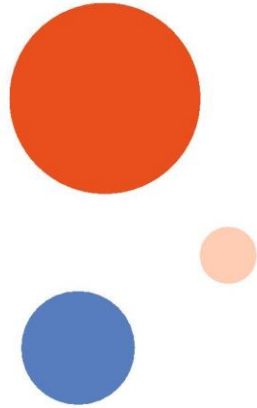
CODE OF LAW (SEASON 4)
Ch 5/Toggle, produced by Weiyu Films



TILL WE MEET AGAIN 千年来说对不起
Ch 8/Toggle, produced by Wawa Pictures



Factual programmes across languages, such as Ch U's **STRANGERS AT HOME 身在异乡非异客**, Suria's **SENTUHAN HARAPAN**, CNA's **DON'T MAKE US INVISIBLE** and Vasantham's **UDHAYAM** (Seasons 1 and 2), succeeded in evoking empathy and raising awareness about the challenges faced by the elderly, physically challenged and marginalised groups, across all races.



The spirit of volunteerism, depicted through the tales of Singaporeans contributing to the larger Asian community was also spotlighted in info-ed series such as SPH's **LIVE YOUR DREAM 完成一个梦** and Suria's **KEMBARA KASIH** (Season 3).

Exploration of Social Themes & Issues in Information Programmes



STRANGERS AT HOME
身在异乡非异客
Ch U, produced by The Moving Visuals Co.



UDHAYAM
Vasantham, produced by Perfect Image



DON'T MAKE US INVISIBLE
CNA, produced by Mediacorp



SENTUHAN HARAPAN
Suria, produced by Xtreme Media



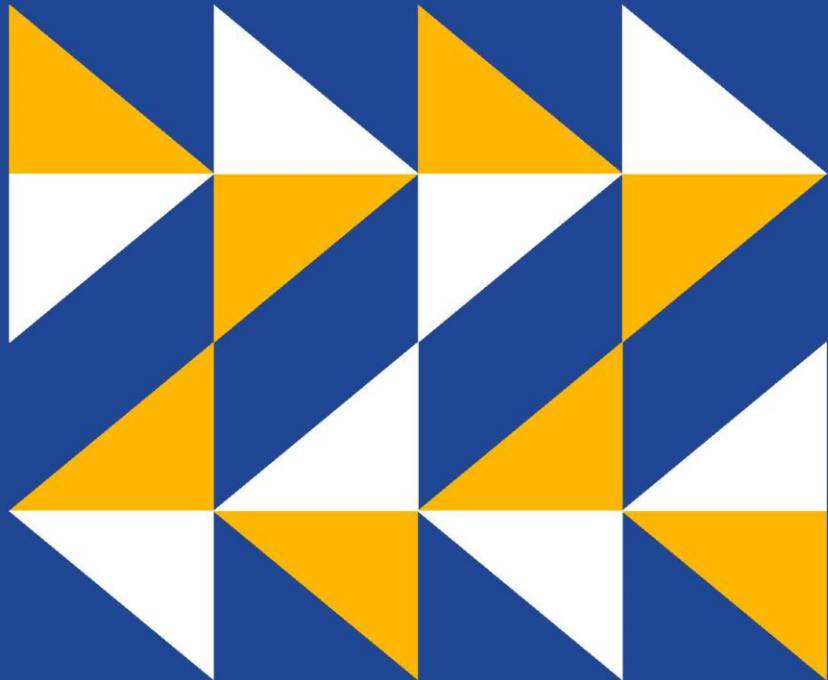
LIVE YOUR DREAM
完成一个梦
Zaobao.sg, produced by SPH



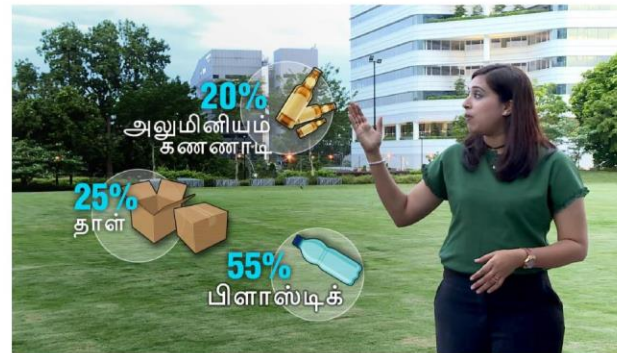
KEMBARA KASIH
(SEASON 3)
Suria, produced by Filmat 360



Information Made More Accessible Through Engaging Formats & Digital Platforms



Local info-ed and current affairs programmes, such as long-running series **ETHIROLI** (Vasantham) explored deeper investigative angles and creative use of visuals to present statistics and sharper analyses of contemporary issues.



ETHIROLI
Vasantham, produced by Mediacorp

Content was also made more accessible to Singaporeans through digital platforms. **8world 8视界** portal, a one-stop destination for Chinese news, entertainment and lifestyle content in Singapore and beyond, did well to engage online viewers through features such as personalisation of feed, bookmarking, as well as short-form info content from Ch 8's **HELLO SINGAPORE 狮城有约** for on-the-go viewing.

打造您的《8视界》
设定您想阅读的内容。

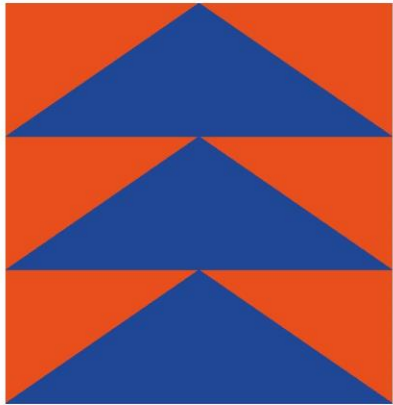


8WORLD 8视界 PORTAL

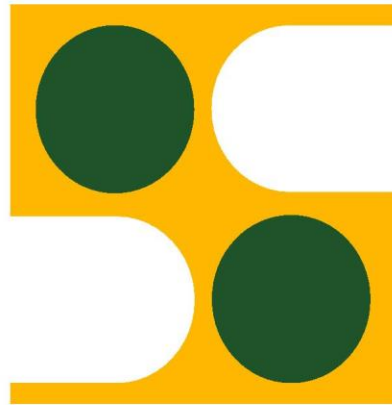


HELLO SINGAPORE 狮城有约
Ch 8, produced by Mediacorp

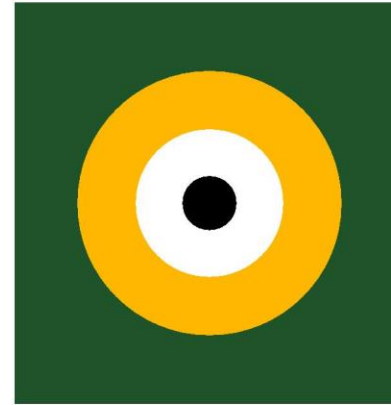
Recommendations



**Elevating the Quality
of Information
Programmes**



Talent Development



**Research & Realism
as Key to
Engaging Content**



**Publicity &
Discoverability
of Content**

Elevating the Quality of Information Programmes



While the quality of local info content has made progress, the PACs saw room for improvement in terms of content coverage, depth of analyses and format.

Building Up Political Literacy Amongst Youths



Members across committees recommended the curation of more current affairs content to further socio-political literacy and public discourse on local issues, especially amongst young adults. Broadcasters could invest more attention to the format and angles of such programmes to feature greater representation of youths in talk shows.

The IPAC especially called for a standalone information programme that explored local and global issues through the perspective of youths.

More Engaging Presentation Formats



Members of the respective mother tongue committees encouraged continued efforts to present current issues and information in fresh ways to keep viewers engaged.

Elevating the Quality of Information Programmes



Demand for Wider Subject Matter & Deeper Analyses of Local Issues

Whilst acknowledging the improvements to long-running current affairs programmes, members of the mother tongue committees expressed hope to see the quality of analyses on non-English information programmes match those produced on CNA and Ch 5. Areas that needed improvement included:

Legend	
●	All Programmes
●	Mandarin Programmes
●	Malay Programmes
●	Indian Programmes

● Research

Especially on community issues, remains integral in ensuring sufficient depth in analyses and discussions in CA programmes of all languages.

● Subject Matter Experts

A good range of subject matter experts could boost viewers' proficiency through exposure to relevant terminology while providing wider perspective and deeper insights.

● Engagement

Current Affairs programmes, such as Suria's **DETIK**, should strive to go beyond simplistic presentation of news and policies to hook viewers.

● Community Issues

● To focus on wider community issues supported by statistics to benefit viewers.

● Constructive Advice

Provision of more constructive advice, especially on financial issues, in talk shows.

● Cultural Needs

Cultural needs of the Indian community could be better served through more arts content.

● Indian Beat

Bilingual community news series, **INDIAN BEAT**, was observed to cover similar events annually, and could be refreshed and expanded. If done right, content from **INDIAN BEAT** could find new audience on social media platforms to generate buzz and interest.

The PACs acknowledged efforts made to groom talents in the industry. Toggle's Young Creators Project gave students hands-on experience in content production while Ch 8/ Toggle's **SPOP SING 听我唱!** uncovered young talents. Members hoped that more could be done to build and improve the pipeline of local creative talent. This included:

Building Capability of Newly Found Talent



The MPAC recognised attempts made to groom hosts and news anchors. Members hoped for greater exposure of winners of talent shows to equip them with experience in hosting and presenting, in addition to acting.

Empowering the Industry with Skilled Personnel



While acknowledging efforts made to groom fresh acting talents, IPAC saw a gap in growing a sustainable pipeline of talents behind the camera, as longer term investments for Tamil PSB dramas. Members encouraged Vasantham to consider tapping on schools to grow their talent pool.

Upscaling Talent Pool for Factual Programmes



In addition to developing acting talent and producers, ACCESS hoped that more could be done to discover and groom younger participants for current affairs programmes, and to widen the diversity of talk show participants and subject matter experts with the ability to hold insightful and meaningful discussions in Mandarin.

Talent Development



Research & Realism as Key to Engaging Content

Acknowledging the importance of realism (in terms of portrayal of characters and storylines) in dramas, members encouraged producers to place greater emphasis on research. Vasantham's **VETTAI** (Season 4) could have paid more attention to believability of some scenes and law enforcement procedures, while dialogues between young characters could have been more natural in Toggle's **A LONELY FISH** 寂寞鱼.听见.

Examples of well-researched dramas



GURU PAARVAI

Vasantham, produced by Blue River Pictures



BANTAL BURUK SALOMA

Suria, produced by Shortman Films



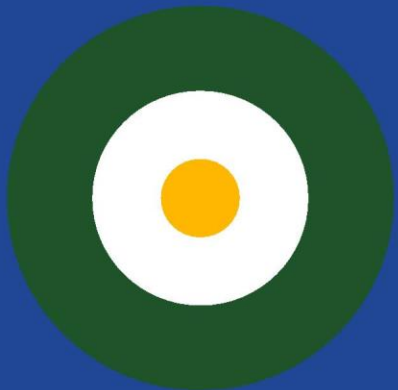
PA 爸

Vidsee, directed by Sabrina Poon

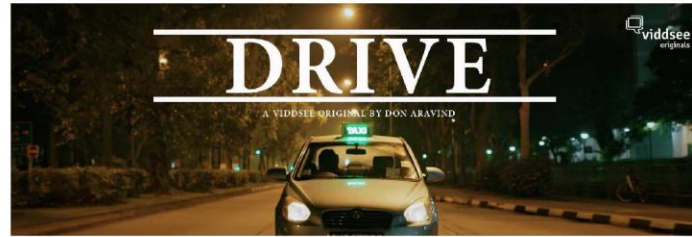


LION MUMS (SEASON 3)

Ch 5, produced by Ochre Pictures



Across the board, members agreed that good PSB content, especially the ones with fresh concepts, could benefit from better publicity.



VIDDSEE



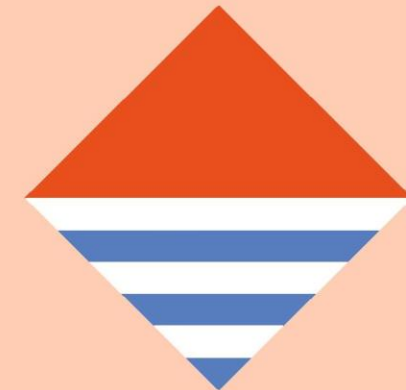
CLICKNETWORK



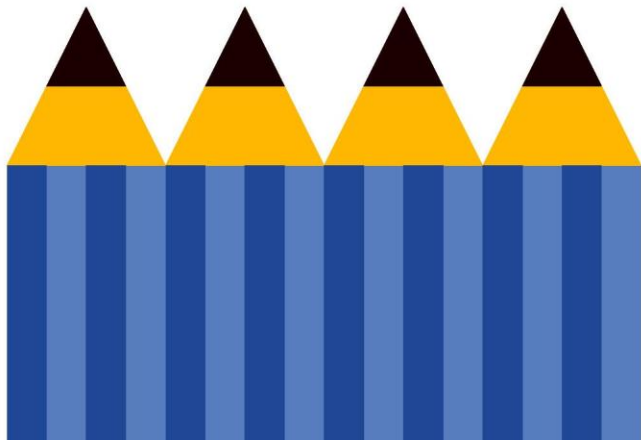
SPH

While efforts have been made to reach digital natives and audience who have migrated online for content, more could be done to improve discoverability of PSB content on online platforms. Members recommended greater promotion of PSB content, especially on new platforms such as Viddsee, Clicknetwork and SPH.

Publicity & Discoverability of Content



Conclusion



Overall, the PACs were pleased to observe an evolution of PSB content in a span of 2 years. From the curation of online content, marriage of technology and creativity, to the increased touchpoints for on-the-go consumption, the local media scene has kept up with the times.

The committees hope that attempts to improve the content quality through the provision of deeper analysis, robust research, together with the development of talent and heightened discoverability of online content, would be executed in the same spirit.

First issued in 2014, the Combined PAC Report is a consolidation of observations and recommendations from the four committees. The current report is the culmination of over twenty committee meetings and consultations, and serves as invaluable feedback for IMDA and the industry on broadcast content from a community perspective.

About the Programme Advisory Committees

The Programme Advisory Committees (PACs) provide the IMDA with feedback from a community perspective on content standards matters and the quality of Public Service Broadcast (PSB) content. Their views are guided by prevailing broadcast programme codes and quality indicators for PSB content, in terms of production standards and overall information and public interest value.

The PACs are made up of four language-specific groups:

- Programme Advisory Committee for English Programmes (PACE);
- Advisory Committee for Chinese Programmes (ACCESS);
- Malay Programmes Advisory Committee (MPAC); and
- Indian Programmes Advisory Committee (IPAC)

Each committee comprises members from different walks of life, varied fields of interest and expertise, including academia, media and the public and private sectors.

For More Information

More information on the PACs' terms of reference and membership can be found here.



Programme Advisory Committee For English Programmes (PACE)

1 August 2017 – 31 July 2019

CHAIRMAN

Mr Raymond Lye
Managing Partner
Union Law LLP

VICE-CHAIRPERSON

Dr Gan Su-lin
Deputy Director
(Research and Strategic Messaging)
Ministry of Health

MEMBERS

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Wee Kim Wee School of Communication
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Mr Chan Jianhong
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Malo Clinic Nuffield Dental

Mr Johnny Ang
Regional Senior Director
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Wirecard Labs, Asia Pacific
Wirecard Asia Holding Pte Ltd

Mr Kevin Martens Wong
General Education Officer
Ministry of Education

Ms Lee Ke Ning
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Optimax Office Supplies

Ms Lisa Teh
Story Editor
Omens Studios Pte Ltd

Mr Ang Nam Choon
Director (Finance)
Science and Technology Group
Ministry of Home Affairs

Mr Gerald Chew
General Counsel
Law & Corporate Affairs
Delfi Limited

Mr Henry Baey
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American International Industries Pte Ltd

Ms Judy Chia
Media Freelancer

Mr Lim Siang Hock, Robin
CEO
CST Planners Pte Ltd

Mr Muhd Fuadi Bin Rahmat
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Management Development Institute
of Singapore

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Lecturer
Communications & Media Management
School of Business
Temasek Polytechnic

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Next Generation Technology (APAC Japan)
Automation Anywhere

Mr Suhaimi Rafdi
Senior Director
Our Tampines Hub

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Behavioural Sciences
Singapore University of Social Sciences

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School of Film and Media Studies
Ngee Ann Polytechnic

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Senior Director
Strategic Communications & Insights
Sport Singapore

Mrs Sita Singh
Principal
Naval Base Primary School

Ms Toh Yi Shan
Engineer

Advisory Committee For Chinese Programmes (ACCESS)

1 August 2017 – 31 March 2019

CHAIRPERSON (1 AUG 2017 – 31 DEC 2018)

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

CHAIRPERSON (1 JAN 2019 – 31 JUL 2020)

Associate Professor Foo Tee Tuan
Director, Centre for Chinese Studies
Singapore University of Social Sciences

VICE-CHAIRPERSON

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Wise Sg Pte Ltd

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Central Provident Fund Board

Ms Huang Xiaojing
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Senior Manager
Wise Sg Pte Ltd

Mr Tay Tze Siong
Area Manager (Retail Network Management)
Singapore Pools Pte Ltd

Ms Hon Huei Min
Senior Marcom Manager
Aerospace & Defence Group
Experia Events Pte Ltd

Malay Programmes Advisory Committee (MPAC)

1 August 2018 – 31 July 2020

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PPIS

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Fellow
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Director
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Nur Atikah Amalina Binte Mohd Zaini

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MEMBERS (1 AUG 2018 – 31 JUL 2020)

Mr Abdul Harris Sumardi

Principal
Westwood Secondary School

Mdm Nur Hidayah Abu Bakar

Dean, Faculty of Design
LASALLE

Indian Programmes Advisory Committee (IPAC)

1 August 2017 – 31 July 2019

CHAIRPERSON

Mr Vikram Nair
Partner
Rajah & Tann Singapore LLP

VICE-CHAIRPERSON

Mr Ravindran Nagalingam
Chief Operating Officer
Singapore Indian Development Association

MEMBERS

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Therapy Facility
Health Sciences Authority

Mr Anbarasu Rajendran
Chief Executive Officer
Singapore Indian Development Association

Ms Jayasutha Samuthiran
Innovation Brand Manager (Scotch),
Global Innovation,
Diageo

Mr Krishnan Aravinthan (@Mohd Shafiq Bin Abdullah)
Principal, Spectra Secondary School

Mr Krishna Sadashiv
Independent Sustainability Consultant

Mr Pravin Prakash
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S.Rajaratnam School of International Relations

Dr M Premikha
House Officer, MOH Holdings Pte Ltd

Mr R Yokanathan
Senior Lecturer, School of Film & Media Studies,
Ngee Ann Polytechnic

Mr Raja Mohamad Bin Maiden
President, Singapore Kadayanallur Muslim League

Ms Seyed Nazhath Faheema
General Manager
Inter-Religious Organization, Singapore

Ms Sivakami Chinniah
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of Social Sciences

Ms Vani Maz
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Corporation

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Defence Consultant

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Head, State Courts Centre for Specialist Services

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Singapore Indian Fine Arts Society