



The Broadcast Programme Advisory Committees

Combined Report
for FY2016

CONTENTS

- I. Introduction
- II. Key Reflections and Recommendations on Public Service Broadcast Content
- III. Feedback on Content and Standards Cases
- IV. Conclusion
- V. Annexes:
 - Committee Members
 - “PAC Choice”

The Broadcast Programme Advisory Committees

Combined Report for FY2016

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)

Their Role

The Programme Advisory Committees (PACs) provide the Infocomm Media Development Authority (IMDA) with feedback from a community perspective on content standards matters and the quality of broadcast content, particularly, locally-produced 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.

Each committee comprises of members from different walks of life, varied fields of interest and expertise, including academia, media, and the public and private sectors. The PACs' terms of reference and membership can be found in [Annex A](#).

The Report

First issued in 2014 and published annually thereafter, the Combined PAC Report is a consolidation of observations and recommendations from the four committees for the industry and IMDA. The current report covers the period of FY2016 (April 2016 to March 2017). It is the outcome of over twenty committee meetings, as well as email consultations. The report also includes in the "PAC Choice" segment, programmes that the committees wish to recognise as positive examples of PSB content that are well-executed and/or creative in concept. Details are at [Annex B](#).

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

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Shaping the Future of Public Service Broadcast

Heroes Among Us (Info-education, ST.com, produced by SPH)

Like other countries, Singapore's PSB content aims to celebrate our shared identity and diverse culture and foster a cohesive, connected society. As media consumption habits evolve, the IMDA continues to partner with broadcasters and content producers to improve the quality and reach of local PSB content.

With the aim to provide quality PSB content for families and viewers across age groups, Mediacorp TV channels have focused on offering more local dramas and information programmes that explore issues which resonate with the community. Such content is also made available for on-demand viewing via Mediacorp's over-the-top (OTT) service, Toggle.

As viewers move to consume content digitally, the IMDA continues to support key initiatives to allow more viewers to enjoy local PSB content via new media platforms. The period of review saw the production of more online PSB content. It was a year of firsts, with SPH's launch of short form PSB content via their digital and social media platforms such as ST.com, RazorTV and Facebook, as well as the release of Mediacorp's inaugural "Toggle Original" series on Toggle.sg.

II. Key Reflections and Recommendations: Range & Quality of PSB Content



More fresh and better executed drama concepts, improved scripting and fairer representation of the Singapore society

Across committees, members commended the production of dramas by Mediacorp and independent producers featuring fresh concepts, better-crafted storylines, scripts and characters that were authentic as well as reflective of life in Singapore. ACCESS was heartened to see steps being taken to address their previously expressed concern on the need for fairer racial representation in Mandarin dramas.



[Above] *Fine Tune* (Ch 5, produced by Mediacorp)

PACE commended the flashback drama for its humorous script, acting and casting, and effective use of authentic sets and pop music to recreate growing up in the 80s.



[Above] *Tiger Hassan* (Suria, produced by Thinkplate)

The father-son reconciliatory story was among the dramas that MPAC found to be well-written with a strong, positive social message.

[Right] *Tanglin* (Ch 5, produced by Mediacorp)

The daily drama continued to intrigue with its well-crafted stories reflective of multi-racial living in Singapore and addition of new, dynamic characters.

[Far Right] *Peace and Prosperity* 《富贵平安》 (Ch 8, produced by Mediacorp)

A series about a family-run Chinese medical hall in the heartlands. ACCESS felt the inclusion of multi-racial characters resulted in a more balanced portrayal of Singapore society.



Diversified and socially significant subject matter explored

Members responded positively to the increased breadth of issues explored in PSB dramas across languages. These encompassed themes and subject matter that were timely, educational, and of social/cultural significance; helping to shed light on less talked-about or taboo topics.

Following IPAC's previous concerns about the over-reliance on dark themes, such as vengeance and violence, to drive narratives, the committee was pleased to see a shift towards more meaningful plotlines in the period of review.

[Right] Vallamai Tharayo (The Strength Within) (Vasantham, produced by Frames Entertainment)

IPAC appreciated the drama's coverage of mental health issues, which has been rarely explored in Tamil dramas.

[Far right] Aduh...Bibikku! (Oh...My Maid!) (Suria, produced by Mediacorp)

The light-hearted series provided fresh insight into the life of foreign domestic workers in Singapore.



[Above] Hero 《大英雄》 (Ch 8, produced by Mediacorp)

The timely series, set and filmed in the soon-to-be redeveloped Dakota Crescent, served as a public record of Singapore's public housing heritage.



Greater consistency needed in quality of scripting and technical standards

Even with the improvements charted in the period of review, members observed that the standards of scripting and technical aspects for dramas across the languages were still inconsistent and that there remained productions lagging in these areas.

PACE urged that strong concepts and high quality visuals behind Ch 5's dramas, like thrillers *Left Behind* and *P.I.*, ultimately had to be matched by adequate research, realism in scripting and clear resolutions to complex storylines. ACCESS continued to see the need for more nuanced dialogue and greater balance between entertainment and delivery of messaging, especially in daily dramas such as Ch 8's *Peace and Prosperity*.

The MPAC called for raising the technical standards of Suria's melodramas, such as *Kemelut (Crisis)* and *Kelab J (J Club)*, as these featured comparatively basic visual presentation styles, editing and camera work. Members hoped that more updated presentation formats overall could increase the channel's appeal among the younger demography.



[Left] *P.I.* (Ch 5, produced by Mediacorp)

PACE found the complex plotline about the modus operandi of con men unconvincing as it was not backed by strong scripting and authentic law enforcement procedures.



[Above] *Kelab J (J Club)* (Suria, produced by DV Studio)

MPAC found the camerawork and editing to be comparatively rudimentary and outdated in this series about women overcoming marital problems.

To nurture fresh acting and production talent for vernacular content; cultural diversity in casting

Having seen other channels/genres benefitting from grooming fresh production talents, in front of and behind the camera, IPAC recommended a step-up on efforts to develop a sustainable pipeline of talents, particularly in areas of writing and acting. These would serve as longer term investments for Tamil PSB dramas.

Similarly, ACCESS observed that Ch 8 did well to attract youth with newer, young actors in its daily dramas such as *118* and *Peace and Prosperity*, and encouraged more along this front to invigorate interest in the genre.

In addition, reflecting on the importance of presenting multi-racial realities in PSB programmes, IPAC suggested the inclusion of non-Indian cast and some multi-lingual dialogue in Vasantham dramas, as done in other vernacular dramas such as *Firasat* (produced by Papahan Films) on Suria. Nevertheless, they emphasised that this should be based on realistic storylines that do not hinge on racial stereotypes.



[Above] *Alaipayuthey* (*Love Has No Boundaries*) (Vasantham, produced by Live Action)
IPAC cited the drama, which featured a multi-racial cast and finalists from the talent search competition, *Thedal 2016*, as a positive step towards nurturing fresh talent.

Current affairs programming maintained high production standards

By and large, the PACs were pleased that current affairs programmes kept up with improvements previously put in place, covering a breadth of timely, pertinent local/regional issues with adequate analyses, research and apt use of facts and figures.

IPAC recognised the continual improvements to Vasantham's long-running series *Ethioli*, such as timely coverage of national and community issues (e.g. elderly abuse, relocation of businesses away from Little India), better research and deeper analyses.

Members look forward to the inclusion of more subject matter experts to substantiate discussions, and more relevant and timely self-help topics in light of the slowing economy.



[Left] *Digit* (Suria, produced by Mediacorp)

MPAC was pleased to note the continued high visual and research standards, as well as salient case studies.



[Above, left] *Tuesday Report* 《星期二特写》 (Ch 8, produced by Mediacorp)

Lauded by ACCESS for its high standard of research, storytelling, scripting and focus on the human-interest and community stories, which have built a loyal following over the years.



[Above, right] *Schooling a New Generation* (Channel NewsAsia, produced by Mediacorp)

PACE was especially pleased with the robust coverage of Joseph Schooling's Olympic win as well as spin-off issues explored across English current affairs series.

Innovative yet sensitive approach to tackling more socially impactful topics

The PACs commended the bold exploration of more socially significant topics in current affairs and info-education series. They were particularly pleased to see that these topics were treated sensitively, presented through creative means like social experiments, and backed by substantial research. For instance, social experiments in CNA's *Regardless of Race* and *Turn Back The Clock*, and Vasantham's *Unmai (Truth)* reflected social realities and facilitated discussions on sensitive issues like racial ties and ageing.



[Left] *Regardless of Race* (CNA, produced by Mediacorp)

Commended by PACE for spurring healthy conversations about race, and use of impactful survey findings and social experiments to illustrate issues.



[Above, Left to Right]

Man Birth (Ch 5, produced by Infocus Asia)

Commended for its uniqueness, this experiential series follows four fathers-to-be as they go through simulated pregnancy.

Turn Back The Clock (CNA, produced by Mediacorp)

Social experiments reflected social realities and facilitated discussions on the sensitive issue of ageing.



AND LIVE LIKE THEY DID
WHEN THEY WERE 40 YEARS YOUNGER.

Innovative yet sensitive approach to tackling more socially impactful topics (*cont'd*)



[Above] *Unmai (Truth)* (Vasantham, produced by Mediacorp)

Recognised for its novel, journalistic approach in investigating meaningful social issues.



[Left] *Innocence Lost* 《童工》 (Ch U, produced by Threesixzero Productions)

ACCESS praised the thought-provoking human interest stories on child labour in developing countries.



[Left] *Percaya Lagi SR2 (Believe Once More)* (Suria, produced by DV Studio)

A series on how ex-offenders turn their lives around, lauded for its no-holds-barred interviews and positive social values.

Recommendations

To better leverage digital media to increase reach; refresh presentation formats for long-running current affairs series

The PACs commended the move towards leveraging digital/social media to increase eyeballs for current affairs content, such as “CNA Insider”, which members found to be discoverable and “shareable” on social media. The committees hoped to see this applied more extensively for current affairs content across languages.

While Mandarin current affairs programmes were generally well-researched and presented, ACCESS wanted to see more visually appealing ways to present facts and information, such as the use of infographics, to draw viewers.

Members saw Ch 8’s long-running current affairs series *Money Week* 《财经追击》 heading in the right direction with the segment “Numbers Talk 数字能说话”, which translated facts and figures into animated infographics.



[Clockwise from Top]

CNA Insider – *Uncle Ng's Story* (produced by Mediacorp), *Money Week* 《财经追击》 (Ch 8, produced by Mediacorp), *CNA Insider: Trash Trail* excerpt (produced by Mediacorp)

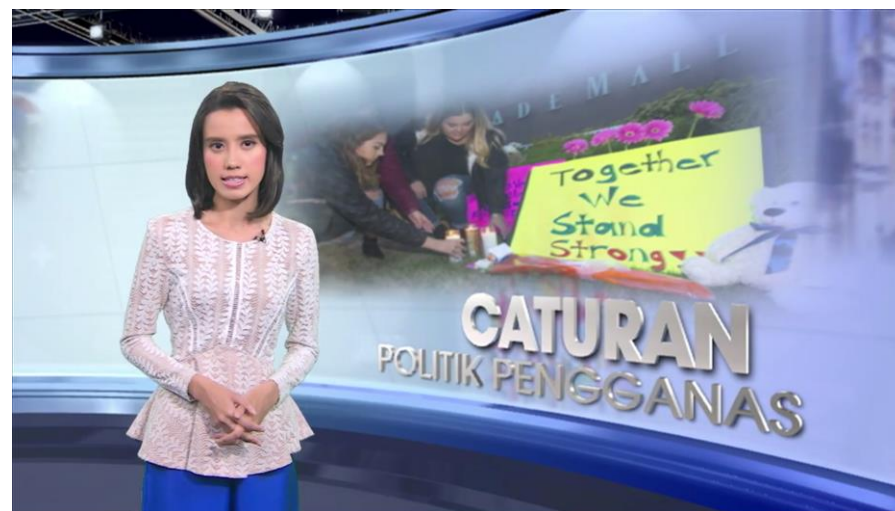
Recommendations

To better leverage digital media to increase reach; refresh presentation formats for long-running current affairs series (*cont'd*)

MPAC remained steadfast on previous recommendations that the presentation format for long-running current affairs series such as *Detik (Moment)* and *Bicara (In Conversation)* be rejuvenated to avoid audience fatigue.

Members also felt the channel's multiple current affairs offerings should be reviewed to ensure that each series was of distinct value to the target audience(s).

They hoped that Suria could glean best practices from within and beyond Mediacorp to progressively elevate its current affairs offerings over time. They cited that Channel NewsAsia has done well to continually raise the bar in current affairs reporting. In addition, members urged the broadcaster to look into developing new presenters just as they have focused efforts on grooming entertainment talents to some success.



[Top] *Bicara (In Conversation)* (Suria, produced by Mediacorp)

[Bottom] *Detik (Moment)* (Suria, produced by Mediacorp)

Reach youth with more creative current affairs formats and topics

Given the ready availability of global news online and rising concerns over the proliferation of “fake” news, the PACs saw a gap in credible, creatively presented current affairs series that would appeal to youth.

Members suggested that youth-friendly series with more investigative and interactive approaches to encourage public discourse on topical local issues/policies could contribute to developing a more informed, mature society over time.



[Above] *Talking Point* (Ch 5, produced by Mediacorp)

New info-education series noted for their potential; suggested refinements to ensure long-term following

IPAC commended the novel formats of new info-education programmes, *Nerukku Naer (In Conversation)* (produced by TheMedia), an interview series with distinguished members of the Indian community, and *Netru Indru Naalai (Yesterday, Today, Tomorrow)*, a talk show featuring perspectives from three generations.

While members were keen to see returning seasons for both, they hoped for *Netru Indru Naalai* to contain deeper coverage of issues, to increase the programme's value add to the community.

While ACCESS generally found info-ed series on Channel U to have good production values, members noted uneven depth and treatment in *Unique Towns* 《这个乡镇好独特》, where some episodes featured lesser points of interest. Members highlighted the importance of having substantial content throughout an episode, to sustain audience engagement for longer programmes.



[Top, Left and Right] *Netru Indru Naalai (Yesterday, Today, Tomorrow)* (Vasantham, produced by Tantra Inc.)

[Bottom, Left and Right] *Unique Towns* 《这个乡镇好独特》 (Ch U, produced by August Pictures)

More arts content in Vasantham's info-education offerings needed

While IPAC appreciated the efforts to cover some aspects of Indian arts in segments of cultural info-ed, *Indian Beat*, the committee felt that there could be more of such content.

Members recommended a dedicated series on classical Indian arts to fill the current gap. This would provide a platform for performance, appreciation and education of classical Indian dance and music, especially for the younger audience.



[Above] *Indian Beat* (Vasantham, produced by Mediacorp)

Opportunities to enhance educational value of info-tainment programmes

Both PACE and MPAC observed missed opportunities within the info-tainment genre. The committees shared the view that “lighter” information programmes should still hold educational value and be clear in contributing to PSB objectives.

For instance, while PACE acknowledged the effort put into creating an original format like the nostalgia-based reality series *Throwback: Balik Kampong*, they felt that it could have been more meaningful if the challenges went beyond merely replicating what yesteryear *kampong* life was like to offer learning points that could apply in the present day.



[Above] *Throwback: Balik Kampong* (Ch 5, produced by The Moving Visuals Co.)

Opportunities to enhance educational value of info-tainment programmes

MPAC felt that the topics covered in *Manja TV* - a spin-off from the well-known *Manja* lifestyle magazine - such as high-fashion photography and preparing meals using organic ingredients, would not resonate with a community that is used to consuming mainstream fashion features and restaurant reviews in the magazine version.

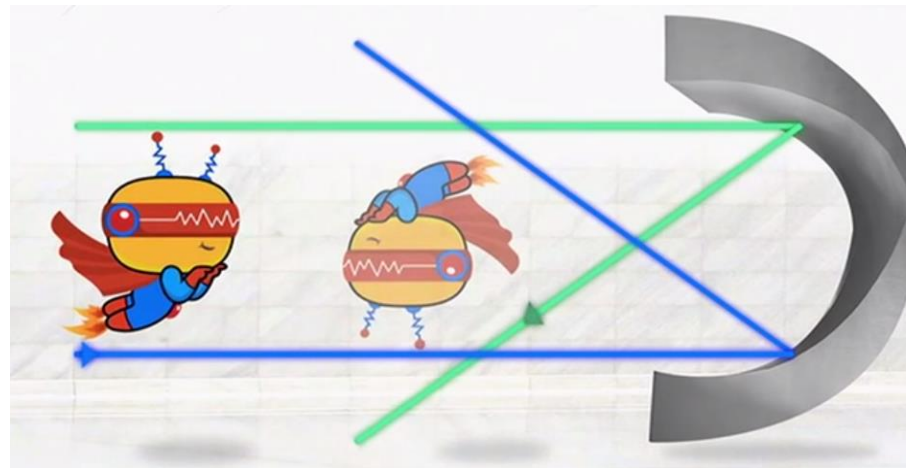
Members suggested keeping the programme focused on more meaningful, relatable topics with broader appeal to the community.



[Above] *Manja TV* (Suria, produced by Mediacorp)

More creatively presented educational programmes for children

The PACs lauded the offering of more children’s dramas and information programmes with innovative storytelling styles and unique concepts to encourage interest in history, media literacy and science.



[Left] *Those Darn Questions* 《什么东东》 (Ch 8, produced by People Factor Studio)

ACCESS found the series educational and relevant for the current generation, especially the segments on media literacy.



[Above, Left] *Abraeureka!* (okto, produced by Ananya Pictures)

PACE appreciated the involvement of students in the science-experiment series.



[Above, Right] *Shahrukh & Warsan* (Suria, produced by The Big Shots)

The drama about two children travelling back into the days of Singapore’s founding fathers, was commended for presenting local history in an experiential manner.

More creatively presented educational programmes for children (*cont’d*)

Members also saw high potential in Mediacorp’s first English-Mother Tongue Language bilingual preschool programme, *Junction Tree*¹, which aimed to aid language learning through skits, songs and storytelling. PACs commended the fresh concept for its high educational value and strong local flavour.

Members, including those in childhood education fields, especially appreciated the efforts to make Mother Tongue Language learning fun for the young. They hoped that any returning series or similar programmes could further improve upon the presentation method of bilingual segments to aid the learning of vocabulary by pre-schoolers.

¹ Produced in collaboration with the Ministry of Education, supported under the Lee Kuan Yew Fund for Bilingualism



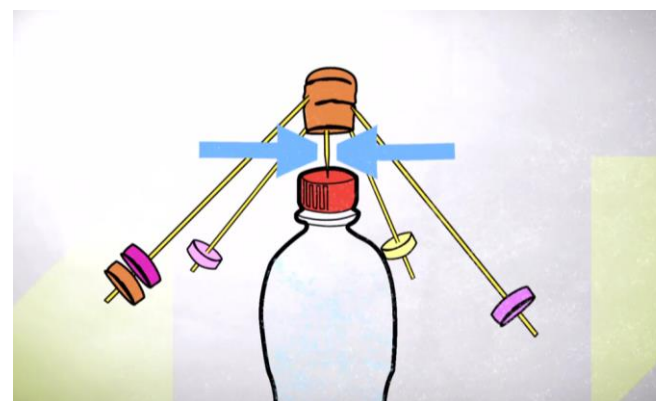
[Above] *Junction Tree* (okto, Ch 8, Suria and Vasantham, produced by Mediacorp)

Members commended the colourful set and characters of the series, even as they suggested the use of jingles and clearer, more basic translation of words would better aided language learning.

Bite-sized, original or spin-off digital content for children

Given the quality of the year’s children’s programmes, the PACs felt there was potential for spin-off digital content to maximise the education value of the content.

Finding Channel 8’s *Little Life Hacks* 《生活小百科大发现》 to be informative, ACCESS suggested that its premise of the hosts filming of do-it-yourself home craft tutorials could have been built on to include actual uploads on digital platforms for social media sharing. Similarly, given that children now consume media digitally, the PACs suggested original, short-form content be offered as an online series to complement TV offerings.



[Above and left] *LITTLE LIFE HACKS* 《生活小百科大发现》 (Ch 8, produced by Wawa Pictures)

Commended for featuring the science behind everyday activities, was found to be informative, with in-depth research and well-explained concepts.

II. Key Reflections/ Recommendations: Reach of PSB Content

Run Rachael Run (Drama, Toggle, produced by Mediacorp)

Increased original content and new PSB broadcast and production partners for digital space welcomed

PACs commended the proliferation of PSB content on the digital and social media space, as well as partnerships with new PSB players to meet the demands of a more tech-savvy and mobile generation².



[Above] *Trapped Minds* 《心魔》 (Toggle, produced by Reta)

ACCESS commended the series for pushing creative boundaries in terms of storytelling and cinematography.

² Following the last slate of PSB content on StarHub channels released in FY15, the next slate debuts in FY17.

More quality original content on Toggle and concerted efforts to leverage new media for publicity

The past year saw the inaugural slate of original PSB productions for Toggle, which explored topics and formats that appealed to digital natives. PACs lauded the production of such short-form online content, featuring drama concepts that pushed creative boundaries, as well as other entertaining concepts with colloquial humour that resonated with Singaporean youths.



[Above] *Double Trouble* (Toggle, produced by Hoods Inc. Productions)

More quality original content on Toggle and concerted efforts to leverage new media for publicity (cont'd)

ACCESS recognised the comedy, *Yes Mdm* 《我的军官女友》 for placing a younger cast at its forefront and for its fresh take on the army theme with female characters in positions of command as leads of the story.

Thriller *Trapped Minds* 《心魔》 and mixed martial arts-themed *K.O* were noted for their edgier themes, artistic direction and cinematic camera work, which were refreshing changes from other local drama productions seen on free-to-air (FTA) television.



[Clockwise from Top] *Yes Mdm* 《我的军官女友》 (Toggle, produced by Oak3 Films), *K.O* (Toggle, produced by Sitting In Pictures)

More quality original content on Toggle and concerted efforts to leverage new media for publicity (cont'd)

PACE appreciated CNA's efforts to increase access points to engage viewers on current affairs, with additional content about intriguing and relevant topics being offered on their digital platforms. Members saw great potential in these efforts to spur national discussions on edgier topics and reach out to the younger audience, as long as care was taken to ensure the credibility of published content.

IPAC also commended Vasantham's adept utilisation of new media for publicity, such as the release of teasers that were effective in increasing interest and engagement in programmes. Acknowledging Vasantham's growing fanbase on Facebook, members also observed similar efforts by Oli 96.8FM to reach out to the community, and its transition to connect with viewers via Facebook instead of calls.

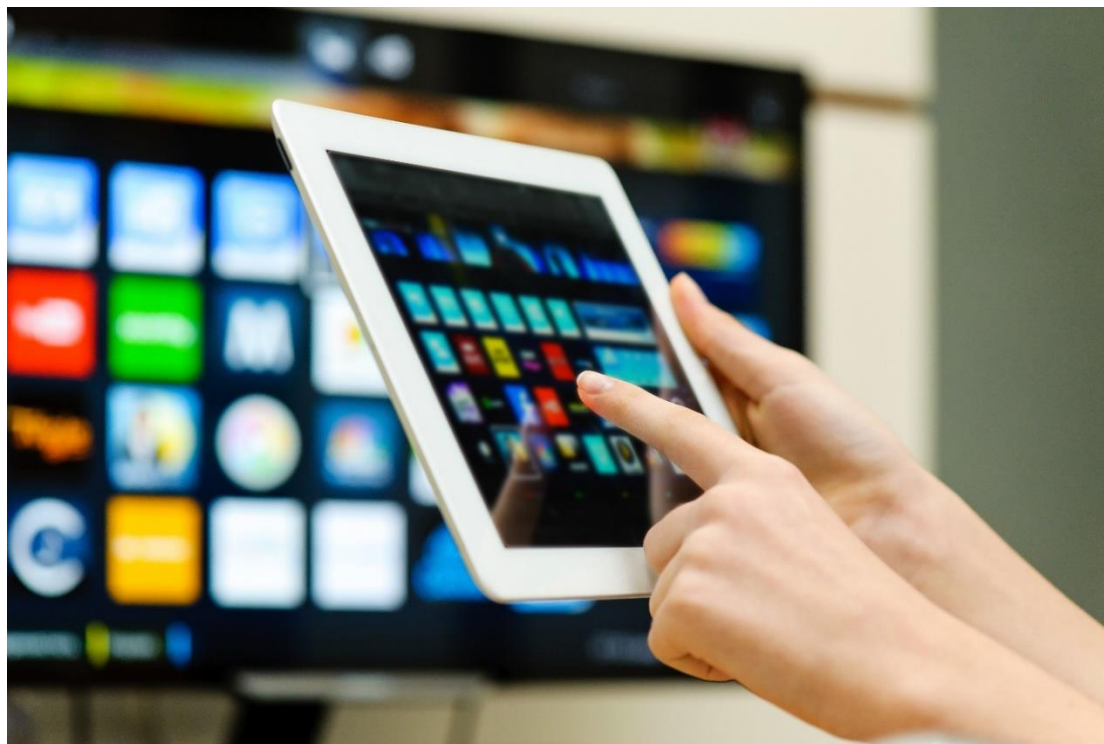


[Above] Publicity banners and campaigns featured on Vasantham's Facebook page.

Further enhancements to Toggle for better user experience

PAC members acknowledged the vast improvements to the Toggle platform since its launch, including push notifications for episode updates and personalised recommendations based on viewing history.

As Mediacorp's primary online platform reaching out to viewers, members emphasised the importance of continually improving Toggle to meet competition from other OTT platforms. Beyond developments to the Toggle interface and functions, such as better streaming quality and search functions, members saw the need for Mediacorp to monetise effectively without compromising the users' viewing experience.



SPH shows good potential as PSB partner; more consistency needed in production quality

As part of a pilot PSB initiative, IMDA partnered with SPH for the first time to produce English and Mandarin short-form digital video content. SPH's line-up of online series was launched in November 2016 and is hosted on their various digital platforms such as ST.com, RazorTV and zaobao.sg.

PACE and ACCESS saw potential in SPH's PSB offerings, which tapped on the strengths of their newsrooms. Besides bringing fresh faces to the scene, SPH's efforts to build up the hosting skills of their journalists were also appreciated.



[Above] *InstaScram* (SPH digital platforms, produced by SPH)

Journalist Nessa Anwar goes on a bike ride to Instagram-worthy spots in Singapore.



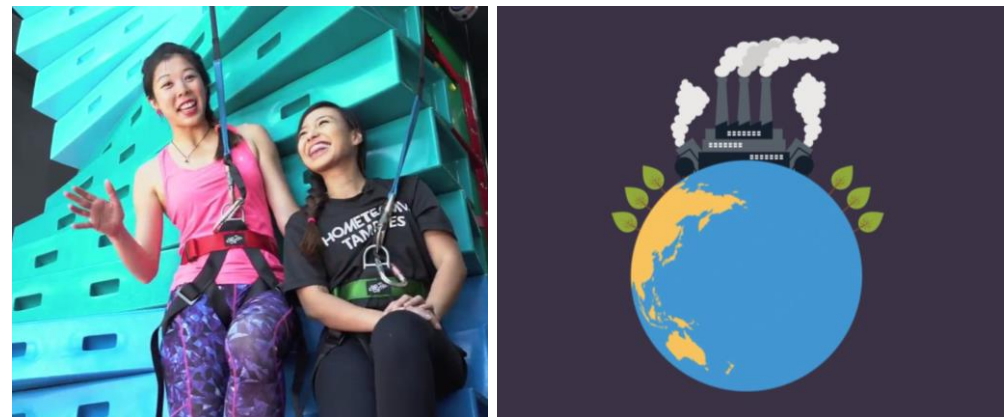
[Left] *The Newsmaker* 《封面人物》 (SPH digital platforms, co-produced by SPH and Surreal Pictures)

ACCESS lauded the interview series with news figures from the past, for its fresh reporting angle and well-casted host Frederick Lai.

SPH shows good potential as PSB partner; more consistency needed in production quality (*cont'd*)

PACs also appreciated SPH's exploration of new formats in the video animation series, *Why It Matters* 《关我什么事》 and adventure sports info-ed *Bridget's Adventures*, though they saw room for improvement in production quality and delivery.

For instance, ACCESS found *Why It Matters* more suitable for children, even though the target audience was youth, given its standard of content and basic delivery of information.



[Top Left] *Bridget's Adventures*

[Top Right and Above] *Why It Matters* 《关我什么事》

(both productions on SPH digital platforms, produced by SPH)

SPH shows good potential as PSB partner; more consistency needed in production quality (*cont'd*)

To better appeal to digital natives, who are discerning audiences with access to a multitude of content available online, members suggested more targeted branding and presentation of content as well as better use of social media as publicity tools to generate online buzz.

[Top Right] *Living City* (SPH digital platforms, produced by SPH)

[Bottom Right] *Heroes Among Us* (SPH digital platforms, produced by SPH)

Commendable programmes include documentaries *Living City* on overlooked spaces, and *Heroes Among Us* on selfless Singaporeans, for their rich visuals and high informative value.



III. Feedback on Content and Standards Cases

Photo Credit: Mediacorp

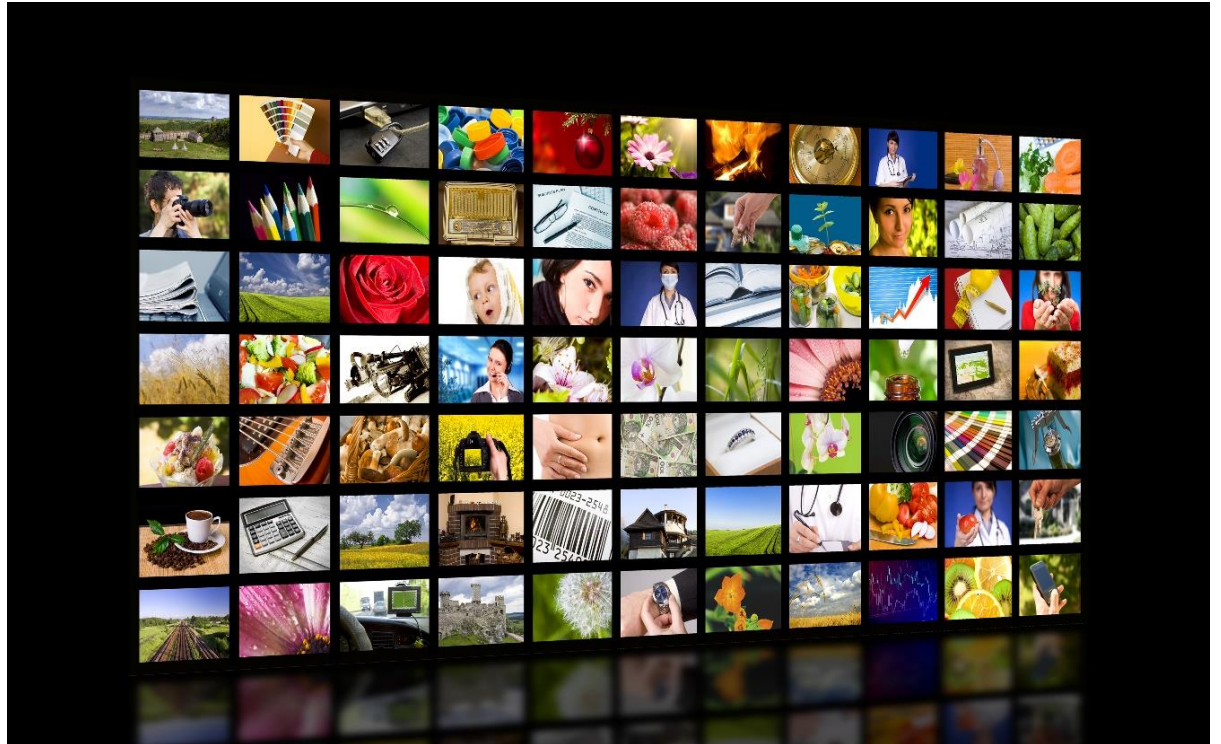


Feedback on content breaches & other content standards issues

The PACs deliberated over 24 content standards and programming issues via physical meetings and email consultations during this period. The cases involved content on FTA TV, subscription TV, and radio platforms. IMDA was alerted to these cases via different channels, including public feedback or sentiments expressed on social media.

Over the past year, some notable cases that the PACs deliberated over are as follows:

- *Mediacorp issued a warning for inappropriately rated Tamil Movie on Vasantham*
- *SPH Radio fined \$7000 for remarks stereotyping races on morning show*
- *Mediacorp fined \$5500 for racially insensitive depiction on Toggle web drama*
- *Public feedback on prank call segments on radio*
- *Required baseline safeguards for OTT services*



Feedback on content breaches

Mediacorp issued a warning for inappropriately rated Tamil movie on Vasantham

The IPAC was consulted on a Tamil movie *Thara Thappattai*, which was shown on Vasantham on 30 July 2016. The film was found to contain mature themes of spousal violence, forced surrogacy and prostitution, as well as scenes of violence and some sexual references. Members of IPAC were of the unanimous view that it was unsuitable for the film to be shown during family viewing hours and that the PG rating accorded by the broadcaster was insufficient, despite edits made to the broadcast version of the movie.

IMDA assessed the film to be inappropriately rated according to BFC guidelines as it should have been rated PG13 and scheduled after 10pm. A warning was issued to Mediacorp for breaching the relevant clauses under the FTA TV Programme code on the classification and scheduling of programmes.

SPH Radio fined \$7000 for remarks stereotyping races on morning show

On 11 January 2017, the DJs (Maddy Barber, Jason Johnson and Arnold Gay) on Kiss 92's morning show *Maddy, Jason & Arnold In The Morning*, discussed the findings of a sleep study by SingHealth Polyclinics which found that six in 10 Chinese had sufficient sleep, as compared to about four in 10 Malays and Indians. While trying to interpret the findings of the study, the deejays made remarks which reinforced certain racial stereotypes and this caused offence to some listeners.

Members of the PACs who were consulted found the discussion to “*contain racially stereotypical remarks that are offensive to the Malay and Indian community*”.

IMDA subsequently found the programme segment to be in breach of clauses 2.4 and 2.8 of the FTA Radio Programme Code which states that “*Programmes which denigrate or are likely to offend the sensitivities of any racial or religious group should not be broadcast*” and “*Racial and religious stereotyping must be avoided*”. A financial penalty of \$7000 was issued to SPH Radio.

Feedback on content breaches (*cont'd*)

Mediacorp fined \$5500 for racially insensitive depiction on Toggle web drama

Some members of ACCESS expressed concern over an episode of the Toggle web drama series *I Want To Be A Star* 《小咖大作战》 following various online reports on one of the episodes with a “blackface” character. The scene in question featured a Chinese male actor played by Shane Pow who put on the “blackface” makeup when preparing to stand in to fill the role of an African as the Assistant Producer could not find such a person to play the part in her production. IMDA also noted that in addition to the portrayal of a “blackface” character which is historically an insensitive depiction, the episode also contained insensitive remarks in the dialogue such as “there is no difference between an Indian and an African”. The programme was found to be in breach of the clauses on race under the FTA TV Programme Code and a financial penalty of \$5500 was issued to Mediacorp.

Separately, ACCESS’ views on the episode’s portrayal and stereotyping of Indians on local TV were also conveyed to Mediacorp for its noting. Mediacorp duly noted the community sentiments, stressing that it takes race-related issues seriously and will exercise due caution and sensitivity when making any references to race and religion in its programmes.



Photo Credit: Mediacorp

Feedback on other content standards issues



Required baseline safeguards for OTT services

Before IMDA issued a statement outlining the required baseline safeguards for over-the-top (OTT) content services offering R21 content in July 2016, both the industry and the advisory panels were consulted.

Required baseline safeguards for OTT services (cont'd)

The PACs' views on the proposed safeguards were taken into consideration to ensure that adequate safeguards are put in place to protect the under-aged, while giving adult consumers more options. Some of the requirements include age verification measures at point of subscription, access controls such as requiring the R21 content to be locked by default and having a timeout period after which the R21 PIN needs to be keyed in again, and the display of age ratings and consumer advice.

Public feedback on prank call segments on radio

The committees were consulted on some prank call segments aired across some Mediacorp radio stations following public feedback received that these segments were "mean spirited and should not be encouraged as impressionable younger listeners may imitate such behaviour". The PACs opined that getting consent and buy-in from the recipients are essential in such scenarios as it would be unfair for unsuspecting call recipients to have their conversations aired on national airwaves. IMDA has since conveyed the sentiments to Mediacorp and reminded that deejays should not bully, harass or offend the party on the other line and that consent must be sought from prank subjects for broadcast, to which the broadcaster duly acknowledged.

IV. Conclusion

PACs look forward to more digital touchpoints for PSB and welcome the review of consumer safeguards on OTT services

Overall, the PACs enjoyed the diverse, bolder topics and fresh presentation formats across dramas and information programmes. While members saw improvements to production quality, they encouraged broadcasters and producers to continue honing their skills to produce better-crafted stories with more consistent production values that would resonate with viewers. The committees hoped to see more sustained efforts to develop new production, acting and hosting talent.

[Clockwise from top]

Samsudin Tukang Kasut (Samsudin The Shoemaker) (Suria, produced by Dua M), *Heroes Among Us* (SPH digital platforms, produced by SPH), *InstaScram* (SPH digital platforms, produced by SPH).



Conclusion

PACs look forward to more digital touchpoints for PSB and welcomed the review of consumer safeguards on OTT services (*cont'd*)

Members were also pleased to see an increase in touchpoints for viewers to access PSB content via new media and social platforms and new partners for PSB productions. The committees hope to see more being done on this front and for improvements in digital storytelling in order to grow the reach of PSB, particularly among youth, and to ensure that PSB continues to be relevant and the content of choice for Singapore viewers.

The PACs also welcomed the timely review of consumer safeguards on the OTT platform, as viewership habits, media consumption patterns and technology continue to evolve.

On content standards issues, taking into consideration our multi-cultural and multi-racial community, the committees are of the view that it is crucial for broadcasters to consistently exercise sensitivity with regard to content that touch on racial and religious issues, as these can be potentially divisive.



[Clockwise from top]

Alaipayuthey (Love Has No Boundaries) (Vasantham, produced by Live Action), *Yes Mdm* 《我的军官女友》 (Toggle, produced by Oak3 Films), *Throwback: Balik Kampong* (Ch 5, produced by The Moving Visuals Co.).

V. Annex

Committee
Members

"PAC Choice"
(FY16)

Annex A Programme Advisory Committees – Terms and Reference of Membership



IMDA regularly involves and consults the community through advisory bodies, to ensure that Singaporeans enjoy a wide range of quality content while community values and social norms are respected. There are four advisory committees for each of the official languages, and members are appointed by the Minister for Communications and Information (MCI).

The Committees' Terms of Reference are as follows:

- Provide advice to IMDA 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;
- Provide feedback and advice on content standards in programmes and advertisements on FTA TV, radio and pay TV; and
- Provide advice to IMDA in the formulation and review of broadcast content guidelines.

Programme Advisory Committee for English Programmes (PACE)

1 August 2015 – 31 July 2017

Chairperson

Mr Raymond Lye

Managing Partner, Union Law LLP

Members

Mr Adrian Quek

Executive Manager
Active Quotient International

Mr Alwyn Chia Shih Yeung

Public Relations & Public Education Committee
Member, HCA Hospice Care

Mr Ang Nam Choon

Deputy Director
Budget Planning & Control
Ministry of Home Affairs

Mr Chan Jianhong

Social Worker
AMKFSC Community Services Ltd

Dr Gan Su-Lin

Consultant
Communications and Engagement Group
Ministry of Health

Mr Gerald Chew

General Counsel
Law & Corporate Affairs
Delfi Limited

Mr Henry Baey

Group Managing Director
American International Industries Pte Ltd

Mr Johnny Ang

Director, Project Management, Mobile Services
Wirecard Asia Holding Pte Ltd

Ms Lee Ke Ning

Owner
Optimax Office Supplies

Mr Leslie Tan

Head (Athletic Life), National Youth Sports
Institute
Founder, Redsports.sg

Ms Lisa Teh

Associate Manager
MEC Singapore

Ms Monica Tea

Medical Director
Singa Care Medical

Mr Muhd Fuadi Bin Rahmat

Lecturer
Management Development Institute of
Singapore

Ms Nazlene Zainal

Lecturer, Communications & Media
Management, School of Business, Temasek
Polytechnic

Ms Sharon Ismail

Senior Lecturer & Course Chair (Mass
Communication)
School of Film and Media Studies
Ngee Ann Polytechnic

A/P Shirley Ho

Associate Professor & Assistant Chair (Faculty)
Wee Kim Wee School of Communication &
Information, Nanyang Technological University

Ms Sita Singh

Principal
Naval Base Primary School

Ms Tan Soo Yeap

Senior Lecturer & Head of Sociology
Programme
School of Arts and Social Sciences
Singapore University of Social Sciences

Mr Tony Chow

Director (Creative & Content Marketing Asia
Pacific)
Marriot International

Mr Tony Soh

Chief Corporate Officer
The Ascott Limited

Advisory Committee for Chinese Programmes (ACCESS)

1 August 2016 – 31 July 2018

Members

Ms Adelina Koh Kui Hong

Financial Consultant, finexis advisory

Mr Chia Tzong Hong

Manager
Central Provident Fund Board

Ms Casey Chow Yee Harn

Homemaker/Freelance Translator and Editor

Mr Choy Long Kai

Freelance Lecturer

Ms Diana Ser

Business Owner & Media Personality

Ms Foo Si Hui

Network Engineer
SingTel Pte Ltd

Mr Gui Kai Chong

Instructor in Media Studies, Department of
Communications and New Media
Faculty of Arts and Social Sciences, National
University of Singapore

Mdm Heng Boey Hong

Principal
Nanyang Girls' High School

Ms Hon Huei Min

Senior Marcom Manager
Aerospace & Defence Group
Experia Events Pte Ltd

Ms Huang Xiaojing

Assistant Manager, Student & Parent Education
Chinese Development Assistance Council

Chairperson

Associate Professor Lee Cheuk Yin

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

Vice-Chairpersons

Associate Professor Foo Tee Tuan

Director, Centre for Chinese Studies
Singapore University of Social Sciences

Mr Marcus Phuah Kok Liang

Lawyer
Marcus Phuah & Co.

Dr Liew Kai Khiun

Assistant Professor, Wee Kim Wee School of
Communication and Information
Nanyang Technological University

Ms Samantha Loh

Deputy Director (Institute of Governance and
Policy)
Civil Service College

Ms Serene Loo

Communications Adviser
Shell Singapore

Mr Soh Wei Zhong Alan

Executive
Brunel International South East Asia Pte Ltd

Mr Ray Ng

Course Chair, Chinese Media & Communication
School of Humanities & Social Sciences
Ngee Ann Polytechnic

Mr Tay Tze Siong

Area Manager (Retail Network Management)
Singapore Pools Pte Ltd

Ms Wong Pei Wen

Lecturer, Wee Kim Wee School of
Communications and Information
Nanyang Technological University

Malay Programmes Advisory Committee (MPAC)

1 August 2016 – 31 July 2018

Members

Mr Abdul Harris Sumardi

Principal
Westwood Secondary School

Dr Bibi Jan Md Ayyub

School Counselor,
Gan Eng Seng Secondary School

Dr Elmie Nekmat

Assistant Professor
Department of Communications and New
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Ms Fuziah Taha, PBM

Associate, Pre-School Education
Education Services Division

Ms Harasha Bafana

Director, Adam & Hawa Network

Ms Khartini Abd Khalid

Senior Lecturer, Ngee Ann Polytechnic
(School of Interdisciplinary Studies)

Mr Mohamed Hairianto Mohamed Diman

Journalist, Berita Harian

Mr Mohammad Hisham Bin Hambari

Deputy Director & Head, Media Relations
Nanyang Technological University

Mr Muhd Fuadi Bin Rahmat

Lecturer, Management Development Institute
of Singapore

Mr Muhd Omar Sharif

Senior Police Officer, Singapore Police Force

Chairperson

Dr Suzaina Kadir

Associate Dean & Deputy Director (Academic Affairs)
Lee Kuan Yew School of Public Policy
National University of Singapore

Mr Shabirin Ariffin

Vice President & Head of Strategic Marketing and
Communications,
Network for Electronic Transfer(s) Pte Ltd (NETS)

Ms Zarina Yusof

Associate Director, Programmes
Temasek Foundation Cares CLG Limited

Ms Noorul Raaha As'art

Educator – Part-Time tutor
Department of History
National University of Singapore

Dr Norshahril Saat

Fellow,
ISEAS- Yusof Ishak Institute

Ms Norshima Abdul Aziz

Deputy Director
Corporate Communications Department,
Yayasan MENDAKI

Mdm Nur Hidayah Abu Bakar

Dean, Faculty of Design
LASALLE College of the Arts

Mr Sallim Bin Abdul Kadir, PBM, JP

Director (HR)
AFL Technologies Pte Ltd

Indian Programmes Advisory Committee (IPAC)

1 August 2015 – 31 July 2017

Members

Dr Chitra Sankaran

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

Ms Jayasutha Samuthiran

Global Innovation (Scotch), Diageo

Mr Krishnan Aravinthan (@Mohd Shafiq Bin Abdullah)

Principal, Spectra Secondary School

Mr Krishna Sadashiv

Partner, Ernst & Young

Mr Pravin Prakash

Associate Research Fellow, Centre of Excellence
for National Security S.Rajaratnam School of
International Studies

Mr Raja Mohamad Bin Maiden

Business Owner
Five Pillars Pte Ltd

Mr R Yoganathan

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Mr Ravindran Nagalingam

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Development Association

Ms Rekha Manoharan

Assistant Manager (Corporate
Communications)
National Environment Agency

Ms Sabanitha Shanmugasundram

Arts Practitioner and Media Consultant

Chairperson

Mr Vikram Nair

Partner

Rajah & Tann Singapore LLP

Mrs Sarojini Padmanathan

Director, Professional Board Administration
& Cell Therapy Facility
Health Sciences Authority

Ms Shalini Visva Nathan

International Preschool Head Teacher
Playdays Playschool Pte Ltd

Ms Sivakami Chinniah

Project Manager, Ministry of Social and
Family Development (Contract)

Mr V Bimel Ram

Managing Director
AIM Connections

Mr Vadivalagan S/O PV Shanmuga Sundaram

Deputy Public Prosecutor/ Attorney
General's Chambers

Mr Varadarajan Devarajan

Head
Corporate Program Office; Visa Inc.

Ms Vidhya Nair

Principal
Singapore Indian Fine Arts Society

Mr M Vinod Kumar

Director
Community Engagement & Volunteer Management
Singapore Indian Development Association (SINDA)

Annex B PAC Choice (FY16)

“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 local content.

The titles are listed in no particular order of merit.

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Annex B: PAC Choice (FY16)

English Programmes



BABY BUMPS (Ch 5, Telemovie, Bobbing Buoy Films)

Based on a pregnancy hoax gone awry, the light-hearted telemovie was commended for the fresh perspective it offered on the relatively taboo topic of being an unmarried mother in Singapore.



DEATH IS OUR BUSINESS (Ch 5, Info-education, Threesixzero Productions)

Offering a rare insight into the gritty and little-known funeral trade, the bold series was thoughtfully crafted through rich visuals and effective editing.



DON'T FORGET TO REMEMBER (Ch 5, Info-tainment, Mediacorp)

Featuring fun trivia and an easy-to-follow format which encouraged home viewers to play along, the fast-paced gameshow series was found to be both entertaining and engaging.



FINE TUNE (Ch 5, Comedy, Mediacorp)

Set in the 80s, the coming-of-age comedy series about a group of teenagers navigating through Junior College featured authentic set and well-placed pop music. Members also enjoyed the witty script and convincing performance of fresh talents headlining the show.



HEROES (Ch 5, Info-education, Make Productions)

The moving accounts about heroic Singaporeans confronting adversity, such as the Sabah Earthquake and the SQ006 incident, was inspiring and educational.



MAN BIRTH (Ch 5, Info-education, Infocus Asia)

The reality style info-ed, which followed the journey of 3 fathers-to-be through a simulated pregnancy was thought to be an innovative angle on the struggles of childbearing.

Annex B: PAC Choice (FY16)

English Programmes



ON THE RED DOT – SURVIVOR (Ch 5, Current Affairs, Mediacorp)

Deep-diving into the uncertainties related to the impending economic downturn, the mini-series provided salient information to prepare viewers for adversity.



REGARDLESS OF RACE (Channel NewsAsia, Current Affairs, Mediacorp)

Helmed by chairman of OnePeople.sg, Dr Janil Puthuchery, the Channel NewsAsia signature series presented casual discussions on race relations from the citizen's standpoint, the first of its kind on national television. The series also made effective use of social experiments to present social realities.



RUN RACHAEL RUN (Toggle, Drama, Mediacorp)

The made-for-Toggle series about a wide-eyed Polytechnic intern at an advertising company featured a realistic and comedic script, peppered with local flavour.



TANGLIN (Ch 5, Drama, Mediacorp)

The 2016 season of *Tanglin* offered more compelling plot twists and presented important social issues such as healthy ageing and mental health. The daily drama also did well with the incorporation of new, dynamic characters and ample hooks to sustain audience long-term interest.



THE HUSH (Ch 5, Drama, Weiyu Films)

Centred around the murder of an unknown boy in a private estate called The Hush, the "whodunit" series did well in keeping up its mysterious tone through creative cinematography, editing and even outdoor marketing efforts, such as bus stop posters, to keep audience guessing.



TRASH TRAIL (Channel NewsAsia, Current Affairs, Mediacorp)

The well-researched investigative series, which follows host Jason Godfrey on his mission to find out where trash from this island end up in, ignited the spirit of recycling in viewers.

Annex B: PAC Choice (FY16)

Mandarin Programmes



FOOD TO GO 《寻·便当》 (Ch U, Info-education, Wawa Pictures)

The programme's exploration of bento cultures across Asia was a fresh take on the popular subject of food. It was well-researched to provide a deeper understanding of the Asian culture and history, seen through the evolution of bentos.



HERO 《大英雄》 (Ch 8, Drama, Mediacorp)

The drama's concept was timely in capturing scenes of the Dakota estate before its re-development, to serve as a record of one of Singapore's oldest HDB estates and a part of our heritage. The series had strong local flavour, with natural and humorous dialogue that appealed to many.



INNOCENCE LOST 《童工》 (Ch U, Info-education, Threesixzero Productions)

The programme's concept, of exploring child labour in developing countries, was well-executed through compelling profiles and poignant storytelling. The series evoked empathy and inspired viewers to realise the inequalities in the world and help those in need.



LITTLE LIFE HACKS 《生活小百科大发现》 (Ch 8, Children's Info-education, Wawa Pictures)

Featuring do-it-yourself projects and life hacks which children can apply in their daily lives, the series incorporated scientific concepts which were well explained. Besides being highly informative, the series was also good family entertainment for parents and children.



MARKETS IN ASIA 《游·市集》 (Ch U, Info-education, Wawa Pictures)

The travelogue that showcased less-known and unusual Asian street markets was informative, with in-depth research on the culture and customs of each locale.



PLEASE REMEMBER THAT I LOVE YOU 《别忘了我爱你》 (Ch 8, Info-education, Threesixzero Productions)

The programme's premise, of understanding dementia patients and the challenges faced by their caregivers, was touching and relevant in the face of Singapore's aging population.

Annex B: PAC Choice (FY16)

Mandarin Programmes



SHERLOCK AT WORK 《职场福尔摩斯》
(Ch U, Info-education, Wawa Pictures)

The strong research behind the programme, which introduced lesser-known occupations in Singapore, was apparent. It was engaging and well-produced, where the scriptwriting saw a commendable standard of Mandarin.



THE NEWSMAKER 《封面人物》 (SPH Platforms, Documentary, co-produced by SPH and Surreal Pictures)

The interview series featuring news figures from the past was lauded for its fresh take on news stories, where host Frederick Lai was able to showcase new angles even for well-known interviewees.



TRAPPED MINDS 《心魔》 (Toggle, Drama, Reta)

Seen as a refreshing change from local drama series, the thriller about uncovering the mastermind of an abduction saw high production quality with its cinematic camerawork and theatrical approach, which kept viewers in suspense.



YES MDM 《我的军官女友》 (Toggle, Drama, Oak3 Films)

With a younger cast placed at its forefront, the comedy about an army regular whose boyfriend is under her command during his National Service, was found to be refreshing as well as progressive, as it encouraged gender equality in its portrayal of female characters in positions of command.

Annex B: PAC Choice (FY16)

Malay Programmes



ADAT PADAT (CULTURE OVERLOAD) (Suria, Variety, DV Studio)

The gameshow, which saw multi-racial teams of artistes being pit against each other in a series of tradition-based challenges including giant *goli* (marbles) and *Silat* (martial arts), was educational and entertaining.



ADUH...BIBIKKU! (OH...MY MAID!) (Suria, Drama, Mediacorp)

Revolving around the lives of Indonesian domestic helpers residing in Singapore, the humorous dramedy was appreciated for its script and candid, yet realistic storyline.



BELAIAN KASIH (A TOUCH OF LOVE) (Suria, Info-education, Media Reel)

Hosted by Dr Jazlan Joosoph, the informational series provided useful advice on fertility-related issues such as miscarriages and IVF treatments, through sincere interviews and case studies.



BINGIT SR4 (ANGST) (Suria, Drama, Mediacorp)

Steeped in educational value, the returning season of the psychological drama series continued to feature symptoms and avenues for help for more mental disorders, including autism and pathological lying.



DIGIT 2016/2017 (Suria, Current Affairs, Mediacorp)

The second instalment of statistics driven Current Affairs programme continued to present issues, such as Singapore's status as a food paradise and the impact of online shopping on the economy, in a visually eye-catching manner. As with the previous season, the salient case studies accompanying the series remained relevant and easy to follow.



PICIT (CLICK) (Suria, Drama, Mediacorp)

The anthology of four stories on cyber-related matters – a youth seeking for attention on social media, a betrayed woman taking revenge online, technology-facilitated infidelity and an online stalker who wreaks havoc in a family, was timely and well-conceived.

Annex B: PAC Choice (FY16)

Malay Programmes



**PERCAYA LAGI SR 2 (BELIEVE ONCE MORE)
(Suria, Info-education, DV Studio)**

Anchored by profound, unmasked interviews with ex-offenders about their troubled past, the cautionary tale carried impactful messaging on second chances and family.



**SAMSUDIN TUKANG KASUT (SAMSUDIN THE SHOEMAKER)
(Suria, Children's Drama, Dua M)**

The Hari Raya children's special about the plight of a *Capal* (traditional shoe) maker struggling to keep traditional wear fashionable in the face of modernisation was highly informative. Messages on family support, forgiveness and reconciliation were well-delivered and in line with the festive theme.



TIGER HASSAN (Suria, Drama, Thinkplate)

The heart-warming Father's Day Telemovie contained a unique, layered storyline about strained family ties, reconciliation and the struggles of foreign construction workers living away from home. The well-scripted story, punctured with well-timed humour, was extra profound as it featured Vasantham actor, Varman Chandra Mohan, as a supporting lead cast.



SHAHRUKH & WARSAN (Suria, Children's Drama, The Big Shots)

Featuring an imaginative storyline about a magical antique shop and children travelling back in time to Singapore's pioneers, the series was singled out for bringing local history to life.

Annex B: PAC Choice (FY16)

Tamil Programmes



ALAIPAYUTHEY (LOVE HAS NO BOUNDARIES)
(Vasantham, Drama, Live Action)

ALAIPAYUTHEY presented multi-racial realities well, with its storyline about the coming together of an inter-racial couple. It also nurtured fresh acting talent, by providing finalists from talent show THEDAL with an opportunity to hone their skills.



ANTHA NAAL NYABAGAM SR2 (A WALK DOWN MEMORY LANE)
(Vasantham, Info-education, Tantra Inc.)

The second instalment of the series continued to bring back yesteryear artistes to talk about their contributions to Tamil television in Singapore. Helmed by a good host Karthik Somasundaram, it successfully evoked nostalgia and was informative.



ETHIROLI (FY16) (ECHO)
(Vasantham, Current Affairs, Mediacorp)

Magazine-styled current affairs series, ETHIROLI, has shown improvement in terms of better research, deeper analysis of topical national and community issues, and clearer messaging with the use of graphics and re-enactments.



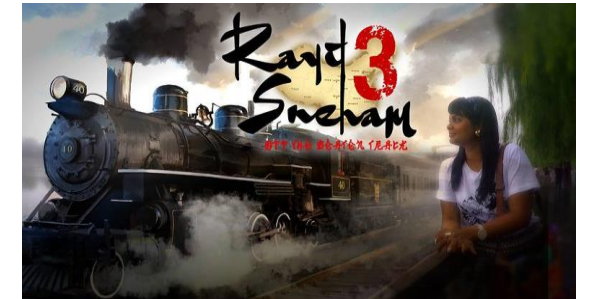
IRUVAR (DUO)
(Vasantham, Drama, Mediacorp)

Psychological thriller, IRUVAR, was well-produced and had a compelling storyline, that was supported by the strong performance from the cast.



NERUKKU NAER (IN CONVERSATION)
(Vasantham, Info-education, TheMedia Singapore)

The inspirational talk show which was well-produced and researched, had a line-up of trailblazing Indians from diverse fields, across the globe. Host and executive producer, Mohamed Ali's experience was evident as he did well to facilitate the interviews with thought-provoking questions and to keep the tone conversational.



RAYIL SNEHAM SR3 (TRAIN JOURNEY)
(Vasantham, Info-education, Silver Screen)

Third season of travelogue, RAYIL SNEHAM, showcased the lesser-known history, culture, traditions, architecture and people from railway lines along Kunming to Harbin in China. It continued to be well-researched and rich in information. New host, Nithiya Rao contributed to the engagement value of the programme, showing her potential as a fresh hosting talent.

Annex B: PAC Choice (FY16)

Tamil Programmes



SAVAAL SINGAPORE SR4 (WE ARE SINGAPOREANS) (Vasantham, Info-education, Live Action)

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.



VALLAMAI THARAYO (THE STRENGTH WITHIN) (Vasantham, Drama, Frames Entertainment)

The drama had a meaningful and engaging storyline on how a doctor overcame his mental health challenges. It weaved in important messaging on mental health-related issues naturally, and was supported by good production values and convincing performances from the cast.



THEDAL (STAR SEARCH 2016) (Vasantham, Variety, Mediacorp)

Talent search competition, THEDAL, was an important and positive step towards discovering and grooming fresh acting talent on Vasantham.



UNMAI (TRUTH) (Vasantham, Info-education, Mediacorp)

The info-ed programme had a novel concept by taking an investigative journalistic slant to discussing meaningful and socially important issues.